

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Forty-fourth Year, No. 10.—Whole No. 526

CHICAGO, ILL., U.S.A., SEPTEMBER 1, 1953

Subscription \$1.50 a Year—15 Cents a Copy

FAMOUS OLD NEW YORK CHURCH ORDERS WICKS

PASTOR DESIGNS STOPLIST

Three-Manual Organ Will Be Built for Immanuel Evangelical Lutheran, Long Noted for Outstanding Musical Events.

Immanuel Evangelical Lutheran Church in New York City has ordered a three-manual instrument to be built by the Wicks Organ Company. This famous old church, at Eighty-eighth Street and Lexington Avenue, has been noted for its music. For many years the organist there was Edward Rechlin, whose Bach recitals were heard in all parts of the country. The specification was drawn up by the Rev. George Wehmeyer, M.S.M., who is an organist.

The stoplist will be as follows:

GREAT ORGAN.

Open Diapason, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Doppelflöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Chimes, (prepared for), 25 notes.

SWELL ORGAN.

Lieblich Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Flute, 8 ft., 12 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Hohl Flöte, 4 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Cornet Mixture, 3 ranks 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Oboe, 8 ft., 12 pipes.
Corno, 8 ft., 73 pipes.
Clarin, 4 ft., 12 pipes.
Tremolo.

CHOIR ORGAN.

Geigen Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Fugara, 4 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Tierce, 1 1/2 ft., 61 notes.
Clarin, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Double Open Diapason, 16 ft., 32 pipes.
Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Violine, 16 ft., 32 pipes.
Quint, 10 2/3 ft., 32 notes.
Octave, 8 ft., 32 notes.
Bourdon, 8 ft., 12 pipes.
Flauto Dolce, 8 ft., 32 notes.
Cello, 8 ft., 12 pipes.
Choral Bass, 4 ft., 32 notes.
Contra Fagotto, 16 ft., 32 notes.
Corno, 8 ft., 32 notes.

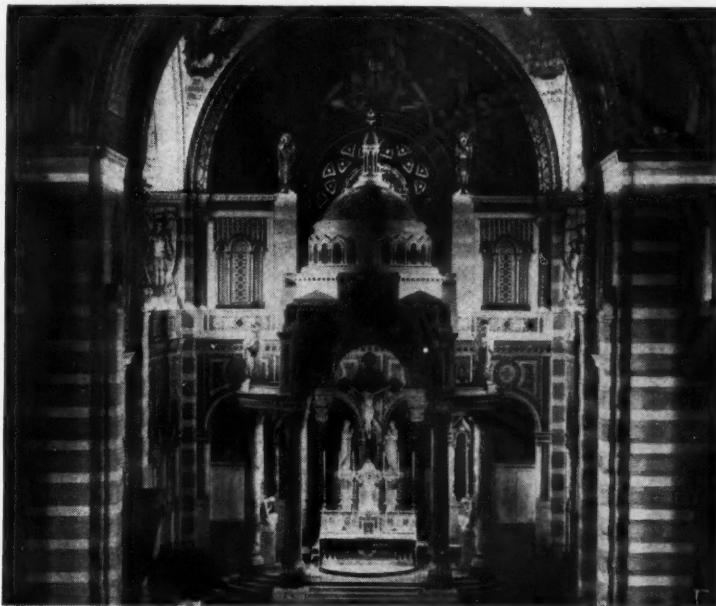
NEVINS ANNOUNCES SEASON OF CANTATAS AND ORATORIOS

A series of Bach cantatas is announced by Willard Irving Nevins for the First Presbyterian Church, New York, beginning Oct. 11 at 8 p.m. The complete list, together with the regular oratorio services, includes these cantatas:

Oct. 11—"Jesus, Thou My Wearied Spirit."
Nov. 8—"Sleepers, Awake."
Dec. 6—"Come, Redeemer."
Jan. 10—"The Sages of Sheba."
Feb. 14—"Thou Very God and David's Son."

The oratorios to be presented are: Oct. 25, Haydn's "The Creation"; Nov. 29, Britten's "St. Nicholas"; Dec. 13, candlelight carol service; Dec. 20, Handel's "The Messiah"; Jan. 31, Brahms' "Requiem"; Feb. 28, Rossini's "Stabat Mater"; March 28, Bach's B minor Mass; April 11, Bach's "St. Matthew Passion"; April 18, Easter, "The Messiah".

FRONT OF KILGEN ORGAN IN ST. LOUIS CATHEDRAL



THIS PICTURE SHOWS the newly-completed grillework covering the two upper deck chambers screening the organ at the St. Louis Cathedral. The organ is a four-manual built by the Kilgen Organ Company, St. Louis, and completed and dedicated in 1949, but the grillework was only recently completed. Great and pedal are in the upper left chamber, the solo division is in the upper right, the swell on the lower deck to the left and the choir in the lower right chamber. A processional

division is over the narthex, with a separate console, but is playable also from the main organ console. Specifications of the organ were published in THE DIAPASON of October, 1949.

Norbert E. Schrader is the designer of the grilles and they are made of bronzed-colored porcelain. The two bronze angels were cast in Italy and although the picture does not show it very clearly, each has a long trumpet facing the congregation.

H. WINTHROP MARTIN GOES TO ST. PAUL'S IN SYRACUSE

H. Winthrop Martin of Milton, Mass., has been appointed organist and choir-master of St. Paul's Episcopal Church, Syracuse, N. Y. From 1945 to 1952 he served as organist and director of music at the Wellesley Congregational Church and during the last season has been at St. John's-in-the-Village, Episcopal, West Eleventh Street, New York.

Mr. Martin received his bachelor's degree in 1952 at Boston University and will complete his work this year for the M.S.M. degree at Union Theological Seminary's School of Sacred Music. His organ study has been with Harris S. Shaw, Francis W. Snow and Hugh Porter. He was president of the New England Choir Directors' Guild in 1948-49 and for three years was registrar of the Massachusetts Chapter, A.G.O. He is a member of Phi Mu Alpha Sinfonia, national honor music fraternity, and the Hymn Society of America.

St. Paul's Church, Syracuse, is one of the largest Episcopal parishes in upstate New York and serves as the unofficial cathedral for the diocese of Central New York. Mr. Martin will have charge of the expanding musical program at this church, which will include the conducting of three choirs—an adult group, a girls' choir and a boy choir.

NEW YORK WILL HEAR CHOIR WHICH SANG AT CORONATION

The choir of St. Paul's Cathedral, London, which sang at the coronation of Queen Elizabeth, will be heard at the Cathedral of St. John the Divine in New York City Sunday night, Sept. 20. This will be its first visit to America.

The choir, which is 800 years old, will go on a tour in the United States and Canada in the fall in conjunction with the construction of a memorial chapel at St. Paul's in honor of Americans based in England who were killed in world war 2. There are forty-eight male voices in the group, which includes thirty boys.

SUMMARY OF FIFTY-EIGHTH YEAR OF PITTSBURGH RECITALS

The fifty-eighth season of free organ recitals at Carnegie Institute in Pittsburgh has been completed and a booklet listing all the programs has been issued by Dr. Marshall Bidwell, the organist and director of music. There were forty-four recitals in the course of the season and 640 compositions were performed, of which 555 were played as organ solos. These represent 214 composers, of whom eighty-seven are American. Eighteen organ works were played for the first time this season at Carnegie Music Hall.

Dr. Bidwell reports: "These recitals represent an endeavor to encourage in the hearts of the people of this busy industrial city a love for good music. A judicious mixture of the profound and the entertaining enables music-lovers of widely differing tastes and degrees of tonal comprehension to derive thoroughly satisfying pleasure from the music offered. In this respect the free organ recitals provide a unique opportunity for the music-loving public."

The following is a list of twenty-five composers heard most frequently during the season, showing the number of their works performed on the organ: Bach, 78; Handel, 15; Widor, 15; Wagner, 10; Brahms, 9; Tschalkowsky, 9; Franck, 7; Grieg, 7; Haydn, 7; Purvis, 7; Schubert, 7; Beethoven, 6; Couperin, 6; Liszt, 6; Diggie, 5; Karg-Elert, 5; Mozart, 5; Rimsky-Korsakoff, 5; Sibelius, 5; Vierne, 5; Buxtehude, 4; Edmundson, 4; Herbert, 4; Mendelssohn, 4; Saint-Saens, 4.

ANDRE MARCHAL WILL GIVE RECITAL IN OAK PARK SEPT. 29

The Illinois Chapter of the American Guild of Organists announces a recital by André Marchal, the famous blind organist from Paris, France. This recital will take place Tuesday evening, Sept. 29, at 8:15, at the First Methodist Church, Superior and Oak Park Avenues, Oak Park. Tickets are to be on sale at the Lyon & Healy Chicago store and the church at \$1.

CONTRACT TO AUSTIN FOR NEW YORK CHURCH

COMPLETION NEXT SUMMER

Extensive Changes at West Park Presbyterian to Provide Space for Organ—Stoplist Prepared by Allan Van Zoeren.

Austin Organs, Inc., will install a new three-manual instrument at the West Park Presbyterian Church of New York City in the summer of 1954. Extensive changes are being made in the church to provide a good location for the organ and to enlarge the choir space. The stoplist has been prepared by Alan Van Zoeren, organist of the church, and J. B. Strickland, New York representative of the builder.

The resources of the organ will be as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Spitz Flöte, 2 ft., 61 pipes.
Mixture, 3-5 ranks, 276 pipes.
Tremolo.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Prestant, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Spitzviol, 8 ft., 73 pipes.
Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Fagotto, 8 ft., 12 pipes.
Clarin, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR-POSITIV ORGAN.

Bourdon, 8 ft., 68 pipes.
Dolce, 8 ft., 68 pipes.
Dolce Celeste, 8 ft., 56 pipes.
Principal, 4 ft., 68 pipes.
Koppelflöte, 4 ft., 68 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Zimbel, 3 ranks, 183 pipes.
Krummhorn, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Subbass, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Quintaten, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Choral Bass, 4 ft., 12 pipes.
Gedeckt, 4 ft., 32 notes.
Mixture, 2 ranks, 64 pipes.
Posaune, 16 ft., 32 pipes.
Contra Fagotto, 16 ft., 32 notes.

EIGHTY-THIRD ANNIVERSARY FOR GREGORIAN ASSOCIATION

The Gregorian Association of England held its eighty-third annual anniversary service at St. Paul's Cathedral, London, July 2. About 120 singers from the festival choir gave a repeat performance of the evensong service July 4 at King's College Chapel, Cambridge. The music was conducted by Arthur W. Clarke, musical director of the association, and Herrick Edwards was at the organ.

This was the first occasion on which the Gregorian Association has sung outside the London area.

CHURCH MUSIC CONFERENCE AT EARLHAM COLLEGE NOV. 7-8.

Earlham College, Richmond, Ind., announces a church music conference Nov. 7 and 8. The staff of seven includes Margaret Deneke of Oxford, England, and G. W. Woodworth of Harvard. Complete announcement will be made later and interested persons may inquire of the department of music.

**CHURCH IN SANDUSKY
ORDERS MOLLER ORGAN**

REPLACES ONE BY SAME FIRM

**Three-Manual Instrument for Zion
Lutheran, Organized in 1852, To
Be Installed in July, 1954—
The Stop Specifications.**

M. P. Möller, Inc., has received the contract to build a three-manual organ for Zion Lutheran Church in Sandusky, Ohio. This church was organized in 1852 and when the present building was erected in 1899 a Möller organ was installed. That instrument served the church until the present time.

The stoplist for the new instrument was drawn up by H. D. Blanchard of the Möller firm and Laura Long, organist of the church. Installation is planned for July, 1954. The specifications are as follows:

GREAT ORGAN.

(Enclosed)

- Contra Viola, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Quinte, 2½ ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Trompette, 8 ft., 61 pipes.
- Dulciana Organ.

DULCIANA ORGAN.

(Enclosed with Great)

- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Tremulant.

SWELL ORGAN.

- Geigen Principal, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Geigen Octave, 4 ft., 61 pipes.
- Kopfflöte, 4 ft., 61 pipes.
- Zauberflöte, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Clarinet, 16 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Claron, 4 ft., 61 pipes.
- Dulciana Organ.
- Tremulant.

CHOIR ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Salicional, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.

- Gemsquinte, 2½ ft., 61 pipes.
- Waldflöte, 2 ft., 61 pipes.
- Spitzterz, 1½ ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Fagotto, 8 ft., 61 pipes.
- Dulciana Organ.
- Tremulant.

PEDAL ORGAN.

- Contra Bass, 16 ft., 32 pipes.
- Sub Bass, 16 ft., 32 pipes.
- Contra Viola, 16 ft. (from Great), 32 notes.
- Gedeckt, 16 ft. (from Choir), 12 pipes.
- Dulciana, 16 ft. (from Dulciana), 12 pipes.
- Dulciana, 10½ ft., 32 notes.
- Contra Bass, 8 ft., 12 pipes.
- Sub Bass, 8 ft., 12 pipes.
- Contra Viola, 8 ft. (from Great), 32 notes.
- Gedeckt, 8 ft. (from Choir), 32 notes.
- Dulciana, 8 ft., 32 notes.
- Contra Bass, 4 ft., 12 pipes.
- Sub Bass, 4 ft., 12 pipes.
- Mixture, 4 ranks (from Great Contra Viola), 7 pipes.
- Trumpet, 16 ft., 32 pipes.
- Clarinet, 16 ft. (from Swell), 32 notes.
- Trumpet, 8 ft., 12 pipes.
- Trumpet, 4 ft., 12 pipes.

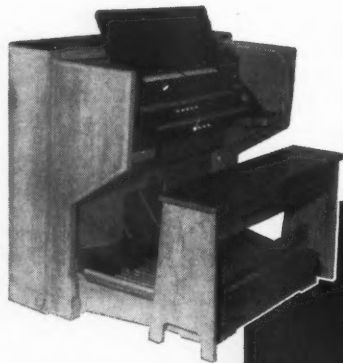
**CHOIR DIRECTORS CONVENE
AT SOUTH PASADENA CHURCH**

Music directors from many churches in southern California met July 26 at the Oneonta Congregational Church, South Pasadena, for a study session devoted to the extensive summer music program of that church. Mrs. Helen L. Gray, chairman of the committee on fine arts and worship, was host to the gathering. Mrs. Gray was an organizer of the Oneonta Rhythmic Choir, which has inspired the formation of a number of similar groups in that part of the country since it was begun four years ago. The study day was the preliminary to a three-day retreat for choir leaders and choir members to be held Labor Day weekend at the Pacific Palisades Conference grounds. The Hollywood Congregational Church will be host.

The conference in South Pasadena featured a musical service devoted to the compositions of Bach and Wagner. There were also discussion periods.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of Publication, 25 East Jackson Boulevard, Chicago 4, Ill.

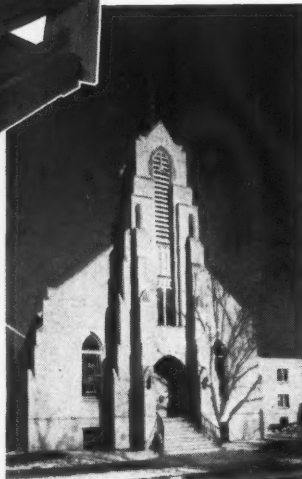


it's a
Hillgreen
Lane Organ
for ...

**ZION
EVANGELICAL
LUTHERAN
CHURCH**

Minneapolis,
Minnesota

Your Inquiry
is Invited



Hillgreen, Lane & Co.
ALLIANCE 3, OHIO
ON WEST COAST — Wm. N. Reid, P.O. 363 Santa Clara, Cal.
IN THE SOUTH — Wm. D. Manley, Atlanta, Georgia



The Complete Bach Organ Works

New edition—Historical Preface by Albert Riemenschneider. With English translation of the original Forewords. With classification of all Bach Organ Works listed according to difficulty. Each volume \$3.00
Authoritative edition by Fr. C. Griespenkerl and Ferd. Ritzsch (Vol. I/VIII). Additional works newly discovered (H. Keller) (Vol. IX)

- I Peters Edition No. 240:**
Passacaglia (c); Pastorale (F); 6 Trio Sonatas.
- II Peters Edition No. 241:**
Fantasy and Fugue (g [Great]); 9 Preludes and Fugues (C [Weimar], G [Great], A, f, c [Great], C [Leipzig], a [Great], e [Wedge or Scissors], b [Great]).
- III Peters Edition No. 242:**
Fantasy and Fugue (c); 6 Preludes and Fugues (Eb [St. Anne's or Trinity], d [Violin Fugue], g, C, a, e [Cathedral, Little, or Nightwatchman]); 3 Toccatas and Fugues (F, d [Dorian], C).
- IV Peters Edition No. 243:**
Canzone (d); 2 Fantasies (G, c); 4 Fugues (c [Legrenzi or Double Fugue], g [Little or Folksong], b [on a theme by Corelli], c); Præludium (ad); 4 Preludes and Fugues (C [Trumpet], G, D, c [Arnstadt]); Toccata and Fugue (d); Trio (d).
- V Peters Edition No. 244:**
5 Canons on "Vom Himmel hoch"; 7 Chorale Preludes; Chorale Variations on "Christ, der du bist der helle Tag" (7 Partitas), "O Gott, du frommer Gott" (9 Partitas), "Sei gegrusset Jesu guetig" (11 Variations); 56 Short Chorale Preludes.
- VI Peters Edition No. 245:**
34 Chorale Preludes (Chorales A to J), incl. Schuebler Chorales, No. 5; 18 Great Chorales, Nos. 3, 5, 12, 13 to 16; Clavierübung III, Nos. 7 to 11, 16 to 21.
- VII Peters Edition No. 246:**
29 Chorale Preludes (Chorales K to Z), incl. No. 60: Wir glauben all an einen Gott [The Giant Fugue or The Credo]; Schuebler Chorales, Nos. 1 to 4, 6; 18 Great Chorales, Nos. 1, 2, 4, 6 to 11, 17, 18; Clavierübung III, Nos. 1 to 6, 12 to 15.
- VIII Peters Edition No. 247:**
Allabreve (D); 4 Concerti (G, a [Vivaldi], C [Vivaldi], C); Fantasy (C); 2 Fugues (C [Hexachord], g); 3 Preludes (C, C, G); 8 Short Preludes and Fugues (C, d, e, F, G, g, a, Bb).
- IX Peters Edition No. 2067:**
Aria (F); 14 Chorale Preludes; Partita (Chorale Variations on "Ach, was soll ich Suender machen"); Fantasia (G [Concerto]); Fantasia con imitazione (b); Fantasy and Fugue (a); 2 Fugues (G [Fugue a la Gigue], G); Labyrinth (c); Pedalexercitium; 3 Trios (G, G [Telemann]), c.
The September 1953 Complete PETERS EDITION Catalogue (88 pages) now available upon request

C. F. PETERS CORPORATION
CARNEGIE HALL • 881 SEVENTH AVENUE • NEW YORK 19, N. Y.

To Organists everywhere!

**For your Thanksgiving and Christmas
Programs and Services**

Thanksgiving

Arioso ("Thanks Be to Thee")Handel .75
Transcribed by Channing Lefebvre

Christmas

"Adeste Fideles"Karg-Elert 3.00
(in "Cathedral Windows")

Choral-Prelude on "Divinum Mysterium"
John Blackburn 1.00
(in Two Choral-Preludes)

Marche Pastorale.....Pietro Yon .75

Prelude on the Christmas Spiritual,
"Rise Up, Shepherd".....Stanley E. Saxton .75

"Rejoice! The Lord Cometh".....Stanley E. Saxton .75
(Fantasy on "Veni, Emmanuel")

A Shepherd's Prayer.....Richard Kountz .75

Variations on an Old French Carol..Leslie Woodgate 1.00

GALAXY MUSIC CORPORATION

50 West 24th Street

New York 10, N. Y.

William WATKINS



What is the musical performer's task? It is to develop his interpretative powers to the utmost and to use them for the presentation of what he believes to be the best musical literature. Audiences and newspapers throughout the country attest to Watkins' success in this endeavor.

FRANK K. OWEN



FRANK K. OWEN IS APPOINTED TO LOS ANGELES CATHEDRAL

Frank K. Owen, organist and choir-master of St. Luke's Episcopal Church, Kalamazoo, Mich., has been appointed to a similar position at St. Paul's Cathedral, Los Angeles, Cal. He will take up his new duties Sept. 15.

Mr. Owen went to St. Luke's from Minneapolis in November, 1944. He conducted a choir of men and boys whose reputation became widely known. Last year the choir was invited to sing in the National Cathedral at Washington, D. C. Mr. Owen helped organize the Southwest Michigan Chapter of the American Guild of Organists. He also is known as an artist on the harpsichord and built his own harpsichord.

In Los Angeles Mr. Owen will have a small professional choir of men and boys and in the near future will establish a choir school for boys at the cathedral.

Mr. Owen came to the United States from Manchester, England, in 1924. After

three years in Rhode Island churches he went to St. Paul, Minn., for nine years, and from there to Minneapolis for eight years. He and Mrs. Owen plan to move to Los Angeles soon. They have one son, Frank Arthur Owen, in the navy, stationed at Charleston, S. C.

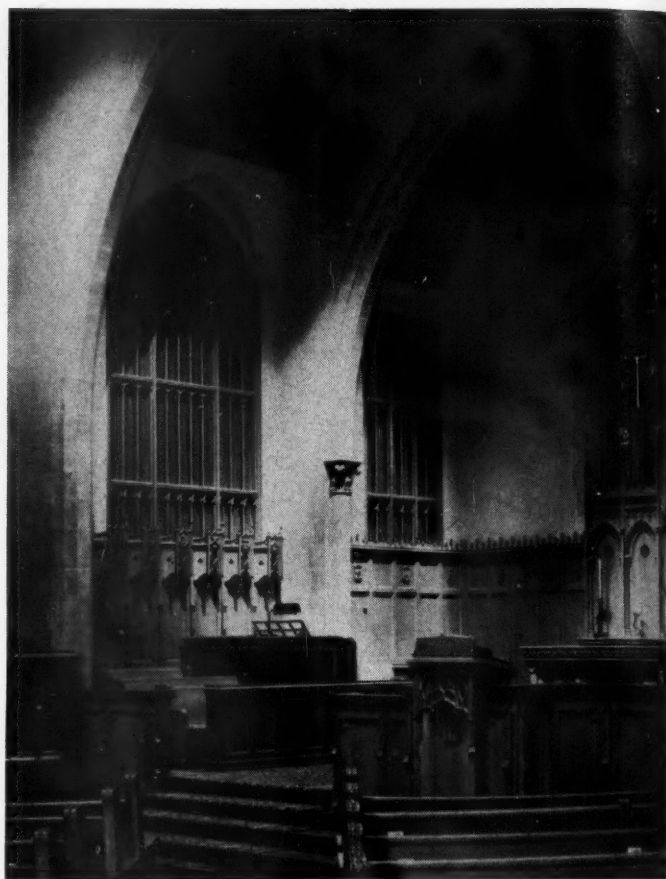
DOCTOR'S DEGREE CONFERRED ON R. DEANE SHURE, COMPOSER

At the annual commencement exercises June 14 American University, Washington, D.C., conferred on R. Deane Shure a doctor of music degree. The citation read: "For forty years of valuable contribution to church music in America; for over 100 published anthems, five symphonies and scores of works for organ and chamber orchestra; for his great devotion to the church and his ministry of music therein."

Dr. Shure is best known for his "Palestine Suite" for organ, which has been on church programs since 1925. This suite was played at the dedication of the Y.M.C.A. in Jerusalem in 1934 on a worldwide radio hookup. The composer was invited to Jerusalem the following year to play it. Of his anthems "On Jordan's Stormy Banks" and "Out in the Fields with God" are probably the best-known. His Christmas anthem, "The Sheep Lay White Around," for junior and senior choirs, has become one of the most popular anthems for combined choirs.

WORKS OF JOHN F. CARRÉ WIN AGAIN IN WISCONSIN CONTEST

For the third consecutive year compositions by Dr. John F. Carré won first place in the Wisconsin contemporary composers' contest sponsored by the Wisconsin Federation of Music Clubs. This season's winning works are two "Nocturnals" for organ—"Elegy of the Bells" and "Swans at the Dawn". They were performed by the composer Aug. 23 at the Little Theater in State Fair Park, at which time the awards were presented by the state fair board. His "Sonata Eroica" for organ won first place. It is published by the Willis Music Company. In 1952 his Toccata, also for organ, won a similar honor and had its world premiere at the hands of Dr. Marshall Bidwell in Carnegie Hall, Pittsburgh, March 15.



Acoustics

In planning a new chancel for the Third Presbyterian, Rochester, N. Y., the architects had the foresight to consult competent advisors on the design of the organ chambers. The results are pictured above.

Broad, shallow chambers were specified, with high tone openings. Simple grilles permit free egress of tone; spun-glass curtains provide an acoustical transparent covering.

Simple principles, carefully applied, resulted in clear, unforced tone; no amount of corrective work applied to improperly-designed chambers can achieve quite the same result.

Austin is happy to offer its experience to churches and architects at any time, quite without obligation. Simply write:

AUSTIN ORGANS, Inc.

Hartford 1, Conn.

Member Associated Organ Builders of America.

GRAY-NOVELLO

NEW CHOIR MUSIC for 1953-1954

CHRISTMAS ANTHEMS

(For Mixed Voices unless otherwise noted.)

A Night in Bethlehem	Mabel Daniels	.18
Hearken and Wonder	Joseph W. Clokey	.20
Sleep, O Jesus	William Y. Webbe	.16
Galician Noel	Arr. George Kemmer	.18
Christ Came to Bethlehem	David H. Williams	.18
On the Road to Bethlehem	Milton Dieterich	.18
Christ Child	Howard Vogel	.18
Awake, Ye Shepherds (Flemish)	Arr. Franklin Perkins	.18
Carol Fantasy (Multiple Choirs)	Frances Mackie	.30
Star in the East (Southern U. S.)	Arr. Parke Barnard	.18
Christmas Canticle	Leland B. Sateren	.16
The Snow Lay on the Ground (S.A.B.)	Arr. Leo Sowerby	.18
Watchful Shepherds (Unison)	Alfred Greenfield	.16
Christ Came to Bethlehem (S.S. or S.A.)	David H. Williams	.18

GENERAL ANTHEMS

(For Mixed Voices unless otherwise noted.)

Psalm 93	Robert Elmore	.18
O Sing Unto the Lord	John Huston	.20
God Created Man	John Boe	.18
In Thee, O Lord	Camil Van Hulse	.18
Come Christians, Join and Sing	Garth Edmundson	.18
Peace I Leave With You	Ruth Turner	.16
Lord God of Hosts	Scott-Gotty, arr. R. T. Gore	.18
Hark! the Voice of Jesus	Scarlatti, arr. R. Crandell	.18
A Child's Prayer (Unison or S.A.)	Robert W. Hays	.16
Supplication (S.A.)	W. Glen Darst	.16
O Lord, our Governour	Healey Willan	.20
My Hope Hath Been in Thee	Pergolesi, arr. C. Dickinson	

SERVICE MUSIC

Benedictus es, Domine in A minor	Charles L. Talmadge	.18
Missa Brevis No. XI	Healey Willan	.20
Magnificat and Nunc Dimittis in E minor	Darwin Leitz	.20

Approval copies sent on request.

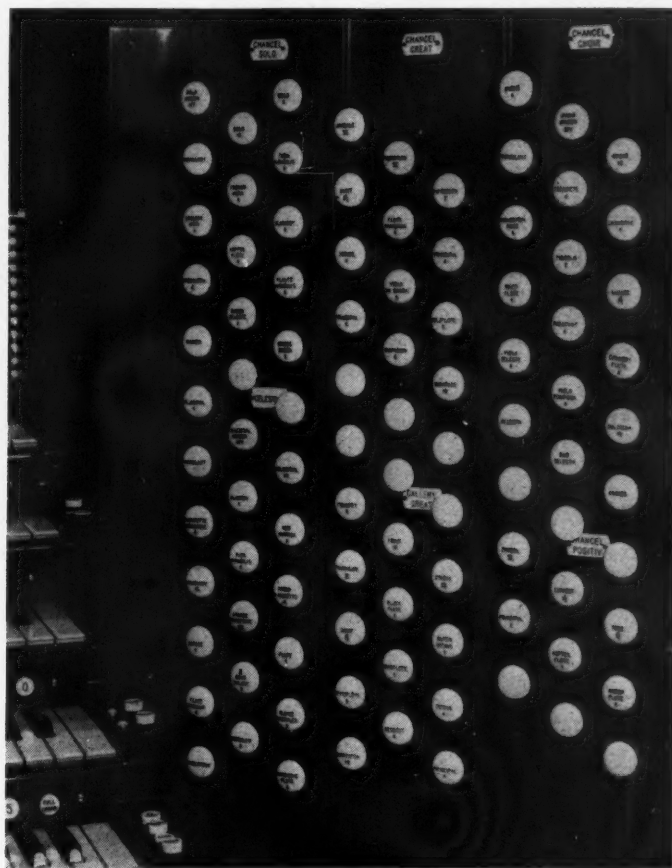
THE H. W. GRAY COMPANY, Inc.

Agents for NOVELLO & CO., Ltd.

159 East 48th Street

New York 17, N. Y.

GRAY-NOVELLO



SAINT BARTHOLOMEW'S CHURCH

New York City

A booklet describing this instrument verbally
and pictorially is available on request.

THE AEOLIAN-SKINNER is a Quality Product

***THE
AEOLIAN-SKINNER
ORGAN COMPANY,
Inc.***

Office and Factory—Boston 25, Massachusetts

G. Donald Harrison
President

William E. Zeuch
Vice President

Joseph S. Whiteford
Vice President

Expressive Playing Needed to Maintain Audience Interest

By ARTHUR BIRKBY

(Organist of Westminister College, New
Wilmington, Pa.)

There is no reason why organists as a class of musicians should possess less musicianship than any other group of instrumentalists. Yet the compositions played as church preludes or as recital pieces frequently sound as though the word "imagination" were nonexistent.

The organist who dares to use swell shades or an occasional tremolo in a lyrical work of Bach need not be conscience-stricken as to whether or not Bach would like it. We'll never know; but we do know which concert artists of today fill auditoriums with listeners who expect to be enchanted.

At the time of this writing the church at Lübeck (where Buxtehude was organist) still has the same console on which that great seventeenth century musician played. An organist today must contend, when playing Buxtehude's organ, with the flat pedalboard, the sluggish key action, stops that must be drawn nearly a foot and coupling which requires an entire manual to be pulled out over a lower manual and fastened in place mechanically. Two assistants are a necessity as stop pullers; otherwise the organist must leave the bench and take several steps in order to reach some of the drawknobs. Is it any wonder that an organist playing such a monster usually contents himself with a conservative manipulation of the instrument's devices? With contemporary organs there is no excuse for selecting two stops on one manual, another stop on another manual and playing in a manner best described as "monotonous."

Three items generally conceded to be requisites of good organ playing are (1) musical understanding, (2) ample manual and pedal technique and (3) a knowledge of the principles of registration. These things are available from any excellent teacher; and most organists dutifully secure to some extent the above-mentioned items. Still, when the ultimate criterion, "Did the organist move you?", is put to a test, more frequently than not the answer is negative. Basically, therefore, the fault lies in two predominant limitations imposed upon the player. The first here mentioned is less dangerous—the physical agility allowing absolute freedom of movement is seldom considered. To obtain a desired effect from this mechanical wonder, the organ, it may be necessary within a split second to finger one keyboard, thumb another, with the other hand to press a piston, then draw a stop, pedal with one foot and with the other foot close the shades and open the crescendo pedal. Obviously this takes a "bit of doing"; but the results are worth it. This first limitation, therefore, can be overcome because it embodies a skill which, through application and practice, may be acquired as the culminating discipline through which all the other organistic knowledges are channeled.

The second limitation certainly is the more difficult problem with which to cope because its refutation discredits the possi-

bility of the first limitation and, further, makes a sham of registration principles, not to mention musical understanding and technique. Here reference is made to the dogmas practiced and preached by respected "name" organists who are adherents of the school of *auffuehrungspraxis*, or the traditional style of performance. Certainly it is their privilege to teach whatever they believe and to play in the manner they hold to be salutary; the point of objection, however, is that their outspoken prejudice too often influences the less free-thinking musicians to interpret compositions (whether they be those of d'Aquin or Langlais) in a manner contrary to the dictates of their consciences. So frequently this writer has heard organ students refuse to employ a beautiful solo reed, a celeste ensemble or 16-ft. manual tone merely because they had heard at some time or other from some reputed authority that it just was not the thing to do.

The proponents of the historical method of procedure believe that by playing one of the Bach airs or chorale preludes from beginning to end with a single combination, or by playing a coloratura work such as the great D major Fugue at an andante tempo they evoke the very angels from the lofty places. The truth of the matter is that for the most part the angels sit on the organ bench with these players but the audience is quite unaware of their presence.

The number one organist of the concert stage today is frequently berated for his lack of taste because he dares to be expressive. Lay audiences and professional musicians who attend recitals for genuine musical enjoyment not only are fascinated by his prowess as a virtuoso, but are nourished by an auditory experience of tonal beauty that lingers long in their memories. Those in attendance who are unhappy are nursing their wounds of personal incompetence or are sympathetic to inflected tradition.

In conclusion: The church organist or the aspiring recitalist might well be advised to have as his philosophy the creation of beauty; and that it can be attained by heeding the subjective ideals that can be expressed only by utilizing any resource of the organ at his disposal which will bring to fulfillment the desired end.

SPECIAL FEATURES TO MARK BIGGS' TWELFTH YEAR ON AIR

E. Power Biggs will begin his twelfth year of the C.B.S. broadcasts, coast-to-coast, over the Columbia Network, originating in the Busch-Reisinger Museum at Harvard University, Sept. 20. Of special interest will be the first hearing this fall on these broadcasts of a new organ especially designed, built and voiced by Hermann Schlicker of the Schlicker Organ Company, Buffalo. Unusual compositions to be played in the fall on these programs include the first performance of a new Toccata for organ by Mario Castelnuovo-Tedesco and other American pieces, one of them a work for organ and brasses by Leo Sowerby. Planned also is a program of contemporary Norwegian music and a broadcast of music by Swiss composers, with Carleton Sprague Smith, flautist.

Present bookings indicate that Mr. Biggs will make at least two round trips to the west coast in the course of the season. He is also booked for an extended European tour in the early spring of 1954 to play in England and in various European countries.

Columbia Records, Inc., announces as a featured release for late fall the first of a series of long-playing disks by Mr. Biggs recorded on the famous old Boston Music Hall organ, the magnificent instrument now in the Methuen Memorial Music Hall at Methuen, Mass.

Large audiences attended two organ recitals given by Mr. Biggs in the Tanglewood music shed, as part of the summer events of the Berkshire Music Center and Festival.

JOANNE FLAGE WINS ORGAN CONTEST HELD IN ST. LOUIS

The winner of the regional A.G.O. organ playing contest held at the St. Louis convention in June was Joanne Flage, a pupil of Miss Marion Hutchinson at MacPhail College, Minneapolis.

Miss Flage is 21 years old and is a junior in college. She is organist of St. Paul's Lutheran Church, Minneapolis, and is employed as a bookkeeper by a concern in that city.

FOR FINGERS WITH A DEFINITE MISSION



H
O
L
C
T
L
K
E
A
V
M
E
P
L
A
N
D

cleveland is a town of good organs



EUGENE R. RALL

Mus.B. Mus.M.

CHICAGO MUSICAL COLLEGE

WHITE, SON COMPANY

Specialists in the Manufacture of

ORGAN LEATHERS

655 Atlantic Ave. Boston, Mass.

Larry Gagnier M.S.M.

BERKSHIRE STUDIO

Williamstown Mass.

LILIAN CARPENTER, F.A.G.O.



MISS LILIAN CARPENTER, F.A.G.O., of the faculty of the Juilliard School of Music, has been appointed organist and choir director of the Flatbush Presbyterian Church, Brooklyn, N. Y. Miss Carpenter leaves the Church of the Comforter in New York City, where she served more than twenty-five years. Iris Okun, a pupil of Miss Carpenter, will take her place at the Church of the Comforter.

Miss Carpenter was born in Minneapolis, Minn., but moved to New York when a child and received all of her musical education there. Her first organ instruction was received from Mrs. Hermon B. Keese in 1908 and soon after that she went to the Institute of Musical Art, where she studied for many years under Gaston Dethier. She was graduated from the regular organ course and later from the teachers' course, with honors, and in 1916 received the artists' diploma, also with honors, and was the first to receive an artists' diploma in organ from the institute. She became an associate of the American Guild of Organists in 1918 and a fellow in 1919, passing the Guild tests

with the highest marks of that year.

For nine years Miss Carpenter was assistant organist at Holy Trinity Episcopal Church in Brooklyn, where Dudley Buck once played. While there she gave many recitals. She held the positions in Holy Cross Episcopal Church, New York, the Bay Ridge Presbyterian Church, Brooklyn, and the Lutheran Church of the Incarnation, Brooklyn.

EDWARD GEORGE ELLIOTT,
CANADIAN ORGANIST, DEAD

Edward George Elliott, organist and choir leader, died July 25 in Ottawa, Ont., in his forty-seventh year. Mr. Elliott had recently gone to the Westboro United Church in Ottawa as director of music. He had been choirmaster at All Saints' Church in Hamilton, Ont., for over ten years. In 1937 he left All Saints' Church to take up his duties as organist and choirmaster at St. George's Church, St. Catharines. From 1946 until 1953 he was at Grace Anglican Church in Brantford.

Mr. Elliott received his A.T.C.M. degree from the Toronto Conservatory of Music, later continuing his studies both in Canada and abroad. Mr. Elliott was a member of the Royal College of Organists and for some years he was on the Dominion Council of the Canadian College of Organists.

Mr. Elliott is survived by his mother, Mrs. G. T. Elliott, Ottawa, and a brother, Frederick, of Toronto.

MISS ELSIE G. STRYKER DIES;
AT RAHWAY, N. J., POST 23 YEARS

Miss Elsie Garretson Stryker, A.A.G.O., for twenty-eight years organist of the Second Presbyterian Church in Rahway, N. J., died July 12 in New Brunswick, N. J. Miss Stryker had been a lifelong resident of Millstone, N. J. Besides the church in Rahway she served the Hillsborough Reformed Church and Christ Episcopal Church of New Brunswick.

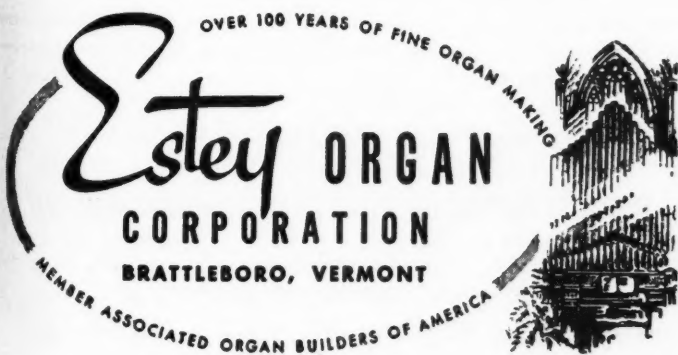
Miss Stryker studied at the Oberlin Conservatory of Music and the Juilliard School of Music and was a graduate of the Guilman Organ School in New York City.

Miss Stryker is survived by a brother, J. Irving Stryker.

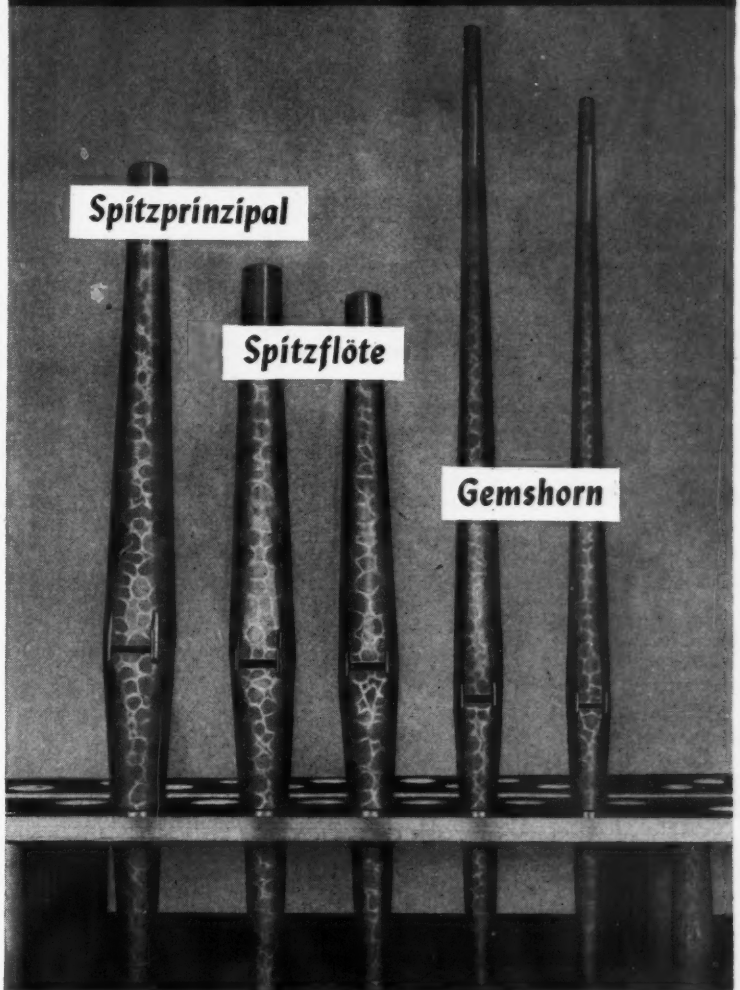
A Century of Leadership

Write for information on type of organ in which you are interested.

Manufacturers of RIEGER and ESTEY Pipe Organs



FOUR CENTURIES AGO, THESE PIPES WERE NAMED...



Pipes like those shown above have been in continuous use in organs since the 16th century.

Because of their tapered construction, which actually makes the whole pipe a cone, the Spitzprinzipal, Spitzflöte, and Gemshorn pipes can produce a wide variety of hybrid sounds. Depending upon the scale and treatment, these pipes may be voiced as variants of Diapason, Flute, and String. A wide scale produces Diapason and Flute tones, while a narrow scale tends toward String tones.

These pipes, plus hundreds of others, are found in a Möller. For a Möller is a true *pipe* organ—specifically designed for its location and custom-made of the finest materials. If you've never experienced the thrill of playing a Möller, why not make arrangements to do so? Once you do—you'll know why we say it's "The Organ of Artists." Write us, without obligation.



Renowned for Pipe Organs Since 1875

HAGERSTOWN, MARYLAND

NATIONAL OFFICERS

President
S. LEWIS ELMER, A.A.G.O., F.T.C.I.

Vice-President
BETH BINGHAM, F.A.G.O.

Secretary
M. SEARLE WRIGHT, F.A.G.O.

Treasurer
JOHN HOLLER, A.A.G.O.

Registrar
JACK H. OSSEWAARDE M. MUS., A.A.G.O.

Librarian
CHARLES DODSLEY WALKER, F.A.G.O.

Auditors
HAROLD W. FRIEDEL, F.A.G.O., F.T.C.I.
GEORGE MEAD, MUS. D., A.A.G.O.

Chaplain
THE REV. JOHN O. MELLIN

Biennial National Convention, Minneapolis-St. Paul, Minn., July 12-15, 1954.

American Guild of Organists

Chapters in Every State



Organized
 April 13 1896

Charter Granted
 Dec. 17, 1896

Incorporated
 Dec. 17, 1896

Amended Charter
 Granted
 June 17, 1909

Amended Charter
 Granted
 June 22, 1934

Chartered by the Board of Regents of the University of the State of New York
 Member of National Music Council Inc.

National Headquarters: 1708 International Building, Rockefeller Center,
 630 Fifth Avenue, New York 20, N. Y.

COUNCIL

ROBERT BAKER, SAC. MUS. D.
FRANK CAMPBELL-WATSON.
T. FREDERICK H. CANDLYN, MUS. D.
LILLIAN CARPENTER, F.A.G.O.
JOHN F. CARTWRIGHT, A.A.G.O.
LILLIAN CLARK, A.A.G.O.
ARTHUR H. CHRISTMANN, SAC. MUS. D., A.A.G.O.
NORMAN COKE-JEPHCOTT, MUS. D., F.A.G.O.
CLARENCE DICKINSON, MUS. D. A.G.O.
VIRGIL FOX
JOHN HARMS, F.A.G.O.
HAROLD HEEREMANS, F.A.G.O., CH.M., F.T.C.I.
WALTER N. HEWITT, A.A.G.O., CH.M.
NORMAN HOLLETT, F.A.G.O., CH.M.
JOHN HUSTON, M.S.M.
PHILIP JAMES, MUS.D., F.A.G.O., F.T.C.I.
ALBIN D. MC DERMOTT, A.A.G.O.
CLAUDE MEANS, F.A.G.O., F.T.C.I.
WILLARD I. NEVINS, F.A.G.O.
E. BRONSON RAGAN, F.A.G.O.
REGINALD MILLS SILEY, MUS. D., F.T.C.I.
ANNA SHOREMOUNT RAGAN, F.A.G.O., CH. M.
LILY ANDUJAR ROGERS, F.A.G.O.
SVEND TOLLEFSEN, M.M., F.A.G.O., L.T.C.I.

Program for Wisconsin Season.

Wisconsin Chapter members are being informed of program plans for the coming year with the issue of the new yearbook this month. One of the major continuing projects for the season as announced by William Eberl, program chairman, is a monthly organ repertoire class to be conducted by LaVahn K. Maesch, A.A.G.O., former dean of the Northeastern Wisconsin Chapter and chairman of the music department at Lawrence College, Appleton. Liturgical and service music, recital repertoire and the 1954 examination pieces will be covered. Members will meet one night a month at various Milwaukee County churches.

The season's activities will begin Sept. 19, when Wisconsin Chapter members will gather for the opening dinner meeting, at which Mrs. Loraine Schultz will show colored slides of Milwaukee churches and organs. On Oct. 18 an organ and instrumental ensemble program will be presented by members at All Saints' Cathedral. Flor Peeters will play Nov. 8 at St. Paul's Episcopal Church. Activities for December include a Christmas party at the home of Mr. and Mrs. Chester C. Muth. The second recital of the season will be played by George William Volkel at the Lutheran Church of the Redeemer Jan. 24. In February a hymn and choir festival will be held at the First Methodist Church. Jean Langlais will play March 7 at the Church of the Gesu. The chapter's new members will present the anniversary program April 25. On May 2 Catharine Crozier will appear at Immanuel Lutheran Church and May 23 the season is to be closed with a picnic and annual business meeting at the home of the James Barrs in Thiensville.

MARIAN E. MANDERY, Secretary.
 Raymond Boese Plays in Richmond, Ind.

A feature of the summer musical season in Richmond, Ind., was the appearance of Raymond Boese in a recital on the three-manual Möller at the new St. Paul's Lutheran Church under the auspices of the Whitewater Valley Chapter of the American Guild of Organists, of Earlham College and of the choir of First Friends' Meeting. This was Mr. Boese's first American recital since his return from study with Flor Peeters in Belgium and Jean Langlais in France during the past year. Mr. Boese's playing of the following program was distinguished by its clarity and imagination: Fantasia and Fugue in G minor, Bach; Aria, Loeillet; "Wir glauben All' in Einen Gott", Bach; Trio-Sonata 6, Allegro, Bach; Chorale, Franck; "Suite Evocatrice," Tournemire; "Les Bergers," Messiaen; Finale, Peeters. Of special interest was the fact that Mr. Boese when in Europe played the Franck, Tournemire and Peeters numbers on the organs for which they were composed.

At the conclusion of the recital a reception was held by the choir of First Friends' Meeting in the meeting-house in honor of Mr. and Mrs. Boese. About one hundred of those who had attended the recital were present at the reception.

During the two years preceding his year of study in Belgium and France Mr. Boese was instructor in organ at Earlham College and minister of music of First Friends' Meeting, both of Richmond.

Error in List of Examination Pieces.

The typed copy of required pieces for fellowship which was sent to THE DIAPASON contained one error. In "b" it should be Prelude in C major by Bach.—AMERICAN GUILD OF ORGANISTS.

NEW BLACK HILLS CHAPTER HOLDS RECEPTION



THE NEWLY-ORGANIZED Black Hills Chapter of the American Guild of Organists in Spearfish, S. Dak., honored Richard Ellsasser at a reception after his June recital at Black Hills Teachers' College. Friends and members pictured are: Seated, Arch MacGowan, Mrs. Ruth Simons, Miss Dahlberg, Mrs. W. J. Schoen, Mrs. M. Lynn, Miss Meldahl and Ruth Gadsden. Standing, Mr. Torgenson, Mrs. Torgenson, Mr. Dierkoki, Mrs. C. F. Oitto, Mrs. Ray Holst, Mrs. R. Jonas, Richard Ellsasser, Doris Alexander, Mrs. A. MacGowan, Kay Mastel, Wallace Velte, Alexina Gordinier, Dr. R. Jonas, Joy Christensen, James Blake. Members not in the picture are: Francis A. Benson, Mrs. Lewis P. Blackley, Henry C. Douglas, Mrs. Bryan Foreman, Mrs. Clifford Hanson, Mrs. Erick Holscher, Mrs. N. G. Jerde, Mrs. Agnes Locken, Mrs. Rhodes McCutchen, Russell Olmsted, Mildred Peterson and Sylvia Reineke.

Recital by John W. Harvey.

John W. Harvey, M. S. M., will give a recital on the four-manual Skinner at the First Presbyterian Church, Passaic, N. J., Monday, Sept. 14, at 8:30 p. m. This program marks the first event of the season sponsored by the Northern Valley Chapter, of which Mr. Harvey is the dean. There is no admission charge. Tickets are not required. The public is invited.

LONG BEACH, CAL.—The following officers have been acting this summer in preparation for next season's activities of the Long Beach branch: Dean, Gene Driskill; sub-dean, the Rev. Merrill Jensen; secretary, Lily Reed; treasurer, Axel Anderson; chaplain, the Rev. Robert B. Shattuck; correspondent, Edith Martina Wyant; auditor, Joseph B. Riddick; social chairman, Rhea Young. The first recital of the fall season will be presented Sept. 1 by Max Miller. He has been substituting for his teacher, Clarence Mader, in Immanuel Presbyterian Church, Los Angeles. The Long Beach Chapter is pleased to present him as a winner in the Far Western regional competition of two years ago. He has been studying composition in Boston the past year and will leave for further study in the East.—EDITH WYANT, Reporter.

OKLAHOMA CITY CHAPTER—Mr. and Mrs. J. S. Frank were hosts for the June picnic of the Oklahoma City Chapter. An interesting and profitable year was shown in the reports of officers and committees. Twenty new members were added to the membership, making a total of eighty-six. Meetings throughout the year in the churches have been marked by varied and interesting programs. Dorothy Young, a member of our chapter, left early in the summer for a year's study in Europe. She will study under Dupré at Fontainebleau and later in Paris. Miss Young won the Jean Tennyson award for this year's studies as well as the national

award in organ playing last year at San Francisco. The chapter is under the leadership of Mrs. J. S. Frank, who is serving her third year as dean.—Mrs. R. G. McDONALD, Secretary.

FORT WORTH, TEX.—The Fort Worth Chapter gave a garden party Aug. 3 at the home of Mr. and Mrs. George Orum, honoring Dale Peters and Curtis Pruitt, two members who will leave soon for universities—Mr. Peters to Columbia University and Mr. Pruitt to Northwestern. At the biennial A.G.O. convention next summer in Minneapolis and St. Paul, Dale Peters will represent the Southwestern region in the young artists' contest, having won the regional contest at Shreveport in April.—JANIE CRAIG, State Chairman.

STEPHENS COLLEGE STUDENT GROUP
 —The Stephens college student group in

Columbia, Mo., has had a varied and interesting program the second semester of 1952-53. Although the emphasis was on organ recitals, the members attended two concerts by the Burrall Symphony Orchestra and one opera given at the college. There were two recitals by faculty members—our sponsor, Neta Williams, and Heinz Arnold—one in February and the other in March. The junior members gave two recitals and the senior members one in the college auditorium. There was one recital by our vice-president, Karin Anderson of Homer, N.Y. The last event of the college year was the installation of new officers for next year and a picnic supper in honor of the graduating seniors in the apartment of our sponsor.—IMOGENE HAUGEN, Secretary

SUFFOLK, N. Y., BRANCH—The Suffolk Branch of the Long Island Chapter presented two of its members—Mrs. Catherine Mergeson and Mrs. Olivia Stickley—in a two-piano recital at the home of Mrs. Stickley July 21. The program was: Gavotte and Musette, from Suite, Op. 200, Raff; Sicilienne, Bach; Petite Suite, Borodin; Suite, Arensky. After the recital plans were discussed for the fall. An offer was made by one of our members to hold the annual picnic at his cottage at West Meadow Beach on Long Island Sound. It was decided to hold it on a Saturday afternoon early in September. Mrs. Stickley then served refreshments and a social hour was enjoyed.—ERNEST A. ANDREWS, Regent.

Berniece Fee Mazingo
INDIANAPOLIS, IND.

THE UNIVERSITY OF ILLINOIS
SCHOOL OF MUSIC at Urbana
Announces
 A SERIES OF SIX RECITALS
 by
ANDRE MARCHAL
 on
September 27
October 4 — 18
November 1 — 15 — 22

.....

THE UNIVERSITY AUDITORIUM
4 P.M.
 No Admission Charge

.....

(For information about programs write to RUSSELL H. MILES)

R. O. ROWE
PIPE ORGAN SPECIALIST
REBUILDING, REVOICING, MODERNIZING

32 Years of Serving
 Texas, Oklahoma, Louisiana, Arkansas

1614 South Polk Street **Dallas, Texas**

LUDWIG ALTMAN



LUDWIG ALTMAN was heard in three organ recitals July 21 and 23 at the Bach festival in Carmel, Cal. His programs drew a record attendance of 1,200 and he already has been engaged as the soloist for next year. Mr. Altman was assisted July 23 by Anne Everingham Adams, harpist. They played duplicate programs in the afternoon and evening, using the following selections: Prelude and Fugue in F minor, Bach; Andante in E flat major, for harp and organ, Bourree for harp alone and "Whither Shall I Flee," harp and organ, Bach; Prelude and Fugue in F minor and Concerto in B flat major, for harp and organ, Handel; Four Chorale Preludes, Bach.

The San Francisco News said: "The

performance won high honors for Mr. Altman, who played for a devoted audience that filled All Saints' Church." The program was referred to as an "extraordinarily accomplished, beautiful organ recital" in the San Francisco Examiner and the Chronicle observed: "It will be a long time before anybody forgets Ludwig Altman's thorough mastery of the organ and its literature."

In his Bach program July 21 Mr. Altman included: Fantasie and Fugue in C minor; Pastoral Suite; Adagio and Fugue in C major; Five Chorale Preludes; Concerto in D minor.

**G. A. NIETHAMMER, ORGANIST
FOR NEARLY 60 YEARS, DIES**

Gustav A. Niethammer, a Lutheran organist and choir director in Chicago and Buffalo for nearly sixty years, died Aug. 17 at the age of 81 in Chicago. Mr. Niethammer's last post was at Bethesda Lutheran Church, Chicago, where he served eighteen years. He was made choir director emeritus at that church five years ago. In 1940 Bethesda Church held a celebration marking Mr. Niethammer's fiftieth anniversary as a teacher, organist and choir director.

Mr. Niethammer was born July 13, 1872, in Ottawa County, Michigan. He was graduated from Concordia Teachers' College with the class of '89 and continued his music studies with noted Chicago teachers. He served the following congregations as Christian day school teacher, organist and choirmaster: St. James' Lutheran, Chicago, eight years; First Trinity Lutheran, Buffalo, one year; St. Peter's Lutheran, Chicago, sixteen years; First St. Paul's Lutheran, Chicago, seventeen years, and Bethesda Lutheran.

Only ONE
Electronic Carillon

THE

DEAGAN

CELESTACHIME

Has Modern Five-Point
Harmonic Tuning!

Play all of the World's Most Beloved Music
from your Church Tower—Every selection
easily recognized, wonderfully pleasing...



Only the truly superior tuning of the CELESTA-CHIME offers so much in majestic beauty, matchless tone perfection and versatility in an electronic tower music instrument. Deagan's exclusive, patented Quintamonic Tuning is a revolutionary process in which the fundamental and its four predominant overtones are tuned in each tone element. This tuning permits all of the best-loved religious and classical music to be played from your church tower without the weird dissonances which so often shatter tower music performances.

The product of 74 years leadership by Deagan in the manufacture of carillons, chimes and carillon bell equipment, the CELESTA-CHIME is the only electronic carillon on which all types of chords can be played on a single-manual keyboard without sounding out of tune, and which features controllable dampers. World-famous for its magnificent tower performance, the CELESTA-CHIME is also a superb chime voice for the organ. A wide variety of automatic tower programming can be provided with auxiliary equipment.

The tower that sings magnifies the church and greatly expands its influence in the community which it serves. The Celesta-Chime will give your church a glorious singing tower.

We cordially invite your inquiry

J. C. DEAGAN, INC.

DEAGAN BUILDING • 1770 W. BERTEAU AVENUE • CHICAGO 13, ILLINOIS

The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD
KANSAS CITY 2, KANSAS

**ORGANCRAFT
ASSOC.**

PITTSBURGH, PA.
PIPE ORGAN ARTISANS

AN ESTABLISHED PITTSBURGH
FIRM WITH A REPUTATION
FOR MAINTAINING
THE HIGHEST STANDARDS
OF CRAFTSMANSHIP.

Harold Friedell

ST. BARTHOLOMEW'S CHURCH—NEW YORK

ARNOLD BLACKBURN

Lexington, Kentucky

University of Kentucky

Christ Church

FENNER DOUGLASS

Oberlin Conservatory of Music

AMY CLEARY MORRISON

RECITALIST

ADDRESS—WOODRUFF PLACE BAPTIST CHURCH
EAST MICHIGAN AT WALCOTT STREET, INDIANAPOLIS, INDIANA

HEINZ ARNOLD, F.A.G.O., Mus., D. (Dublin)

Faculty, Stephens College

Columbia, Missouri

— RECITALS —

EDWIN ARTHUR KRAFT

Organist and Choirmaster of Trinity Cathedral, Cleveland, O.
Head of Organ Department, Cleveland Institute of Music

ADOLPH STEUTERMAN

Fellow of the American Guild of Organists
Professor of Organ—Southwestern University
Organist and Choirmaster

Calvary Episcopal Church - Memphis, Tennessee

AXEL NORDER

CATHEDRAL OF THE HOLY NAME R.C.
CHICAGO

ALFRED GREENFIELD

CONDUCTOR

ORATORIO SOCIETY OF NEW YORK

Chairman, Department of Music, University College—New York University

Organist Discovers La Ferté Bernard; Its Church and Organ

By SETH BINGHAM

La Ferté Bernard is situated about thirty-six miles southwest of Chartres, in the department of Sarthe—the ancient province of Perche, whence come the famous dappled Percheron horses. I hate to think of what we would have missed but for the tip given us by our good friend Suzanne Bertillon in Paris.

"By all means take in La Ferté Bernard on your way to Brittany," she urged. "Stop at the home of Dr. and Madame Dewing [she gave the address]. Mention my name and ask them to show you the Church of Notre Dame-des-Marais and its organ."

We did just that, with results far surpassing our expectations. Dr. Dewing—the French pronounce his name as many G.I.'s have heard them pronounce "chewing" in chewing-gum—and Mme. Dewing are both cultivated musical amateurs of a type so frequent in European countries (and, I am happy to say, a type which is increasing in our own country). Both are excellent musicians and both play the organ. They are a charming couple in their early forties; they received us with a cordiality that such people know how to show if you enter "by the right door". Between them they direct the musical activities at Notre Dame-des-Marais.

Dr. Dewing is not only an organ fan and a capable performer; he is an amateur builder as well. In his garden stands a good-sized workshop. In the garret of the home of one of his patients he discovered an old dismantled organ. Much of the pipework, chests and other parts were usable. The doctor is now rebuilding it; and I don't mean having someone else rebuild it. There will be three manuals and some twenty-five stops. Jean Pasquet and other home organ builders would be interested. "Come back in two years," said Dewing, "and it will be ready to play."

This type of amateur artist is not uncommon in Europe. I remember M. Lebon, organist at St. Jean-de-Luz, who has built his own instrument. André Marchal surely has the requisite knowledge to do the same. Organ building is not the only hobby. A good friend of mine in Zurich earns his living as a banker, but instead of golf he plays violin or viola in a string quartet twice a week. Another friend in the city of Pau in the Pyrenées rates professionally as a *pharmacien de première classe*, but his heart is really with the *cappella* church choir which he has directed for many years. The members of his family stroll around the house singing from memory Palestrina motets in three to five parts.

Many French priests are also organists or choir directors. I met one such in the Cathedral of Bayonne, whose choir was outstanding. In our own country Father Finn made his Paulist Choristers famous. Hugh Giles, a splendid minister of music, is also an ordained pastor and Frederick Chapman, recently ordained to the Episcopal priesthood, combines his duties as rector with the direction of the church's music.

Given the requisite training, such minister-musicians can achieve the highest aims in religious music. Most clergymen will agree that the courses in music appreciation, hymnody and voice production now available to divinity students at institutions such as the School of Sacred Music of Union Seminary or Westminster Choir College at Princeton go far toward laying the groundwork for better mutual understanding, for fuller and more effective collaboration between minister and organist. Since the minister does not disdain such things as form, style and good taste in his sermon, or even in his public prayers, isn't it reasonable that he should recognize their importance in the musical worship by learning what he can of these things during his student preparation?

A word about the Church of Notre Dame-des-Marais, often referred to as "The Collegiale." You quit the main highway in La Ferté Bernard, drive less than a hundred yards to the Place Carnot and there suddenly before you is this early Renaissance basilica, an architectural jewel that La Ferté's inhabitants proudly

call their "cathedral", which indeed its architectural prestige could well merit. To Dr. Dewing I am indebted among other things for an informative brochure by Louis Caldendini, from which I quote: "Whether you examine it outside or inside, you are quite astonished at its delicate sculptures, its stone traceries, which make it a masterpiece of French Renaissance art. It is one of those choice sanctuaries, a splendid work of art inspired by faith, harking back to the late middle ages."

The church's construction extended over a century and a half. (By these standards the Cathedral of St. John the Divine is considerably ahead of schedule. Why are we Americans in such a hurry?) The triple nave, transept and tower were begun about 1450, the choir around 1500; the work continued throughout the sixteenth century. The stone from the quarries of Montavi and St. Bomer is of a fine yellowish gray and well suited for cutting. Viewed from the Place Carnot the ensemble is singularly harmonious; its elegant proportions deceive one as to its height.

Entering the church there is much to excite admiring interest in its structure and details. The interior length is approximately 180 feet; width of transept 76 feet; height of nave 54 feet; that of the choir 80 feet! Its lofty windows bathe the choir with a profusion of iridescent light; they form a bold and curious contrast to those of the nave and apse. The handsome high altar is partly modern. Among the church's most striking and original features are its three apsidal chapels, of which the beautiful Chapelle du Chevet, also called Chapelle du Rosaire, entered through a wrought iron portal, is the most important. Their beginning was consecrated in 1529 and the richly carved and ingeniously vaulted ceilings were completed during the period from 1536 to 1544. (Again I ask my fellow Americans: Why all the hurry?) At best mere words can convey only a faint idea of this lovely flowering in stone, miraculously suspended above our heads.

Then Mme. Dewing led us up the winding stairway to the organ, with its buffet clinging like an eagle's nest to a wall space framed by the first arch on the north flank of the nave.

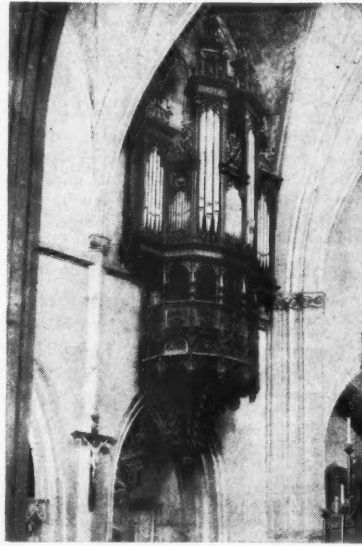
As it appears today the buffet may be said to comprise three sections: The upper case housing the chests and pipes; the *cuve* or heptagonal organ-loft (tribune), a large tub or vat, usually fixed to the wall, supporting the console and joined to the upper case by seven small columns, and the *cul-de-lampe*, or pear-shaped base undergirding the tribune, which itself is only nine feet wide, five feet deep and just high enough to stand in. Total width of the upper case is eleven and one-half feet; height about twenty feet. The lower tip of the *cul-de-lampe* is 18 feet above the floor.

All the details of these three sections are exquisitely carved in oak, which has darkened with the years. One does not weary of admiring the *cuve* and *cul-de-lampe*, a work executed in three months' time in the year 1501 by an artist named Evrard Baudot. He was paid 60 livres. I do not know its equivalent today in dollars, but it surely was not enough, as anyone looking at the magnificent work can see. A photograph gives you an idea but does not do it justice. The upper case, built a quarter of a century later, carries out harmoniously the design of the seven-paneled *cuve* by means of seven richly sculptured compartments containing the great diapason (visible) and other pipework. Together the three sections form a graceful, perfectly homogeneous whole, justly considered one of the finest pieces of wood carving of the sixteenth century and classed as a *Monument Historique* by the French government.

There exists no complete history of the organ, but there are records of restorations as early as 1532 and as recently as 1812, 1840 and about 1880. Largely owing to the efforts of Dr. Dewing, funds were raised and the organ was entirely rebuilt in 1937-38 by Tronchet & Beurtin, with electric action and blower. It is a two-manual instrument of eighteen stops. M. Beurtin, now a member of the firm of Kuhn in Geneva, was chiefly responsible for the present tonal design. Here it is:

- PEDAL.**
Soubasse, 16 ft.
Bourdon, 8 ft.
Flute, 4 ft.
- GREAT.**
Bourdon, 16 ft.
Bourdon, 8 ft.

ORGAN AT LaFerte Bernard



- Montre, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Plein Jeu, 3-4 ranks.
Trompette, 8 ft.
Cromorne, 8 ft.
- SWELL (Enclosed).**
Dulciane, 8 ft.
Chimney Flute, 8 ft.
Flûte Douce, 4 ft.
Nasard, 2 2/3 ft.
Flageolet, 2 ft.
Tierce, 1 3/4 ft.
Basson-Hautbois, 8 ft.
- FOOT COMBINATIONS—Great to Pedal:**
Swell to Pedal; Swell to Great, 8 ft.;
Swell to Great, 16 ft.; Great to Great, 4 ft.;
Great foundation; Chorus reeds; Tutti;
Swell expression pedal.

The reader's normal reaction would be "so what?". But he would be agreeably surprised at the exceptional quality of the individual voices, the marvelous blend of mutations forming the swell cornet, the pervading beauty of the dulciane, the clean, definite pitch of the great 8-ft. bourdon and its effective combination with the prestant, the balance and the brilliance of the great chorus. Eighteen stops do not sound like much on paper, but you get an-

other surprise when you hear the full organ in the resonant spaces of Notre Dame-des-Marais.

I would quote what Dr. Vente, distinguished Dutch organ architect, said recently in the *Organ Institute Quarterly*: "An organ must not be as large as possible but always as small as possible, taking into consideration the acoustics, the cubic space of the church and the seating capacity. Even in large churches it is not necessary to have comparably large organs. The small size must be compensated by the highest possible quality of all the parts, and especially of the voicing." His words are strikingly confirmed by the Collegiale instrument. It is an amazingly rich, resourceful ensemble, quite able to stand comparison with similar examples by that master builder, Gonzales.

But our visit was not yet over. "Would you like to view the city and surrounding country from the roof of the choir?" suggested Mme. Dewing. "Allons-y!" said we. Up, up, up the spiral stairway leading to the tower, at times steadying oneself by clinging to a dangling rope—I gave up counting the age-worn steps. From the great height of the railed promenade your view stretches to the horizon. Nestling directly beneath are the warm brownish-red roofs of the ancient town. La Ferté Bernard was once a fortified citadel—a *place forte*; one of the four original huge towers is still in place.

Down, down, down the stone corkscrew, this time clear to the pavement and back to Dr. Dewing's for an all-too-short visit with our gracious hosts, whom we had never known before but who somehow in a few hours had become our friends. We reluctantly bade them goodbye and were on our way, spiritually nourished by feasts for the eye and ear and happy to have forged another link in the chain of Franco-American friendship.

THE W. W. KIMBALL AWARD for the best song written by an American composer will be withheld this year, it was announced by David Austin of the American Conservatory, contest committee chairman. The three judges—Martial Singher, Jeanne Boyd and Dr. Hfor Jones—voted two to one against making the award. The contest is sponsored by the Chicago Singing Teachers' Guild.

New Publications

★ CHORAL (Order by number)

- EIGHT SENTENCES FOR THE SEVEN SEASONS OF THE CHRISTIAN CHURCH (Advent) (M)**.....Giuseppe Moschetti
312-40132.....\$20
- †**SONG OF ZION (M)**.....Perry W. Beach
312-40133.....\$20
- †**WHEREWITH SHALL I COME BEFORE THE LORD? (M)**.....Gladys Blakely Bush
322-40026.....\$18
- FOR THIS GOOD COMPANY (E)**.....Jean Berger
322-40031.....\$18
- MY SOUL IS ATHIRST FOR GOD (SSA) (M)**.....Florence Jepperson Madsen
332-40100.....\$20
- †**GLORYLAND (M)**.....James E. Snyder
322-40025.....\$18
- †**ROCK-A MY SOUL (E)**.....Theodore Ganschow
433-41009.....\$22
- †**TREAD DEM TROUBLES DOWN (M)**.....George Lynn
322-40027.....\$20

★ ORGAN (Order by number)

- †**IN MEMORIAM**.....Homer Wickline
133-41007.....\$50
- †**GRAND PARTITA in D MINOR**.....Pasquini-Moschetti
433-41009.....\$125
- BALDWIN BOOK OF ORGAN PLAYING**.....Rowland W. Dunham
413-41011.....\$1.75
- AT THE HAMMOND CHORD ORGAN**.....J. M. Hanert
413-41004.....\$1.50

- † a cappella † Hammond registration § Solos: Ten., Bar., Alto
E—Easy M—Medium SATB Unless otherwise indicated

Write for your approval copies today

THEODORE PRESSER CO., BRYN MAWR, PENNA.

Illinois University Names an Organist as Acting President

Lloyd Morey, the newly-appointed acting president of the University of Illinois, has had an unusual career as an organist, an accountant and a professor. It was once said of him in a feature article in THE DIAPASON that "whether it is a cipher in a ledger or in an organ, it has no terrors for Lloyd Morey." Professor Morey has been comptroller of the university since 1911 and since 1921 has been also on the teaching staff. He served as director of music of Trinity College of the Wesley Foundation at Urbana for twenty-eight years, retiring from that post in 1939.

Professor Morey succeeds George Dinsmore Stoddard, who was compelled to resign in July after a "no confidence" vote by the board of trustees. President Stoddard's name was in the news for the last several months as a result of the nationally famous battle which has raged between him and Dr. Andrew C. Ivy, proponent of the cancer drug known as krebiozen.

Professor Morey, although following music only as an avocation, holds a degree from the University School of Music, where he studied piano with Professor

H. J. van den Berg and composition with the late Dr. Charles H. Mills. Later he studied organ with Dr. Wilhelm Middelschulte of Chicago. He became interested in church music and organ even before entering the university and began directing choirs when only 16. After going to Urbana he served as organist for a time at the University Place Christian Church and the First Baptist Church, Urbana. He was chairman of the university concert and entertainment board from 1918 to 1938 and a member of the Methodist commission on music and worship from 1932 to 1936.

The new acting president is a member of both Phi Beta Kappa and Beta Alpha Psi, honorary scholastic fraternities. He is the author of several standard textbooks on accounting. Professor Morey is 67 years old.

IRELAND NEEDLECRAFT NOW LOCATED IN GLENDALE, CAL.

Marion P. Ireland, owner and operator of Ireland Needlecraft, has announced that the establishment has been moved to Glendale, Cal. Ireland Needlecraft specializes in making pulpit vestments, choir robes and altar hangings. The company was formerly in Allentown, Pa. The move to the larger quarters in California is due to the increased volume of business in recent months. The new address is 822 East Colorado Boulevard, Glendale, Cal.

C. C. Birchard and Company

takes pleasure in announcing
a mutual sales arrangement with

THE FREDERICK HARRIS COMPANY, Ltd.
of Oakville, Ontario, Canada

ORDERS originating in the United States for publications of The Frederick Harris Company, noted Canadian firm, now may be obtained directly from stocks carried at the Birchard offices in Boston. In similar manner, Canadian musicians and dealers may procure Birchard imprints from the Harris Company, with consequent advantages in quick service, economy, and convenience.

In the fine and extensive Harris catalog will be found anthems and part songs by leading Canadian and British composers, including Dr. Healey Willan, Canada's distinguished man of music. A few examples are listed below:

MUSIC AND WORSHIP

Edited by the Rev. S. L. Osborne, Mus. Doc. Seventeen unison anthems for junior choir. With a foreword by the Rev. W. Harold Young, Chairman of the Committee on Church Worship and Architecture of the United Church of Canada. \$0.85

THE RED CAROL BOOK

Edited by Healey Willan. Forty Christmas carols in various arrangements—mostly for mixed voices; some in unison or two parts. \$0.60

MASS OF SAINT TERESA

By Healey Willan. \$0.60

S.A.T.B.

- DAVIES, IVOR R.
O God of Earth and Altar.....\$0.15
- ROWLEY, ALEC
When the Herds Were Watching (Christmas)..... .15
- SLATER, DAVID DICK
The Little Lord Jesus..... .15
- WILLAN, HEALEY
Christ Hath a Garden (words by Isaac Watts)..... .16
Sing Alleluia in Duteous Praise..... .18

S.S.A.

- BACH, J. S.
Jesu Source of Bliss Eternal (arr. Purcell J. Mansfield)..... .18
- SLATER, DAVID DICK
The Little Lord Jesus..... .15

T.T.B.B.

- HANDEL, C. F.
Let Their Celestial Concerts (arr. W. J. Cotton)..... .20
- HAYDN, F. J.
The Heavens Are Telling (arr. W. J. Cotton)..... .20

Send for catalog.

C. C. Birchard and Company

285 Columbus Avenue

Boston 16, Massachusetts

WICKS ORGAN OF THE MONTH

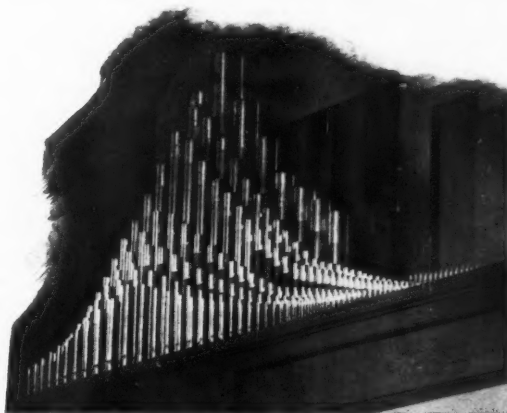


A unique WICKS ORGAN in OXFORD, OHIO

A combination of classic exposed organ coupled with additional organ under expression, plus the location of the installation in this Church, are unusual characteristics. Complete collaboration with David Briggs Maxfield, A. I. A., designer of Holy Trinity Church, with Wicks Organ experts, resulted in a stirring tonal distribution and ensemble.

Every phase in the planning of this installation successfully resulted in the best possible instrumental equipment for the Episcopal Service.

Specifications of this pipe organ will be supplied upon request. It will be found particularly interesting to those organ committees where costs are of major importance.



WICKS ORGANS

FACTORY and STUDIOS
HIGHLAND ★ ★ ILLINOIS
U. S. A.

Making Church Music Vital Part in Service as a Guild Problem

[The following paper was presented at the regional A.G.O. convention held in Kalamazoo, Mich., June 17 by the head of the music department and professor of organ at Lawrence College, Appleton, Wis.]

By LaVAHN K. MAESCH, A.A.G.O.

The American Guild of organists is one of the very few organizations concerned with specialized skills and interests, and comprising a membership of both professionals and amateurs. Let us forget, its members are professional church musicians, professional musicians who are also church musicians, or amateurs. I do not know how these groups would break down percentage-wise, but I do know that if the Guild is to advance the cause of worthy church music it must so plan and direct its program that it reaches and serves all church musicians, professional or otherwise.

In spite of the marked increase in the number of chapters during the past several years and the corresponding increase in membership, the surface has been barely scratched and the vast majority of church musicians remain unaffected or uninfluenced by the Guild. Does this mean that progress is of necessity slow—that, given time, the Guild's influence will be felt wherever there is church music? Or does it mean that the Guild program has not attracted enough church musicians because it hasn't offered the right kind of help? Does it mean that the local chapter too often puts its major emphasis upon the by-products of religious musical effort rather than upon the vital problems of church music itself? Does the Guild really recognize the importance of the "country practitioner", whether he be a choir director or organist, and does it guide, help and serve him? Does the Guild realize that church music is a vital part of the religious experience and as such needs to be practiced with sincerity and earnest religious effort? What is the function and purpose of church music? What music is good or bad for the church? What can we, collectively and individually, do to advance the cause of worthy church music?

Sacred music, in all of its congregational, choral and organ aspects, is, and must always be, a vital part of the service of worship. Its function is never as an end in itself, but as a furtherance of religious values. The intrusion of any personality, be it musician or clergyman, between the worshiper and his God is unthinkable. Entertainment is not the function of a church service; worshipers must be fed, not entertained. All service elements must make a setting for and must encourage meditation and an awareness of the presence of God. Although church worship is group worship, group meditation, yet its very nature demands that it reach out to every individual in the congregation. Music, as one of the components of the worship experience, with its capacity for invoking mood, mysticism and subjectivity, gives it the power to reach man's inner consciousness and to enliven his religious nature.

But, specifically, of what kind of church music are we speaking? What is good and bad worship music? We speak very glibly of good taste, secular associations, triteness, pretentiousness; but just what do we mean? Richard T. Gore, in the *Christian Century* of June, 1947, says: "Go where you will, you cannot escape the fact that most of the music used in our worship services is little better than blasphemy. The organists play pieces either transcribed literally from secular sources or written in imitation of them. The congregational hymns in widest use recall the rhythm of the beer garden and the dance pavilion. Some of them are, in fact, lifted bodily from concert pieces and operas. Most of the choir anthems and canticles are the grandchildren of French opera, piano pieces and military marches. Music is undoubtedly the only art in which such Philistinism is allowed to exist." This is indeed harsh criticism; such wholesale condemnations may well be the result of intolerance and a dangerous lack of understanding.

We must not forget that the conceptions of church music and attitudes toward

it vary widely, particularly within the branches of the Protestant Church. At one time the evolution of the Christian Church was tied up inexorably with the evolution of the arts, all of which were fostered by the church. The attitude of theologians toward the arts was that their function was to serve in the worship of God. But the Protestant reform movement altered this concept in one way or another. The increased emphasis upon the evangelical, or personal, side of religious experience caused the arts to become less and less a part of religion. Musicians sought outlets for their creative urge outside the church. The eighteenth and nineteenth centuries witnessed the complete secularization of art under the impetus of social and industrial revolution, the growth of humanism and the development of the middle classes. Here is our collective inheritance.

The secularization of the service of worship has been a most natural and predictable one. How can we blame the average parishioner for lack of understanding or for his low musical taste when his entire background is one of secularization and materialism? If the function of the service is to stimulate and enrich his religious life, it must always do so in a manner which is understandable to him. The church's problem is one of communication; it is ridiculous to criticize anyone for not recognizing certain religious music, or any art, for that matter, for its fitness or goodness simply because we recognize it as such. Similarly, all efforts to classify music as being good or bad for religious purposes or for any other purposes must and should meet with failure. What serves the religious end in one denomination and under certain conditions may very well be out of place elsewhere. It is not the function of the church musician to prescribe and dictate; it is his privilege to serve. Incidentally, these statements are not made in defense of church music as we have it but rather to lead to a clearer understanding of why it is as it is.

I am not so much concerned at this point with the music itself which is used as a means toward the religious end but rather with the spirit in which it has been chosen and performed. Great religious experiences are born out of convictions, and good church music—that is, music whose function is essentially a religious one—must have, first of all, the earnest religious effort of the musicians who produce it. It is our responsibility to practice our art with conviction and, to the best of our ability, to influence the clergy, the laymen and other church musicians to the realization that the primary function of music in the church is a religious one. We must so direct these activities that our every effort is toward the achievement of absolute unity within the service. The most disturbing aspect of Protestant worship is its diffusion and lack of direction and much, although not all, of the blame can be laid at the doorstep of the musician. We can learn much from the liturgical services, where careless attitudes toward the use of music are rare. There is no place for music which is pretentious, or impressive, or incidental, or merely a stopgap, or a sentimental escape mechanism, or simply entertaining. Music is an integral part of a united service effort to challenge our minds and uplift our souls.

A church musician is a musical artist whose life is bound up with the church. If he is an organist, a choral director or a singer the measurement of his achievement in the service must be in terms of the application and sublimation of his artistic talents toward the religious end. We must encourage the development of special skills, such as musicianship and techniques, but never as an end in themselves. We must never forget that the essence of real art is based on directness and simplicity. Straightforward, simple hymns, chosen wisely, sung in unison, with the support of an organist who plays them devoutly and understandingly, are the heart of the Protestant service. It is better to have potential choir members sitting in the congregation, and to have no choir, if it helps achieve real congregational singing. And it is more important to have an organist who can play hymns well and sympathetically and who knows how to support and lead the congregation than to have one who is an expert in a solo capacity.

We must place greater emphasis upon choral leadership at the several age levels,

upon voice training and upon choral literature, since these also are significant means to the end. We are in the midst of a choral renaissance; but the lack of adequately trained choir leaders in the field of religion is embarrassing. I am afraid that we have done very little over the years to remedy this situation, but rather have depended upon the choral schools, sacred music departments in the universities and summer clinics to do the job. Over twenty years ago Harold Vincent Milligan wrote: "As a practical musician, the church organist will be primarily a choral director, for after all it is the choir which is the central element in the musical part of public worship, but a very important part of his equipment will be his ability to play the organ. Musical education in the past has tended to overemphasize the organ playing side of the profession. Schools, conservatories and private teachers have busied themselves teaching the young aspirants how to perform creditably on the organ and have turned out their students with considerable digital and pedal dexterity and an almost complete ignorance of choral technique. Perhaps this was not such a bad idea as might appear at first glance, for the young organist is bound to find out a good deal about choir directing from actual experience (if he has any feeling for it at all), whereas the ability to play an instrument is something which cannot be acquired by experience, but has to be taught and learned. In the present day a marked change has come over musical education in this regard, however, and the choral side of professional requirements is being emphasized more and more—so much so, in fact, that there now is a real danger that the art of organ playing may suffer in the effort to develop a finer type of choirmaster."

The reading of this rather long passage is revealing, to say the least. Much of it could well be written today in criticism of our faulty and slipshod teaching practices. Unfortunately too many of our organists and choir directors are still finding out all they know about choir directing from actual experience. And one would hardly say that Mr. Milligan's prophecy concerning the relative future of choral and organ practices has been realized. Why do we not stop thinking of these two aspects of church music simply as skills, and in two separate and distinct categories? Any church musician worthy of the name should be well-grounded in both the choral and service playing aspects of his work, so that he may be the better equipped to serve. It is not simply a question of being an organist, or of being a singer, or a director; being able to speak doesn't make a minister. Somewhere along the line we have confused the end with the means. A church musician is one who believes that the spiritual value of music is derived from its ability to elevate and cleanse man's spirit, and who uses his special skills with sincerity and understanding as a means of helping to bring man closer to a comprehension of a higher power.

Is there a revitalizing movement in religion? From all appearances, it would seem so. The world wars, international, social and economic dilemmas, and the immediate world crisis are turning men's minds and attention to the church. Everywhere the arts are finding new and enthusiastic patronage of the churches.

The following statement appears in a recent issue of *Advance*: "Three developments in church music should give us faith in the future of the church. Many new hymns are being written. . . . It will take a generation to sift the good from the mediocre, but the very productivity of the present is evidence that our faith is far from dead. The professional musician is giving way to the minister of music—and this is no mere juggling of words. The professional musician centers his attention on the music itself, while the minister of music is concerned with the religious effects which it produces. One displays himself; the other keeps out of sight. One puts on a performance; the other leads the people to worship. Music is going back to the people. The quartet is almost extinct; even soloists are becoming rare. Choirs are multiplying in number and overflowing our choir lofts and even our chancels. . . . Choirs no longer think of themselves primarily as musicians but rather as a part of the congregation to which has been assigned the responsibility of leading in worship".

The Guild must act as a missionary force dedicated to the proposition that all church musicians are, first of all, servants of the church. It must aid in achieving worship unity by encouraging and helping in the selection of service material, choral and organ, which, above all, is appropriate to the needs of the contemporary men and women and children in a congregation and which may be chosen and performed with earnest religious effort. It must encourage the organist's interest in and development of service playing rather than organ playing. It must impress upon him the importance of, and aid him in acquiring, a thorough understanding of the human voice and of choral art as a means of religious expression. It must constantly do all in its power to bring the ministry and music together.

A service of worship cannot reach its highest goal unless complete understanding, agreement and a sense of united purpose are achieved between clergy and church musicians. Seldom does a religious conference include in its meetings any discussion or consideration of the subject of church music and its implications in Christian worship.

Every choral director and every organ teacher is training students who are going to do church work of some sort. Too often these students go into churches entirely on the strength of their ability as musicians, but with no religious convictions, sense of mission or understanding of the function of their work. All organ students must be thought of as church organ students, and every student of voice and of choral technique is a potential church musician. Our educational institutions must be shown why it is important to treat them as such, and to prepare them accordingly. All organ students should be required to have some voice study and choral experience, and choral students certainly should be given service playing instruction at the organ. The Guild must never forget its responsibilities to the church musician in the small parish church. To reach him is difficult enough; to understand his problems and to give him significant help is still more challenging.

In closing, it is my hope that the Guild will draw together its forces and carry on a program which will have its roots planted in the soil of Christian conviction and which will be dedicated to the total service of music in religion.

GOTTFRIED

ORGAN REBUILDING
MAINTENANCE
GUARANTEED NEW
AND USED ORGANS
CHIMES — HARPS — BLOWERS

HENRY A. GOTTFRIED

P.O. BOX 2991
WEST PALM BEACH, FLA.
AND
P.O. BOX 522, OLEAN, N. Y.

GOWNS

Pulpit and Choir
Headquarters for
RELIGIOUS SUPPLIES

Manufacturers of the Official
American Guild of
Organists Robes
Write for Prices
WRITE FOR CATALOG

National CHURCH GOODS
SUPPLY COMPANY
221-23 ARCH STREET, PHILADELPHIA 7, PA.

Harold Fink

Recitals

Tenafly, New Jersey

Pipe Organ Service

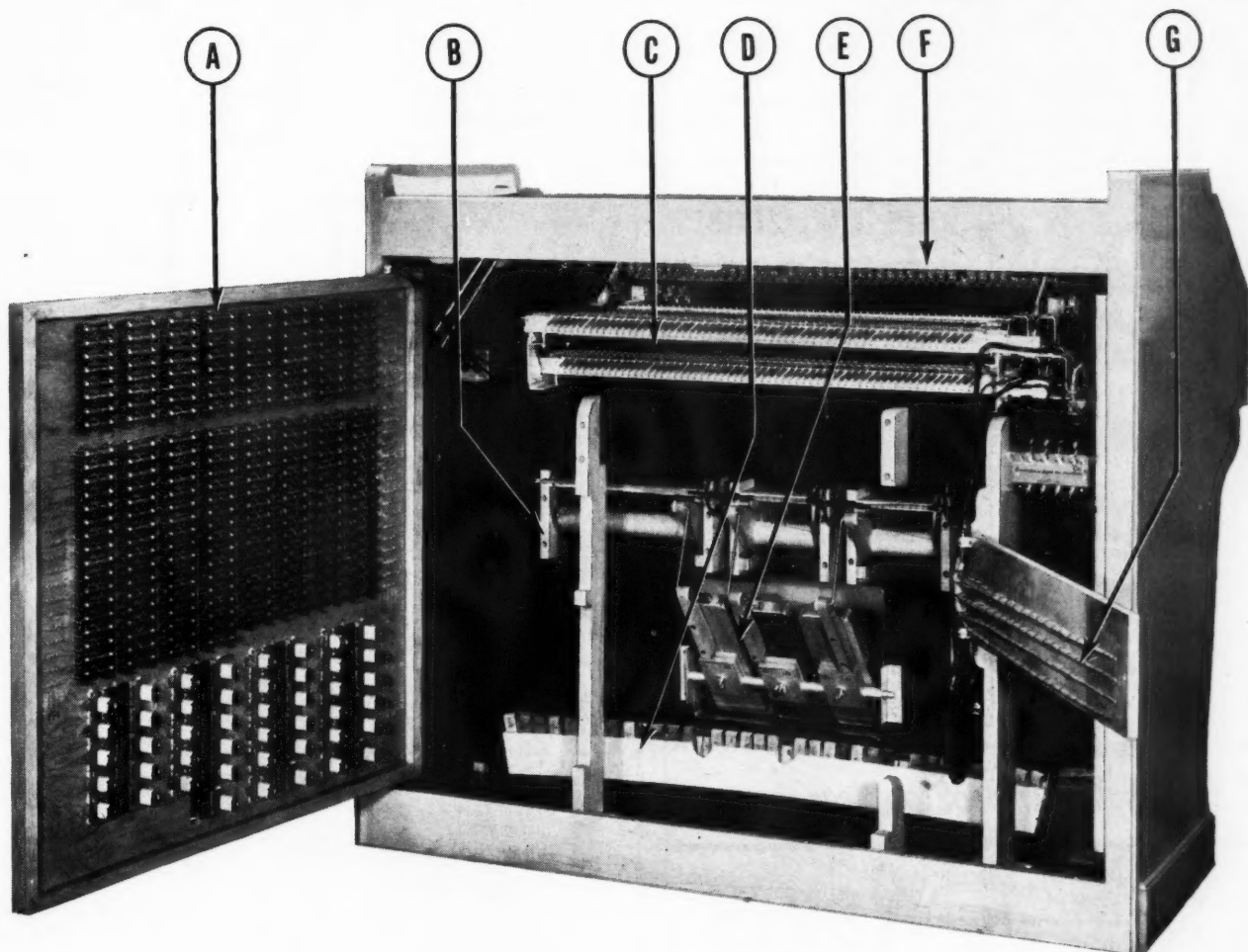
Rebuilding, Re-voicing,
Installing, Organs Built
To Your Specifications.

ROBERT A. CHANDLER
Shelburne Falls, Mass.

In every detail

A REISNER CONSOLE

is superior . . .



HERE is a superb view of the interior of a console built by Reisner craftsmen. Although each console turned out in our shop is unique, since each is built to specification for a particular organ, all incorporate exclusive Reisner components, such as the following:

A. The exclusive Reisner Capture Type COMBINATION ACTION is hinged in the back of the console to facilitate servicing.

B. The CONTACT ROLLERS for the expression shoes have heavy silver fingers. The entire assembly is designed to assure long life and positive contact at all times.

C. Reisner MANUAL KEY COUPLER ASSEMBLIES are of all-metal construction and are not affected by atmospheric changes. The free-floating movable bars are actuated by our standard C-7 action magnets with toggle hinge mounting on the opposite end. Contact fingers are of sterling silver; designed to reduce tension on the rollers and to eliminate the possibility of breakage. This superior unit is a most important component of the Reisner All-Electric Console.

D. PEDAL CONTACT RAIL is reinforced with a full length steel angle. It is assembled on the key frames with heavy steel plates for a greater degree of rigidity and more accurate alignment of the contacts.

E. The EXPRESSION SHOE ASSEMBLY is of unusually sturdy construction with a heavy steel rod extending through the entire unit.

F. Newly improved STOP ACTION MAGNETS are mounted on metal bars for positive alignment of the stop keys. The assembled unit is installed on the nameboard with rubber insulators to reduce any possible action noise.

G. A JUNCTION BOARD is conveniently hinged in back with all units wired to pins.

Precision components throughout . . . installed in a superior console cabinet . . . results in a truly superior console.

Plan your new pipe organ or rebuild your present organ to include all-electric action parts and console by Reisner.

THE W. H. REISNER *Manufacturing*
 COMPANY, INCORPORATED HAGERSTOWN, MD., U.S.A.

MISS AMELIA AUTENRITH



MISS AMELIA AUTENRITH of Middleville, N. Y., was honored recently by choir members and friends in observance of her ninetieth birthday and the completion of sixty years of service as a church organist. As far as she is concerned, there is nothing unusual about this occasion, and she expects to "continue to do the Lord's work" as usual.

Miss Autenrith, who was born in Syracuse in 1863, began her service as organist of St. Mary's Church in Middleville in 1893 and since 1928 has also been organist at St. John's Church in Newport, traveling four miles by bus to play on weekdays and Sundays and training the choirs of the two churches. Her vitality and enthusiasm and her devoted service through the years have been a constant inspiration to her many friends and associates not only in the parishes where she serves, but in the community where she is active in civic and social affairs.

THREE SUMMER STUDENTS of Professor Ruth Richardson Carr gave the following recital July 28 in the Elizabeth Hall Auditorium at Stetson University in DeLand, Fla.: Trumpet Voluntary, Purcell; "Dreams," McAmis, and Prelude, Fugue and Chaconne, Buxtehude (Dolores Gough); Largo from "Xerxes", Handel, and Pastorale, Guilmant (Helen Ritchie; Professor Carr at the piano); Toccata and Fugue in D minor, Bach; Noel in G, d'Aquin, and "Song of the Basket Weaver," Russell (Thomas K. Brown); "Suite Gothique," Boellmann (Helen Ritchie).

LOUIS F. MOHR & COMPANY
ORGAN
MAINTENANCE

2899 Valentine Ave., New York 58, N. Y.
Telephone: SEdwick 3-5628
Night and Day
Emergency Service—Yearly Contracts
Harps — Chimes — Blowers
Expert Overhauling
"An Organ Properly Maintained Means
Better Music"

MARK WISDOM
F. A. G. O.

Church of the Incarnation
Detroit Michigan

RALPH M. GERBER
A.A.G.O.

Recitals
1533 East 78d St., Chicago 19, Ill.

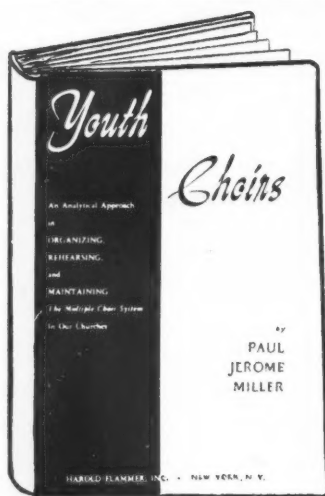
JOHN WILLIAMS
RECITALS

Flora Macdonald College The Village Chapel
Red Springs, N. C. Pinehurst, N.C.

CORA CONN REDIC

Mus. Doc. A.A.G.O.
Organ Department
ST. JOHN'S LUTHERAN COLLEGE
WINFIELD, KANSAS

AT LAST! A New Book on Organizing



"YOUTH CHOIRS"

by
**PAUL
JEROME
MILLER**

An Analytical Approach
in

ORGANIZING, REHEARSING and MAINTAINING

The Multiple Choir System

Price \$2.50

IN OUR CHURCHES

**A BOOK FOR BUSY CHOIR DIRECTORS
WHO WISH TO PRODUCE POSITIVE RESULTS**

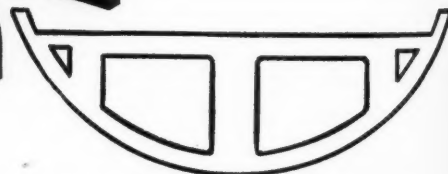
HAROLD FLAMMER, INC.

251 W. 19TH STREET, NEW YORK 11, N. Y.

quality:
R R
E E
U
distinction sincerity
T T
E E
R R
:dignity



**THE
ORGOBLO**
*is built
like a bridge*



Organists the world over know the flexibility, volume of smooth air power and extremely quiet operation of the Spencer Orgoblo. Few realize why Orgoblos maintain these high standards for a lifetime.

The all steel "sugar scoop" casing is made of heavy copper bearing sheet steel, rolled and welded. The ends are made of ribbed sections, and the motor rests on a cast bridge work which distributes the load evenly over the lower half of the scoop.

A nickel can be balanced on the casing when the machine is running, a demonstration that is possible only with a machine built like a bridge, with light-weight impellers and no back surges in the flow of air.

To get the utmost in performance from your organ and your organist, be sure it's an Orgoblo.

THE SPENCER TURBINE COMPANY • HARTFORD 6, CONNECTICUT

SPENCER
HARTFORD

New Issues for the Choir

By **JAMES S. DENDY, Mus.B.**

Upon seeing a new setting of "Bless the Lord, O My Soul," one automatically thinks of the famous one by Ippolitoff-Ivanoff. And indeed one can find suggestions of the same melody in Katherine K. Davis' anthem for SATB, published by the Galaxy Music Corporation. But here the similarity ends, for Miss Davis' setting is to be accompanied by piano or organ, and there are two solo passages. The setting is a pleasing one and not very long. It can be mastered by an average choir in a short time and it will be effective.

From the same publisher there is a "praise" anthem by Charles L. Talmadge called "Sing Alleluia Forth," for SATB. This short, spirited number contains more than two pages of unison work. The melody is a strong one.

David H. Witt has arranged Powell Weaver's song "Praise the Lord, His Glories Show" for mixed voices with organ. Those familiar with the well-known solo will be interested in this good arrangement for choirs. Another arrangement is that done by William Stickle's of Teresa del Riego's "Be Thou My Guide." This is easy and straightforward.

A group of Christmas numbers has arrived from Presser. Three of these are lullabies. "The Angels' Lullaby," by Lois M. Emig, is for women's voices in three parts. It is a short, lilting number. "Christmas Lullaby," by James Snyder, is for SATB *divisi*, a *cappella*—an effective, harmonically simple number. "Lullaby to the Infant Jesus," by J. A. Taffs, for mixed chorus and soprano solo with piano or organ accompaniment, would be a suitable number for a high school chorus.

"Christmas Morn," by Charles Gordon Rex, for mixed voices a *cappella*, has a spirited middle section, with a soft beginning and ending. "Winter Carol," by Sarah Brooks, SATB a *cappella*, consists of a soprano melody accompanied by the word "alleluia" sung over and over in the other parts. All of these numbers will be easy to learn.

Gladys Blakely Bush's "Wherewith Shall I Come before the Lord?" for mixed voices a *cappella*, is partly polyphonic and contains harmonic changes suggesting the old modes. It is unusually good choral writing and not difficult. There are two new publications in the Presser "Early Choral Masters" series. Katherine and Irene Funk have set the text "Jesus, Lover of My Soul" to an SATB motet by Arkadelt. It is a successful adaptation. The same editors are responsible for an issue of Hassler's "From Depths of Woe I Cry to Thee," for SATB. Two other Presser issues are Florence Jepperson Madsen's "My Soul Is Athirst for God," for three-part women's voices, and Jean Berger's "For This Good Company," for mixed chorus with piano or organ.

There has been a marked interest lately in early American hymnody and several composers have begun to tap this interesting source as material for modern choral settings. Parke S. Barnard's arrangement of "Star in the East," from "Southern Harmony" (published in 1835), is of

particular interest because there were so few hymns written for the Christmas season in the old South. In this SATB arrangement, published by Gray, Mr. Barnard has preserved some of the "crudities" of the original version. As is so often the case in these early American hymn-tunes, the melody is a simple, haunting tune which would suggest a somewhat naive but very real devotion to the message of the text.

Probably the most original new Christmas anthem which has come to our attention is Clokey's "Hearken and Wonder," also published by Gray. This is scored for SATB *divisi*, with the organ accompaniment written on three staves. As is implied by the *divisi*, this anthem really needs a full choir, and it is deserving of the attention of our best choirs. Having written so much for organ, Dr. Clokey knows well how to incorporate the resources of the instrument, and there are opportunities here for really interesting registration. Fortunately the text is not one that has been worn by overuse. The anthem runs to ten pages. Orchestration is available for strings, flute and clarinet.

Continuing with Gray selections, Frances Campbell Mackie's "Carol Fantasy for Christmas Day" contains many familiar carol tunes and words. Provision is made for the use of a children's choir and *divisi* is called for in all parts. Alfred M. Greenfield's "Watchful Shepherds" is a simple carol for unison voices with organ. The melody contains interesting chromatic alterations. The accompaniment is easy. David H. Williams' "Christ Came to Bethlehem" is published for two-part women's chorus and also for mixed voices with youth choir *ad lib.* The text is the familiar "Winds through the Olive Trees." Clarence Dickinson's jubilant "The Shepherds' Story" is now available in an SATB edition. This is an exciting number for a choir with plenty of high, clear voices. Howard Vogel's "Christchild," for mixed voices a *cappella*, uses the text "Gentle Mary Laid Her Child." Milton Dieterich's "On the Road to Bethlehem" is for mixed voices with a solo part. Leo Sowerby has arranged "The Snow Lay on the Ground" for soprano, alto and bass. Franklin E. Perkins' "Awake, Ye Shepherds" is a Flemish carol arranged for mixed voices. Mabel Daniels' "A Night in Bethlehem," for mixed voices with organ, is a strongly descriptive number, incorporating interesting harmonies and giving the director many opportunities for delicate nuance and tonal balance. It requires a good choir.

Frank Cedric Smith

L.T.C.L. CH.M.
GRACE CHURCH
Newark, N. J.

MABEL FROST

Epworth Methodist Church
Washington, D.C.

THE
Kilgen
CONSOLE



For those who prefer all stops directly in front of them the Kilgen conventional stop-key type console will meet their needs. Compact in size, quiet and fast in operation, the precision made combination is within the console case.

Because Kilgen consoles are designed to meet the requirements of organist and Church we offer a type to suit your preference. The new organ in First Reformed Church, Lansing, Illinois, has this type console. Other consoles of this type will be found on these new Kilgen organs in:

- Ladue Chapel, Ladue, Mo.
- St. Pius Church, Lynn, Mass.
- Presbyterian Church, Cutchogue, N. Y.
- Pilgrim Lutheran Church, St. Louis, Mo.

Ease of control and speed of response characterize the Kilgen console.

The Kilgen Organ Company

EXECUTIVE OFFICES AND PLANT
4632 W. FLORISSANT AVE.

ST. LOUIS 15, MO.

Kilgen Organs



Eugene R. Kilgen
President



fine music

for student, amateur, professional

- PIANO ORGAN
- VOCAL SOLO CHORUS
- RECORDER GUITAR
- INSTRUMENTAL SOLO CHAMBER MUSIC

STRING—WIND—BRASS ENSEMBLE

OPERA ORCHESTRA BAND

miniature scores

ASSOCIATED MUSIC PUBLISHERS, INC.

publishers & importers of fine music

25 W. 45th St., New York 36 • 8331 Hollywood Blvd., Hollywood 28

THE DIAPASON

ESTABLISHED IN 1909.
Trademark registered at United States
Patent Office.)

A Monthly News-Magazine Devoted to the
Organ and to Organists and
Church Music.

Official Journal of the American Guild of
Organists and of the Canadian College
of Organists. Official Organ of the
Hymn Society of America.

S. E. GRUENSTEIN, Editor and Publisher

Editorial and Business office, 1511 Kimball
Building, Wabash Avenue and Jackson
Boulevard, Chicago 4, Ill. Telephone:
Harrison 7-3149.

Subscription price, \$1.50 a year, in ad-
vance. Single copies, 15 cents. Back
numbers more than two years old, 25
cents. Foreign subscriptions must be
paid in United States funds or the
equivalent thereof.

Advertising rates on application.

Items for publication must reach the
office of publication not later than the
20th of the month to assure insertion in
the issue for the following month. For
routine news, recital programs, etc., the
closing date is the 15th.

CHICAGO, SEPTEMBER 1, 1953

All items of news, as well as requests
for changes of address, should be sent
directly to the office of THE DIAPASON,
25 East Jackson Boulevard, Chicago 4.
Letters mailed to the American Guild of
Organists in New York that are intended
for THE DIAPASON are delayed and make
it necessary for the Guild office to go to
the trouble of passing them on to us.

How to Avoid "Underrating"

A statement in the summary of answers
to the questionnaire of organists and choir-
masters published in the August issue of
THE DIAPASON which may have provoked
some thought is the one to the effect
that "church musicians sadly underrate
themselves" and "are too timid and apolo-
getic". Since the meek shall inherit the
earth there may be some virtue in this
characteristic. At the same time there is
such a thing as overrating one's self, or
trying to persuade others to do so—a pro-
cess that works only temporarily.

In this age of "public relations" it is
natural that some of our profession should
float with the current. There are too many
disciples of Dale Carnegie and church
musicians should not join the number. Em-
phasis often is placed on personality and
how to get along rather than on worth or
ability. Even in the field of the organist
and choir director we have books that tell
us just how to handle a difficult minister
and music committee. (In doing so care
must be exercised not to "kid" ourselves
more than we do the ones to be "kidded".)
And we have form letters to meet situa-
tions of all kinds, such as cases of choir
members missing rehearsals. To follow all
the suggestions thus offered may produce
an outward finish, but unless genuine
merit underlies this finish there will not
be much remaining after the surface coat
has worn off.

Of course, we all wish to get along and
be successful. Perhaps here is a way that
would achieve this result: First, natural
talent and a love for church music are to
be presupposed. Without them it would be
more profitable to conduct a cigar stand
on a good corner or to sell Fuller brushes.
With this requisite the primary task is to
acquire the training that makes you capa-
ble. Second, be devoted to your church and
to your work in it. Third, be square and
considerate, and not too sensitive. For
every dollar you receive try to give service
worth at least \$1.10. If the foregoing plan
does not work you are in the wrong place
and it might be best to follow the Scriptur-
al advice and depart after shaking the dust
from your feet.

Within the last month the entire nation

has paid tribute to a political leader whose
passing caused deep sorrow. Both friends
and foes and a unanimous press recognized
in Senator Robert A. Taft a man the
country needed. Yet Senator Taft never
hesitated to speak out fearlessly, though
without spleen. He knew his subject and
he had the courage of his convictions. He
displayed an excellent spirit in defeat as
well as in victory. But he was reputedly
not a perfect dresser! No tailor could
claim credit for having made him. It is
very doubtful that Mr. Taft would be
honored as he is if he had been a "pus-
sy-footer" who could carry water on both
shoulders and a "yes man", as so many
politicians aspire to be.

The entire organ world recently was
called upon to mourn the passing of T.
Tertius Noble. In his long and distin-
guished career devoted to the organ and
to church music he never used form letters.
He was always natural and always so able
that all who knew him, or of him, looked
up to him.

One need not be timid or apologetic if
he delivers the goods and commands the
respect of those with whom he deals
through sincerity and competence.

Ray Berry in Recital

Ray Berry of Colorado Springs, Colo.,
played the fifth in the series of summer or-
gan recitals at Macky Auditorium, Uni-
versity of Colorado, Boulder, July 18. The
interesting program, built almost entirely
around works by contemporary composers,
permitted Mr. Berry to display a prodi-
gious technique and an excellent com-
mand of organ registration.

The program opened with three settings
of the Passion Chorale—works by Buxte-
hude, Bach and Langlais. The Langlais
selection, with its modern harmonies and
homophonic style, contrasted sharply with
the baroque effects of the Buxtehude and
Bach settings. The main body of the pro-
gram consisted of works by modern com-
posers, representing countries of Ger-
many, France, the Netherlands, the United
States and England. These works evi-
dently were selected for their appeal and
Mr. Berry's very interesting registrations
and his apparent ease of performance
added considerably to his audience's plea-
sure. To this reviewer the Four Pre-
ludes and Intermezzi by the German com-
poser Schroeder were the highlight of this
group. Schroeder appears to be overlaying
the modern organ technique of composition
on the time-tested forms of the North
German school of the baroque era, even
down to the use of canonic imitation in the
third movement.

Mr. Berry closed his program with
Bach's Fantasia and Fugue in G minor,
in a reading outstanding for its clarity of
polyphonic lines and its excellent pace.

WILLIAM R. CLENNENNIN.

ANTHONY CIRELLA IS NAMED
TO ST. CECILIA'S IN BOSTON

Anthony V. Cirella has been appointed
organist and choirmaster of St. Cecilia's
Catholic Church in Boston. Mr. Cirella,
a native of Italy, received the B.M. and
M.M. degrees from the New England
Conservatory. He is director of the chor-
isters of the Catholic Guild for the Blind
in Boston and has held other church posi-
tions in the vicinity of Boston.

SETH BINGHAM RECOVERS FROM
INJURY; FINISHES NEW WORK

Seth Bingham, who fell and suffered a
fractured hip in January, has recovered
completely from his injury. In his ab-
sence his organ classes in Columbia Uni-
versity's spring and summer sessions were
taught by Searle Wright and Marilyn
Mason, but he was able to teach the theory
classes at his home.

Professor Bingham has finished a new
four-movement work, "Connecticut Suite,"
for organ and strings. It is dedicated to
Hugh Giles and will have its New York
premiere in November at the Central
Presbyterian Church.

Dr. Hugh Porter, director, announces
the appointment of Professor Bingham as
a member of the faculty of the School of
Sacred Music at Union Theological Sem-
inary, where he will teach the advanced
composition course to candidates for the
degree of doctor of sacred music, begin-
ning this fall.

New Music for the Organ

By JAMES S. DENDY, Mus.B.

"The Parish Organist," by Heinrich
Fleischer; published in four volumes by
Concordia Publishing House, St. Louis,
Mo.

This collection is the work of the newly-
appointed organist of Rockefeller Mem-
orial Chapel at the University of Chicago.
There are 120 chorale preludes, voluntar-
ies and postludes by older masters and
contemporary composers. Although "The
Parish Organist" is based on "The Luth-
eran Hymnal, 1941," it should be noted
that more than half of the tunes treated
are in the majority of Protestant hymnals.
Investigation shows that sixty-six of the
100 hymn-tune preludes are based on
tunes used in "The Hymnal 1940" of the
Episcopal Church. Sixty-three of these
tunes appear in "The Hymnal, 1951" of
the Evangelical and Reformed Church.
Fifty-five are included in "The Hymnal,
1949" of the Presbyterian Church, fifty-
one in the "American Lutheran Hymnal,
1930" and forty-one in "The Methodist
Hymnal," 1931.

An accompanying manual to the col-
lection lists numbers suitable for the various
seasons of the church year and special oc-
casions. There are also a discussion of
registration problems and instructions for
adapting the registration to the Hammond
organ.

Nearly all of the music is printed on two
staves, with pedal parts indicated. Most
of the compositions are simple technically
and wonderfully suitable for the type of
small organ being installed in many
churches today. With very few exceptions
the pieces are short—so short, in fact, that
three or four of them will be needed for a
service prelude of average length. A
glance at the names of a few of the com-
posers represented shows the diversity of
the sources—Orlando di Lasso, Ludwig
Lenel, Pachelbel, Andre Raison, Max
Reger, Healey Willan, and many others,
including the editor of the collection. The
volumes are of convenient size and well
printed.

Chorale Prelude on "Beata Nobis Gaudia,"
by John Blackburn; published by Galaxy
Music Corporation, New York City.

This composition, which is about three
minutes in length, is based on a melody
from the "Psalterium Chorale," published
at Constance in 1510. It is a stately piece
of music and the theme upon which it is
based is a strong one. This music does not
require a large instrument or an organist
of concert calibre. It is the work of a good
craftsman—a composer who does not use
the so-called "modern" idiom but whose
writing is nevertheless interesting and
worthwhile.

"Christmas Voluntaries"; "The Organ
Student's Hymnal," by Ellen Jane Lo-
renz; "Roger Wilson's Portfolio of Sac-
red Organ Music"; "Easy Postludes
for Pipe Organ or Hammond Organ";
all published by the Lorenz Publishing
Company, Dayton, Ohio.

The first of these is a collection of a
dozen very simple pieces based on well-
known carol tunes. "The Organ Student's
Hymnal" consists of eighty-eight well-
known hymn-tunes, indexed and edited for
practical playing with a preface on how
to play hymns. As is implied, this book is
for the novice who may find hymn playing
easier with the annotations printed here.
The Wilson collection contains twenty
hymn transcriptions and original com-
positions, all by the same composer. Unlike
the two preceding books, the music is
written out on three staves in standard
organ style. The collection of postludes
contains pieces which are simple both mu-
sically and technically.

Marilyn Mason at Columbia

It was my pleasure on July 21 to attend
the third recital of Marilyn Mason's series
of six organ programs, following an his-
torical survey of organ music, on the or-
gan in St. Paul's Chapel at Columbia Uni-
versity, New York. The program con-
sisted of five numbers representative of
Germany after Bach. From beginning to
end Miss Mason displayed a very sure
technique with a well-controlled artistic
feeling. The first number, Bruckner's Fan-
tasy and Fugue in D minor, was more
interesting historically than musically.
Brahms displays in his chorale prelude,

Looking Back into the Past

Forty years ago the following news was
recorded in the issue of Sept. 1, 1913—

The specification of the large Austin
outdoor organ for Balboa Park at San
Diego, Cal., was published.

The National Association of Organists
held a successful convention at Ocean
Grove, N. J., the first week of August
under the presidency of Dr. J. Christopher
Marks.

G. Darlington Richards, for several
years associate organist of St. Thomas'
Church, New York, was appointed or-
ganist and choirmaster of St. James'
Church, effective Sept. 1, succeeding
Dr. Walter Henry Hall, who resigned
to take a place on the faculty of Columbia
University.

The question of "dead" combinations,
stirred up by the console standardization
committee of the A. G. O. and by criti-
cisms of the committee's recommendation
of combination pistons which do not move
the stops, provoked a debate which filled
a page of THE DIAPASON.

Andrew D. White, president emeritus
of Cornell University, placed the contract
for a large organ for Bailey Hall at the
university in Ithaca, N. Y., with the J. W.
Steere & Son Company in Springfield,
Mass.

Twenty-five years ago, according to the
issue of Sept. 1, 1928—

The famous Moody Church in Chicago
awarded to the Reuter Organ Company
the contract for a four-manual with echo,
the specification of which was presented.
The Bartola Musical Instrument Company
was commissioned to build a six-manual
unit organ for the huge Chicago Stadium.
Henry Filcher's Sons were awarded the
contract for a four-manual of eighty sets
of pipes for the Louisville War Memorial
Auditorium. The Skinner Organ Company
was building a new nave organ to supple-
ment the four-manual Skinner in the chan-
cel of Grace Church, New York City, and
was to install a new console. The Austin
Organ Company won the contract for a
four-manual for the new edifice of the Sec-
ond Presbyterian Church in New York,
of which T. Scott Burhman was the or-
ganist. George Kilgen & Son were build-
ing a four-manual for Holy Trinity Epis-
copal Church at Vicksburg. An Austin
four-manual was ordered by the First
Baptist Church of Shaker Heights, Cleve-
land, Ohio. Central College, Fayette, Mo.,
placed the contract for a four-manual of
3,240 pipes with the Wicks Organ Com-
pany.

Harrison M. Wild, noted Chicago or-
ganist and teacher, retired from his post
as conductor of the Apollo Musical Club
after directing that organization for thirty
years.

Ten years ago the following news was
recorded in the issue of Sept. 1, 1943—

T. Frederick H. Candlyn, for the last
twenty-eight years organist and choir-
master of St. Paul's Episcopal Church in
Albany, N. Y., was appointed organist and
choirmaster of St. Thomas' Church, New
York.

Dr. Marshall S. Bidwell, organist of
Carnegie Music Hall, Pittsburgh, included
works of 125 American composers for
the organ in his programs in the season
just ended, of a total of 275 composers.

Aug. 31 marked an important anniver-
sary for two musicians in the same family.
Dr. William Berwald retired from his
post as professor of music at Syracuse
University after fifty-two years of contin-
uous service and his son-in-law, Professor
Russell Hancock Miles, completed his
twenty-first year at the University of
Illinois.

"Schmüke dich, O liebe Seele", a rather
childlike simplicity which Miss Mason
felt and expressed. The moderato move-
ment from Hindemith's Third Sonata
was a good transition from the nineteenth
to the twentieth century part of the pro-
gram. There was an unusual amount of
coloring in her performance of Karg-
Elert's "Prologus Tragicus" when one
considers that the Columbia organ is not
exactly an instrument of the romantic
period.

The recital was concluded with a bril-
liant rendition of Reger's Fantasy on
"Bach". The recital was well attended
by a most appreciative audience.

ALFRED M. GREENFIELD.

**ROBERT NOEHREN ON FOURTH
TOUR OF RECITALS IN EUROPE**

Robert Noehren, University of Michigan organist, is on a recital tour in Europe during August and September. He has been invited to give performances and radio broadcasts in Holland, Denmark, Norway and Germany. In Munich he will play a program devoted to compositions of Max Reger. Mr. Noehren has also been engaged to make recordings on famous old Dutch organs. This is his fourth recital tour in Europe.

Mr. Noehren is well known for the extensive studies he has made of historic organs. His first visits were to France under the auspices of the Carnegie Foundation, on which he studied French organs of the seventeenth and eighteenth centuries. Later he went to northern Germany to see organs built by Arp Schnitger in the seventeenth century. Mr. Noehren has been particularly interested in the beautiful old Dutch organs, some of which date back to 1520 and are still being played.

Mr. Noehren went to the University of Michigan as organist in 1949. He studied at the Juilliard School in New York and later at Curtis Institute in Philadelphia. His repertoire is one of the largest of any living organist and includes the complete works of Bach, nearly all the organ works of Buxtehude and many compositions by such early composers as Sweelinck, Frescobaldi and Scheidt. He has presented first performances of the Third Sonata by Hindemith, a Sonata for organ by Homer Keller and a Capriccio by Ross Lee Finney. He has made fifteen LP recordings and has introduced many new works to records, among them the "Fiori Musicale" by Frescobaldi and all the organ sonatas of Paul Hindemith. More recently his recording of Reger's Fantasia and Fugue in D minor has been released.

FREDERICK L. SWANN played the services in August at the First Methodist Church, Evanston, Ill., where he formerly was assistant organist and director. Mr. Swann is a student at the School of Sacred Music of Union Theological Seminary in New York City and is director of music at the West Center Congregational Church, Bronx, N. Y.

Lauren B. Sykes,
A.A.G.O., Ch.M.
PORTLAND 15, OREGON

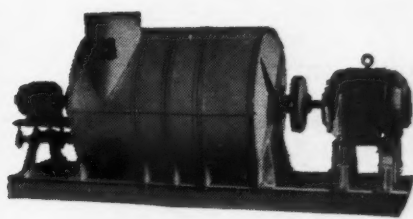
Claude L. Murphree
F.A.G.O.
University of Florida
GAINESVILLE :: FLORIDA

MARSHALL BIDWELL
Carnegie Institute
Pittsburgh
AVAILABLE FOR RECITALS

WILLIAM TEAGUE
Saint Mark's Episcopal Church
CENTENARY COLLEGE
SHREVEPORT, LOUISIANA

A. R. SCHOPP'S SONS, Inc.
Successor to Gutflesch & Schopp
ORGAN PIPES
218 1-2 East Cambridge Street
Alliance, Ohio
Established in 1898

ALEC WYTON
M.A., F.R.C.O., Ch.M., F.A.G.O.
Christ Church Cathedral
Mary Institute
St. Louis, Missouri



Specify a
KINETIC BLOWER

The famous Kinetic represents many years of continual improvement on a superior basic design. You can depend on it to deliver a constant, sure wind supply throughout many years of service. The Kinetic performs quietly, coolly, and uses little current. All-metal construction prepares it for long life. It is designed so that any number of stages or fans can be assembled from stock parts to suit special requirements. A built-in rotating all-angle outlet makes extra pipe and elbow connections unnecessary. Further, the blower's parts are easily installed, adjusted, or lubricated without special tools. No wonder the Kinetic is unquestionably the leader in its field!

Model and price list now available! Write:
KINETIC BLOWERS
DIVISION M. P. MÖLLER, INC., HAGERSTOWN, MD.

NEUPERT
393 S. HOOVER ST.
LOS ANGELES 5, CALIF.

HARPSICHORDS
Spinets
Clavichords
202 E. 83 St.
NEW YORK 28, N. Y.

**UNIVERSITY OF SOUTHERN CALIFORNIA
SCHOOL OF MUSIC**
RAYMOND KENDALL, Dean
Degree courses leading to B.M. and M.M. with Organ or Sacred Music Majors
Irene Robertson, M.M., D.Mus., F.A.G.O., Head, Organ Department
Charles C. Hirt, Ph.D., Head, Sacred Music Department

Thomas H. Webber, Jr., A.A.G.O.
Idlewild Presbyterian Church
MEMPHIS, TENNESSEE

HAGERSTOWN ENGRAVING & STAMPING COMPANY
Manufacturers of
Stop Knobs, Rods, Stop Keys, Tilting Tablets, Pistons and all other Ivory and Imitation Ivory parts for the Organ Builder, and repairman.
Plastic Injection Moldings.
Quotations on any quantities.
235 E. FRANKLIN ST.
HAGERSTOWN, MD.

GOWNS
PULPIT-CHOIR
CONFIRMATION
BAPTISMAL
DOCTORS
MASTERS
BACHELORS
CAPS GOWNS
AND
HOODS
EST. 1912
BENTLEY & SIMON
7 WEST 36 ST. - NEW YORK 18, N.Y.

Dennison Organ Pipe Co.
Reading, Mass.
We Specialize in
Manufacturing Wood, Metal, Flue and Reed Pipe Organ Stops
1847 1953

MARION BORON
Organist-Director
Historic Christ Church, Cambridge

CHESTER A. RAYMOND
PIPE ORGAN BUILDER
Specializing
Church Organ Rebuilding
Over 25 Years' Experience
44 Spring Street, Princeton, N. J.
P. O. Box 4041, Atlanta, Ga.
Member Associated Organ Builders of America

The Parish Organist
HEINRICH FLEISCHER
PART FOUR
Edited by
DR. HEINRICH FLEISCHER

- new
- leading composers of the past: Bach, Handel, Frescobaldi, Brahms, Reger, and others
- 100 chorale and hymn-tune preludes
- contemporary composers: Canning, Willan, Van Hulse, Lenel
- 20 "free" compositions
- Hammond registration
- organ registration
- easy to play
- accompanying manual
- useful for organ instruction and patterns in improvisation
- practical

\$2.00 each or \$7.00 per set of 4 volumes

At your local dealer

CONCORDIA PUBLISHING HOUSE
3558 S. JEFFERSON AVE., ST. LOUIS 18, MO.

**RAYMOND TO REBUILD
ENGLEWOOD, N. J., ORGAN
FOUR-MANUAL IS PLANNED**

First Presbyterian Church, John W. Harvey Organist and Choirmaster, Will Have Instrument of Fifty-three Ranks.

The First Presbyterian Church of Englewood, N. J., has awarded a contract for rebuilding its organ to Chester A. Raymond of Princeton, N. J. This church is one of the largest in northern New Jersey. John Wright Harvey is organist and choirmaster. Mr. Harvey, a graduate of the Oberlin Conservatory and Union Theological Seminary, received the degree of bachelor of music in 1941, the bachelor of music education in 1946 and the master of sacred music degree in 1952. He went to the Englewood church in 1949 from the Webb Horton Memorial Presbyterian Church, Middletown, N. Y., succeeding Hans Vigeland, now at the Westminster Presbyterian Church of Buffalo.

The original organ was built by Hoek & Hastings in 1917 and had three manuals and thirty-six voices. It was enlarged in 1945-46 to thirty-eight ranks by Ernest M. Skinner, who also made a number of tonal changes.

Specifications for the rebuilding were prepared by Mr. Harvey and Frederick C. Mayer, organist of the cadet chapel of the United States Military Academy, West Point, N. Y. Special features include the addition of a new great with an eight-rank diapason chorus to be placed in an exposed position to the left of the chancel, and a new solo organ, to be located in the enlarged choir chamber, in space occupied by the old great. When completed in December the instrument will contain forty voices, with fifty-three ranks of pipes.

The new all-electric four-manual console will be of the stopkey type. It is planned that a prepared-for 16-ft. violone shall be installed in an exposed position to the right of the chancel, directly opposite the new great diapason chorus. Console equipment will include thirty-nine couplers, five pistons and a cancel for each division, ten general pistons and cancel and seven reversibles. The contract also specifies complete re-leathering and rewiring, a new all-electric remote combination setter, new swell shades and actions to be placed in the arches immediately behind the display pipes and casework, and new tremolos and regulators. The present blower and Orgelectra power supply will be retained.

The tonal resources of the organ are as follows, new pipework being indicated with asterisks:

GREAT ORGAN.

- Gemshorn, 16 ft. (enclosed in Swell), 73 pipes.
- *Principal, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft. (prepared for).
- Gemshorn, 8 ft., 61 notes.
- Gemshorn, 5 1/2 ft., 61 notes.
- *Octave, 4 ft., 61 pipes.
- Quintaten, 4 ft. (prepared for).
- *Octave Quint, 2 3/4 ft., 61 pipes.
- *Super Octave, 2 ft., 61 pipes.
- *Furniture, 4 ranks, 244 pipes.

- *Trompette, 16 ft. (enclosed in Swell), 85 pipes.
- Trompette, 8 ft., 61 notes.
- Trompette, 4 ft., 61 notes.
- Harp, 61 bars.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Quintadena, 8 ft. (prepared for).
- Salicional, 8 ft., 73 pipes.
- Salicional Celeste, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flauto Dolce Celeste, 8 ft., 61 pipes.
- Octave, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flautina, 2 ft. (prepared for).
- Plein Jeu, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 73 pipes.
- Cornoepen, 8 ft., 73 pipes.
- Oboe, 8 ft. (prepared for).
- Vox Humana, 8 ft., 61 pipes.
- *Clarion, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Erzähler, 16 ft., 97 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Orchestral Flute, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 notes.
- Dulciana, 8 ft. 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Erzähler, 5 1/2 ft., 73 notes.
- Geigen Octave, 4 ft., 73 pipes.
- Flauto d'Amour, 4 ft., 73 pipes.
- Erzähler, 4 ft., 73 notes.
- Nazard, 2 3/4 ft., 61 pipes.
- Erzähler, 2 3/4 ft., 73 notes.
- *Blockflöte, 2 ft., 61 pipes.
- Erzähler, 2 ft., 61 notes.
- *Tierce, 1 3/4 ft., 61 pipes.
- Larigot 1 1/2 ft. (prepared for).
- Siffloete, 1 ft. (prepared for).
- Tremolo.

SOLO ORGAN.

- Violone, 16 ft. (prepared for).
- *Waldflöte, 8 ft., 61 pipes.
- Orchestral Viola, 8 ft. (prepared for).
- Orchestral Viola Celeste, 8 ft. (prepared for).
- Harmonic Flute, 4 ft., 73 pipes.
- Scharf, 5 ranks, 305 pipes.
- Acuta, 5 ranks (from Scharf).
- Trompette, 16 ft. (from Great).
- *Bombarde, 8 ft., 61 pipes.
- French Horn, 8 ft. (prepared for).
- Clarinet, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Harmonic Trumpet, 4 ft. (prepared for).
- Chimes, 25 tubes.
- Tremolo.

PEDAL ORGAN.

- Violone, 16 ft. (prepared for).
- Open Wood Diapason, 16 ft., 56 pipes.
- Gemshorn, 16 ft., 32 notes.
- Lieblich Bourdon, 16 ft., 32 notes.
- Erzähler, 16 ft., 32 notes.
- Gemshorn, 10 1/2 ft., 32 notes.
- Violone, 8 ft. (prepared for).
- Open Diapason, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Lieblich Bourdon, 8 ft., 32 notes.
- Erzähler, 8 ft., 32 notes.
- Gemshorn, 5 1/2 ft., 32 notes.
- Violone, 4 ft., (prepared for).
- Open Diapason, 4 ft., 32 notes.
- Gemshorn, 4 ft., 32 notes.
- Harmonics, 5 ranks, 160 pipes.
- *Bombarde, 32 ft., 12 pipes.
- *Bombarde, 16 ft., 12 pipes.
- Trompette, 16 ft., 32 notes.
- Fagotto, 16 ft., 32 notes.
- Trompette, 8 ft., 32 notes.
- Trompette, 4 ft., 32 notes.

CHARLES G. SMITH, JR.

Grace Episcopal Church
Sandusky, Ohio

**Bach Society Gives
Annual Program in
Marietta, Ohio, Home**

The thirty-first annual meeting of the Marietta Bach Society was held on the evening of July 30 at Cislter Terrace, the home of the late Dr. Thomas H. Cislter in Marietta, Ohio. The program was announced in traditional manner with chorales played by a brass choir composed of high school students, directed by Harry Salzman. Members of the Marietta Boy Choir, directed by William E. Waxler, sang a chorale.

Opening the Bach program, the chorale "O Eternity, Thou Mighty Word" was played by Nancy Bibb Hoyer and the Prelude in C from the "Well-tempered Clavichord" was played by Patricia Richards—members of the junior group. The allegro animato from the Italian Concerto in F was played by Miss Ruth Curry. Two movements from the Suite in B minor for flute were played by Miss Meta Mary Clark, accompanied by Miss Curry. The aria "Qui Sedes ad Dexteram Patris", from the B minor Mass, was sung by Mrs. Graham (Virginia Donaldson) Stocks, accompanied by Miss Louise Decker. An impromptu Bach choir, directed by Mr. Waxler, sang the four-part chorale "Sing Praise to God, Who Reigns Above."

From the organ works of Bach the Prelude in B minor was played by Miss Kate M. Chapin, instructor of organ at Marietta College. The Fugue in B minor was

played by Mr. Waxler. The Prelude and Fugue in G minor was played by Tom Tibbetts. From the "Catechism" chorale preludes "Glory to God on High", from the Trinity section, was played by Mrs. Jack (Eleanor Mast) Sullivan, "Christ, Our Lord, to Jordan Came" from the baptism section was played by Miss Susan Pryor and "Jesus Christ Our Saviour" from the communion section by Mrs. Sullivan. From the chorale preludes for the liturgical year Miss Chapin played "Come, Saviour of the World."

Closing the Bach program the chorale melody "Come, Sweet Death" was played as a French horn solo by John Knox and Bach's last composition, the chorale prelude "Before Thy Throne I Now Appear," was played by Miss Lillian E. Cislter.

APPOINTMENT IN DALLAS, TEX.

GOES TO GILBERT C. PIROVANO
Gilbert C. Pirovano of Wood-Ridge, N. J., has been appointed minister of music at the First Community Church, Dallas, Tex.

Mr. Pirovano received his bachelor of music degree from Westminster Choir College, Princeton, N. J., and studied at Curtis Institute of Music in Philadelphia, completing five years of organ with Dr. Alexander McCurdy. He did considerable work with the Bluejacket Choir of the navy at Great Lakes, Ill., in 1946 and 1947 and for the past three summer seasons has been organist and musical director for the outdoor historical drama "Unto These Hills", presented annually at Cherokee, N. C. In Dallas he will be responsible for the administration of a multiple-choir program.

SCHLICKER ORGANS

Schlicker Organ Co., Inc.

1530 Military Rd. Buffalo 17, New York

The Lye Organ Company

CHURCH ORGAN BUILDERS SINCE 1864

Markham Road

P.O. R.R. No. 2

Scarboro

West Hill, Ont.

Chimes Installed - Tower Broadcasting Equipment

LAWRENCE I. PHELPS

ORGAN ARCHITECT

CONSULTANT

THE FIRST CHURCH OF CHRIST, SCIENTIST
BOSTON

11 Norway Street
Boston 15, Mass.

SETH BINGHAM

TEACHER OF CHURCH MUSICIANS

ORGAN . . . THEORY . . . COMPOSITION

(4-manual Casavant for private instruction)

921 MADISON AVE., NEW YORK 21, N. Y.

Courses in Columbia University Winter Session
SEPT. 18, 1953—JAN. 28, 1954

- 1. ORGAN PLAYING
- 2. CANON AND FUGUE
- 3. PROTESTANT CHURCH MUSIC PROCEDURE

(a practical course covering every phase of the organist's profession: preparatory training, choral and organ literature, choir organization, conducting, voice, rehearsal and service procedure.)

For information, address Secretary, Music Department
COLUMBIA UNIVERSITY, NEW YORK 27, N. Y.

Recitals

Rachael Quant

Lessons

BUNTYN PRESBYTERIAN CHURCH
MEMPHIS STATE COLLEGE

Memphis,

Tennessee

School of Music

University of Redlands

Leslie Pratt Spelman
Ph.D., F.A.G.O.

Margaret Whitney Dow
M.S.M., F.A.G.O.

DePauw University School of Music
Greencastle, Indiana

Courses in Organ and Church Music
Van Denman Thompson, F.A.G.O., Mus.Doc.
Arthur D. Carkeek, A.A.G.O., M.Sac.Mus.

NITA AKIN

First Methodist Church, Wichita Falls, Texas

Recital, Central Presbyterian Church, New York:

She was the master
of one of the finest
organ recital feasts
I've heard in many a
weary search.

Her program itself
was glorious; not a
dreary measure anywhere.

Not a measure of
cheapness either.

It's just too bad for
the men, but the day is
totally dead when
anyone can say the organ
is too big a job for a
woman, and Dr. Nita Akin
helped bury that day too.

—T. Scott Buhrman
The American Organist

COLBERT-LaBERGE CONCERT MANAGEMENT

205 West 57th Street, New York 19





ROBERT BAKER

Fifth Avenue Presbyterian Church and Temple Emanu-El, New York

Teacher of Organ Playing: Union Theological Seminary, New York

NEW YORK: One of our most satisfying recitalists. Clarity, lucidity, serenity, grace, as well as strength, characterize all his playing.

PITTSBURGH: A player of broad capacities, artistic integrity, exciting virtuosity, and profound musicianship.

SAVANNAH: What Heifetz is to the world of the violin, what Horowitz is to the world of the piano, that is what Robert Baker, eminent American virtuoso, is to the realm of the pipe organ.

COLBERT-LaBERGE CONCERT MANAGEMENT • 205 West 57th Street, New York 19

WALTER BAKER

Holy Trinity Lutheran Church, New York

NEW YORK:

One of the stars in our organ firmament.

PHILADELPHIA:

Extraordinary command of the great instrument.

MONTREAL:

An achievement almost beyond belief.

TORONTO:

A prodigious maestro.

Adelphia Records

COLBERT-LABERGE CONCERT MANAGEMENT
205 West 57th Street • New York 19



CLAIRE

C O C I

Brilliant Organ Virtuoso



Technical prowess, color and expressive persuasiveness.—NEW YORK

Commanding virtuosity.—SAN DIEGO

Delightful.—KNOXVILLE

Unique.—LA JOLLA

Outstanding.—SEATTLE

Unforgettable.—UNIONTOWN

Breath-taking.—WOOSTER

Exciting.—SIOUX FALLS

In a class by herself.—SAN FRANCISCO

COLBERT-LdBERGE CONCERT MANAGEMENT

205 West 57th Street • NEW YORK 19

David Craighead



Organist, Pasadena Presbyterian Church
Faculty, Occidental College, Los Angeles

New York: Unusually well equipped in the matter of technique, color sense, rhythm, and musical intuition.

Philadelphia: Soundness of taste and judgement.

Boston: Arresting from beginning to end.

Toronto: A remarkably accomplished organist.

Los Angeles: Truly magnificent ability.

catharine **CROZIER** *organ virtuoso*

*One comes away from her
recital feeling a new
and warmer admiration
for the instrument, as
well as for the music
it has inspired.* —Herbert Elwell—Cleveland Plain Dealer

Kendall Records

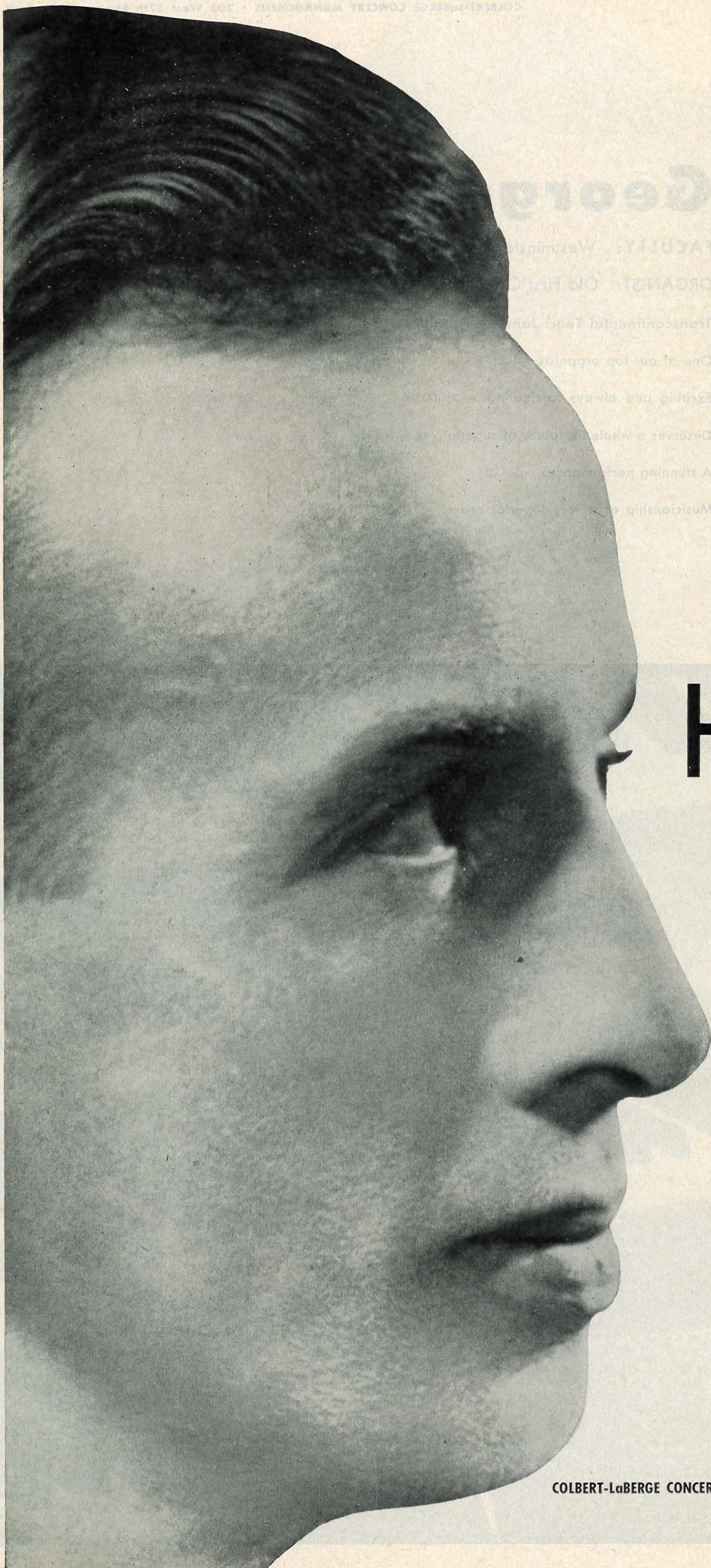
COLBERT-LABERGE CONCERT MANAGEMENT

205 West 57th Street, New York 19



*Faculty, Eastman School of Music
Rochester, New York*

*Colbert-LaBerge Concert Management
205 West 57th Street, New York 19*



Minister of Music
 Central Presbyterian Church
 New York

Hugh Giles

NEW YORK: Hugh Giles is tops among organists; there is nothing too good to say about his work.

PARIS, France: The virtuoso, Hugh Giles, played most brilliantly.

ROME, Italy: All were most grateful to the organist Hugh Giles for the interesting musical treat which he offered with his most brilliant art.

MILAN, Italy: The entire concert was most interesting and has permitted us to know an authentic American artist.

SIENA, Italy: It must be said that this concert was one of the most appreciated; and Mr. Giles will remember among his successes in Italy that triumphal one in Siena.



George Markey

FACULTY: Westminster Choir College, Princeton, N. J.

ORGANIST: Old First Church, Newark, N. J.

Transcontinental Tour: January-February 1954

One of our top organists. — CLEVELAND

Exciting and always fascinating. — WOOSTER

Deserves a whole thesaurus of superlatives. — PEORIA

A stunning performance. — SEATTLE

Musicianship of a very superior order. — YOUNGSTOWN





MARILYN MASON

Faculty, University of Michigan, Ann Arbor

NEW YORK: A persuasive charm and personality which will endear Miss Mason to all who have not been privileged to hear this artist.

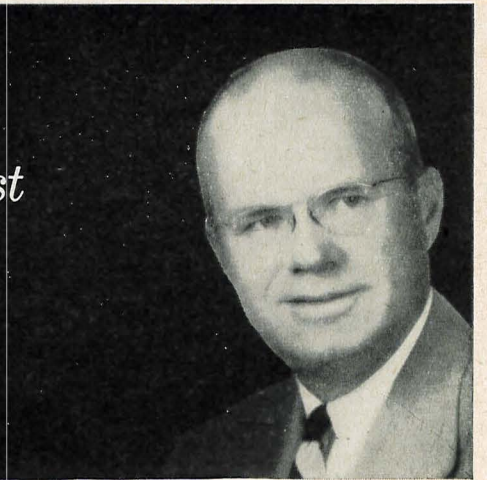
METHUEN: Authenticity of style, intensely moving and highly colored playing.

FORT WORTH: A player of exceptional gifts and complete technical mastery of her material.

DETROIT: A monumental performance.

Alexander McCurdy, *organist*

The First Presbyterian Church, Philadelphia
Head of Organ Departments at Curtis Institute, Philadelphia
Westminster Choir College, Princeton, N. J.



Dr. McCurdy will be available either for Solo Recitals or in Joint Recitals of Organ and Harp with Flora Greenwood (Mrs. McCurdy).



Flora Greenwood, *harpist*

Formerly with Philadelphia Orchestra

COLBERT-LaBERGE CONCERT MANAGEMENT, 205 West 57th Street, New York 19

FRITZ HEITMANN AND CLASS

**TRUCKER TRIES A TRACKER
BUT MUSIC LEADS TO CLINK**



THIS PICTURE SHOWS Fritz Heitmann, the German organist, with his class of pupils in Berlin. One of the number is Clarence Ledbetter of Bellflower, Cal., who has been studying with Professor Heitmann since 1951. Mr. Ledbetter was one of the prize winners in the contest of 1953 at the High School for Music in Berlin. The photograph was taken in front of the building of the High School for Music.

Items appearing in THE DIAPASON over the years have proved that organ playing is an interesting avocation for men whose regular occupations run the gamut from railroad brakeman to noted astronomer. But apparently England is the first to produce a van driver who is such a determined amateur organist that his efforts landed him in jail. Perhaps this incident also will establish for all time in English law the fact that the end does not justify the means. The following item is quoted from the London *Sunday Graphic*:

"Police walking past Walcott Methodist Church, Bath, at 1:15 a.m. yesterday heard the hymn 'When I Survey the Wondrous Cross' on the organ. Although they agreed it was beautifully played, they investigated and found Charles Wesley R—n, a van driver, in the organ gallery.

"When R—n was discharged conditionally at Bath yesterday on payment of £2 10 d breaking-in damage and 9 d costs, the chairman told him: 'Even a man with the names Charles Wesley has no prescriptive right to break into a Methodist Church and play the organ if he wants to.'

**JERRY F. BYRD IS PLACED ON
FACULTY OF LANDER COLLEGE**

Jerry F. Byrd of St. Peter's Episcopal Church, Pittsburg, Kan., has been appointed to the faculty of Lander College, Greenwood, S. C., as assistant professor of organ and music. Lander College offers the degrees of B.S. and B.A. in organ, piano, voice, violin and public school music.



TWO GREAT CHORAL SERIES AT 15 CENTS PER COPY

**James Allan Dash
CHORAL ARRANGEMENTS**

These entirely new arrangements can be sung with a minimum of effort, and a maximum of real singing pleasure. In three seasons they have helped rebuild thousands of dispirited church choirs and school choruses throughout the United States and Canada.

**Standard Anthem Series
EDITED BY DR. DASH**

This series includes 150 choral gems in their original form. Composers represented include Byrd, Lassus, Gibbons, Palestrina, Purcell, Morley, Bach, Handel, Mozart, etc. Edited by Dr. Dash, these anthems are beautifully printed on fine grade paper.

FREE THEMATIC CATALOGUES

Two new catalogues, one for each of the above series, are now available. Each shows the complete first page of all the selections in that series. Write us for either or both, free of charge.

THE BALTIMORE MUSIC COMPANY

325 N. Charles Street

Baltimore 1, Md., U.S.A.

NEW ORGAN MUSIC

**"Second Volume of the
SACRED HOUR at the ORGAN"**

Suitable for Christian Science Services
RUTH BARRETT PHELPS
A.A.G.O.

Carl Fischer, Inc., Publisher
New York
Price \$2.50

WELTE-WHALON ORGAN CO.

SPECIALISTS IN PIPE ORGAN REBUILDING
THE SKILLED CRAFTSMANSHIP OF EARLIER TIMES
COMBINED WITH THE BEST MODERN TECHNIQUES.

EUROPEAN EXPERIENCE

86 WASHINGTON ST.

NEWPORT, R. I.

**Free from Wurlitzer... a
15" by 19" copy of this beautiful
tribute to organ music!**

Here's something you'll be proud to hang in your office or in your home.

It's a beautiful tribute to organ music that we've had specially composed for you. It puts into words some of the feeling we think you have for your music.

Of course, the actual eulogy is much too big to be pictured in this magazine. It's 15" x 19"—just the right size for easy reading by all your friends and associates.

And, alongside the eulogy, there's an interesting picture history of the organ. This history tells about the 22 centuries of tradition behind the organ you play.

You know, Wurlitzer's interest in tradition is a pretty natural thing. For years Wurlitzer has been upholding organ tradition in a world of electronics.

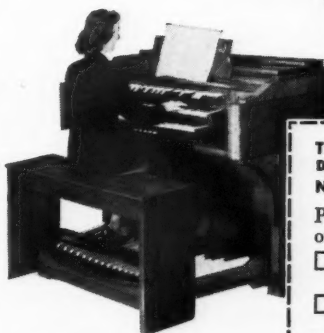
To this day every Wurlitzer Organ has the essentials of true organ tone. It uses reeds, the only natural source of tone in the electronic organ field, activated by wind to produce beautiful tonal voices.

But, whether you play a Wurlitzer or not, be sure to get your copy of the great new tribute to organ music. It's yours for the asking, remember. Send in the handy coupon today.

Have you seen the new Wurlitzer Spinette? It's the most sensational small organ ever built and sells for just \$1325.00.

WURLITZER

World's Largest Builder of Organs and Pianos
Under One Great Name



Wurlitzer Organ, Model 25

The Rudolph Wurlitzer Company
Dept. D-39

North Tonawanda, New York

Please send the following without cost to me:

- A copy of "A Tribute to Organ Music" suitable for framing.
- A booklet entitled "Introduction to Organ Playing" by Dr. Halsey Carsten.

Name.....
Address.....
City.....Zone.....State.....

**CASAVANT WILL BUILD
FOR TORONTO CHURCH**

KINGSWAY LAMBTON UNITED

Three-Manual Instrument with Two
Consoles Will Speak into Chancel
and Chapel—John W. Clarke,
L.T.C.M., the Organist.

The Kingsway-Lambton United Church of Toronto, where John W. Clarke, L.T.C.M., is organist and director of music, will have a three-manual Casavant organ, it has been announced. This large church has more than 2,500 members and it is necessary to hold duplicate services at 10 and 11:30 every Sunday morning. There are three choirs.

The church is cruciform with a divided chancel and a large chapel in one of the transepts. An additional room is being constructed at the junction of the chancel and the chapel to provide space for the new instrument. The great and pedal divisions will be installed in that chamber, with tone openings into both chancel and chapel. There will be a second console of one manual and pedal to be used for services held in the chapel.

The stoplist of the instrument is as follows:

GREAT ORGAN.

(Enclosed with Pedal)
Flute Conique, 16 ft., 68 pipes.
Open Diapason, 8 ft., 68 pipes.
Hohl Flöte, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Principal, 4 ft., 68 pipes.
Flute d'Amour, 4 ft., 68 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Harmonics, 2 ranks, 183 pipes.
Tromba, 8 ft., 68 pipes.

SWELL ORGAN.

Geigen Principal, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 68 pipes.
Octave Geigen, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Double Trumpet, 16 ft., 68 pipes.
Cornopean, 8 ft., 68 pipes.

Oboe, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Nazard, 2¾ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1¾ ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tromba (from Great), 8 ft.

PEDAL ORGAN

Contrabasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Flute Conique, 16 ft., 32 notes.
Cello, 8 ft., 12 pipes.
Flute Conique, 8 ft., 32 notes.
Choralbass, 4 ft., 12 pipes.
Trumpet, 16 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.

**ORGAN
PIPE
S**



The Symbol of Quality

JEROME B. MEYER & SONS

2339 SO. AUSTIN ST.
MILWAUKEE 7, WIS.

**School of Music
UNIVERSITY OF ILLINOIS**

**RUSSELL H. MILES
PAUL S. PETTINGA**

Organists—Recitalists

**ARTHUR FOOTE
ORGAN WORKS**

Played by

Barnes, Bedell, Bidwell, Bingham, Bonnet, Diggle,
Dunham, Dunkley, Kraft, Milligan, Noble,
and many others

Now published in volume form

SEVEN COMPOSITIONS, Op. 71

- | | |
|-------------------|----------------------|
| 1. Cantilena in G | 4. Canzonetta |
| 2. Solemn March | 5. Tempo di minuetto |
| 3. Sortie in C | 6. Communion |
| | 7. Toccata |

Price \$1.50

Also

- | | |
|----------------------------------|------|
| Allegretto, Op. 29, No. 2..... | .50 |
| Pastorale, Op. 29, No. 3..... | .50 |
| Suite in D, Op. 54..... | 1.25 |
| Night. A Meditation, Op. 61..... | .50 |
| Christmas, Op. 80..... | .75 |
| Oriental Sketch..... | .60 |

THE ARTHUR P. SCHMIDT CO., Inc.
120 Boylston St. Boston 16, Mass.

Transcontinental

Tours

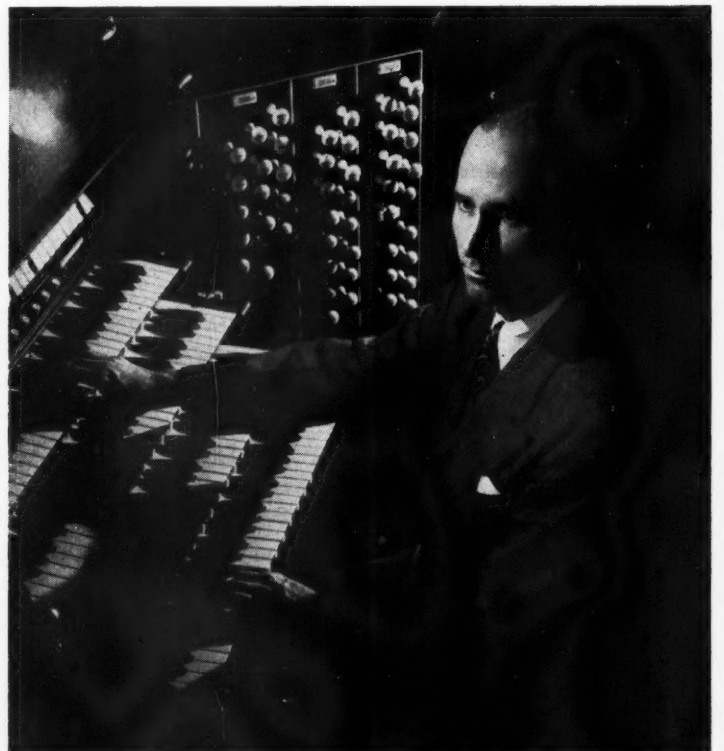
November, 1953

For Information write

SHELBY-BENIAMS

CONCERT MANAGEMENT

2166 Market Street, San Francisco 14, California



HAROLD MUELLER

Organist and Choirmaster, Trinity Episcopal Church, S.F.
organist, Temple Sherith Israel, S.F.
Faculty, San Francisco Conservatory of Music
Fellow, American Guild of Organists

An Open Letter to the American Organ World

(Observations made following a year of intensive study and travel throughout Europe and the Near East as a recipient of a Fulbright Fellowship)

NEVER has this writer felt more intensely about any musical question than the one about to be discussed. It will be necessary to make many unpleasant criticisms; for we, and I include myself, have all been responsible for the decline of one of the greatest of all musical instruments, namely, the organ. We have contributed to this in an unknowing, almost unconscious, manner: through lack of definitive education, the age in which we live, and as victims of circumstance. Indeed, it has been a veritable vicious circle.

It is my conviction that NOW is the time for a full-scale reformation in the American Organ World, a reformation of taste, thought and conception of what the organ should be. NOW is the time to inform the musical public of what we, the organists, believe. To realize this reform, I appeal to you—the organists, the organ builders and the young people of our profession—for it can only be through the combined efforts of all that we can attempt to erase the many misleading notions that have attached themselves to our profession. We must try to resurrect an instrument and its music, which have only been sleeping and now but count the hours to awake in full glory and live again.

TO THE ORGANISTS

If you will review objectively the art of the organist, the art of the king of musicians during the sixteenth, seventeenth and eighteenth centuries, we must concede its appalling degeneration from the beginning of the nineteenth century to the present day. This has affected various countries in different ways, and it is interesting to note its subsequent effect upon us as organists in America today.

In England, where the organs and churches suffered from Cromwell's fanaticism, the art of the organist and organ builder were nipped in the bud, thus preventing a potentially great school from reaching a state of full maturity. What little organ music we do find is written for two-manual instruments without pedal. From the beginning of the nineteenth century to date, heavy 8 ft. Diapason work and lack of basic choruses have characterized the English organ. The Victorian Era witnessed an organ that was a sort of church orchestra and one-man-band combined. It is impressive to see the influence which Mendelssohn exerted during his recital tour of England in 1837 on instruments some of which are still in existence. Unfortunately, his teachings were forgotten soon after his departure. Yet from time to time, after finding an 8 ft. or 4 ft. flute perhaps three hundred years old, one is assured that England once possessed the secret of organ building.

During the middle of the 1800's France, where the organ and the church suffered so greatly during the various revolutions, saw the beginning of a new era in contrast to that of the Couperins, Jullien, de Grigny, Raison and Clerambault. For well nigh one hundred years, creatively speaking, France was a sterile nation. Curiously enough, the birth of the modern French organ school took place in Belgium. It was there at the Conservatoire of Brussels that Jacques Lemmens began teaching various French virtuosos. The names of Widor, Guilmant and Loret can be mentioned. Lemmens, prior to heading the organ department at the Conservatoire, had studied with Hesse in Breslau. Hesse, in turn had studied with Berner and Kohler, two friends of Forkel, Bach's biographer. Thus it is through this succession that we have received the tradition of Bach interpretation. Rightfully, one can only ask—"is this tradition questionable?" In spite of their love and veneration of "Holy Father Bach", it was Lemmens and his disciples who influenced the organ builder, Cavaille-Coll (of Spanish origin), to change the hitherto polyphonic organs, containing much mutation and mixture work, into orchestral instruments (minus mutations and mixtures). As a result the classic French organ lost both its personality and its individuality. This same Romantic School, which treated the organ much in the manner of a pedal piano with orchestral

colorings, is still functioning in Paris. Many well-meaning Americans believe it the true school of organ playing. Under the guise of a false mysticism, the French Romantic Traditionalists have succeeded in dominating the organ world in America. There is hope, however, through the pioneering work of Norbert Dufourcq, France's leading musicologist, and the organ builder Victor Gonzales. After twenty years of fighting sometimes overwhelming obstacles and opposition, they not only have succeeded in restoring quite a few historic organs to their pre-revolutionary status, but have interested the die-hard school of Romanticists in their movement of reform.

Germany was last affected by the low level of taste during the 19th century which had such a detrimental effect elsewhere. It is therefore heartening to see and to play upon their great Classic Organs, many modern and many untouched since their original installation hundreds of years ago. Germany is, perhaps, the only European country which never lost sight of the polyphonic art. It preserved those characteristics from Hofmaier through Mendelssohn, Schumann (six fugues on "BACH") and Brahms, to the modernists Hindemith and Pepping. The German decadence began with Liszt and culminated with Max Reger and the crescendo pedal. It is most encouraging to see the extent of the resurrection of the pure, polyphonic school and the Classic Organ. One of the first to lead this school was the former arch-romanticist, Karl Straube, who, at the age of 60, renounced the romantic creed and returned to the art of the classic organ. Then came Günther Ramin and now Helmut Walcha, the blind organist and harpsichordist, who has taken a place of primacy in our time. At the latter's school in Frankfurt-am-Main, Reubke, Reger and Karg-Elert and their music are not considered suitable for the organ. At this point it must be stated that there can be no quarrel with the achievements of Romantic Music in the fields of the orchestra, the piano, the opera, lieder and other forms of musical art. However, the organ, when it endeavors to become an instrument of romantic music, is doomed to failure.

Italy, Spain and the Low Countries can be discussed in less detail. So long dominated by the great orchestral romantics, charming Italy seems to be making little progress in the Classic Revival. In fact, it is very difficult to find an adequate instrument there. Following Frescobaldi and Palestrina, there appears to have been no organ school. Spain, like Italy, evidenced a decline in spite of their wonderful instruments. All that is left of those original "wonders" are the glorious trompettes-en-chamade. In the Netherlands a curious situation existed. Owing to a lack of revolutionists, money, organ builders and "romanticists", many of the great classic organs remained untouched. This situation has enabled modern builders like Flentrop to utilize the art of Schnitger and others in reproduction. His work is enjoying a tremendous success, consequently accentuating the "Classic".

The present situation in the United States is, however, most disheartening. By its very nature, Musical America has become nothing more than a potpourri of all the schools mentioned above. In the more than casual flirtation with the theater, the piano, the orchestras of Wagner, Mahler, Ravel and Debussy, the Hit Parade and anything else one wishes to add, the organ has lost its very essential character and meaning. The product of this unhealthy relationship has been nothing more than a one-man-band with harp, chimes and celeste thrown in. Why have we not gone one step farther and removed the pipework? Unless we wake up now, the art of *True Organ Building and Playing* in the United States, with the advent of electronics, will be lost forever. Present methods of organ construction doom us to utilize only the orchestral.

Our interpretations have become mechanical, particularly tempi and style. Phrasing and the variations of touch have been lost mainly because of our acceptance of the Romantic French School's "bien-lie". One can only ask, "if all is legato, where does the accent

fall?" Have we ever thought of following the examples of string players as they bow their instruments or of the wind players in their manner of attack and breathing? As they must bow, attack and breathe, so must we! In other words, until the organists return to the basic fundamentals of musicianship, the instrument will remain ineffectual. May God speed the day! We do not even faintly comprehend the music of the Baroque with its mathematical architecture, its style and interpretation, as well as its limitations. This is mainly due to our lack of knowledge of the instruments of that day, their capabilities and their drawbacks. We cannot place the blame solely on the dearth of a recognizable tradition, but rather upon the lack of a sincere and penetrating study of the music. We have been content to follow a tradition colored with romanticism and its nuances of crescendo and diminuendo and sticky sentimentality. The interpretation of the organ works can be found only through the investigation of the secular works composed for harpsichord, strings, woodwind and the voice. Contrary to accepted thought, there is no difference between the interpretations of the secular and the religious works of the Baroque. This interrelationship exists even into the period of Haydn and Mozart.

THE ADHERENTS OF THE BAROQUE SCHOOL

To you, we owe a debt of gratitude for the influence which you have exerted upon our profession. I can only wish that all of you could have had the opportunity to examine the many great organs of Europe. You would undoubtedly find that a few criticisms of our methods and procedure are in order, for in some ways we have gone too far; in others, not far enough.

To be commended is the desire for the restoration of the mutation and mixture work. On the other hand, it must not be forgotten that the light 16 ft. Principal was the foundation of the Hauptwerk: the light 8-ft. Principal, that of the Brustwerk, and the 4-ft. Principal, the foundation of the Rückpositiv. Thus, all top and no bottom are as untenable as all bottom and no top. There must be a complete architectural equilibrium. The string and orchestral reeds as we know them today were non-existent on the great instruments of yesteryear. Furthermore, we have erred completely in the matter of the compositions of the various mixtures and their functions. We have compromised our ideals to such a degree that we attempt to mix brilliant French reed choruses with Germanic principles only to find a miscalculation. Then we play modern French music (with its ten-note chords) on our so-called Classic Organs, utilizing the very essentials of the Baroque. It must be remembered that the Baroque Era was one of polyphonic voice writing, hence the need for mixtures, clarity and brilliance. Certainly these are not absolutely essential for the interpretations of monophonic music as they are for the polyphonic. It is small wonder that the French school was characterized by its removal of most of the mutation and mixture work.

The next point has been our over-indulgence and reliance in books in place of actual first-hand experience in viewing, examining, and hearing the great historic instruments as well as those not so great.

Concerning our interpretations—a dry, banal and colorless Bach has taken the place of a living, colorful and exciting Bach. For example, instead of using three separate and distinct colors in the later works, or two necessary in the earlier works, we have been content to offer our listeners nothing but crescendo and diminuendi of one major color. This has lent itself beautifully to the "romantic" interpretations of the nineteenth and twentieth centuries, but is it Bach? What would the master say now about his living music that resembles the outpourings of a sewing-machine? Of course, the grave deficiencies of the American Organ have aided all this in no small way.

The last weakness is the attempt to make the American organ resemble a

"classic" instrument through the use of octave and sub-octave couplers, gadgets and other monstrous inventions. We must realize the fact that the Romantic Organ cannot imitate something it was never designed to do. And this problem must be resolved: we either go back completely to classic principles or remain victims of electronics and the Theater Organ. There can never be a compromise!

TO THE ORGAN BUILDERS

If we look behind the deceiving facade of today's organ it must be admitted reluctantly that the true art of organ building has been lost. We find ourselves involved in a state of experimentation attempting to rediscover a once great art. For too long the criterion has been the beauty of the detached console, the number of piston buttons and the swell, crescendo and sforzando pedals and particularly "the lovely French Horn".

In the realm of tone, because we buried the instrument behind pillars, swell-boxes and the like, we were forced to make the pipes speak louder and to raise the wind pressure. We installed cutting strings and other orchestral imitations as well as chimes and harp. We still called it an organ. In order to give it a sexy-velvet tone, we nicked the mouths of the pipes excessively and removed their natural spitting, percussive character. Then came the electronics. In place of the King of Instruments, behold the Clown! All this was done in the name of progress.

Put in anything that will please the customers! That is a justifiable credo in these days. This had been followed to date, but whether this philosophy can continue to be upheld remains to be seen. As time passes, a more enlightened clientele (we hope) will be demanding something more. Can it be offered?

TO THE ORGAN STUDENTS—THE YOUTH OF OUR PROFESSION

In what do you believe? Do you know? You are the ones who can return the organ to its former primordial position, or send it to its death. In order to achieve this there must be a very rigid standard. So often, organ music from 1600 to 1800, perhaps the only period when it claimed its own personality, is passed over lightly in a manner certainly not befitting its importance. Only the notes and the pushing and pulling of stops are accentuated, but what of interpretation! Do we truthfully understand the music? Evidently there is much more to it than meets the eye.

In closing, let me humbly make a suggestion. For over one hundred years we have been content to approach the organ through the piano and orchestra. Perhaps now is the time to change to a new direction. What about the clavichord and harpsichord? By utilizing them we'll not only use the instruments the composers themselves worked with, but we'll arrive at their music by way of the "front door." It is possible that a new musical era will begin which will make history.

In order to do my share towards this revival, a Collegium of Old Music, devoted strictly to the Classic Organ, the Clavichord, the Harpsichord and the Interpretation of sixteenth, seventeenth and eighteenth century music will begin in my studio at 607 West End Avenue, New York City, at once. A maximum of seven students will be admitted per year. All applicants must be advanced and within sight of a bachelor's degree or the equivalent. Practice facilities will be available on a clavichord and a pedal-harpsichord. Address all inquiries to me at the above number.

Yours devotedly in old music,

BRUCE PRINCE-JOSEPH
Organist-Harpsichordist, Faculty
Hunter College,
New York City, New York

MARIAN McNABB HERRINGTON



MARIAN McNABB HERRINGTON has been appointed minister of music of the Westmoreland Congregational Church in Washington, D.C.

Mrs. Herrington was accompanist to Mme. Lotte Lehmann last winter in California. Before this she was minister of music for three years at the Methodist Church in Farmville, Va., where she established a multiple choir program and organized interdenominational choir work. She has been organist and director of music in churches in Kansas, Illinois, Connecticut and New York and accompanist and coach in Chicago and New York. As a pupil of Dr. Clarence Dickinson at the Union Theological Seminary School of Sacred Music she earned the degree of master of sacred music in 1949. She studied the history of music and art in the church under Dr. Helen A. Dickinson and conducting with Dr. Norman Coke-Jephcott. Undergraduate work was done at the University of Kansas as a student of Dr. Charles S. Skilton in organ, working also with Professor Carl A. Preyer in piano. She also studied piano with Mrs. Crosby Adams in Asheville, N.C.

Mrs. Herrington is an active member of the American Guild of Organists, directing the Westmoreland choir at the Washington A.G.O. choral festival in May. Her choir presented the Bach Can-

tata No. 130 and compositions by Dr. Dickinson in honor of the twenty-fifth anniversary of Union Seminary's School of Sacred Music. She is planning a full year's program with five choirs of the church in addition to teaching and recital engagements.

MARTHA MAHLENBROCK GOES TO FIRST BAPTIST, JERSEY CITY

Miss Martha Mahlenbrock, A.A.G.O., has been appointed organist-director at the First Baptist Church of Jersey City, N. J. She will enter upon her duties there Oct. 1. The church has an adult choir of paid and volunteer singers and a children's choir.

Miss Mahlenbrock is well known in Jersey City in the field of church music and has presented sacred pageants, operettas and musical plays. She is a graduate of the Guilman Organ School in New York, where she was the recipient of the William C. Carl medal. Miss Mahlenbrock has studied music since early childhood and appeared in recitals as concert pianist before taking up study of the organ. She has written works for piano and voice, anthems and songs, and a piano concerto with orchestra. Her previous positions have been at the First Congregational and Trinity Congregational, East Orange, and the Old Bergen Church, Jersey City. She was also acting organist-director of St. John's Lutheran Church in Jersey City for eight months.

EUGENE L. NORDGREN ISSUES REPORT OF WORK BY CHOIRS

Eugene L. Nordgren, minister of music at the House of Hope Presbyterian Church in St. Paul, Minn., has issued a report showing the musical activity at that church in the season 1952-53. There are seven choirs, with 137 members. Besides a long list of anthems these choirs performed Mendelssohn's "Elijah," Handel's "Messiah" and Bach's "St. Matthew Passion." There was a youth choir festival in March, and in May two of the choirs sang for the 1953 Presbyterian General Assembly at the Minneapolis Auditorium.

Harry Wilkinson
F.A.G.O.
CHURCH OF
ST. MARTIN-IN-THE-FIELDS
CHESTNUT HILL PHILADELPHIA

DONALD H. HEATH, M. MUS.
First Community Church
of Dallas
Dallas Texas

CLARENCE MADER
Recitalist - Teacher
Immanuel Presbyterian Church
Los Angeles, Calif.

Orrin Clayton Suthern II
Organist-Conductor
Lincoln University
Pennsylvania

HOLY TRINITY LUTHERAN CHURCH
Sigmund
KVAMME
Buffalo 9, New York

Harold Schwab
Boston, Mass.

MARTIN W. BUSH, F.A.G.O.
First Central Congregational
Church
Head Music Dep't, University of
Omaha, Nebr.

HOMER WHITFORD
MUS.B., F.A.G.O., Mus.D.
First Church in Cambridge
(Congregational), New England
Conservatory of Music,
McLean Hospital, Waverley.

EVERETT JAY HILTY
Director Division of ORGAN and CHURCH MUSIC
UNIVERSITY OF COLORADO
BOULDER
RECITALS LECTURES

BIRKBY
A.T.C.L. MUS.M.
organist
WESTMINSTER COLLEGE
NEW WILMINGTON, PENNA.
RECITALS

HERBERT J. AUSTIN
A.R.C.M., A.R.C.O.
Church of the Good Shepherd
Jacksonville, Florida

Ethel Sleeper Brett
Organist and Recitalist
First Methodist Church, Sacramento, Cal.

Arthur Jennings
Recitals
UNIVERSITY
OF
MINNESOTA
Plymouth Church
Minneapolis, Minnesota

RUSSELL G. WICHMANN
Chairman, Department of Music
Pennsylvania College for Women
Shadyside Presbyterian Church
Pittsburgh

FRAZEE ORGAN COMPANY
South Natick, Massachusetts
Builders of Many Famous Organs
since 1910
"Favorably Known for Frazee Tones"

PATRICIA ANNE ALLAMAN
Director of Music and Organist
Wesley Methodist Church
Bridge Ave. at W. 44th St.
Cleveland 13, Ohio

GRIGG FOUNTAIN
Oberlin Conservatory
of Music
SAINT PAUL'S CHURCH
CLEVELAND

ROB ELMORE
Church of the Holy Trinity
Philadelphia
"An Instrumentalist of Consummate Powers"
Musical Courier, New York

J. Alfred Schehl, A. A. G. O.
St. Lawrence Church, R.C.
Cincinnati 5
Faculty: Archdiocesan Teachers' College
Mus. Dir. The Singers Club
Elder High School Glee Club

Arthur B. Paulmier, Jr.
B.A. A.A.G.O. F.T.C.L.
Grace Episcopal Church
Rutherford, New Jersey
and
Temple Beth Emeth of Flatbush
Brooklyn, New York

RALPH A. HARRIS, D. Mus.
UNIVERSITY OF MIAMI
and
ST. PHILIP'S EPISCOPAL CHURCH
Coral Gables, Florida

FRANK K. OWEN
St. Luke's Episcopal Church
Kalamazoo, Michigan
Author of "A Choirboy's Handbook"

ORGELECTRA



The first and only key action current designed and engineered specifically for pipe organ use

55 pounds of accurately controlled voltage

ORGELECTRA'S famous automatic voltage regulation assures a pipe organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can get neither too much voltage nor too little voltage; it will always receive the proper voltage for the proper amperage.

Ask your reputable organ technician for your free ORGELECTRA booklet.

6525 Olmsted Ave. Chicago 31, Ill.

EDGAR P. JONES



EDGAR P. JONES, for fifty-six years organist of the First Lutheran Church in Colorado Springs, Colo., has retired because of injuries sustained when he fell on the ice on his way to church last winter. At a special "recognition and thanksgiving" service Mr. Jones was presented with a gold organ key and a resolution expressing appreciation for his long years of service.

Mr. Jones was born in Colorado Springs in 1876 and has spent his entire life in that city. He began his church music career as a choir boy and was made organist of the church in 1897. Mr. Jones is a member of the Colorado Springs Chapter of the A.G.O. and he was guest of honor at the annual dinner in April. His church has named him organist emeritus.

C. LEROY BEATLEY ACCEPTS

POST IN BALTIMORE SUBURB

Announcement has been made of the appointment of C. LeRoy Beatley as organist and choirmaster of St. John's Episcopal Church, Worthington Valley, a suburb of Baltimore. Mr. Beatley goes to St. John's from the First Lutheran Church, Ellicott City, Md., where he has been organist and choirmaster for the last three years. He also served as summer organist and choirmaster of St. David's Church in Roland Park and during the war he was assistant at St. Michael and All Angels' in Baltimore.

Mr. Beatley studied piano, harmony, voice and organ with teachers in Baltimore and attended the Peabody Conservatory, where he majored in organ. In addition to his work at St. John's Mr. Beatley teaches piano and is choirmaster at the Chapel of St. Christopher, Linthicum Heights, Md.

Reuter Organs

F. C. Wichlac
3051 N. Merard Ave.
Chicago 34, Illinois

Estey Organs

W. C. GREENWOOD & SON
P. O. Box 363
Asheville, N. C.
Pipe Organs Serviced.

Henry

FUSNER

Sec. Mus. Doc. — A.A.G.O.
Recitals — Instruction
Emmanuel Baptist Church
Brooklyn 5, N. Y.

ROBERT M. STOFER

Organist and Choirmaster
The Church of the Covenant
Cleveland
Conductor of the Singers' Club

Minister of Music
Bank Street Baptist Church
Norfolk, Virginia
NOAH F. RYDER, MUS. M.
Director of Music Dept.
Virginia State College
Norfolk, Virginia

Harry H. Huber

M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

Russell Broughton

F.A.G.O.
St. Mary's School
Raleigh North Carolina

**CHICAGO CLUB
OF WOMEN ORGANISTS**

President, Grace Symons.

HAROLD HEEREMANS

F.A.G.O., CH.M., F.T.C.L.
NEW YORK UNIVERSITY
CHURCH OF THE SAVIOUR
BROOKLYN, N. Y.

**BOY CHOIRS
PAUL ALLEN BEYMER**

CHRIST CHURCH
SHAKER HEIGHTS, OHIO

Harold Tower

Organist and Choirmaster
The Church of Our Saviour
Akron 3, Ohio

Howard Kelsey

Second Baptist Church
Saint Louis

Anne Versteeg McKittrick

F.A.G.O., Ch.M., F.T.C.L.
Grace Church, Brooklyn Heights
BROOKLYN 2, N. Y.

ARTHUR B.

WATSON

Gen. Mgr. Mich. Organ Co.
Box 195, Grand Rapids, Mich.
MICHIGAN'S ORGAN EXPERTS

Adolf Torovsky, A.A.G.O.

Organist-Choirmaster
Church of the Epiphany
Washington, D. C.
Composer of the familiar carol
"Softly the Stars Were Shining"

VINCENT E. SLATER

Plymouth Congregational Church
Fort Wayne, Indiana

CLARENCE DICKINSON

Concert Organist
Organist and Director of Music,
The Brick Church.
Director-Emeritus of the School of Sacred
Music, Union Theological Seminary
1140 Park Avenue, New York

Charles H. Finney

A.B., Mus.M., F.A.G.O.
Chairman Division of Music and Art
HOUGHTON COLLEGE and
WESLEYAN METH. CHURCH
HOUGHTON, NEW YORK

Harry E. Cooper

Mus. D., F. A. G. O.
Raleigh, North Carolina

GEORGE GANSZ

A.A.G.O.
ZION LUTHERAN CHURCH
of Olney
Philadelphia, Pa.

Louis Huybrechts

M. Mus.
Instruction
RECITALS
Preparation For A.G.O. Examinations
ST. LOUIS CHURCH BUFFALO 2, N. Y.

Edward Eigenschenk

American Conservatory, Chicago
Second Presbyterian Church, Chicago
Rosary College
Kimball Hall, Chicago

LOWELL C. AYARS, A.T.C.L.

Choirmaster
Deerfield Presbyterian Church
Deerfield, New Jersey
Organist and Choirmaster
FIRST PRESBYTERIAN CHURCH
Bridgeton, New Jersey

ROBERT KNOX CHAPMAN

Instruction Recitals
Cathedral Church of the Nativity
Bethlehem, Pennsylvania

Newton H. Pashley

First Presbyterian Church
Oakland, California

ELLA LEONA GALE

Mus. D. A.A.G.O.

OLIVET NAZARENE COLLEGE
Kankakee, Illinois

WILBUR HELD, F.A.G.O.

Ohio State University
Columbus, Ohio

RICHARD M. PEEK

Mus. B., M.S.M.
Organist and Choirmaster
Covenant Presbyterian Church
Charlotte, N. C.

KATHRYN HILL RAWLS

MUSIC B., A.A.G.O.
St. Luke's Methodist Church,
Georgetown, Washington, D. C.

JAMES PHILIP JOHNSTON, F.A.G.O.

Organist and Choirmaster
CATHEDRAL CHAPEL
QUEEN OF ALL SAINTS
BROOKLYN, N. Y.

Alexander

SCHREINER

The Tabernacle, Salt Lake City
Colbert-LaBerge Concert Management

JOHN GROTH

Broadway Tabernacle Church
New York City

Oliver Herbert

Mus. D.
Peachtree Christian Church
Atlantic, Georgia

W. A. Goldsworthy

Composers' Consultant
3225 Via La Selva,
Palos Verdes Estates, Calif.

A.A.G.O.

M.S.M.

LUIS HAROLD SANFORD

THE CONGREGATIONAL
CHURCH
WINTER PARK, FLA.

William G.

Blanchard

ORGANIST
POMONA COLLEGE
CLAREMONT CALIFORNIA

**Church of Saint
Mary The Virgin**

**NEW YORK
ERNEST WHITE**

Musical Director
EDWARD LINZEL
Choirmaster and Organist
For recitals by these players
address

145 West 46th Street,
New York 19, N.Y.

BOHN ORGAN COMPANY

FORT WAYNE 8, INDIANA
PHONE E-1202

Pipe Organs—Chimes—Additions
Tower Carillons

Public Address and Recording Equipment

A firm of Organ Builders and Sound Engineers with many years experience and the Factory Facilities to serve you.

CYRIL BARKER

Ph.D., M.M., A.A.G.O.
Detroit Institute of Musical Art
(affiliated-University of Detroit)
Central Methodist—Lansing



Canadian College of Organists

OFFICERS OF THE C.C.O.

President—R. G. Geen, Oshawa, Ont.
 Secretary—Mrs. P. Pirie, Toronto, Ont.
 Treasurer—Henry Rosevear, F.C.C.O., Toronto, Ont.
 Registrar—Gordon Jeffery, London, Ont.
 Registrar of Examinations—F. C. Silvester, 135 College Street, Toronto, Ont.

WINDSOR, ONT., CENTER—The first annual meeting and election of officers of the Windsor Centre was held June 10 at Assumption University. The following officers were elected for the 1953-54 term: Chairman, Leslie H. Day, A.Mus.L.C.M.; vice-chairman, the Rev. T. B. Mailloux, C.S.B., A.R.C.T.; secretary, Miss Nellie Cox; treasurer, Victor P. Batten; directors, Walter MacNutt, A.T.-C.M., Miss Evelyn R. Dixon, A.T.C.M., and Leonard J. Little. At the close of the business meeting the members were conducted on a tour of the new science building of the university, which proved most interesting. This was followed by a social hour in the university library with several of the fathers of the university acting as hosts. . . . The Windsor Centre will sponsor a recital by Dr. Charles Peaker, F.R.C.O., Nov. 3 at the Westminster United Church. The centre's principal project for the 1953-54 season is the sponsoring of organ classes at the Windsor music festival next spring and the proceeds of this recital will be applied to a scholarship for organ competition at the festival.—NELLIE COX.

GALT CENTRE—July 27 at the home of the secretary there was a novel get-together to offer Murray Timms, late of Wesley United Church, Galt, congratulations on his appointment as organist and master of the choir of the Welland Avenue United Church, St. Catharines. W. U. Lethbridge was chairman and after "hot dogs," marshmallows toasted to one's own taste at the outside barbecue and other fine foods an address was read by the secretary extolling the guest of honor for his excellent work in the interest of the Canadian College of Organists and especially in his own sphere of the Galt Centre. The address was accompanied by a purse as an expression of the affection and esteem in which Mr. Timms was held. He is credited with the inauguration of the Galt Centre, being a charter member and its first chairman. Miss Dorothy Walker organized the unusual type of refreshment. She was assisted by Mrs. F. L. Haisell. . . . Galt Centre's annual meeting and picnic was held at the home of Miss M. Steele in Galt on the afternoon of June 30. Water lily ponds, with gold fish, and an abundance of flowers made the surroundings a veritable paradise from the heat of the day. Wives and children of members added to the event. After regaling the inner man we settled down to business under the direction of Chairman W. U. Lethbridge. Reports were submitted by the secretary on events of the past year. The financial report revealed a satisfactory balance. Officers for the season of 1953-1954 are: Chairman, W. U. Lethbridge, A.C.C.O.; vice-chairman, R. Carr; secretary, C. P. Walker; treasurer, L. Henderson.—C. P. WALKER, Secretary.

OSHAWA AND DISTRICT CENTRE—The annual meeting of the Oshawa and District Centre was held June 3 at Adelaide House, Oshawa. A report of the year's activities was read by the secretary. In addition to several general meetings at which members were addressed by speakers, a forum on wedding music was held, to which the clergy of the city were invited. An excursion by chartered bus was made to inspect and hear the large Casavant organ in the Presbyterian Church in Orillia on the invitation of the organist, J. D. Gordon. The centre also held a community carol service. Following the treasurer's report, Kelvin James, on behalf of the centre, presented a wedding gift to Miss Mary McRae, a member of the executive. Officers elected for 1953-1954 are: Chairman, C. H. Osbourn; vice-chairman, John R. Robertson; treasurer, Raymond Martin; secretary, Mrs. G. K. Drynan; executive council, Miss Mary McRae, Matthew Gouldburn, E. Kelvin James and Leon Nash. A pleasant social time concluded the meeting, with clever sleight-of-hand tricks by J. Aldwinkle and games conducted by C. H. Osbourn.—G. K. DRYNAN, Secretary.

BRANTFORD CENTRE—The annual meeting of the Brantford Centre took the form of a picnic at the Bell Homestead July 2. It was a beautiful summer day and after a delicious potluck supper convened by Mrs. M. Cook, the president, Mr. Sweet, spoke briefly, thanking the executive and members for their help and co-operation during his term of office. The annual report reviewed the work of the year and an excellent report was made by the treasurer. After the nominating committee brought in its report the

new president, Miss Eleanor Muir, took the chair and outlined proposed programs for the season. After an interesting group of games under the leadership of Miss Muir the meeting adjourned.—ELISE I. SENN, Secretary.

SASKATCHEWAN CENTRE—Frank Godley, organist and choirmaster of St. Andrew's, Moose Jaw, was re-elected chairman of the Saskatchewan Centre at the meeting held recently in Moose Jaw. Also re-elected were Miss Leith Docherty, Moose Jaw, secretary, and G. Hancock, Regina, treasurer. Executive members for the coming year will be Miss Thelma Atkinson, Prince Albert; Miss Marguerite Buck, Regina; Dr. H. D. Hart, Saskatoon, and D. Bunting, Moose Jaw. Delegates to this meeting assembled at St. Andrew's and were taken on a tour of the larger churches in the city, where demonstrations were given by the organists. The lovely home of Mr. and Mrs. Harold Kriewald was the scene of a buffet luncheon and following this the evening session was held at St. Andrew's United Church. The Rev. Allan Martin of St. Andrew's addressed the members on organist-minister relationship and this was followed by a discussion period of problems common to all church organists. Some of the questions taken up related to wedding fees, length of preludes, choice of hymns and music at weddings and guest organists. J. J. Weatherseed, F.R.C.O., past president of the Canadian College of Organists, visited the meeting briefly, between trains on the way to Alberta.—MISS L. M. DOCHERTY, Secretary.

RECITAL BY GEORGE N. TUCKER CLOSE OF WA-LI-RO SEASON

George Norman Tucker of St. Paul's Episcopal Church, Steubenville, Ohio, gave a recital Aug. 17 on the rebuilt organ in St. Paul's Church, Put-in-Bay, closing the twentieth season of the Wa-Li-Ro summer choir school. The largest enrollment in its history was reported by the school for the past season.

The festival evensong of the choirmaster conference was held in Trinity Cathedral, Cleveland, under the direction of Edward B. Gammons, assisted by Paul Allen Beymer and Warren Miller. During the summer a new Möller console was installed under the direction of Mr. Tucker in St. Paul's, Put-in-Bay, the center of activity of Camp Wa-Li-Ro.

KEATES ORGAN COMPANY

LIMITED

•
Organ Builders
•

LUCAN, ONTARIO

ESTEY PIPE ORGANS W. J. Cushing & Company

The Southwest's largest rebuilder of organs
Do you know why?

P. O. Box 1857 Little Rock, Arkansas

CASTLELIGHT

A fluorescent lamp for all makes of Pipe and Electronic Organs. Reflects light on music as well as the stop controls. Allows the top to be closed without removing the light.

Write for free booklet giving us the name of your organ.

MURLIN MANUFACTURING CO.,
Quakertown, Pa.

CASAVANT

The tonal colors . . . the richness and depths the CASAVANT brings to sacred music—give ecstatic joy to congregations, audiences and virtuosi throughout the continent.



ST. HYACINTHE, P. Q., CANADA

Representatives in the United States:

R. G. MOREL	154 Park Avenue, Arlington, Mass.
W. LAVALLÉE	325 College Road, New York, N. Y.
F. A. BURNES	10 Harvey Street, Philadelphia, Pa.
J. AL. DELORME	551 East Genesee St., Fayetteville, N. Y.
J. A. HEBERT	9583 Mansfield Ave, Detroit, Mich.
A. R. TEMPLE	3952 West Lake St., Chicago, Ill.
HAROLD L. TURNER	117 W. Webster St., Clinton, Ill.
ARTHUR J. FELLOWS	1996 Marshall Av., St. Paul 4, Minn.
H. J. MILLIMAN	3806 West 69th St., Des Moines, Iowa
SNYDER-NEUMAN ORGAN CO.	Grand Island, Neb.
C. H. BRICK	5502 Vickery Blvd., Dallas, Texas
C. D'AUTREY	3730 N.E. 23d Ave., Portland, Oregon
J. H. ANDREATTE	5873 Locksley Place, Hollywood, Calif.
R. A. MARKHAM	1900 South Twelfth St., Waco, Texas
HENRY A. GOTTFRIED	P.O. Box 2991, West Palm Beach, Fla.

WE CAN MAKE IMMEDIATE SHIPMENT
ON ALMOST ALL ORGAN SUPPLIES

including:

CONSOLES . . . RESERVOIRS
SWELL ENGINES . . . TREMOLOS
ACTIONS TO MODERNIZE TRACKER ORGANS
FLEXIBLE CONDUCTOR AND FLANGES

We welcome your inquiries

DURST & CO.

P.O. BOX 1165-M

ERIE, PA.

CHEST MAGNETS

available from stock

PIPE ORGAN Parts and Supplies

For repairing, modernizing and enlarging pipe organs

ORGAN SUPPLY CORPORATION

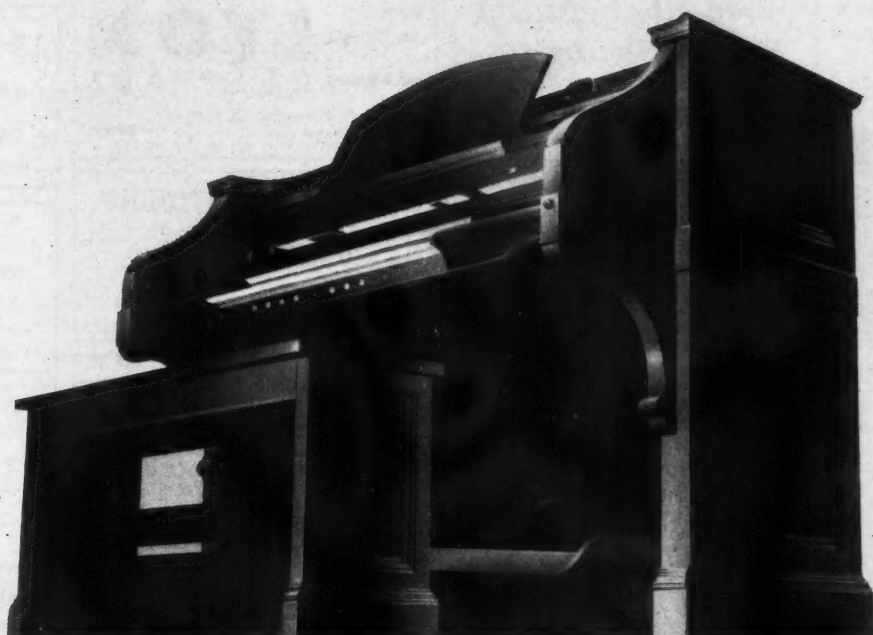
540-550 E. Second St.

Erie, Penna.

Member of the Associated Organbuilders of America

BALDWIN

A Triumph of Tradition



In Modern Design

The Baldwin Electronic Organ is the culmination of a uniquely close union of musical and engineering skills. In creating this instrument, the Baldwin Piano Company explored and adhered to the rich, historical heritage of the traditional organ.

Neither the "Romantic," nor the "Classic" or "Baroque" tradition has been unduly emphasized. Rather, a comprehensive instrument, which combines both Romantic and Classic characteristics, has been built; an instrument to meet artistic standards and professional demands, and within a practical range of size and cost.

"A Triumph of Tradition," yet employing the ultimate electronic concepts as a means to the tonal end, the Baldwin Electronic Organ is the modern answer to the age-old need for music worthy of and appropriate to divine worship.

BALDWIN

ELECTRONIC ORGANS

BALDWIN PIANO COMPANY, CINCINNATI 2, OHIO

BUILDERS OF: BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS
HAMILTON VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ORGANS

HELEN ROBERTS SHOLL



MRS. HELEN R. SHOLL LEAVES EAST LANSING, MICH., CHURCH

Mrs. Helen Roberts Sholl, for the last year dean of the Lansing, Mich., Chapter of the A.G.O., has announced her resignation as organist of the People's Church in East Lansing. She has served that church since the dedication of the Casavant organ in 1927.

Mrs. Sholl is well known throughout the state because of her long years of service at the church and as a teacher of organ and piano. She was on the staff of the music department at Michigan State College for twenty-five years, and many of her students hold prominent positions in churches.

For the last year Mrs. Sholl has been heard in a radio program broadcast every week from WKAR. She is a past president of Matinee Musicale and for many years was national director of honors of Sigma Alpha Iota, professional music fraternity.

ST. MARK'S IN PHILADELPHIA ANNOUNCES NOON RECITALS

The second annual series of free recitals by prominent Philadelphia organists at St. Mark's Episcopal Church begins Thursday, Sept. 17, at 12:10 p.m. Each program will last twenty minutes. Music heard will range from old favorites to new works played for the first time. The series is presented as a community contribution for the enjoyment not only of those who live near the church but also for those who work, study or shop in the midcity area.

The initial program will be played by Robert Elmore. Recitals in the weeks to follow will be given by David Ulrich, Wesley Day, organist of St. Mark's Church, and Charles Romero. The eighty-nine stop, four-manual organ will be of special interest to music-lovers.

The schedule of performances is as follows: Sept. 24, David Ulrich; Oct. 1, Wesley A. Day, F.A.G.O., Ch.M., F.T.C.L.; Oct. 8, Charles Romero.

LUDWIG ALTMAN
San Francisco Symphony Orchestra
Temple Emanu-El
California Palace of the Legion of Honor

RICHARD PURVIS
GRACE CATHEDRAL
PALACE OF THE LEGION OF HONOR
SAN FRANCISCO CALIFORNIA

**P
A
U
L
KOCH**
St. Paul's Cathedral Pittsburgh, Pa.

Frederick Marriott
ORGANIST-CARILLONNEUR
ROCKEFELLER MEMORIAL CHAPEL
University of Chicago

Eugene Devereaux
Cornell College
MOUNT VERNON, IOWA

WALTER N. HEWITT
A.A.G.O., CH.M., L.T.C.L.
Prospect Presbyterian Church
Maplewood, New Jersey

RICHARD WARNER
MA, PH.D.
Organist and Choirmaster
St. Paul's Episcopal Church
ROCHESTER, N.Y.

KLAUS SPEER
Head, Music Department
LINCOLN MEMORIAL UNIVERSITY
HARROGATE, TENN.
Available for organ recitals

Alfred G. Kilgen, Inc.
1639 WEST ADAMS BLVD.
LOS ANGELES 7, CALIF.

MARIE SCHUMACHER
Saint Paul's Church
WESTFIELD, NEW JERSEY

FRED H. PARKER
Dean, Columbia College Dept. of Music
Organist-Choirmaster
FIRST PRESBYTERIAN CHURCH
COLUMBIA, S. C.

DONALD WILLING
ORGAN, CHOIR
TRINITY UNIVERSITY
SAN ANTONIO, TEXAS

92 YEARS
 ODELL ORGANS
1859

J. H. & C. S. ODELL & CO.
Yonkers 4, New York
Architects and Builders
of traditionally American Organs
for four generations
Yonkers 5-2607

REED ORGANS
electrified
Quiet electric suction unit
Easily installed inside any
reed organ
Complete instructions & All parts
Write for full details.
SYLVAN K. KETTERMAN
2321 East 45th St. Indianapolis 5, Ind.

PORTER HEAPS
RECITAL ORGANIST
Chicago

John McDonald **LYON**
RECITALS
St. John's Episcopal Church
Seattle, Washington

FARLEY K. HUTCHINS
S.M.D. A.A.G.O.
Baldwin-Wallace College
Berea, Ohio
Recitals, Instruction

Horace M. Hollister
M.S.M.
ORGANIST - DIRECTOR
Mt. Lebanon Methodist Church
PITTSBURGH, PA.

WILLIAM SELF
ALL SAINTS' CHURCH
WORCESTER, MASS.
Organist of the Worcester Art Museum

Nancy Poore — William O.
TUFTS
Washington, D. C.

IRENE ROBERTSON
Mus. D. F.A.G.O.
ORGANIST
University of Southern California
Los Angeles

GEORGE FAXON
The Cathedral Church of St. Paul
BOSTON

Paul H. Eickmeyer
M. Mus., A.A.G.O.
St. Paul's Episcopal Church
Michigan State College
Lansing, Michigan

Helen Westbrook
RADIO—RECITALS
Chicago

WILLIAM H. BARNES
MUS. D.
ORGAN ARCHITECT
RECITALS
AUTHOR OF
"THE CONTEMPORARY AMERICAN
ORGAN" (FIVE EDITIONS)
8111 N. ST. LOUIS AVE.
SKOKIE, ILL.

RUTH HARSHA
M.S.M., MUS. D.
Bushwick Ave. Central Methodist Church, Brooklyn
The Brooklyn Interfaith Choir
Brooklyn
RECITALS INSTRUCTION

Katharine E. Lucke, F.A.G.O.
Baltimore, Md.
Keyboard Harmony Books #1 & #2
Instruction in Written
and Keyboard Harmony,
Modulation and Improvisation.
Coaching: Guild Tests, A.A.G.O., F.A.G.O.

C. Albert Scholin, M.M.
Organist - Composer
Kingshighway Presbyterian Church
5010 Cabanne Ave.
St. Louis 13, Mo.

William Ripley Dorr,
Mus. Bac., B.S.
Mary Star of the Sea Church,
San Pedro, California

FRANKLIN COATES
A.A.G.O., L.T.C.L.
LITTLE CHURCH
AROUND THE CORNER
1 EAST 29TH ST., NEW YORK CITY 14

Jack H. Ossewaarde
M. Mus., A.A.G.O.
CHRIST CHURCH CATHEDRAL
Houston 2, Texas

C. GORDON
WEDERTZ
7030 PERRY AVE. CHICAGO 21

ROBERT F. CRONE
MUS. BAC.
Organ and Theory Instruction
St. Andrew's Church
Louisville, Ky.

MARIE BRIEL HUMPHRIES
M.Mus., A.A.G.O.
Chicago Temple
FIRST METHODIST CHURCH
Chicago

George Norman Tucker
MUS. BAC.
St. Paul's Church
STUEBENVILLE,
OHIO
— INSTRUCTION —

THE a.o.b. OF AMERICA

The Associated Pipe Organ Builders of America

An organization striving to improve the pipe organ through exchange of ideas—research—and cooperation with organists and church architects.

Contact an A.O.B. member before plans for your new church are completed. He can give you many valuable suggestions on providing proper environment for your new organ.

MEMBERS:

Builders

HOLT KAMP ORGANS,
Cleveland 9, Ohio
M. P. MOLLER, INC.,
Hagerstown, Md.
SCHANTZ ORGAN CO.,
Orville, Ohio
THE REUTER ORGAN CO.,
Lawrence, Kansas
AEOLIAN-SKINNER CO., INC.,
Boston 25, Mass.
ESTEY ORGAN CO.,
Brattleboro, Vt.
HILLGREEN, LANE & CO.,
Alliance, Ohio
AUSTIN ORGANS, INC.,
Hartford 1, Conn.
CHESTER A. RAYMOND,
Princeton, N. J.

THE SPENCER TURBINE CO.,
Hartford 6, Conn.
J. C. DEAGAN, INC.,
Chicago, Illinois
NATIONAL ORGAN SUPPLY CO.,
17th and Cascade Sts.,
Erie, Pa.
ORGAN SUPPLY CORPORATION,
540 E. 2nd Street, Erie, Pa.
A. R. SCHOPP'S SONS,
218½ E. Cambridge St.,
Alliance, Ohio

Maintenance

WILLIAM REDMOND ORGAN WKS.,
Dallas 1, Texas
F. C. WICHLAC & SON,
3051 N. Menard Avenue,
Chicago 34, Illinois
MIDWEST ORGAN SERVICE,
2310 Delmar,
Granite City, Illinois
ARTHUR J. FELLOWS,
St. Paul, Minn.

Allied Manufacturers

W. H. REISNER MFG. CO.,
Hagerstown, Maryland
ORGELECTRA, LA MARCHE MFG. CO.,
Chicago, Illinois

FREE BOOKLET

The Creation of Organ Beauty and Tone

This informative booklet is a helpful guide for anyone interested in the purchase and installation of an organ. A copy will be sent you—without obligation—upon request to any A.O.B. member, or to

Mr. Lewis C. Odell, Secretary
Associated Pipe Organ Builders of America,
1404 Jessup Avenue, New York 52, N. Y.

**THIRD SEWANEE CONFERENCE
DRAWS AN ATTENDANCE OF 73**

Seventy-eight organists, choirmasters and choristers from seventeen dioceses met at DuBose Conference Center, Monteagle; Tenn., for the third Sewanee summer conference on church music from July 14 through July 23. This marked a notable increase over the attendance at the first conference, when fifty-four church music leaders from eleven dioceses were in attendance. The conference was sponsored by Bishop Theodore N. Barth, coadjutor of Tennessee, and a committee of representatives from each diocese of the Province of Sewanee and the Diocese of Arkansas, appointed by their bishops. There were organists and choirmasters present also from Pennsylvania, West Virginia, Milwaukee and Missouri.

The conference this year again was under the able leadership of Adolph Steuterman, F.A.G.O., organist-choirmaster of Calvary Church, Memphis. He was assisted by Thomas Alexander of St. Paul's, Chattanooga, the conference registrar and bursar; Richard T. White of St. John's, Memphis, secretary; F. Arthur Henkel of Christ Church, Nashville, and Jack Edwin Rogers of St. John's, Knoxville. Courses of instruction were offered in "The Hymnal, 1940" by John G. Metcalf, organist-choirmaster of Trinity Cathedral, Little Rock, Ark.; in chanting and service music by Ray Francis Brown, instructor in church music and organist at the General Theological Seminary, New York City; in voice production and techniques by Robert F. Freund, director of the Romany Chorus, director of the Norton Gallery Choral Art Society, West Palm Beach, Fla.; and in the Christian year by the Rev. Dr. Stanley Brown-Serman, retired, formerly professor of New Testament, Virginia Theological Seminary, Alexandria, Va. The conference chorus was conducted by the Rev. Dr. Lowell P. Beveridge, associate professor of speech and church music, Virginia Theological Seminary.

Highlight of the conference was the festival service of choral evensong led by the conference in All Saints' Chapel, Sewanee, with the Rt. Rev. Edmund P. Dandridge, D.D., as the preacher. For this service the conference prepared five anthems.

**WARREN D. ALLEN PLAYS HIS
LAST RECITAL AT STANFORD**

Warren Dwight Allen, university organist emeritus at Stanford University, gave a farewell recital June 28 at the Memorial Church there. This event also commemorated the fiftieth anniversary of the church dedication. Mr. Allen, who is now professor of music history at Florida State University, played the following program: "Wachet auf," Scheidt; "Vision," Rheinberger; "Lord God, Be Merciful to Me," Prelude in B minor and "Rejoice, Ye Christians," Bach; "Litany," Schubert; "Tiento con Falsas," Cabanilles; "Ronde Francaise," Boellmann; "Kyrie Eleison," Karg-Elert; Fantasie in D flat, Saint-Saens.

Mr. Allen gave a lecture-recital June 21 for the California Music Teachers' Association. His subject was "The Classical and the Popular in the History of Music." The recital took place at the home of Mrs. Ralph K. Davies in Woodside, Cal.

**BIRCHARD SALES AGREEMENT
WITH CANADIAN PUBLISHER**

C. C. Birchard & Co., Boston music publishers, and the Frederick Harris Company of Canada have announced a mutual sales agreement whereby the Harris publications will be available through the Birchard offices in Boston. In similar manner Birchard titles may be obtained directly from the Oakville, Ont., address of the Harris Company.

Items carried in the Harris catalogue include many of the works of Healey Willan. Publications announced as now available in the United States include "Music and Worship," a collection of anthems for junior choir, edited by the Rev. S. L. Osborne, and "Mass of Saint Teresa," by Willan. "Red Book," a collection of forty Christmas songs edited by Willan, also is listed, with anthems by Ivor R. Davies, Alec Rowley and David Dick Star. Other titles will be announced in the forthcoming release of a comprehensive catalogue.

**MAYLAND
CHIMES & HARPS**

Since 1866
54 WILLOUGHBY ST.
BROOKLYN NEW YORK

**PHILIP B.
McDERMOTT**

Augustana College
ROCK ISLAND, ILL.

Gordon Farnell

MUS.M., A.A.G.O., A.R.C.O.
ORGAN AND PIANO
NORTH CENTRAL COLLEGE
NAPERVILLE, ILLINOIS

A. EUGENE DOUTT, M. M.

First Presbyterian Church
GRAND FORKS, N. DAKOTA
Dakota Representative
MOLLER PIPE ORGANS

ERNEST E. HARDY

Church of the Redeemer
CHESTNUT HILL 67, MASS.

C. GRIFFITH BRATT

Mus. M — A.A.G.O.
St. Michael's Episcopal Cathedral
Boise Junior College
BOISE, IDAHO

TOM RITCHIE

M.Mus. A.A.G.O.
MARILYN FOLLIARD RITCHIE
M.Mus.
MIDLAND COLLEGE
FREMONT, NEBR.

J. HENRY FRANCIS

Mus. D.
DIRECTOR OF MUSIC EDUCATION
CHARLESTON, W. VA.

HARRY WILLIAM MYERS

A.A.G.O.
Recitals
St. Paul Methodist Church
Louisville 5, Kentucky

MARION HUTCHINSON F.A.G.O.

MacPhail College of Music
Central Lutheran Church
MINNEAPOLIS, MINN.

C. HAROLD EINECKE

Mus. D., Mus. B., F.W.C.C.
FIRST METHODIST CHURCH
and
THE MUSEUM OF ART
Santa Barbara, California
RECITALS LECTURES INSTRUCTION

Harris S. Shaw, A.A.G.O.

Piano—Organ
Musicianship

Eliminates Harmful

MOISTURE

from Pianos and Organs

**ELECTRIC
DAMPP-CHASER**



- **ELIMINATES** sticking keys, sluggish actions and ciphers.
- **STOPS** mold, rust, corrosion and deterioration due to dampness.
- **EASY TO INSTALL**—fits all pianos and organ consoles. No attention is required at any time—just plug in and forget—gives continuous protection.
- **UNDERWRITERS' APPROVED.** DAMPP-CHASERS are absolutely safe. For use on AC or DC current—117 volts. (Also special 220 volt models.)
- **FIVE-YEAR FACTORY GUARANTEE** on every DAMPP-CHASER. Recommended and used everywhere by music dealers, technicians and musicians. DAMPP-CHASERS are standard factory equipment on some pianos and organs.

DAMPP-CHASER, INC.
P. O. BOX 520, HENDERSONVILLE, N. C.

On sale at most piano and music stores. If they or their technician cannot supply you, simply send \$6.95 each to the factory for immediate prepaid shipment. Specify if for grand piano!

UL
RECOGNIZED
LABORATORY

***DEALERSHIPS OPEN TO
STORES AND TECHNICIANS**

Programs of Recitals

Charles Peaker, Toronto, Ont.—Dr. Peaker played July 29 for the summer school of the Royal Conservatory of Music. The program: Sonata, Krenek; Improvisation on an Indian Theme, Weinzwieg; Sonata 1, Hindemith; Fugue, Honegger; "The Musical Clocks," Haydn; "O Sacred Head," Bach; Trumpet Sonata, Purcell; "Diferencias," de Cabezon.

Dr. Frank W. Asper, F.A.G.O., Salt Lake City, Utah—Dr. Asper played the dedicatory recital June 19 on an organ built by the Holmberg Organ Company for Immanuel Evangelical Lutheran Church in Chicago. The program was as follows: Concerto 2, Handel; "Jesus, Joy of Man's Desiring" and Fantasia and Fugue in G minor, Bach; "Truth Divine," Haydn; French Rondo, Boellmann; Chorale in A minor, Franck; Scherzo, Rogers; "Berceuse et Priere," Bedell; "A Mighty Fortress," Asper.

Frank Collins, Jr., Baton Rouge, La.—A recital was given by Mr. Collins July 26 at the University of Arkansas, Fayetteville. He played the following numbers: Toccata for the Elevation, Frescobaldi; Trumpet Tune, Purcell; "O Man, Bewail Thy Grievous Sin," Pachelbel; "Benedictus," Couperin; Noel No. 1, d'Acquin; Concerto 5, Handel; "From Heaven the Angel Host," Klaus; "O Man, Bemoan Thy Grievous Sin" and "Immortal, Invisible," Penick; Andante Sostenuto from "Symphonie Gothique," Widor; "In Paradisum," Daniel-Lesur; "Death and Resurrection," Langlais; Fugue in E flat, Bach.

Harold Fink, New York City—Mr. Fink will play Sept 17 at the Atonement Lutheran Church, Asbury Park, N. J. The program: Overture to the "Occasional Oratorio," Handel; Andante from Third Trio-Sonata and "Kyrie, God the Holy Spirit," Bach; Cantilene from "Symphonie Romane," Allegro Cantabile from Symphony 5, Andante Sostenuto and Finale from "Symphonie Gothique," Widor; Pastorale in B flat, Fotee; "Melopee," Hue; "Deep River," Burleigh; "Carillon-Sortie," Mulet.

Reginald Martin, Mus.D., A.A.G.O., Berryville, Ark.—Dr. Martin gave a recital July 24 at the First Baptist Church. He played: Concerto 2, Handel; Variations on "Our Father, Who Art in Heaven," Mendelssohn; "Song of Hope," Mueller; Improvisation and Melody, Brown; "The Squirrel," Weaver; "Within a Chinese Garden," Stoughton; "Fireside Fancies," Clokey; Adagio and "Piece Jubilante," Martin; "Benediction," Dubois; Toccata, Mulet.

E. Power Biggs, Boston—A recital was played by Mr. Biggs Aug. 1 at the Berkshire Music Center in Lenox, Mass. His program was as follows: Concerto in A minor, Vivaldi-Bach; "A Lesson," Selby; Sonata 2, Hindemith; Prelude and Fugue in G minor, Dupre.

John M. Grant, New York City—The Women's League of the Tupper Lake Presbyterian Church, Tupper Lake, N.Y., presented Mr. Grant in a joint organ and song recital July 17. The recital was played on the Sarah Bates Lawrence Memorial organ. Mr. Grant's program was as follows: Toccata, Dubois; "Shepherds' Song and Pilgrims' Chorus," Wagner; Pastorale, "Forest Green," Purvis; Theme from Andante, Fifth Symphony, Tschalkowsky; "At Evening," Kinder; "The Rosary," Nevin; Fantaisie, Dubois; "Bells at Evening," Chauvet; Prelude and Fugue in E minor, Bach. The soloist, Mrs. W. B. Russell of Massena, N.Y., sang: "Prayer Perfect," Stensen; "Bless This House," Brahe.

Corliss E. Arnold, M.Mus., A.A.G.O., New York—Mr. Arnold was the guest organist at the Brick Church, New York City, for the summer months, substituting for Dr. Clarence Dickinson. Preceding each morning service a preludial organ recital was played. In July the programs were as follows:

July 5;—Fugue in E flat, Bach; "Lord Jesus Christ, Turn Thou to Us," Bach; Toccata in D minor, Reger.

July 12;—Sonata in C minor, Mendelssohn; "My Faithful Heart Rejoices," Brahms; "Lebhaft," Sonata 2, Hindemith.

July 19;—"I Call to Thee, Lord Jesus Christ," Bach; Chorale in A minor, Franck; Allegro Risoluto, First Symphony, Weitz.

July 26;—"Toccata per l'Elevazione," Frescobaldi; "Basse et Dessus de Trompette," Clerambault; Cantabile, Franck; Hymn Prelude on "Martyn," Bingham; "Toccata Festiva," Purvis.

On July 16 St. Paul's Chapel, Columbia University, presented Mr. Arnold in the following program: Allegro, Concerto No. 2, Handel; Chorale Preludes, "I Call to Thee," and "To God Alone Be Highest Praise," Bach; Chorale in B minor, Franck; "Ruhig bewegt," Sonata 2, Hindemith; "Fete," Langlais.

Mr. Arnold was also organist and director of the chapel choir of James Memorial Chapel, Union Theological Seminary, during the summer session.

Private John M. Thomas, Camp Crowder, Mo.—Private Thomas, who is chaplain's assistant at Camp Crowder, gave a recital July 16 at the First Methodist Church in Neosho, Mo. His program was as follows: "O Hail, This Brightest Day of Days," Arioso, "Jesus, Joy of Man's Desiring" and Toccata in C major, Bach; Reverie, Dickinson; "An Elfin Dance," Edmundson; "Divinum Mysterium,"

Clokey; "Bell Benedictus," Weaver; Finale, Symphony 1, Vierne.

Purvis; "Jagged Peaks in the Starlight,"

Betsy Bishop Dodge, Lexington, Ky.—Miss Dodge, a pupil of Arnold Blackburn at the University of Kentucky, gave her master's recital there July 27. She played: Prelude in D minor, Pachelbel; "Clausulas de VIII Tono," Tomas de Santa Maria; "Tiento Ileno por B Cuadrado," Cabanilles; "Sleepers, Wake" and "Comest Thou, Jesus, Down from Heaven," Bach; Fantasia in F minor, Mozart; Variations on a Noel, Dupre.

Douglas L. Rafter, A.A.G.O., Manchester, N. H.—Mr. Rafter gave a recital July 23 on the Kotschmar memorial organ in the Portland, Maine, City Hall Auditorium. His program was as follows: Trumpet Voluntary, Purcell; Minuet, Handel; Rondo in G, Bull; Aria and Praeludium in G, Bach; "A Rose Breaks into Bloom," Brahms; Sketch in F Minor, Schumann; "Finlandia," Sibelius; "Bells through the Trees," Edmundson; "Within a Chinese Garden," Stoughton; "Marche Champetre," Boex; "Fountain Reverie," Fletcher; Toccata from Symphony 5, Widor. July 19 Mr. Rafter played the dedicatory recital on the organ in the First Baptist Church of St. Albans, Vt. Mr. Rafter's father, the Rev. J. Wesley Rafter, was a former minister of the church.

Hugh Allen Wilson, Glens Falls, N. Y.—Mr. Wilson was heard July 5 at the National Cathedral in Washington, D.C. His program was as follows: Toccata, Cabanilles; Sonata, Viola; "Paso en Do major," Casanovas; "O Man, Bewail Thy Grievous Sin" and Passacaglia and Fugue, Bach; Chorale in E major, Franck; Five Pieces from "Seven Casual Brevities," Leach; "Phrygian Song" and Toccata for Pedal Organ, Hugh Allen Wilson.

Benjamin Hadley, Chicago—Mr. Hadley gave a recital at Aeolian Hall July 13 for the summer session of the London, Ont., School of Church Music. His program: Sonata No. 1, Hindemith; "Basse et Dessus de Trompette," Clerambault; Chorale Prelude, "Jesu Leiden, Pein und Tod," Vogler; Partita on "Jesu, meine Freude," Walther; "Legend of the Mountain," Karg-Elert; Scherzo, Symphony 4, Widor; Introduction, Passacaglia and Fugue, Willan.

Donald Ketting, Pittsburgh—The Northwestern University School of Music sponsored Mr. Ketting in a recital Aug. 6 at St. Luke's Church, Evanston, Ill. The program: Suite in D, Stanley; "Kyrie, Gott, heiliger Geist," Bach; "Agnus Dei," Bingham; "Te Deum," Langlais; "Still Waters," Weaver; Fantasia, Huber; "Wachet auf," Peeters; Prelude on "Forest Green," Purvis; "Lobe den Herren," Shaw; "Carillon de Westminster," Vierne.

William H. Schutt, Richmond, Va.—On a visit to his former home, Litchfield, Ill., Mr. Schutt gave the following program July 19 at the House of Sunshine, home of the Sunshine Press. The organ is a concert model Hammond. Mr. Schutt played: Fantasia on "Tony-Botel" and "Poeme Mystique," Purvis; Partita on "In Bethlehem's Stall," Kousemaker; "In dulci Jubilo," "Sleepers, Wake" and "O Sacred Head," Bach; "Now Thank We All Our God," Karg-Elert; Fountain Reverie, Fletcher; "Romanze" from "Eine kleine Nachtmusik," Mozart; "Summer Eve," Grieg; "The Old Refrain," Kreisler; "Divertissement," Vierne.

Maurice John Forshaw, Oakland, Cal.—Mr. Forshaw was heard Aug. 6 at the Stanford University Memorial Church in the following program: "Final Rhapsodie" and "Recit de Nazard" from "Suite Francaise," Langlais; Two Movements from "Messe de la Pentecoste," Messiaen; Four Preludes, Milhaud; "Litanies," Alain.

Warren F. Johnson, Washington, D. C.—Mr. Johnson's pre-service music at the Church of the Pilgrims has included the following: "Devotional Moments," Van Hulse; Adagio for Strings, Samuel Barber; "Orval" ("Tableaux de Pelerinage"), Jacquemin; Meditation, Luard-Selby; "Sonata Eroica," John F. Carre; "Nuptial Suite," Everett E. Truette; Theme, Arabesque and Fughetta, Van Denman Thompson; First Symphony, Op. 10, Emile Bourdon; Rhapsody on Breton Themes, Henri Eymieu; Canon ("Storm King Symphony"), Dickinson; "Chorale Varie," Serge Tanelew; Bell Scherzo, Lemare; Finale, Allegro Risoluto, d'Evry; Prelude and Fugue on a Theme of Vittoria, Benjamin Britten; Fantasia and Fugue on "B-A-C-H," Op. 46, Reger.

Joyce Hickman, Clinton, Miss.—Miss Hickman gave a recital July 30 at Louisiana State University, Baton Rouge. Her program: "Nun freut Euch" and "Von Gott will ich nicht lassen," Bach; Prelude and Fugue in D major, Bach; Sonata on the Ninety-fourth Psalm, Reubke; "The Fountain," DeLamar-ter; "La Nativité," Langlais; Finale from Symphony 6, Vierne.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For his recital Aug. 30 at the Spreckels organ pavilion Mr. Brown chose: Prelude and Fugue in G, Bach; Tuba Theme, Lang; Two Movements from Symphony 4, Widor; Allegro Moderato, Franck; Selections from "Show Boat," Kern; Two Selections from "Gold," Stewart.

CHRISTMAS ORGAN MUSIC

AlleluiaMozart-Goldsworthy

William A. Goldsworthy has arranged this popular and effective vocal number from Mozart's motet *Exsultate* so as to make it a brilliant festive number, either prelude or postlude. (No. 8568) .75

Nativity MiniaturesAlfred Taylor

A short easy descriptive suite of seven short pieces that can be played by anyone possessing any organ technic whatsoever. Melodic, simple music capable of being played and enjoyed by thousands. (No. 8338) 1.25

Noel BasqueDom Paul Benoit

A wonderful set of variations on a French tune; it deserves to be played in every church in the country. Very popular and not very difficult. (No. 7961) 1.00

A Festival SuiteEdith Lang

1. Prelude for a Joyful Occasion
2. Christmas Eve in the Tyrol
3. Laudate Dominum

All of these pieces can be included in one place or another, in the Christmas service program. Real organ style without being inordinately difficult. (No. 8571) 1.75

J. FISCHER & BRO.

119 West 40th Street
NEW YORK 18, N. Y.

Choral Music With Beauty and Dignity

- 261 **Lost in the Night** (Finnish Folksong) arr. Christiansen SSAA M.... 18¢
- 263 **Beautiful Savior** (Silesian folk tune) arr. Christiansen-Wycisk TTBB M 15¢
- 1097 **My God How Wonderful** (Scottish Psalter) arr. Overby (S)SATB E 16¢
- 1098 **Show Anew Thy Salvation** Strand-Sateren SATB E 15¢
- 1103 **O Jesu, My Savior** Paul Christiansen SATB D 16¢
- 1107 **Fount of Life** Bach-Frank Pooler SATB E 15¢
- 1108 **Whoso Dwelleth** Avery (Some divided parts) SATB MD 18¢

FOR CHRISTMAS SINGING

- TC9 **When Christmas Morn Is Dawning** (När Juldags-morgon glimmar) arr. Luvaas (S)SATB E 16¢
- 63 **Today There Is Ringing** Christiansen SATB E 15¢
- 136 **Lullaby on Christmas Eve** Christiansen (S)SATBB M 18¢
- 235 **The Christmas Symbol** Christiansen SSATBB E 15¢
- 1089 **A Flemish Carol** arr. Paul Christiansen SATB E 15¢
- 1091 **The Cradle** (Austrian Nativity Song) arr. Paul Christiansen SATB E... 15¢
- 1101 **Away in a Manger** (German melody) arr. Dale SATB M 15¢
- 1102 **Song of the Crib** (German folk tune) arr. Paul Christiansen SATB E 18¢

Write for Catalogs

The Music Department
AUGSBURG PUBLISHING HOUSE
Minneapolis 15, Minnesota

CHOIR ROBES

**PULPIT VESTMENTS—
ALTAR HANGINGS
EXTRA QUALITY
WITHOUT EXTRA COST**

We prepay transportation on orders of 12 or more gowns. Write for catalog, samples, quotations.



822 E. Colorado Blvd.
GLENDALE, CALIFORNIA
(formerly Allentown, Pa.)



Francis J. Rybak & Co., Inc.,
4131 White Plains Road,
New York 66, N. Y.

**ORGAN REBUILDING
MAINTENANCE
USED INSTRUMENTS**

CHOIR PLACEMENT BUREAU
P. O. Box 412 — Glen Ellyn, Illinois
DIRECTORS—ORGANISTS—SINGERS
ROBERTA KENNEDY LEEANNA LEHAULT
Glen Ellyn 2872 WHeaton 8-3032

LARGE LOS ANGELES CHURCH ENGAGES ROBERT P. PRICHARD

The board of trustees of the large First Congregational Church of Los Angeles announces the appointment of Robert P. Prichard as organist of the church. He began his duties Aug. 1 and was formerly at the First Christian Church, Whittier, Cal., where he served since September, 1951.

Mr. Prichard received his bachelor of arts degree from the University of Southern California and is currently engaged in graduate work there. His background includes private study with Clarence Mader, Alice Ehlers and John Crown. Before going to southern California Mr. Prichard was in the army, stationed at Fort Lewis, Wash., where he studied with Leonard Jacobson at the conservatory of music of the College of Puget Sound, and was appointed post organist at the main chapel of the fort. During this time he gave many recitals, both on the post and in the Tacoma area.

After being discharged from the army in 1948 Mr. Prichard became organist at the Vermont Avenue Presbyterian Church in Los Angeles. He recently appeared as harpsichord soloist in the USC festival of baroque music. He has participated in the First Congregational Church Bach festival, has twice been organ soloist in the Whittier College Bach festival and has concertized extensively in southern California.

ORGAN RECITALS in the magnificent cathedral of Freiburg, in Germany's Black Forest, are played every Tuesday through Sept. 2 by the cathedral organist, Dr. C. Winter. Another organ recital cycle in Germany is announced from Constance, where Luther Church is the setting for performances Aug. 15, 22 and 29 and Sept. 5. The second annual European festival in Passau, Germany, was held from Aug. 14 to 30, with more than twelve nations participating in a gala cultural fortnight. Among the musical events were recitals by prominent British and French organists on the Passau Cathedral organ.

RECITALISTS ARE ACCLAIMING THESE SEVEN FEATURES FOUND IN THE CONCERT MODEL HAMMOND ORGAN

In this day and age, a great deal is expected from the concert organist. Not only is it required that he be able to perform the great classical organ works, but he must also be master of the modern works. Many of these are extremely difficult to play and require frequent and rapid changes in registration. The Concert Model Hammond Organ was especially designed to meet the varied needs of today's recitalist. The skilled organist cannot help but enjoy playing this fine instrument because he immediately senses an inherent tonal adequacy and completeness of console appointments necessary for artistically interpreting the various phases of his work. Recitalists everywhere now realize that here is an instrument on which their full repertoires may be played in a really convincing manner, and on which they can adequately display their pedal technique. The seven features which follow are contributive to the success of this remarkable organ.



1. Manual Tonal Ensemble. The Concert Model Hammond Organ has a gloriously full five-octave ensemble on both manuals without resort to couplers, extensions, or other unification devices which are so detrimental to ensemble. Each manual is provided with resources which may be played at 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. pitches. *Of greatest importance is the fact that the strength at each pitch is separately adjustable.*

2. Solo, Mixture, and "Baroque" Registrations. In the Concert Model Hammond Organ the number of interesting and delightful solo and mixture registrations made possible with mutations reaches a zenith which many leading organists feel has never been before approached in any organ. Each manual is provided with resources sounding at 5 1/2 ft. (quint), 2 3/4 ft. (nazard), 1 3/4 ft. (tierce), and 1 1/2 ft. (larigot). Most important is the provision whereby the intensity (or loudness) of each mutation may be regulated individually to any degree. This adjustable feature, which is exclusive to the Hammond Organ, is of tremendous importance and makes this instrument a veritable laboratory for trying out almost innumerable mixture and "baroque" effects.

3. Pedal Resources. In the Concert Model Hammond Organ particular attention has been paid to providing an amazingly complete pedal division with a seven octave reed chorus which must be heard to be appreciated. The pedal resources include:

- 32 ft. Bombarde (not synthetic)
- 32 ft. Bourdon (not synthetic)
- 16 ft. Solo
- 16 ft. Foundation
- 8 ft. Solo
- 8 ft. Foundation
- 2 ft. Solo
- 2-&-1 ft. Solo

4. Prompt Tonal Response. Here is a feature which invariably inspires the recitalist with this instrument's possibilities in playing fast-moving scherzos, etc. The absence of undesirable lag in speech results in a highly desirable clarity and crispness of tone.

5. Selective Vibrato Feature. The great and small manuals are provided with separate ON-OFF vibrato controls in the form of tilting stop tablets. The rotating control "VIBRATO AND CHORUS" has six possible positions corresponding to three degrees of vibrato and three degrees of vibrato chorus (mixture of vibrato and non-vibrato tones). This control preselects the extent of Vibrato and Vibrato chorus which will be obtained when either of the manual vibrato ON-OFF stops is used. There is no unpleasant tremulant or "throb" in the Hammond Vibrato—only a desirable variation in pitch (similar to that produced by the violinist). We feel certain that every organist will find it a satisfying experience to hear the many beautiful tonal effects made possible when playing with contrasting vibrato registrations on the organ manuals.

6. Reverberation Unit. When the Concert Model Organ is installed in an acoustically "dead" room, the Hammond Reverberation Unit is used to prolong the notes slightly after the keys are released to produce the sonority of a reverberative church building. This is very useful as it relieves the organist from maintaining an absolutely legato technique which is necessary when no reverberation is present.

7. Pre-set Combinations. Each manual of the organ is equipped with nine pre-set combination keys. In addition, there are two sets of manually adjustable controls for each manual, thus making twenty-two different registrations which are instantly available, in addition, of course, to the many thousands more available by adjustment of the "harmonic drawbars." Organists are finding these many pre-set combinations of great practical utility in performing modern organ works in which there are many registration changes which must be made rapidly.

YOU BE THE JUDGE— Which is your best buy in bells?

	A	B	C
	25 Schulmerich "Carillon Bells"	25 Average Cast Bells	25 Small Cast Bells
WEIGHT	200 Pounds	73,000 Pounds	2,000 Pounds
SCALE	LOW BELL—G below Middle C HIGH BELL—G 2nd Octave above Middle C	LOW BELL—G below Middle C HIGH BELL—G 2nd Octave above Middle C	LOW BELL—F 2nd Octave above Middle C HIGH BELL—F 4th Octave above Middle C
RANGE	Adequate Acoustic Range	Adequate Acoustic Range	Inadequate Acoustic Range
INSTALLATION	Requires No Tower	Requires Massive Tower	Requires Tower
COST	Under \$2,000.	Approximately \$117,000.	Approximately \$5,000.

The comparison above shows carillons A and B offer 25 bells of comparable musical quality, above and below Middle C. Carillon B is priced many thousands of dollars above "Carillon Bells" because adequate cast bell carillons must include low-bells weighing thousands of pounds each.

Cast carillons of the C-type have 25 bells, but note that their musical scale is all above Middle

C (high bells mean small bells). Prove this for yourself. Play the melody of a familiar hymn on your piano using the keyboard ranges shown on the chart above. You'll understand why it takes "Carillon Bells" or heavy cast bells to produce balanced bell music.

You'll decide your best buy is "Carillon Bells" for fine carillon music at lowest cost. For more information write—

Carillon Bells

SCHULMERICH CARILLONS, INC. 21248-A Carillon Hill, SELLERSVILLE, PA.

"Carillon Bells" is a trademark for products of Schulmerich Electronics, Inc.



YOU ARE INVITED TO SEE AND PLAY
THE CONCERT MODEL ORGAN AT YOUR NEAREST HAMMOND DEALER

HAMMOND ORGAN COMPANY

4227 W. DIVERSEY AVENUE, CHICAGO 39, ILLINOIS

Hammond Organ Company, 4227 W. Diversey Ave., Chicago 39, Ill.
Without obligation, please send me information on the Hammond Organ and the name of the nearest dealer.

Name.....
Street.....
City..... Zone..... State..... 9

Letters to the Editor

Chicago, Aug. 14, 1953—Dear Mr. Gruenstein:

While the survey made by Messrs. Einecke and Stafford reveals some conditions that are deplored either locally or nationally, yet we must remember that "the majority of the churches listed were Methodist and Episcopalian, with some of the larger Presbyterian Churches. A few also of Southern Baptist, Lutheran and other denominations. Only two Roman Catholic questionnaires were returned". (THE DIAPASON, Aug. 1, 1953, page 18). Besides, the survey reflects the opinions of only 300 top-ranking organists and choirmasters (top-ranked by most of the regional chairmen of the A.G.O.). Accordingly this survey can hardly be regarded as being a quite accurate picture of the general status of church musicians and church music throughout Christendom in our country. Hence it would seem you are right when you say in your editorial: "All of this [the summary of the results of the questionnaire] constitutes a severe indictment—and, we believe, not a fair one." Anyway, it is difficult to believe that little or no progress has been made generally in church music when we think of all the work done in music in churches and schools of all kinds under much competent leadership and when we consider the truly worthy and churchly music some of our leading publishers have printed in recent years. It appears, rather, that quite some remarkable progress has been made in church music in many a place.

As to organ music in the church service, so ably discussed by Luther Noss on page 12 of the August DIAPASON, it may be interesting to note the following situations:

(1) In a number of churches there are three places (not two) where organ music usually is played—at the beginning of the service (the prelude), during the offering (the organ offertory or voluntary) and at the close of the service (postlude). In some churches there is an organ selection preceding every hymn that is sung during the distribution of Holy Communion.

(2) Since a prelude is an introduction it is logical to relate the organ piece before the first hymn to the tune and the mood of the first hymn. Therefore a good chorale, or hymn-tune prelude, based on the tune of the first hymn, makes for an ideal and fitting introduction to the first hymn itself. If, for example, the first hymn after the prelude is "Nicaea" ("Holy, Holy, Holy! Lord God Almighty"), a well-written and well-played composition based on "Nicaea" prepares the congregation for a worshipful singing of this well-known hymn. Where can an organist conveniently locate hymn-tune pieces for introductions to hymns? Bernice Fee Mazing compiled a list of organ works based on tunes in the "Hymnal 1940" (Episcopal) for "The Hymnal 1940 Companion" (pages 609-680), published by the Church Hymnal Corporation, 20 Exchange Place, New York 5. And Martin Stellhorn is the author of "Index to Hymn Preludes" (Concordia Publishing House, St. Louis, Mo.), a listing of 2,200 selections of various publishers according to key, difficulty and length. Catalogues and music reviews also list organ music based on hymn-tunes. If there is no suitable hymn-tune prelude available (and the organist cannot improvise well on the first hymn-tune in the service) he will do well to use a churchly, so-called "free" or non-thematic organ piece which has the same key and time signatures as the tune for the first hymn and is in the same general mood as the tune and the hymn about to be sung. Thus there will be a close interrelation between the opening organ prelude and the first hymn and tune.

(3) Where the organ offertory occupies an independent position in the service, that is, does not directly precede a hymn, a selection of merit in keeping with the spirit of the service or the season of the church year would seem best. Some organists select a piece based on a hymn that is related to the Epistle or the Gospel or the sermon for the day. Others may use a composition based on the hymn and tune used after the prayer (s) or sung response following the offering.

(4) The postlude, too, ought to be in consonance with the spirit of the service just ending. Hence, again, no hard and

fast rule ought to be made because the nature of a church service is different from one time to the next. Often a worthy composition, based on a hymn and tune used in the service or related to any part of the service or its mood, constitutes the ideal postlude. Where an organist is intent upon making all his music fit properly into a church service from the beginning to the end he will contribute actively and effectively towards a truly unified service.

Yours very truly,

HERBERT D. BRUENING.

Ensemble in Electronic Organ.

Pittsburgh 17, Pa. July 22, 1953—Dear Mr. Gruenstein:

Referring to Mr. Mauko's letter in the June issue, his discussion is based on one assumption: That ensemble effect is obtained solely by difference of pitch when more than one independent voice is speaking. This theorem has been accepted by many, but it is actually a hypothesis only, and has never been proved. Where multiple voices are speaking, as in the organ or orchestra, there is not only pitch difference, but physical location, and start of wave difference. Phase difference is therefore always present.

The writer has found a quite satisfactory ensemble effect can be provided by phase displacement alone; using an oscillating tube electronic, two sets of speakers were placed about fourteen feet apart, with a single plate baffle in front of each to suppress directional effect. The opinion of two other organists was taken and both felt that ensemble effect was present. Later, the artificial echo supplied for this instrument was installed and, besides eliminating the complete damping by carpets, drapes and furniture, added to the ensemble effect. There was probably further phase spread, perhaps also some fringe pitch action.

An interesting confirmation of phase effect was obtained some time later. The writer had been listening to the organ in a small church and was enough intrigued by the tone so that I went to look. It turned out to be one of the later electronics with two loud-speaker assemblies about twenty-five feet apart. Up to then my impression had been that I was listening to a pipe organ.

One of the oldest of the electronics uses five or more ranks of free reeds as tone generators. If Mr. Mauko's argument were correct this instrument should have ensemble effect, due to pitch variation; but it does not, unless more than one speaker cabinet is used.

If an evaluation of the electronic organ is to have weight, it must be based on all the facts, and particularly on the sort of facts that are subject to demonstration.

Very sincerely,
R. J. S. PIGOTT.

Plea for American Composers.

Reading, Mass., Aug. 1, 1953.—Editor THE DIAPASON:

I note an article relative to organ recordings in your July issue but I am interested in something beside Bach, Bach and Bach. I want to hear recordings of Richard Purvis, Sowerby and other American composers. I look through the recital programs and not a single number by an American composer appears. What earthly inducement is there for an American to compose anything and what reason is there for a student to study composition if what he happens to write is born dead, on account of its American authorship?

One of the most impressive organ recitals I ever heard was an American composition played by an American organist—the Sowerby Symphony played on an American organ by an American organist, Catharine Crozier, who played this work at a Guild convention on the organ in the National Cathedral in Washington. I heard another fine recital played on the organ in Rockefeller Chapel, University of Chicago, by Dupré, and another which happens to be by an organist who lives in Boston and who is practically unknown but who as it happens is one of the greatest living players if my judgment amounts to anything. I am going to do what I can to boost this great unknown artist, as he is something new, as it seems to me.

Also why was I an organ builder for over fifty years before I found out what two stops made "the most beautiful sound in music" possible?

Very sincerely yours,
ERNEST M. SKINNER.

For More Musical Playing.

Bangor, Me., June 25, 1953.—Editor of THE DIAPASON. Dear Mr. Gruenstein:

It seems to me that the space and time required for the current controversy over organ tone production might be better employed in telling some of these anxious people how to become better musicians. With all the fine music written for organ, it seems rather too bad that there is so much theory in the playing and so little music.

If belaboring the subject of tone production served any really good end there might be some point to it. But the majority of organists now exploit scarcely 20 per cent of the resources of their instruments, and with 90 per cent of them present pipe organ costs make it extremely unlikely that any amount of yammering on the subject will

IMPORTANT ANNOUNCEMENT

Masterpieces of Organ Music

PUBLISHED BY LITURGICAL MUSIC PRESS

ARE NOW PRICED AT \$1. PER FOLIO

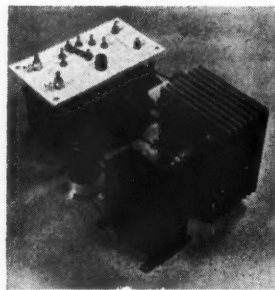
SEND FOR THE NEW CATALOG LISTING ALL FOLIOS
FROM 1 THRU 73 WITH LIST BY COMPOSERS.

sole distributors

MERCURY MUSIC CORPORATION

47 W. 63rd Street — New York 23, N. Y.

Organ Power!



Case removed

An automatically regulated power supply to meet load requirements for all organs. Each rectifier contains a selenium rectifying unit and a complete filter system to eliminate hum. Write us for free literature.

ELECTRONIC SPECIALTIES

P. O. Box 322 Lawrence, Kan.

"BUILDERS OF THE AUTHENTIC SKINNER ORGAN"

NOW SUPPLYING

CONSOLES — MANUAL PITMAN CHESTS

WRITE FOR QUOTATIONS

ERNEST M. SKINNER, INC.

199 Haven St., Reading, Massachusetts

Carl G. Bassett

Reading { 2-0003
2-1281

CANTICLES FOR THE MORNING SERVICES

by JOSEPH W. CLOKEY.

A Clergyman—The best Gloria I have ever used. The young people love the Venite.

An Organist—Excellent and very practical. We use some of them as anthems.

An Organist—(non-liturgical Church.) I have found them very desirable. Magnificent effect with utter simplicity.

H. T. FitzSimons Co.

615 N. LaSalle.

Chicago 10, Ill.

persuade their music and parish committees to make the desired additions and changes to their instruments. And finally, the terms employed in these discussions are but names to most of them—95 per cent of them wouldn't recognize a real principal if they met it head-on! With perhaps twenty-five actual authorities on tone production in the whole country, few of whom can be courteous to each other, let alone agree, how can the tyros expect to do better? They might well be less concerned with their A.G.O. hoods and meaningless strings of letters

after their names and more concerned with learning how to play musically.

In the end it is only the music that suffers, and you may be sure that if those long gone, poor old J. S. Bach has already worn out several axles in turning over, not only in re the outrages committed in specious lip service to his name and works, but for the sake of all other music as well. Let us have more works and less talk!

Sincerely yours,
WILFRED TREMBLAY.

edited by E. POWER BIGGS

just issued

SCHUMANN—Four Sketches, Op. 58.....\$2.00

previous successes

- BACH, W. F.—Complete Works for Organ Solo..... 2.75
- BRAHMS—Eleven Choral Preludes, Opus 122..... 3.00
- DAQUIN—Twelve Noels, Vol. I..... 3.00
- FRESCOBALDI-HOMILIUS—Ricercare and Prelude.... 2.25
- KREBS—Prelude and Fugue in C Major..... 1.50
- MOZART—Fugue in G minor (K.401)..... .75
- PURCELL—Ceremonial Music (with trpt. ad lib)..... 2.00
- SCHUBERT—Fugue in E minor..... .75
- A TREASURY OF EARLY ORGAN MUSIC..... 3.00

Organ music by outstanding masters of the 15th to 18th Centuries
and published by

MERCURY MUSIC

47 W. 63rd Street • New York 23, N. Y.



Lilian Carpenter, F.A.G.O.

JUILLIARD SCHOOL OF MUSIC

NEW YORK, N. Y.

LEWIS MUSIC STUDIOS

Ridgewood, N. J.

RECITALS

**THE UNIVERSITY OF CHICAGO
ROCKEFELLER MEMORIAL CHAPEL**

RICHARD VIKSTROM, Director

HEINRICH FLEISCHER, Organist

OBERLIN CONSERVATORY OF MUSIC

A Division of Oberlin College

Oberlin, Ohio

Dedicated to the superior training of American talent

David R. Robertson
Director

Organ Faculty
Fenner Douglas
Grigg Fountain
Leo Holden

ROBERT H. BARNEY

expert

Pipe Organ Service

Sales Representative, M. P. MOLLER, Inc.

Lockwood 9817 — 5137 Malinda Lane — Ft. Worth, Tex.

CHARLES DODSLEY WALKER

"... a superior player and an excellent musician, performing in a very sure manner on the strange instrument."

FRANKFURT, *Frankfurter Neue Presse*

CHURCH OF THE HEAVENLY REST, NEW YORK 28



THE STUDY OF MUSIC IN A
UNIVERSITY ATMOSPHERE
UNDER ACKNOWLEDGED ARTIST-TEACHERS

Arthur C. Becker, Dean

DISTINGUISHED FACULTIES

including nationally celebrated artists and teachers.

COMPREHENSIVE CURRICULA

graduate and undergraduate degrees—bachelor of music, bachelor of arts in music, master of music.

SPECIAL NON-DEGREE PROGRAMS

for amateurs as well as professionals, who may enroll at any time. Special department for children and preparatory students.

FULL MEMBER

National Association of Schools of Music

For information, write, call, or visit

The Office of Admissions, DePaul University

64 East Lake Street, Chicago 1, Illinois
Financial 6-4000

REBUILDING

La Marche Brothers would like to bring to the attention of those interested the fact that the average church organ, after it has served faithfully for many years, can be brought back to its original condition.

La Marche Brothers have complete facilities for rebuilding any size organ and erecting it in our erecting-room, where it is thoroughly tested and played. The cost of doing this work is very reasonable and your instrument can have another thirty-five years of useful service before it.

We have just completed rebuilding the organ in St. John's Episcopal Church at Byron and Kostner and your inspection is invited.

All inquiries will receive our prompt attention.

**LA MARCHE BROTHERS
ORGAN BUILDERS**

George E. La Marche

Ernest L. La Marche

6525 N. Olmsted Ave.

Newcastle 1-2071

Chicago 31, Ill.

TREVOR M. REA



TREVOR M. REA, MUS. M., dean of the Long Island Chapter, A. G. O., has announced his resignation as organist and choirmaster of St. John's Lutheran Church, Lindenhurst, N. Y. After teaching in the public schools of West Babylon for the last seven years he is leaving to take a similar position in Old Lyme, Conn. Mr. Rea is a graduate of the College of Fine Arts, Syracuse University, and has done post-graduate work in music education at Teachers' College, Columbia University.

Benjamin Hadley

St. Clement's Church
CHICAGO
Address: 632 Deming Place

ANNA SHOREMOUNT RAYBURN,
F.A.G.O., Ch.M.

RAY B. RAYBURN, Mus.M.
91-50 195th St., Hollis, N. Y.
Complete training for the church musician. Preparation for the examinations of the American Guild of Organists

EDGAR S. KIEFER TANNING CO.

(HAND LEATHER DIVISION)

Tanners of

**LEATHER FOR THE PIPE ORGAN AND
MUSICAL INSTRUMENT TRADES**

Send for Samples. Phone FRanklin 2-0082

223 WEST LAKE STREET CHICAGO, ILLINOIS

WESTMINSTER CHOIR COLLEGE

JOHN FINLEY WILLIAMSON, PRES.

ALEXANDER McCURDY
Head of Organ Department

PRINCETON, NEW JERSEY

BERRY

The Fort Street
Presbyterian Church
fort & 3 streets
detroit 26 michigan

ISA McILWRAITH
M.A., M.S.M., A.A.G.O.

ORGANIST AND CHOIRMASTER

University of Chattanooga — Chattanooga, Tennessee

GENUINE TOWER BELLS AND CARILLONS

From the Works of John Taylor & Co., Loughborough, England

Producers of carillons at Bok Tower, Duke University, St. Thomas' Church, New York City, University of Kansas, and other prominent world installations.

Correspondence solicited from organists and choir directors, address American Representative . . .

GEORGE L. PAYNE

15 Prince Street Paterson 15, N. J.

"The Sheep Lay White Around"

Christmas Anthem for
Junior and Senior Choirs.

One of

R. DEANE SHURE'S best.

Has been a favorite for the
past five years.

J. Fischer & Bro.
119 West 40th Street,
N.Y.C.

THE INSTANT MODULATOR

Keyboard modulation from ANY key to ANY OTHER at a glance—INSTANT, COMPLETE, and MUSICAL.

Used by organists and accompanists in ALL 48 states. An amazing time-saver for the busy organist!

Price, complete with Instant-Finder Slide, \$2.25, including handling charges. ABSOLUTE MONEY-BACK GUARANTEE!

THE MARVIN MUSIC EDITION

260 Handy St. New Brunswick, N. J.

GLEN C. STEWART

M. Mus.

Alma College
Alma, Michigan

VINCENT H. PERCY

ORGANIST AND CHOIRMASTER

The Euclid Avenue Congregational Church
CLEVELAND, OHIO

Felix F. Schoenstein

& Sons Pipe Organ Builders
SAN FRANCISCO, CALIF

GARRETSON

BUFFALO, N. Y.
Helen Townsend, A.A.G.O., Chm.
St. Andrew's Episcopal Church
DeWitt C., A.A.G.O., Chm.
St. Paul's Cathedral—Buffalo Seminary

NEWELL ROBINSON

F.A.G.O., Ch.M.
Organist Choirmaster
Grace Church
Mount Airy Philadelphia, Pa.

JOHN HARMS

F.A.G.O.
JOHN HARMS CHORUS
Trinity School, 139 W. 91st,
New York 24
St. Paul's Church, Englewood, N. J.
121 East Hamilton Ave., Englewood, N. J.

MILDRED L. HENDRIX

University Organist
DUKE UNIVERSITY
Durham, North Carolina.

GEORGE L. GANSZ

Lehigh University
Bethlehem, Pa.

gloria meyer

St. John's Methodist Church
MEMPHIS TENNESSEE

MABEL ZEHNER

First Presbyterian Church
Mansfield, Ohio
RECITALS
Concert Management: Eleanor Wingate Todd
1978 Ford Drive, Cleveland 6, Ohio

W. WILLIAM WAGNER

Organist and Choirmaster
THE OLD STONE CHURCH
Cleveland, Ohio
Recitals and Instruction.

JOHN GLENN METCALF

B.A. M.Mus. A.A.G.O.
Trinity Episcopal Cathedral
Little Rock, Arkansas

JULIAN

WILLIAMS

Sewickley Pennsylvania

WILLIAM

BIRDWELL

ORGANIST - CHOIRMASTER
MESSIAH LUTHERAN
DENVER COLORADO

GEORGE WM. VOLKEL

SAC. MUS. DOC., F.A.G.O.
All Angels' Church
NEW YORK CITY
Faculty, School of Sacred Music, Union Theological Seminary, N. Y.
Organist, Chautauqua Institution, Chautauqua, N. Y.
RECITALS INSTRUCTION

For Better Pipe Organ Service

In Metropolitan Area of Chicago CONSULT

D. S. WENTZ

1104 West 59th St. Chicago 21, Ill.
Telephone: WALbrook 5-8534
A complete stock of parts available for all makes of organ

BRECK

Methodist Church
S. Rutherford New Jersey

FREDERICK W. GRAF

St. Gabriel's Episcopal Church
and
The Woodhull School
HOLLIS NEW YORK

T. CURTIS MAYO, Mus.M., F.A.G.O.

Organ Recitalist
University Organist
Texas Southern University
Organist and Choirmaster
St. Luke's Episcopal Church
Dean, San Jacinto Chapter, A.G.O.
Houston 4, Texas

August
MAEKELBERGHE

Detroit

ALYCE LAVINIA MEINE

ORGANIST
Eighth Church of Christ, Scientist
CHICAGO

EDWARD G. MEAD

F.A.G.O.
Miami University
Organist-Choirmaster
Memorial Presbyterian Church
Oxford, Ohio
RECITALS

MAURICE GARABRANT

M.S.M. — F.T.C.L. — MUS. DOC.
Organist and Director of Music
Christ Church Cranbrook
BLOOMFIELD HILLS, MICHIGAN

Katharine Fowler, M. Mus.

McKinley High School
Washington, D. C.

RICHARD W. LITTERST

M.S.M.
Minister of Music
The Presbyterian Church
Westfield, New Jersey

CLASSIFIED ADVERTISEMENTS

WANTED—MISCELLANEOUS

WANTED

Organists with sales personality and knowledge of organ design to represent prominent organ builder in the following territories:

1. Oklahoma and Northern Texas
2. Southern Texas
3. Northern New York, Vermont, New Hampshire and Maine

Address: J-3, THE DIAPASON

WANTED

Organ Builders of All Skills, in all Departments.
Aeolian-Skinner Organ Co., Boston 25, Mass.

WANTED—WURLITZER THEATER OR radio broadcasting pipe organ, or similar type organ of another make. State age, specification, condition and price. Edgar and Oscar Wilson, Ten Miles Winchester Road, Route 4, Lexington, Ky. [9]

WANTED—EXPERIENCED ORGAN MECHANICS for factory and road work for Mid-Western company. Excellent opportunity for advancement in all departments. Address J-4, THE DIAPASON, giving experience, salary expected, age, etc. All replies confidential.

UNUSUAL OPPORTUNITY FOR CHORAL directors to earn extra money in their spare time. Aggressive person can clear upwards of \$5,000 annually, spending only a few evenings (or equivalent daytime hours) each week helping choirs plan and build their libraries. For details write The Baltimore Music Company, 325 North Charles Street, Baltimore, Md. [9]

WANTED—CHOIRMASTER-ORGANIST for medium-sized Episcopal parish in Wisconsin. Free hand opportunity to build choir. Excellent modern organ. Modest salary, but fine arrangements for secular employment. Teaching opportunities. Address H-4, THE DIAPASON.

DR. NORMAN COKE-JEPHCOTT

Resumes the teaching of theory by correspondence. Preparation for all examinations.

The Cathedral of Saint John the Divine

New York 25, N. Y.

WALLACE M. DUNN

Mus.M., A.A.G.O.

Faculty, University of Wichita

Organist-Choirmaster

St. John's Episcopal Church
Wichita, Kansas

BALDWIN-WALLACE CONSERVATORY OF MUSIC

Berea, Ohio

CECIL W. MUNK, Director

Outstanding facilities and equipment

DR. FARLEY K. HUTCHINS, AAGO, Department Head

B.M. degrees in Organ and Church Music

WANTED—MISCELLANEOUS

WANTED — UNUSUAL OPPORTUNITY for young man with supervisory ability to secure thorough knowledge of pipe organ building and to work into a responsible position. Address Gratian Organ Builders, P. O. Box 216, Decatur, Ill. [9]

WANTED—ORGAN MECHANICS INTERESTED in establishing their own service business specializing in Möller organs. Splendid opportunity now at Spokane, Wash., and Denver, Colo. Write Eugene E. Poole, 165 Lakewood Road, Walnut Creek, Cal. [tf]

WANTED—EXPERIENCED CONSOLE and action men. Steady work, top pay, paid holidays and vacation. The Kilgen Organ Company, 4632 West Florissant Avenue, St. Louis 15, Mo.

WANTED—WURLITZER BRASS TRUMPET. Top price paid for a clean set. Also want Wurlitzer tuba mirabilis, quintadena and dulciana. Telesonic Corporation, 6906 Santa Monica Boulevard, Hollywood 38, Cal.

WANTED—EXPERIENCED REED AND flue voicers, by established firm with high reputation. Address H-12, THE DIAPASON.

WANTED—SINGLE-PHASE THREE OR five-h.p. Orgoblo. Fred Hermes, 616 Sixth Street, Racine, Wis.

POSITIONS WANTED

POSITION WANTED—ORGANIST-CHOIR-director and/or academic position desired by male, 29, B.A., M.M., married. Thirteen years' experience liturgical, nonliturgical, adult and junior choirs. University teaching experience, piano, organ, theory, appreciation and chorus. Confidential references. Presently in East. Address H-8, THE DIAPASON.

POSITION WANTED — CHICAGOLAND area choral director and organist. Man offers services to church having the need. Plays Hammond or pipe organ. Four years' experience with Lutheran mixed choir. Salary no factor. Indulges for own edification and enjoyment. Address J-6, THE DIAPASON.

POSITION WANTED—ORGANIST OR organist-director, woman, will be located in Durham, N. C., after Sept. 15. Seeks position in Protestant church. Excellent references. Experienced in both religious radio and television. Address H-9, THE DIAPASON.

POSITION WANTED—WIDELY EXPERIENCED Catholic organist-choirmaster, single, aged 36, desires change of post. Can go anywhere. Sings daily masses. Address J-2, THE DIAPASON.

FOR SALE

REED ORGAN OWNERS—ELECTRIFY your organ with my installation and construction plans and patterns for internal blowers. Also electric tremulant plans. Finch, 266 Sweeney, North Tonawanda, N.Y. [tf]

FOR SALE—TWO-MANUAL ESTEY REED organ, ten sets of reeds, with blower. In excellent condition. For church, home or student. Address A-8, THE DIAPASON. [tf]

FOR SALE—ROBERT MORTON FOUR-rank unit organ. In good condition. Church to install larger organ. Address F-5, THE DIAPASON. [9]

FOR SALE—THREE-MANUAL WELTE-Mignon pipe organ with echo and chimes. Slightly used. Price reasonable. Suitable for large church. Address J-12, THE DIAPASON.

FOR SALE—SEVENTY-THREE LARGE-scale trumpet pipes, 7-inch pressure. Like new. Address J-13, THE DIAPASON.

FOR SALE

FOR SALE—USED MATERIALS IN EXCELLENT condition. Kimball eight-stop chests and pipes, \$450.00. Estey seven-stop chests and pipes, \$400.00. Morton 16-ft. bourdon and chest, 12 pipes, \$89.00. One Spencer blower, wind 400-12-in., 2-h.p. three-phase 220-volt 60-cycle, speed 1800, \$179.00. Number specialty generators, \$35.00. Good Used WURLITZER MATERIALS: Five-stop unit chests with cables and spreaders, \$249.00; 16-ft. bourdon and chests, 12 pipes, \$115.00; two-manual glass panel relay switchboard, union board, with 75 feet of main cable, \$149.00. Tibia, 73 pipes, \$90.00; vox humana, 61 pipes, \$75.00; trumpet, 8-ft., 61 pipes, \$80.00. Tremulants, \$15.00 each; reservoirs, \$25.00 each; two unit chests, \$100.00; swell shade and action, \$49.00. All prices are f.o.b. Address P. O. Box 6413, Jacksonville 5, Fla.

FOR SALE—FOUR CLOTHBOUND GILT-edged volumes of "VOX ORGANI", D. Buck edition. J. B. Millet Company, publisher. Like new. \$5 each, \$18 set. Forty-eight copies Ashmall's Organist Journal, 75 cents each; volumes 2, 3, 4, 5, 7, 8. Schott & Co.'s Albums, \$1 each. Other organ music and books. Write A. H. Gallup, 1216 Cedar Street, Niles, Mich.

FOR SALE—COMPLETELY REBUILT Hall electro-pneumatic action pipe organ; modern two-manual detached console. Fourteen ranks of pipes, plus chimes. This instrument may be had with a new organ guaranty for less than half its original cost. Price \$6,500 installed in the New York area. Write Oscar M. Williams, 122 North Fifth Avenue, Mount Vernon, N. Y.

FOR SALE—TWO-MANUAL HOOK-HAS-tings pipe organ with all-electric detached console and chimes. Twenty ranks straight organ. Must sell immediately and buyer will remove. Brochure on request. Contact Secretary, Fourth Church of Christ, Scientist, 5108 East Market Street, Indianapolis, Ind. [9]

FOR SALE—TWO-MANUAL, THREE-rank Robert Morton organ with Deagan chimes. Tibia, 97 pipes; violin, 73 pipes; vox humana, 49 pipes. Eighteen stops enclosed in mahogany cabinet (twelve 16-ft. pipes and chimes outside cabinet), six-inch wind. Beautiful condition. Pictures available. Price \$2800.00. William D. Kaltrider, Owosso, Mich.

FOR SALE—SIXTEEN-FT. DIAPHONE, 12 pipes, with chest, 10-inch wind, beautiful condition; \$500.00. Harp with action, 49 notes, \$450.00. Two-manual relay and switches for six ranks, \$500.00. Orchestra bells, xylophone, unit chests, regulators and tremolos. William D. Kaltrider, Owosso, Mich.

ORGAN AGENTS. OUR RECENT installations at Michigan State College and at Lutheran Students Chapel, University of Illinois, and elsewhere have created much interest. PELS organs sell themselves. Write national distributor, Michigan Organ Company, Grand Rapids, Mich.

FOR SALE—AEOLIAN OBOE, METAL flute, open diapason, viol d'orchestre. Estey 16-ft. viol. Three sets vox humana, 8, 6, and 5-inch wind. Spencer blower, 1½-hp., 1200 speed, 6-inch wind; 1-hp. Spencer, 8-inch wind. Other materials. All prices very low. Address H-6, THE DIAPASON.

FOR SALE—BEAUTIFUL TONE WURLITZER series 50 church organ, including Model 310 upright tone cabinet. Like new. Used only slightly in private residence, Chicago. New cost, \$2,960. Owner leaving city will sacrifice for cash, \$2,100. Address J-9, THE DIAPASON.

FOR SALE OR TRADE—SIXTEEN-FT. double open diapason, 12 pipes, wood, complete with electro-pneumatic 12-note chest and rackboard, 10-inch pressure. Pipes very clean, like new. Chest has double valve. Other material available. Write John Ralph Wood, Route 4, 7242 Fisher Road, Dallas, Tex.

FOR SALE—TWENTY-FOUR ADULT choir robes, royal blue poplin with maroon satin stoles and sleeve facing, and fifteen women's blue hats. Assorted sizes. Excellent condition. Only \$175.00. Robert Gallagher, Westminster Presbyterian Church, Grand Rapids, Mich.

FOR SALE—NINETEEN BLACK CHOIR robes. In good condition, \$6.00 each. Also fifteen black velvet beanie caps. Fairly new; \$1.00 each. Write Marion L. Schade, 230 South Ninth Street, Lebanon, Pa. Phone 2-5927.

FOR SALE—CASAVANT THREE-MANUAL pipe organ, twenty-five ranks, completely reconditioned including console. Electro-pneumatic action. A beautiful organ. Will arrange to ship anywhere. House of Organs, 6701 Sunset Boulevard, Hollywood 28, Cal.

FOR SALE—TWO-MANUAL AUSTIN church organ. In good condition. May be seen and played. St. Ann's Church, Cedar and Coventry Roads, Cleveland Heights, Ohio. [9]

FOR SALE

FOR SALE—WFIL RADIO STATION KIL-gen organ, four-manual horseshoe console, sixteen sets of pipes, unified, Deagan vibraharp and class A chimes, twenty-five notes. This organ is only 14 years old and has had the best of care; first-class mechanical condition. Wonderful buy for church or school auditorium. Price \$7,000.00 f.o.b. Philadelphia. Address Edgar H. Mangam, 23 South Front Street, Philadelphia 6, Pa.

FOR SALE—NEARLY 100 SETS OF FIRST quality pipes—Gottfried, Meyer, Dennison. Several single unit chests; several straight chests, reservoirs, machine-made cable, several sizes, lengths. Two Deagan harps with actions. Consoles, etc. Several complete organs. All material in good condition, ready for installation. Superior Pipe Organ Company, 212 South Woodland Avenue, Michigan City, Ind. Phone 2-237.

FOR SALE—ONE BLOWER, NO MOTOR, 1-h.p., generator, one electric console, five ranks of pipes: 16-ft. manual bourdon, 8-ft. gedeckt, 4-ft. flute harmonique, 8-ft. melodia, 4-ft. harmonic flute. Top metal octaves missing. A number of top and rack boards, cable, wire, etc. No chests. Pipes like new, all recently shellacked. \$200.00 takes it all. Address J-11, THE DIAPASON.

FOR SALE—TWO-MANUAL ESTEY PIPE organ. Tubular-pneumatic action, late style, fourteen stops, completely reathered, modern console attached, no case or front pipes. Can be seen and heard. Buyer can have as is or reinstalled to suit; reasonable. Contact Modern Church Organ Company, 224 Mulberry Street, Hollidaysburg, Pa.

FOR SALE—REED STOPS. SEVERAL vox humanas, 16-ft. trombone, 16-ft. tuba mirabilis, 8-ft. clarinet, 8-ft. English post horn, 8-ft. trumpets, 8-ft. oboes. One piece of machine-made cable 150 feet long, 500 wires. Inquire Superior Pipe Organ Company, Michigan City, Ind.

FOR SALE—\$500.00 TAKES TWO-MAN-ual Leatherby Smith pipe organ f.o.b. Salem, Ore. Complete with Kinetic blower, 10-inch wind, five sets pipes unified. Good instrument for organist's home. Contact Salem Music Company, 153 South High Street, Salem, Ore. [9]

FOR SALE—MODERN VOX HUMANA and chest, \$90.00. Many single unified chests, \$45.00 each. Möller vox celeste, \$60.00. Kimball vox humana, \$50.00. Many Welte-Mignon pipe organ player rolls for sale. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

FOR SALE—WURLITZER TWO-MANUAL console, six pistons each manual, sixty-four stopkeys including the second-touch stops, about fifty feet of cable attached; \$100.00 f.o.b. Denver. Fred H. Meunier, 1500 East Twenty-first Avenue, Denver, Colo.

FOR SALE—TWO-MANUAL CONNISON-ata model 2C2. Main and echo speakers. Full pedalboard and beautiful console. Few months' use in private home. In perfect condition. Immediately available. Write Box 293, Aiken, S. C. [9]

FOR SALE—AEOLIAN-HAMMOND PLAY-er organ. Reconditioned and guaranteed. Appearance and performance like new. Priced at \$2,250, with 100 rolls. Griffith Piano Company, 605 Broad Street, Newark 2, N. J.

FOR SALE—TWO DEAGAN HARPS, 61 bars each. One aluminum, the other steel, with vibrato. Fifty per cent list price. Wilfrid Lavallée, 325 College Road, New York 71, N. Y. [tf]

FOR SALE—ERBEN TWO-MANUAL OR-gan of 1856, still in use, is available for remodeling. For particulars, write Second Presbyterian Church, Charleston, S. C.

FOR SALE—SMALL MUSIC SCHOOL near Philadelphia. Approved for Veterans' training. For information write J-7, THE DIAPASON.

FOR SALE—TWO-MANUAL ESTEY organ, tubular-pneumatic, twenty-two ranks, console, Orgoblo. Asbury Methodist Church, Watertown, N. Y. [11]

FOR SALE—BARTON THEATER ORGAN, Chicago area. Best offer. Address J-8, THE DIAPASON.

PIPE ORGAN SERVICE

Repairs—Tuning
Organ Consultants—New Organs
Chimes—Harps—Tower Chimes
Maintenance Contracts

ALDO J. BERTORELLI Associates

3907 Guilford Ave. Indianapolis 5, Ind.

• We Make Out-of-Town Calls •

FRANK ASPER



*Distinguished Organist of
Salt Lake City Tabernacle*



Some of the listeners after attending an Asper recital at the Tabernacle

NOW BOOKING

Examiner, Los Angeles, Cal.—Proudly lived up to the title of "most-heard" organist in America, as the deserving plaudits of enthusiasm gave more than adequate proof, and in his five encores.

News-Record, Lindsborg, Kansas—THRILLS AUDIENCE (headline). Dr. Asper brought the organ into a climax that almost lifted the audience to its feet.

Globe-Gazette, Mason City, Iowa—Chose a program that held appeal to a varied audience, organists and other music-lovers alike.

Sun, Westerly, Rhode Island—Interpretations were characterized by sincerity, intellectual integrity and a spiritual feeling.

Concert Management, Willard Matthews
"South Penthouse"

123 East 53rd St.

New York 22, N. Y.