

# THE DIAPASON

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## TEXAS CHURCH ORDERS FOUR-MANUAL MOLLER

### NEW EDIFICE BEING BUILT

First Baptist Church in Midland Will Have Large Instrument—Three Contracts Are Received from the Southwest.

A four-manual organ will be placed in the new edifice of the First Baptist Church in Midland, Tex., by M. P. Möller, Inc. This is one of three organs which have been ordered in recent weeks from the Möller firm by churches under construction in the Southwest. A three-manual will be built for the Broadmoor Baptist Church of Shreveport, La., and a two-manual organ has been ordered by St. Matthew's Episcopal Church in Pampa, Tex. All of these contracts were obtained by Robert Barney, Fort Worth, Tex., representative of the builder.

The stop specifications of the instrument for the Midland church are as follows:

#### GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.  
 Diapason, 8 ft., 61 pipes.  
 Bourdon, 8 ft., 61 pipes.  
 Gemshorn, 8 ft., 61 pipes.  
 Octave, 4 ft., 61 pipes.  
 Octave, Quint, 2½ ft., 61 pipes.  
 Super Octave, 2 ft., 61 pipes.  
 Fourniture, 4 ranks, 244 pipes.  
 Tremolo.

#### SWELL ORGAN.

Contra Virole, 16 ft., 12 pipes.  
 Geigen Diapason, 8 ft., 73 pipes.  
 Rohrflöte, 8 ft., 73 pipes.  
 Virole de Gambe, 8 ft., 73 pipes.  
 Virole Celeste, 8 ft., 61 pipes.  
 Principal, 4 ft., 73 pipes.  
 Harmonic Flute, 4 ft., 73 pipes.  
 Plein Jeu, 3 ranks, 183 pipes.  
 Contra Oboe, 16 ft., 12 pipes.  
 Trompette, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.  
 Clarion, 4 ft., 73 pipes.  
 Tremolo.

#### CHOIR ORGAN.

Viola, 8 ft., 73 pipes.  
 Gedeckt, 8 ft., 73 pipes.  
 Erzähler, 8 ft., 73 pipes.  
 Erzähler Celeste, 8 ft., 61 pipes.  
 Nachthorn, 4 ft., 73 pipes.  
 Nasat, 2½ ft., 61 pipes.  
 Blockflöte, 2 ft., 61 pipes.  
 Clarinet, 8 ft., 73 pipes.

#### SOLO ORGAN.

Solo Flute, 8-ft., 73 pipes.  
 Gamba, 8 ft., 73 pipes.  
 Gamba Celeste, 8 ft., 73 pipes.  
 Principal, 4 ft., 73 pipes.  
 Flute, 4 ft., 73 pipes.  
 Double Trumpet, 16 ft., 73 pipes.  
 Harmonic Trumpet, 8 ft., 73 pipes.  
 Solo Clarion, 4 ft., 73 pipes.  
 Tremolo.

#### PEDAL ORGAN.

Contre Basse, 16 ft., 32 pipes.  
 Bourdon, 16 ft., 32 pipes.  
 Quintaten, 16 ft. (from Great).  
 Contre Gambe, 16 ft. (from Swell).  
 Octave, 8 ft., 12 pipes.  
 Bourdon, 8 ft., 12 pipes.  
 Quintaten, 8 ft. (from Great).  
 Gamba, 8 ft. (from Swell).  
 Quint, 5½ ft., 32 pipes.  
 Super Octave, 4 ft., 12 pipes.  
 Bourdon, 4 ft., 12 pipes.  
 Octave Quint, 2½ ft., 12 pipes.  
 Octavin, 2 ft., 12 pipes.  
 Bombarde, 16 ft., 32 pipes.  
 Contra Oboe, 16 ft. (from Swell).  
 Bombarde, 8 ft., 12 pipes.  
 Clarion, 4 ft., 12 pipes.

## JOHN E. WILLIAMS RECEIVES

### A FULBRIGHT SCHOLARSHIP

John E. Williams, professor of organ at Flora Macdonald College, Red Springs, N. C., has been awarded a Fulbright scholarship for the 1954-55 academic year. Mr. Williams has a year's leave of absence from the college and plans to sail for London Sept. 16 to study at the Royal School of Church Music in Croydon. Mr. Williams received a bachelor of music degree from the Oberlin Conservatory, where he studied with Grigg Fountain. At the University of Michigan he received

## TRY OUT NEW MOLLER AT A.G.O. CONVENTION



THE ABOVE PICTURE, made at the A.G.O. convention in July, shows William Teague seated at the console of the new Möller organ in Salem Lutheran Church, Hopkins, Minn., where Mr. Teague was soloist in a program of concertos. Standing behind Mr. Teague are Gerard Samuel,

who conducted the orchestra, and Seth Bingham, composer of one of the featured works. Seated on the bench with Mr. Teague is Diana Lee Kennelly, organist of Salem Church. The specifications of the instrument appear on page 37 of this issue.

a master's degree, studying with Robert Noehren. In addition to his position at Flora Macdonald College Mr. Williams is minister of music at the Village Chapel in Pinehurst. He is a member of the Knoxville Chapter, A.G.O., and the 1951 winner of the Southern region young organist playing contest. In 1953 he was a recitalist at the Southern regional convention in Jackson, Miss.

## LUDWIG ALTMAN WINS PRAISE

### IN RECITALS EAST AND WEST

A busman's holiday was enjoyed by Ludwig Altman during the summer when he appeared in Symphony Hall, Boston, as soloist with the Boston "Pops" under Arthur Fiedler June 26 in concertos by Handel and Casella; played an organ recital in New York at Columbia University's St. Paul Chapel July 8; was organist for the Carmel Bach festival July 20 and 22, and performed the Casella Concerto with the San Francisco Symphony at the Civic Auditorium Aug. 10.

The following excerpts are typical of nificant performances." The *Monterey Science Monitor*, Boston (June 28) wrote: "An artist of poise, experience and distinction . . . big climaxes . . . thrilling and sometimes hair-raising effect. An auspicious debut." The *San Francisco Examiner* (July 21): "Altman gave magnificent performances." The *Monterey Herald* (July 21): "Fans heard their favorite organist, L. Altman . . . the result was an ovation." The *San Francisco News*: "Scored an ovation."

## PETERS FIRM MOVES TO NEW

### QUARTERS IN NEW YORK CITY

The C. F. Peters Corporation has moved to large new quarters at 373 Fourth Avenue, New York 16, N. Y. At the new address the firm will maintain a showroom with a permanent exhibit of its publications.

The Peters Corporation has been appointed sole agent in the United States for the publisher Choudens of Paris and agent for the United States and Canada of the Domenus firm in Amsterdam, Holland. The company also has been appointed publisher for the New York Library Music Publications.

## AUGUST R. SCHOPP, VETERAN

### PIPEMAKER, DIES AT AGE 85

August R. Schopp, who was believed to be the oldest active pipemaker in America, died Aug. 4 at the age of 85 years. Mr. Schopp worked six days a week in the firm which he founded, A. R. Schopp's Sons, Inc., until he became ill in May.

Mr. Schopp was born in 1869 in Bad Orb, Germany, and came to the United States in 1884. He went to work for the Roosevelt Organ Company, where he learned the trade, and later he was associated with Haskell, Hook & Hastings, Jardine and Farrand & Votey. In 1898 Mr. Schopp and Leonard Gutfleisch formed the partnership of Gutfleisch & Schopp, which was moved to Alliance, Ohio, in 1901. That partnership was dissolved in 1945 and the present firm was formed by Mr. Schopp's two sons. A. R. Schopp was made vice-president of the company.

Mr. Schopp was a member of the First Baptist Church in Alliance and he had belonged to the Masonic Lodge for fifty-five years.

## WILLIAM CONNELL, JR., GOES

### ON EASTERN RECITAL TOUR

William F. Connell, Jr., who is organist and choirmaster of St. Timothy's Church in Los Angeles, began a recital tour Aug. 7 which will take him to Connecticut, New Hampshire, Maine, New Brunswick and Nova Scotia. Mr. Connell will play in nine cities. His program will consist of the following numbers: Toccata and Fugue in D minor, Bach; "Come, Thou Saviour of Mankind," W. F. Bach; Trumpet Tune and Air, Purcell; Chorale in D, Peeters; "Sunset Meditation," R. K. Biggs; Elevation, Lang; "Grand Choeur Dialogue," Gigout; "Laudate Dominum," Lang; Gavotte, Martini.

## SCIENCE POST IN SEATTLE

### IS TAKEN BY EUGENE M. NYE

Eugene M. Nye has been appointed organist of the First Church of Christ, Scientist, in Seattle, Wash. Mr. Nye leaves Trinity Episcopal Church of the same city, where he has served since 1946. Before that time he was a member of the faculty of McMinnville College in McMinnville, Ore.

## LARGE ORGAN REBUILT AT ST. JOHN THE DIVINE

### EXTENSIVE CHANGES MADE

Aeolian-Skinner Completes Fourteen-Month Project at New York Cathedral—Specifications Indicate 8,035 Pipes.

The four-manual instrument in the Cathedral of St. John the Divine, New York City, has been completely rebuilt and enlarged by the Aeolian-Skinner Organ Company. The cathedral is the largest Gothic edifice in the world. It has been in the process of construction for many years, and the rebuilding of the organ was necessitated in part by the fact that the size of the edifice is now much greater than when Ernest M. Skinner installed the original organ in 1910, an instrument of 5,650 pipes. The planning of the new specifications was started some years ago and the actual work by the Aeolian-Skinner Company was in progress for fourteen months. The new stoplist indicates 141 ranks and 8,035 pipes.

The original instrument marked a milestone in the progress of American organ building in its day. The design of the mechanism was ahead of its time. Thus little had become obsolete, allowing the chests, reservoirs, structure and action to be used after complete reletting and rehabilitation. In an article written by G. Donald Harrison for a brochure which the Aeolian-Skinner Company has issued, he says: "These and other fine qualities of the original installation will be a memorial for many years to the care and skill embodied in the original instrument."

Mr. Harrison goes ahead to point out, however, that extensive tonal changes were necessary, both because of the increased size of the edifice and because of the change in taste over a period of nearly fifty years. Mr. Harrison and his assistants spent many weeks attending services at the cathedral and studying the dynamic qualities of each stop singly and in combination before the specifications were drawn up.

In the new instrument the great organ is composed almost entirely of a large flue chorus, sufficient to form the backbone of the entire instrument. The swell is a reed and mixture dominated department of French-English pattern. The third manual division is a choir-positiv with a complete set of mutations, a minor chorus of mixtures and short-length reeds. A new unenclosed bombarde organ has been provided with French reeds and a large tierce mixture. The solo organ was not greatly changed except for revoicing. The pedal organ has been entirely recast and given independence in all pitches.

According to the designer, extreme liberties were taken with the scaling of the trebles due to unusual acoustical peculiarities in the structure. The old method of doubling many trebles was adopted. Another interesting acoustical peculiarity was that the enclosure apparently increased the fundamental tone of the flues while in the case of bright-toned chorus reeds the upper harmonics were developed at the expense of ground tone.

One of the outstanding features of the organ is the new "state trumpet" stop, which was described and pictured some months ago in *THE DIAPASON*. The sixty-one silver pipes on fifty-inch pressure are placed horizontally directly under the rose window in the west end of the cathedral, 500 feet from the main organ and choir.

The tonal resources of the instrument, as rebuilt, are as follows:

#### GREAT ORGAN.

Montre, 16 ft., 61 pipes.  
 Quintaten, 16 ft., 61 pipes.  
 Diapason, 8 ft., 61 pipes.  
 Principal, 8 ft., 61 pipes.  
 Viola, 8 ft., 61 pipes.  
 Hohl Flöte, 8 ft., 61 pipes.  
 Holz Gedeckt, 8 ft., 61 pipes.  
 Quintaten, 8 ft., 12 pipes.

Erzähler, 8 ft., 61 pipes.  
 Quint, 5 1/2 ft., 61 pipes.  
 Octave, 4 ft., 61 pipes.  
 Principal (double treble), 4 ft. 79 pipes.  
 Spitzflöte, 4 ft., 61 pipes.  
 Flute Couverte, 4 ft., 61 pipes.  
 Twelfth, 2 3/4 ft., 61 pipes.  
 Doublette (double treble), 2 ft., 85 pipes.  
 Fifteenth, 2 ft., 61 pipes.  
 Sesquialtera, 2 ranks, 122 pipes.  
 Kleine Mixtur, 4 ranks, 244 pipes.  
 Grande Fourniture, 5-8 ranks, 368 pipes.  
 Plein Jeu, 3-6 ranks, 294 pipes.  
 Cymbel, 3 ranks, 183 pipes.  
 Fagot, 16 ft., 61 pipes.

**SWELL ORGAN.**

Contra Gamba, 16 ft., 73 pipes.  
 Bourdon, 16 ft., 73 pipes.  
 Geigen Prinzipal, 8 ft., 73 pipes.  
 Viöle-de-Gambe, 8 ft., 73 pipes.  
 Viöle Celeste, 8 ft., 73 pipes.  
 Salicional, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 73 pipes.  
 Gedeckt, 8 ft., 73 pipes.  
 Unda Maris, 2 ranks, 8 ft., 134 pipes.  
 Spitzflöte, 8 ft., 68 pipes.  
 Flute Celeste, 8 ft., 68 pipes.  
 Prestant, 4 ft., 68 pipes.  
 Violina, 4 ft., 68 pipes.  
 Flauto Traverso, 4 ft., 61 pipes.  
 Octavin, 2 ft., 61 pipes.  
 Plein Jeu, 4 ranks, 244 pipes.  
 Scharff, 3-4 ranks, 220 pipes.  
 Contra Fagotto, 16 ft., 61 pipes.  
 Cornopean, 8 ft., 68 pipes.  
 Trompette, 8 ft., 68 pipes.  
 Oboe, 8 ft., 61 pipes.  
 Voix Humaine, 8 ft., 61 pipes.  
 Octave Trumpet, 4 ft., 68 pipes.  
 Clarion, 4 ft., 61 pipes.  
 Tremulant.

**CHOIR ORGAN.**

Sanftbass, 16 ft., 73 pipes.  
 Viola Pomposa, 8 ft., 73 pipes.  
 Viola Celeste, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Nason Flute, 8 ft., 73 pipes.  
 Dulcet, 2 ranks, 8 ft., 146 pipes.  
 Dolcan, 8 ft., 68 pipes.  
 Dolcan Celeste, 8 ft., 56 pipes.  
 Montre, 4 ft., 68 pipes.  
 Koppelflöte, 4 ft., 61 pipes.  
 Rohr Nasat, 2 3/4 ft., 61 pipes.  
 Blockflöte, 2 ft., 61 pipes.  
 Terz, 1 3/4 ft., 61 pipes.  
 Larigot, 1 1/2 ft., 61 pipes.  
 Sifflöte, 1 ft., 61 pipes.  
 Grave Mixtur, 3 ranks, 183 pipes.  
 Zimbel, 3 ranks, 183 pipes.  
 English Horn, 16 ft., 61 pipes.  
 Cromorne, 8 ft., 61 pipes.  
 Clarinet, 8 ft., 61 pipes.  
 Trompette, 4 ft., 68 pipes.  
 Tremulant.  
 Harp.

**SOLO ORGAN.**

Flauto Mirabilis, 8 ft., 61 pipes.  
 Harmonic Flute, 8 ft., 61 pipes.  
 Cello, 8 ft., 61 pipes.  
 Cello Celeste, 8 ft., 61 pipes.  
 Hohl Pfeife, 4 ft., 61 pipes.  
 Doppel Flöte, 2 ft., 61 pipes.  
 Flügel Horn, 8 ft., 61 pipes.  
 French Horn, 8 ft., 61 pipes.  
 Vox Baryton, 8 ft., 61 pipes.  
 Tuba Major (Unenclosed) 8 ft., 61 pipes.  
 Tuba Clarion (Unenclosed) 4 ft., 73 pipes.  
 Double Trebles  
 Tremulant.  
 Chimes.

**BOMBARDE ORGAN.**

Bombarde, 16 ft., 61 pipes.  
 Trompette Harmonique, 8 ft., 61 pipes.  
 Clarion Harmonique, 4 ft., 61 pipes.  
 Tierce Mixture, 5-9 ranks, 376 pipes.

**WEST END.**

State Trumpet, 8 ft., 61 pipes.

**PEDAL ORGAN.**

Open Bass, 32 ft., 12 pipes.  
 Contre Violone, 32 ft., 12 pipes.  
 Open Bass, 16 ft., 32 pipes.  
 Contre Basse, 16 ft., 32 pipes.  
 Violone, 16 ft., 32 pipes.  
 Montre, 16 ft. (Great).  
 Gamba, 16 ft. (Swell).  
 Bourdon, 16 ft. (Swell).  
 Sanftbass, 16 ft. (Choir).  
 Quintaten, 16 ft. (Great).  
 Quintaten, 10 3/4 ft. (Great).  
 Prinzipal, 8 ft., 32 pipes.  
 Montre, 8 ft. (Great).  
 Cello, 3 ranks, 8 ft., 96 pipes.  
 Quintaten, 8 ft. (Great).  
 Pommer Gedeckt, 8 ft., 32 pipes.  
 Choral Bass, 4 ft., 32 pipes.  
 Montre, 4 ft. (Great).  
 Nachthorn, 4 ft., 32 pipes.  
 Blockflöte, 2 ft., 32 pipes.  
 Mixtur, 4 ranks, 128 pipes.  
 Scharff, 4 ranks, 128 pipes.  
 Contre Bombarde, 32 ft., 12 pipes.  
 Ophicleide, 16 ft., 32 pipes.  
 Bombarde, 16 ft. (Bombarde).  
 Contra Fagotto, 16 ft. (Swell).  
 Trumpet, 8 ft., 12 pipes.  
 Bombarde 8 ft. (Bombarde).  
 Clarion, 4 ft., 12 pipes.  
 Rohr Schalmel, 2 ft., 32 pipes.

**THE DIAPASON.**

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**REV. ROBERT SCOGGIN GOES TO WHITE ROCK CHURCH, DALLAS**

The Rev. Robert Scoggin has been appointed by the North Texas annual conference of the Methodist Church to the White Rock Methodist Church in Dallas. Mr. Scoggin will serve as minister of music and education.

Mr. Scoggin attended Texas Technological College and was graduated from Midwestern University and Southern Methodist University and the Perkins School of Theology. He also attended Union Theological Seminary. He studied piano with his mother, Mrs. Carl Scoggin, and Dr. Erno Daniel; theory and composition with Mrs. O. J. Didzun and Frederic Balazs. His organ teachers have been Mrs. Mamie I. Neal, Dr. Robert Baker and Dr. Nita Akin. Voice and conducting work has been with Mrs. Carl Scoggin, Mrs. Myrtle Dunn Short, Dr. Llewellyn Roberts, Cecil E. Lapo, Lloyd Pfautsch and Dr. Caro Carapetyan.

Mr. Scoggin served as organist at St. John's Methodist Church and the First Christian Church, Lubbock, Tex.; assistant in the ministry of music at the First Methodist Church, Wichita Falls, and in Dallas as organist at the Highland Park Methodist Church and Perkins Chapel, S.M.U. and as minister of music at the Central Congregational Church. He is a member of the American Guild of Organists, having organized the Lubbock Chapter in 1948. He was soloist at the regional convention of the Southwest in 1951 and at the national convlave of the A.G.O. in 1952.

The ministry of music at White Rock Methodist Church will include seven choirs, plus instrumental ensemble groups. The church will begin work in the new sanctuary and educational building by the first of the year. Mrs. Betty DeLee is associate organist and Miss Patsy Craddock is choir accompanist and assistant.

Mrs. Scoggin, an accomplished cellist and former music teacher in the Dallas public schools, will assist in the church program. Mr. and Mrs. Scoggin have one child, Robert, Jr., born July 17, 1954.

**CHURCH MUSIC CONFERENCE IN CLEVELAND IN SEPTEMBER**

Dr. Lara Hoggard, well-known authority on choral conducting, formerly with the Fred Waring organization and now editor of choral music for Shawnee Press, will be one of the featured speakers at the third annual conference on church music in Cleveland, Ohio, Sept. 18, 19 and 20. The conference is sponsored by the Cleveland Chapter of the American Guild of Organists, in co-operation with the Cleveland Church Federation, and this year will be held at the Church of the Covenant. Thelbert Evans, conductor of the Lakewood A Cappella Choir; Professor Russell Gee of Western Reserve University and W. William Wagner of the Old Stone Church will complete the faculty, covering repertory for choir and organ and accompaniment.

The conference is planned especially for organists and choir directors, but with added features for clergy and others interested in church music. In addition to lectures there will be a workshop, illustrated lectures, group rehearsals and demonstrations. All interested persons may register. The sessions are open to registrants only. Information may be had from Robert S. Clippinger, registrar, 14929 Delaware avenue, Lakewood 7, Ohio.

MRS. EVELYN WOOD GREEN, sponsored by the Jacksonville Chapter American Guild of Organists, and the Jacksonville College of Music, presented her senior recital on the four-manual Möller organ at the Riverside Presbyterian Church March 16. Mrs. Green was graduated from the College of Music Aug. 12 with a bachelor of music degree, organ major, as valedictorian of her class. Mrs. Green at present is organist and choir director of Wesley Memorial Methodist Church.

ERNEST BLOCH WILL BE HONORED this fall at festivals in various parts of the country marking the composer's seventy-fifth birthday. Mr. Bloch, who now makes his home in Oregon, is regarded as one of the great living composers. His Sacred Service has been widely performed by various choral organizations. Detailed information about the Bloch festivals may be obtained from the Ernest Bloch Society, 72 East Eleventh Street, Chicago.



**Music Calendar 1955**

Contains reproductions of paintings and drawings of John Bull, Handel, Paganini, and Schumann, with excerpts from manuscripts by Bach, Handel, and Purcell; also, other reproductions of works on musical subjects by Leonardo da Vinci, Pieter de Hooch, Dufy, Houdon, Ingres, Memling, Raphael, Renoir, Rodin, and Rubens. Individuals and groups of musicians are represented with instruments of various countries and centuries, as illustrated through the media of painting, drawing, wood carving, sculpture, ivory, enamel, mosaic, and tapestry—in addition to several musical manuscripts with examples of ancient and modern notation.

Factual information appears on the reverse of each page, representing a two-week period, concerning important dates of music history and biography, including contemporary composers, music educators, and other personalities in the music world.

Printed on superior paper and bound attractively in the familiar Peters Edition green cover, the Music Calendar for 1955 continues to represent the Peters Edition standard of distinction in content and appearance. As a gift, it should prove valuable and welcome to the teacher, student, and music lover in general, with its interest and usefulness continuing throughout the year.

Orders can be placed now for the  
**PETERS EDITION MUSIC CALENDAR FOR 1955**  
 Publication date: October 1954  
 Limited Edition Price: \$2.00

**C. F. PETERS CORPORATION**  
 373 FOURTH AVENUE NEW YORK 16, N. Y.

**NEW ANTHEMS for Mixed Chorus**

**FOR ARMISTICE DAY**

- The Unknown Soldier . . . . . Aneurin Bodycombe .20
- Why Standest Thou Afar Off, O Lord? . . . Robert Elmore .20  
 (for Unison Chorus)
- O Praise the Lord, Ye Nations All . . . . . Marcel G. Frank .20
- Jesus, Fount of Consolation . . . . . J. S. Bach .15  
 Arranged, with Interludes added, by Katherine K. Davis
- Rejoice in the Lord . . . . . Robert G. Olson .20
- Let Not Your Heart Be Troubled . . . . . Paul Beckhelm .20
- A Plea to the Almighty . . . . . Eugene Feher .15
- Truly My Soul Waiteth Upon God . . . . Robert L. Sanders .20
- Humbly I Adore Thee . . . . . Samuel Walter .20
- Suffer Little Children to Come Unto Me . . . . Cyril Owen .15  
 (with Junior Choir Unison)

**ANTHEMS for THANKSGIVING for Mixed Chorus**

- Our Thanks to Thee . . . . . Julia Perry .20
- Thanksgiving . . . . . Marcel G. Frank .20
- A Good Thing It Is to Give Thanks . . . . . Roberta Bitgood .20
- God Who Made the Mountains . . . . . Gustav Klemm .20
- Hymn of Gratitude . . . . . Old Welsh .20  
 Arranged by Channing Lefebvre

**GALAXY MUSIC CORPORATION**  
 50 West 24th Street New York 10, N. Y.

**FIVE-MANUAL REBUILT  
IN MOOSE JAW CHURCH**

**ORGAN ENLARGED, REVISED**

**William Hill & Son and Norman & Beard, Ltd., Make Extensive Changes  
In Large Instrument at St.  
Andrew's United Church.**

The five-manual organ in St. Andrew's United Church, Moose Jaw, Sask., has been rebuilt and enlarged by the English firm of William Hill & Son and Norman & Beard, Ltd. The work was done under the supervision of Herbert Norman of that company and Frank H. Godley, the organist. The organ was built originally by Casavant in 1914. A new console built in England from solid African walnut has been installed. Among the features of the console are glass doors and built-in music cabinets.

All of the old pipework was cleaned and revoiced. The swell vox humana was discarded and other reeds were voiced more brilliantly. Ranks which have been added are indicated in the stolist, which is as follows:

**GREAT ORGAN.**

- Double Open Diapason, 16 ft.
- Open Diapason I, 8 ft.
- Open Diapason II, 8 ft.
- Geigen Principal, 8 ft.
- Doppel Flöte, 8 ft.
- Dolce, 8 ft.
- Octave, 4 ft.
- Flute Harmonique, 4 ft.
- Super Octave, 2 ft.
- Mixture, 4 ranks.
- Trumpet, 8 ft.

**SWELL ORGAN.**

- Open Diapason, 8 ft.
- Flute Ouverte, 8 ft.
- Viola da Gamba, 8 ft.
- Voix Celeste, 8 ft.
- Aeoline, 8 ft.
- Flauto Traverso, 4 ft.
- Flageolet, 2 ft.
- Quint Mixture (new), 3 ranks.
- Contra Fagotto (new), 16 ft.
- Oboe, 8 ft.
- Cornopean, 8 ft.
- Clarion (new), 4 ft.
- Tremulant.

**CHOIR ORGAN.**

- Open Diapason Cantabile, 8 ft.
- Dulciana, 8 ft.
- Hohl Flöte, 8 ft.
- Wald Flöte, 4 ft.
- Nazard (new), 2 1/2 ft.
- Piccolo, 2 ft.
- Tierce (new), 1 1/2 ft.
- Cymbal (new), 3 ranks.
- Clarinet, 8 ft.
- Tremulant.

**SOLO ORGAN.**

- Stentorphone, 8 ft.
- Gross Flöte, 8 ft.
- Viole d'Orchestre, 8 ft.
- Violoncello, 8 ft.
- Traverse Flute, 4 ft.
- Tuba Mirabilis, 8 ft.
- Tremulant.

**GALLERY ORGAN.**

- (West End)
- Lieblich Gedeckt, 8 ft.
- Vox Angelica, 2 ranks, 8 ft.
- Flute, 4 ft.
- Violin, 8 ft.
- Musette, 8 ft.
- Chimes.
- Tremulant.

**PEDAL ORGAN.**

- Sub Bass, 32 ft.

- Open Wood Bass, 16 ft.
- Open Metal Bass, 16 ft.
- Bourdon, 16 ft.
- Lieblich Bass, 16 ft.
- Principal, 8 ft.
- Bass Flute, 8 ft.
- Ophicleide, 16 ft.
- Trumpet (from Swell Fagotto), 16 ft.

The opening recital will be played Sept. 15 by Mr. Godley, who has been at St. Andrew's for eight years. Three years ago Mr. Godley was elected vice-president of the Canadian College of Organists. He was the founder and first chairman of the Saskatchewan Centre of the C.C.O. and is a member of the Montana Chapter of the American Guild of Organists. At St. Andrew's Mr. Godley directs three choirs with an enrollment of 150.

**FREDERICK MONKS APPOINTED  
TO GRACE CHURCH IN UTICA**

Frederick Monks, organist and choir-master of the Church of the Transfiguration (Episcopal), Edgewood, R. I., has been appointed organist and master of the choristers of Grace Church, Utica, N. Y. He will succeed John L. Baldwin, Jr., who resigned July 1 after eight years as organist to accept appointment to the faculty of Hamilton College, Clinton, N. Y.

Mr. Monks studied organ, choral work, boy choir training, etc., principally with William Self, organist and choir-master at St. Thomas' Church in New York City. He studied choral directing and voice with D. Thompson Stone, conductor of the Handel and Haydn Society, Boston, and professor of music at Tufts College, Medford, Mass. Mr. Monks began as apprentice organist to Mr. Self at All Saints' Church, Worcester, for a period of about five years. Later he held full-time positions at the United Presbyterian Church, Whitinsville, Mass., and the Congregational Church, Pawtucket, R. I., where in each case he directed choirs of children and mixed voices. He was appointed organist and choir-master at the Church of the Transfiguration in September, 1949, as the first full-time organist of this parish. His choir of forty men and boys is well-established and has made a name as a fine church choir and as a concert choir, giving five major concerts a year as well as doing radio and television work. The boys have taken part in two performances of the "St. Matthew Passion" with the Handel and Haydn Society in Symphony Hall, Boston. The choir has concertized for the A.G.O. in New Hampshire and Rhode Island besides special concerts in Massachusetts. A special group of boys from the choir is known as "Transfiguration Choristers" and is connected with the Rhode Island Federation of Music Clubs. This group has been outstanding also in singing at weddings held in the church.

Mr. Monks has played many organ recitals in New Hampshire, Massachusetts and Rhode Island. Some of his recitals have been a feature in the Worcester Art Museum and All Saints' Church, Worcester. As a composer he has three choral numbers to his credit. He is a member of the Handel and Haydn Society in Boston and for three years was a member of the board of government. He was dean of the Rhode Island Chapter, A.G.O., in 1952-53.

*Voicing . . . . .*



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EDNA L. SPRINGBORN



EDNA L. SPRINGBORN, organist and choir director of Grace Lutheran Church in Buffalo, was featured in a *Buffalo Courier-Express* story in July which was part of a series called "Careers on the Distaff Side." Miss Springborn has been an organist in that city for half a century and has held her present position for thirty-one years.

Miss Springborn is a native of Buffalo and began studying piano there when she was 7 years old. Six months after taking her first organ lesson, while still in her teens, she was appointed organist of Grace Methodist Church. For thirteen years Miss Springborn was a pupil of Emil R. Kuechen. Before going to Grace Lutheran Church she played at St. Matthew's Evangelical and Reformed, the First Baptist and the Central Church of Christ, Disciples.

Miss Springborn is a charter member of the Buffalo Chapter of the A.G.O., which was organized in 1919, and was the first secretary. She also has served as dean. Miss Springborn teaches a large class of piano and organ pupils and twenty-five of her former pupils are organists in Buffalo churches. She is a member and former director of the Chromatic Club and a past president of the Music Forum for Piano Teachers.

**EVERETT TITCOMB AWARDED DOCTORATE BY SEMINARY**

The degree of doctor of music was conferred upon Everett Titcomb in May at the commencement exercises of Nashotah House, Episcopal seminary at Nashotah, Wis. The degree was bestowed by the Rt. Rev. Donald H. V. Hallock, bishop of Milwaukee, and a solemn high mass was held after the ceremony.

Dr. Titcomb is the composer of church music which has been widely performed in America and England, an authority on the Episcopal liturgy and organist-choirmaster of St. John the Evangelist Church in Boston.

**DR. FREDERICK BOOTHROYD LEAVES COLORADO SPRINGS**

Frederick Boothroyd, Mus. D., A.R.C.O., has retired as organist of Grace Episcopal Church, Colorado Springs, Colo., where he has served for twenty-eight years. Dr. Boothroyd gave his farewell recital July 15, the last in a series of memorial recitals over a period of many years. These programs have been heard by tourists from all over the world and have been attended faithfully through the years by the citizens of the community. Dr. Boothroyd and his 10-year-old daughter, Jan, will make their home in Montrose, Cal.

Dr. Boothroyd is a product of England. He was born in the early eighties in Yorkshire and his first professional training was received under Dr. G. Havelock. Later he went to the Matthay School in London and then to Munich to study piano with Stavenhagen. In addition to this he received a thorough grounding in church music and choir training under Dr. Birstow, who was then at Leeds.

Dr. Boothroyd's appointments in England included one as private organist to the Earl of Faversham; as organist and choirmaster of St. James' Church, Leicester, at the Elgin Parish Church and at Paisley Abbey. He was also organist for the Aberdeen Bach Society. Twice he was awarded first prizes for composition in the Sunderland competition—the first time with a part-song for male voices, "Earth's Answer," and the second time with an anthem, "O Strength and Stay." A "Sonatina Americana" by Dr. Boothroyd, based on American themes, has been published by Presser.

His health having suffered somewhat, Dr. Boothroyd in 1922 had to seek a sunny climate and found it in the wide spaces of the great West, at Lander, Wyo., where he recuperated for two years, after which he went to St. Michael's Cathedral at Boise, Idaho. After serving in that church for two and one-half years he was called to Grace Episcopal Church at Colorado Springs.

In 1922 Dr. Boothroyd married Miss Bessie Moore, a daughter of Dr. C. S. Moore of London, Ont. Mrs. Boothroyd died six years ago.

Dr. Boothroyd was assisted in his farewell recital by Wyborn Foote, baritone, a violinist and a violoncellist. The organ numbers were as follows: Prelude and Fugue in E minor, Bach; Concerto 13, Handel; Gavotte, Martini; First Movement from Sonata I, Mendelssohn; "Fisherman's Song" and "Pantomime," from "El Amor Brujo," de Falla; Introduction and Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

Dr. J. Julius Baird of Pittsburgh will succeed Dr. Boothroyd at Grace Church. For some years Dr. Baird has been organist of Calvary Episcopal Church in East Liberty.

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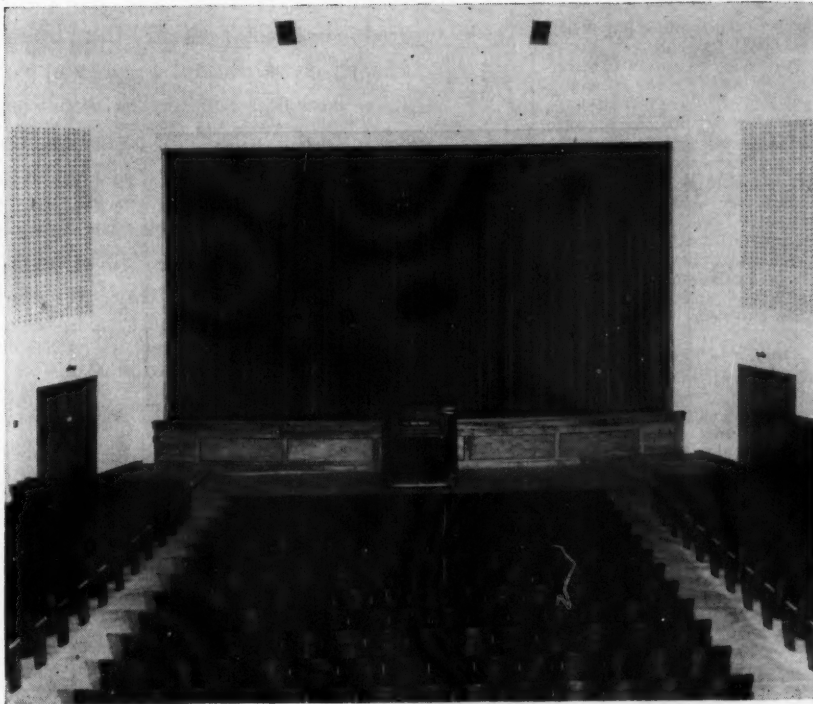
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- 4' Hautbois
- Tremolo

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- 8' Dolcan Celeste
- 4' Nachthorn
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- 2 Doublette
- 1 3/4' Tierce
- Cymbale
- 8' Trompette
- 4 Schalmel
- Tremolo

HELMUT WALCHA AND PUPILS IN FRANKFURT



THIS PICTURE SHOWS Professor Helmut Walcha with three American organists who have been studying with him for the last year at the Hochschule für Musik, Frankfurt-am-Main, Germany, on Fulbright scholarships. Professor Walcha is known to many American organists for his recordings of Bach's organ works on Decca records. From left to right are Grigg Fountain, Elise Cambon, Professor Walcha and Russell Saunders. Mr. Fountain is assistant professor of organ at the Oberlin College Conservatory of Music and organist and choir director of St. Paul Lutheran Church in Cleveland. He is a graduate of Furman University and the Yale University School of Music. He studied at the Orberlin Conservatory during the summer of 1945 with Arthur Poister and with Marcel Dupré in the summer of 1946. Before joining the Oberlin faculty in 1945 he taught at Bucknell University. Miss Cambon is organist-director of the St. Louis Cathedral, New Orleans, and teaches at Ursuline College in the same city. She holds the master of music degree from the University of Michigan, where she studied organ with

the late Palmer Christian. She has done coaching with Robert Baker of New York and Arthur Poister of Syracuse University. Miss Cambon has received an additional year's leave of absence from her duties in New Orleans and will remain in Frankfurt the coming year, continuing her work in organ, harpsichord and choral directing. Mr. Saunders is assistant professor of organ and church music at Drake University, Des Moines, Iowa, and organist and director of the choirs at the University Christian Church in the same city. He holds the master of music degree from Drake University, where he studied organ with Dean Frank B. Jordan. He studied with Professor Arthur Poister at Syracuse University in the summers of 1951 and 1952. Both Mr. Fountain and Mr. Saunders have been on leaves of absence the past year and will return to their duties this fall. In addition to their work with Professor Walcha they have studied harpsichord and choral directing and have visited France, Holland, Denmark, Sweden and Germany, studying the ancient and contemporary organs.

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**EDWIN B. SKINNER ASSUMES**

**POST IN WASHINGTON CHURCH**

Edwin B. Skinner began his duties as minister of music at the Hamline Methodist Church, Washington, D. C., Aug. 1, coming from three years' service with the Bushnell Congregational Church of Detroit. At Bushnell Church Mr. Skinner developed an eight-choir program for youth and adults, presiding at the organ every Sunday for the three services. He served as president of the Detroit Council of Churches music department and had been elected dean of the American Guild of Organists chapter just prior to his acceptance of the Washington post.

Mr. Skinner's musical education was gained at Northwestern University and Westminster Choir College, with organ study under David Hugh Jones, Walter Baker and Alexander McCurdy. Prior to the war he served the Westside Presbyterian Church of Englewood, N. J., and during the war continued his organ and choral work as a chaplain's assistant. After the war he served for six years as minister of music at the Abington, Pa., Presbyterian Church.

Mr. and Mrs. Skinner, with their two children, have purchased a home in Chevy Chase, Md.

**NORMAN HENNEFIELD NEAR**

**RECOVERY; STRUCK BY CAR**

Norman Hennefield, organist and choir-master of the Second Reformed Church of Flatbush, Brooklyn, N. Y., expected to be released in August from St. Vincent Hospital, New York City, where he has been a patient for some weeks. Mr. Hennefield was struck by an automobile in Weehawken, N. J., May 9 and suffered a fracture of his left leg. He left the hospital May 19 and was able to supervise a recital by his pupils in Town Hall May 22. Due to complications resulting from the injury Mr. Hennefield had to be hospitalized again five weeks later. He was operated on in July. Mr. Hennefield has been permitted to leave the hospital on Sundays to play at his church and has missed only one service.

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**BUFFALO CHAPTER**—Aside from the monthly programs, the Buffalo Chapter is looking forward to two special events early this fall. On the evening of Sept. 30 Virgil Fox will give a recital in the Central Park Methodist Church. Buffalo Chapter invites neighboring chapters and friends to attend. Oct. 27 we shall celebrate our thirty-fifth anniversary. DeWitt C. Garretson is chairman of the anniversary committee. Mr. Garretson was the first dean of the chapter. The executive board have been planning an interesting program for the entire season. Dean Roy W. Clare will give his convention report at the dinner preceding the Fox recital.—EDNA L. SPRINGBORN, Secretary.

**ASHEVILLE, N. C., CHAPTER**—The Asheville Chapter, which was organized in the spring, sponsored its first public event, a Bach chorale festival, Aug. 8 at Trinity Episcopal Church. A large group of Guild members and others heard singers from eighteen choirs perform eleven chorales. Chorale preludes were played by Mrs. D. L. Fulk, Arthur Lawrence, Henry V. Lofquist, Jr., and Josef Privette. . . . Officers of the Asheville Chapter are as follows: Josef Privette, dean; Henry V. Lofquist, Jr., sub-dean; J. Francis Griffith, secretary; Russell B. Wooden, treasurer; the Rev. John W. Tuton, chaplain.—J. FRANCIS GRIFFITH, Secretary.

**MILWAUKEE CHAPTER**—Our national president, S. Lewis Elmer, visited the Milwaukee Chapter July 10, en route to the national convention. A special meeting was held in the First Methodist Church to enable chapter members to meet President Elmer. Mr. Elmer gave a short talk on the history of the American Guild of Organists and commended our chapter on the success of our various projects.—JANE KRENKEL, Secretary.

**WATERBURY, CONN., CHAPTER**—We have grown from thirty-four members in 1953 to sixty-four in 1954, including fifty-five active members. This year included the following programs: We opened in September at the chaplain's (the Rev. Robert Porter) home. He presented several Latin recordings of the Pius X School of Liturgical Music and English parts of liturgical music in the protestant churches. At the October meeting in the home of George Morgan, Watertown, several choruses dating through the past seven centuries were sung by thirty-six members under the direction of our host. The November meeting included an organ recital by Robert Requa of the Second Congregational Church in Naugatuck. He featured Bach, Mozart, Brahms, Edmundson, Vierne, Dupré and his own "Thanksgiving"—Prelude on "Kremsler." At the December meeting in the same church Jesse Davis directed forty-six sopranos,

forty-two altos, sixteen tenors and twenty-four basses in "The Messiah," with Robert Requa organist and Norman Hovey as guest organist. Twenty-six student nurses at St. Mary's Hospital, Waterbury, presented "The Joyful Mysteries" under the direction of Mrs. Robert McKiernan. The January meeting was held in St. John's Episcopal Church, when Jerome Meachem, organist, and his wife, Marie, lyric soprano, gave a recital, "The Liturgical Year in Music." In February we had an organ and piano recital in the Second Congregational Church by Dean Charles Billings and the program chairman, Mrs. Robert Birt. The annual "Pastor-Organist" dinner was held in March at the First Baptist Church. This was followed by a daughter, Mrs. Jannette Brown, at the organ, and her mother, Mrs. Ruth Pond, at the piano. The May meeting was held at St. John of the Cross Church in Middlebury, where a new Kilgen organ was dedicated by the Rev. Richard Fanning. Gregorian vespers, followed by Benediction of the Most Blessed Sacrament, was sung by seven seminarians and priests from the Montfort Seminary in Litchfield, Conn. John Fitzgerald gave a short organ recital preceding this ceremony. At our annual meeting at the Second Congregational Church Jesse Davis, our new dean, conducted a musical workshop, with Norman Hovey as accompanist.—MRS. ROBERT MCKIERNAN, Registrar.

**COLORADO SPRINGS, Colo.**—The June meeting of the Colorado Springs Chapter was held in the home of Mrs. Dorothy Schlegel. The members were privileged to hear an interesting talk by Albert Seay, assistant professor of music at Colorado College. His topic was "Baroque Music, Choral and Instrumental." Mr. Seay used records to illustrate his subject. This program proved to be a most enjoyable one.—FRANCES STANSELL, Secretary.

**CHARLESTON, S. C.**—The Charleston Chapter held its annual picnic at the home of Mrs. Jervy Dupre Royall in Bay View Acres, Mount Pleasant, S. C., July 24. The officers for the year are as follows: Dean, Miss Mallie McCranie; sub-dean, the Rev. T. W. Horton, Jr.; secretary-treasurer, Mrs. C. E. Harben; reporter, Miss Elizabeth McCranie; executive board, new members for two years, Mrs. Carl W. Pollock and Miss E. Louise Mathis. Plans for the church music workshop which the chapter is sponsoring and which will open the fall season Sept. 17 were discussed. The workshop will be conducted by Dr. Paul Peterson of Salem College, Winston-Salem, N. C. Organists, directors and choir members in Charleston and vicinity are being invited. An invitation is also open to all other musicians who would like to attend. The three-hour workshop, which will be held at the Citadel, Military College of South Carolina, will be preceded by a supper in

the Citadel mess hall. The Rev. T. W. Horton, Jr., sub-dean, in his capacity as program chairman presented an outline of programs for the year. Included were study programs of music for large and small organs, programs of organ with other instruments, presentation of a recitalist, a church choir festival and a clergy-organist dinner. At the close of the business meeting an elaborate covered dish picnic supper, planned by the dean and Mrs. Jervy Dupre Royall, the hostess, was served.—(MISS) ELIZABETH McCRANIE, Reporter.

**OKLAHOMA CITY**—The executive committee of the Oklahoma City Chapter met Aug. 2 in Westminster Presbyterian Church to hear reports from committees and complete plans for the coming year. Among the special activities are to be the annual Guild service, which will feature high school choirs, and the annual guest artist recital. New ideas which will be incorporated into the special programs will be a choir festival for junior age children and an organ program played by young students. Another feature begun last year is the *Stop-List*, a monthly publication giving news items of interest to members. Olen Nalley is editor.—MARY SCHULZ, Secretary.

**LONG BEACH, CAL.**—The Long Beach Chapter has been enjoying its annual two-month vacation during July and August. Meanwhile, officers are busy planning the

1954-55 activities and preparing the year-book. Officers not previously listed in THE DIAPASON include: Dean, Joseph Riddick, organist of Calvary Presbyterian and Temple Israel; sub-dean, Frederick Shaffer, East Side Christian Church and Temple Sinai; secretary, Edith Martina Wyant, Trinity Lutheran; treasurer, Axel V. Anderson, Latter-Day Saints' Church; auditor, Vera Graham, Trinity Baptist; press chairman, Gene Driskill, Mottell's Chapel; chaplain, the Rev. R. Merrill Jensen, Immanuel Baptist. Rhea Young, East Long Beach Methodist, and Vivian Crist were added to the executive committee for three years. "Set Sail for Long Beach June 20, 1955" because Long Beach is the "home port" of the next Far Western regional convention.—GENE DRISKILL, Publicity.

**THE MORNINGSIDE COLLEGE** choir of Sioux City, Iowa, of fifty mixed voices, of which Dr. Paul McCollin is the director, has issued a new L.P. recording of a "Program of Choral Music," consisting of six published a cappella numbers by Frances McCollin. These include: "All My Heart This Night Rejoices," "O Come and Mourn," "Resurrection," "Dear Lord and Father of Mankind" and two madrigals—"What Care I" and "An Invitation". Two of these numbers are prize winners: "O Come and Mourn," N.F.M.C. Pennsylvania state prize, 1952, and "What Care I," Chicago Madrigal prize.

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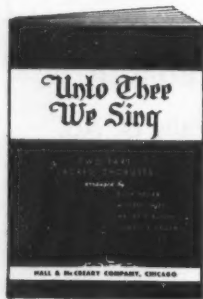
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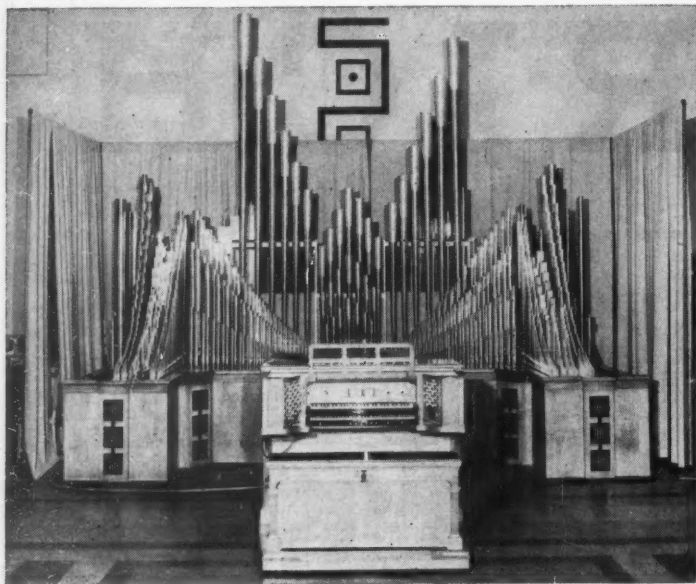


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ORGANS AND CHURCHES of Europe held principal interest for the music and art tour, conducted again this summer by Dr. D. Sterling Wheelwright of San Francisco. Fourteen states were represented in the party and the organists were welcomed at every church. Marcel Dupré was the host in the gallery of St. Sulpice, and greetings were exchanged also with Dr. and Mrs. Harold Gleason and Mildred Andrews. The curate at Chartres Cathedral on Bastille Day invited Dr. Wheelwright to play the American national songs and Edna Scotten Billings of Kansas City demonstrated the accompaniment organ in the Pantheon in Rome. The visit to Florence included a demonstration of the famed concert organ at San Croce, which was played by Nesta Williams of Columbia, Mo. These annual tours, guided by Dr. and Mrs. Wheelwright, include the major festivals at Verona, Salzburg, Bayreuth and Edinburgh.

Dr. Wheelwright is professor of music and humanities at San Francisco State College. Enjoying the organ at San Croce, Flor-

ence, are, left to right, Dr. Wheelwright, Father Clementi, Edna Scotten Billings, Martha Smith, Nesta Williams, Elsie Hill and Kent Brown. The organ was built in 1931 by Tamburini. It has 7,000 pipes, a movable console, with pipes high on each side of the nave.

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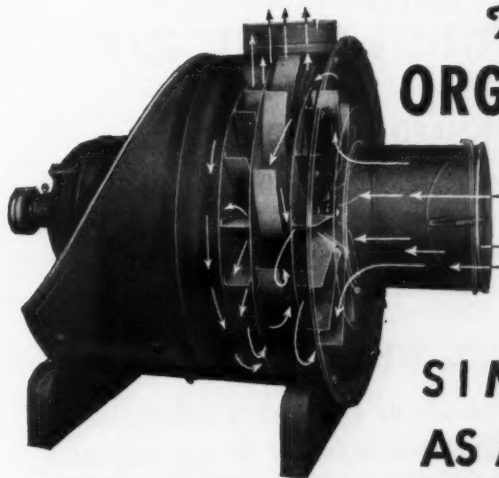
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### Bach Society Gives Program at Cisler Home in Marietta

The thirty-second annual meeting of the Marietta Bach Society was held on the evening of July 30 at Cisler Terrace, home of the late Dr. Thomas H. Cisler, in Marietta, Ohio.

The program was announced in the traditional manner with the playing of chorales by a brass choir composed of high school students and directed by Mrs. S. W. Stout. Opening the Bach program, the chorale "Now at Thy Feet Creation Lies," from the Ascension Oratorio, was sung by the Marietta Boy Choir, directed by Charles H. Friedlander. From the junior group, Patricia Miller played the Polonaise in G minor, Karen Schramm played the Minuet in G minor and Patricia Richards played the Courante from the Suite in C minor.

The Prelude in C from the "Well-tempered Clavichord" was played by Miss Joan Mains. Miss Louise Decker played No. 11 of the Three-Part Inventions. From the Eight Preludes and Fugues for organ, Miss Marilyn Schramm played the Prelude in G minor and the Fugue in A minor. Miss Nellie Hess played the Prelude in B flat. From the "Catechism" chorale preludes, "Glory to God on High," in the Trinity section, was played by Mrs. J. L. 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, was played by Mrs. Sullivan. The chorale prelude "A Mighty Fortress Is Our God" was played by Professor John E. Sandt of Marietta College. From the chorale preludes for the liturgical year "I Call to Thee, Lord Jesus Christ" was played by Mrs. Roger D. Buchert.

An impromptu Bach choir sang the four-part chorale "Sing Praise to God, Who Reigns Above." From the Suite No. 3 for violoncello two movements for solo violin were played by Hamilton A. Derr, with piano accompaniment by Miss Penelope Gantz.

From the organ works the Prelude in G was played by Donald McFarland. The Prelude and Fugue in E minor ("Cathedral") was played by William E. Waxler. The Toccata and Fugue in D minor was played by Thomas Tibbetts. The Prelude and Fugue in B minor ("Great") was played by Miss Kate M. Chapin, instructor of organ at Marietta College.

The traditional closing numbers of the Bach program, following recorded program statements by the late Dr. Cisler, were the melody "Come, Sweet Death," performed as a baritone solo and unaccompanied, and Bach's last composition, played by Miss Lillian E. Cisler, Dr. Cisler's daughter, the chorale prelude "Before Thy Throne I Now Appear."

#### CARILLON MUSIC FEATURED AT WORLD COUNCIL MEETING

Special recitals of carillon music took place in Chicago in recognition of the meeting of the World Council of Churches held in Evanston Aug. 15 to 31. Three members of the American Guild of Carillonneurs—James R. Lawson, Harold Simonds and Wendell Westcott—coordinated their talents to provide religious and national music from the many countries represented at the council.

At the University of Chicago James R. Lawson, carillonneur of Rockefeller Memorial Chapel, played a program Aug. 15 to mark the opening of the World Council. In honor of the Rev. Josef Hromadka, dean of the John Hus theological faculty, Prague, Czechoslovakia, who spoke in the chapel that day, the recital featured arrangements of music from Czechoslovakia and the Largo from Dvorak's "New World Symphony."

At Seabury-Western Theological Seminary the thirty-five-bell Dutch carillon presented this year in memory of Laurance Hearne Armour was played both by Mr. Lawson and Mr. Westcott. At the First Methodist Church of Evanston, where most of the religious services were held, the new sixty-one-note electronic carillon was heard before the organ recitals.



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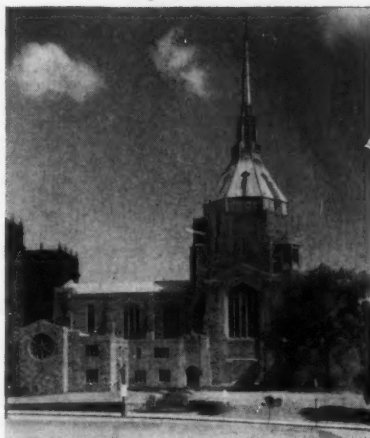
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## Vaughan Williams and His Contribution to Music of Church

By RICHARD WEAGLY

Since the time of Johann Sebastian Bach there has been no composer who has made a contribution to the body of church music to equal or approach that of Ralph Vaughan Williams. This is not a quantitative evaluation, though the Williams output is plentiful, but a qualitative one. We who work in the area of church music and who are interested in encouraging the contemporary composer by the purchase and performance of the music of our own day should never lose sight of this fact and should be eternally grateful that we have been privileged to inhabit this world at the same moment in history.

The purpose of the following remarks is to direct attention hopefully to the wealth of the gifts to us of this great living composer, and, while he is once again within our borders beginning about Oct. 1, to urge that organists and choir-masters from coast to coast seize the opportunity to pay tribute by the performance of as many of Dr. Williams' works as the powers and abilities of their choirs will permit.

Having been a long-time enthusiast for Vaughan Williams' music and having presented practically every available work at the Riverside Church in New York City, and planning to make the coming season a special one in this direction, I would like to discuss briefly some of the compositions, and though even Dr. Williams has said that some of the dates of composition are doubtful, as they were spread over several years at times, I shall take approximate dates as a guide and starting point.

The "Five Mystical Songs" (c. 1911, Stainer & Bell or Galaxy) are for baritone solo, chorus (*ad lib*) and orchestra, and are based on the poems of the great seventeenth century mystical poet, George Herbert. These are widely sung in churches throughout the United States and are extremely effective with organ accompaniment. They can be sung without the choir as well as with, and the choral parts are reasonably simple. The solo lies high for some baritones and can be sung easily by a tenor. I always schedule them for the Lenten season and have used the first solo, "Rise, Heart; Thy Lord Is Risen", regularly for Easter morning. Chorus parts can be had separately, which is an aid to the music budget.

The "Fantasia on Christmas Carols" (c. 1912, Stainer & Bell; Galaxy) is for baritone solo, once again somewhat high, chorus and orchestra. The chorus work is fairly demanding but not beyond the scope of any choir that can sing what is generally considered the standard fare, such as "The Crucifixion" and "The Seven Last Words." There are some unaccompanied sections and the score is easily adaptable to the organ. I schedule the "carols" annually for the Sunday afternoon after Christmas Day.

Two motets (c. 1913) "O, Clap Your Hands" (Stainer & Bell) and "Lord, Thou Hast Been Our Refuge" (Curwen) are very useful for morning services of a festive character. The first is for brass, timpani and organ but goes well with just organ. It is rhythmically demanding and needs a well-trained choir able to divide into eight parts, but could be prepared by any choir willing to work. I schedule it around Ascensiontide, the text being selected from Psalm 47 and appropriate. The second motet is based on "O God, Our Help in Ages Past" and is for mixed chorus, semi-chorus and orchestra or organ. It is almost entirely unaccompanied but could easily be supported by quiet organ. I use a solo quartet for the semi-chorus and though the full chorus divides in many places by using the organ and dropping some parts, the effect is not entirely lost.

"Toward the Unknown Region" (c. 1905, revised 1918; Stainer & Bell) is actually secular in nature but I have introduced it into our ministry of music afterwards successfully. It is based on Walt Whitman's "Darest Thou Now, O Soul" and is for full chorus and orchestra. It takes about ten to twelve minutes and has a very telling effect and climax, though it is not equal to the greatest of

Dr. Williams' choral works.

The "Four Hymns" (c. 1920, Boosey & Hawkes) for solo tenor and viola are based upon texts of four different poets and are tremendously moving. No chorus is involved here but without viola the work would be ineffective. I have sung them in Town Hall with piano accompaniment and in church with organ, and either way they are exceptionally beautiful. They lie very high for the voice, as does almost all of Vaughan Williams' solo writing, and it may be that they have not become as well known as the "Five Mystical Songs" because of the absence of a chorus, but any energetic organist with a good tenor and violist available would find the "Four Hymns" a major feature of an organ program. Charlotte Garden has told me that she used them in the Lenten season with great success.

The great "Mass in G minor" (c. 1922, Curwen), also available as a communion service in English, for solo quartet and double chorus *a cappella*, undoubtedly is one of the supreme and lasting creations of Ralph Vaughan Williams and can assume a place equal to the greatest in this form, even the B minor, though its character and nature are basically different from the Bach. It is a demanding work and needs skilled singers and much rehearsal time. It should not be undertaken unless these two considerations can be met, and even then I would say an entire season would not be too much to devote to its preparation.

The *a cappella* motet "Is It Nothing To You?" (c. 1922, Curwen) is another demanding work, for eight-part chorus and alto solo, but will repay the time and effort devoted to it. The text is from "Lamentations" and "Hosea," is appropriate to the Lenten season and could make a fine moment in a special choir and organ program during this period.

The thrilling oratorio "Sancta Civitas," or "The Holy City" (c. 1925, Curwen), calls for a full chorus, a semi-chorus and a distant choir of boys, distant trumpet, baritone solo, a brief tenor solo at the end and orchestra. I am scheduling it with organ for our first performance Easter afternoon, April 10, 1955. It is difficult because of the size of forces required, but, once again, where an organist-choir director has access to a large chorus or can have cooperation in his community with other choir directors, such an undertaking as a festival program could bring only glory and beauty to the community and would make a lasting contribution to the religious experience of all people.

The "Te Deum in G" (Oxford) dates from about 1928 and is fine, but is out-classed by the great Festival Te Deum, of which I will take note later. From about this same period there is a hymn-anthem, "At the Name of Jesus" (Oxford) which is most effective for choir festivals and is not at all difficult.

"The Hundredth Psalm" (c. 1929, Stainer & Bell; Galaxy) takes about eight minutes and is for chorus and orchestra, though easily adaptable for organ accompaniment. It needs a good chorus but is not beyond the average group and fits splendidly around Thanksgiving or a festival season, such as Trinity, as it closes with the Doxology in unison.

Two of the most successful longer works, and works too involved for a church service, but perfect for a choir program or organ-choir festival, are, first the "Benedicite" (c. 1929, Oxford) for soprano solo, chorus and orchestra, based on "The Song of the Three Holy Children" and a poem of John Austin, which is tremendously exciting and dramatic. The chorus work is not easy and the rhythmical demands are many. Also, the reduction of the orchestral score for piano or organ is not the simplest of scores to play; but these requirements are found in Bach cantatas, the major oratorios and much other music attempted by organist and choirs, and devotion to right preparation will repay a hundredfold the taking up of such a work in preference to Maunder, Dubois, Steiner, Gounod, et al. The second of these two outstanding works is the "Magnificat" (c. 1932, Oxford) for contralto, women's chorus, flute obbligato and orchestra. It is not a liturgical Magnificat but a brief eleven to twelve-minute cantata. Without the flute the effect is lost. The chorus parts are reasonably simple but the solo demands an artist, a singer with a good range and genuine sensitivity. It is one of Dr. Williams' most beautiful

inspirations and I have scheduled this and the "Benedicite" consistently every season.

From about this same period derive the "Three Choral Hymns" (Curwen) for Easter Day, Christmas Day and Whitsunday, the poems by Bishop Myles Coverdale, for baritone or tenor solo, chorus and orchestra. These are not easy, calling for a wide range from all singers, with rhythmical demands of an involved nature and considerable division of parts. The "Christmas Day Hymn" and the "Whitsunday Hymn" I schedule regularly every season and consider them as particular glories in our repertoire. As anthems for a morning service they are unsurpassed and if an organist had to make one selection from all the works I would urge him to choose one of these Hymns above all.

A simple and beautiful short anthem is "O How Amiable" (1934, Oxford), for chorus and organ, closing with a unison of "O God, Our Help"—certainly a composition that should be required in every church library as a part of the regular yearly repertoire.

I have no special favorite among the Williams music, and yet I cannot deny that "Dona Nobis Pacem" (c. 1936, Oxford) holds a very special and warm place in my affection. It is a longer cantata, about forty to forty-five minutes, and is for soprano and baritone soli, chorus and orchestra. Its inspiration is mainly three of Walt Whitman's finest poems and I schedule it regularly and annually for the Sunday afternoon nearest Armistice Day. Many spots are very difficult to play on the organ, some of the choral work is as demanding as any work we do, the baritone solo needs a superior artist interpretatively; yet the work has never failed to strike fire and its impact upon a congregation is memorable. It is especially meaningful to Americans because of the Whitman text and it is particularly appropriate around armistice time. Those who participate in singing it as well as those who listen will find no more compelling experience musically in relationship to universal peace than is to be met here. If I were to single out any one of the larger choral works of Ralph Vaughan Williams to be sung in our country this year it would be "Dona Nobis Pacem".

The majestic "Festival Te Deum" (c. 1937, Oxford) needs a fine organist, but an average choir can master the chorus parts with special work and attention. It is a thrilling and inspiring setting, one of the very greatest in the entire idiom, and demands, naturally, that the occasion be a festive one.

Dating from around 1938-1939 there is another hymn-anthem, "All Hail the Power of Jesus' Name" (Oxford), conceived as a festival item for choir and congregation, which might very well be effective for a choir festival, though somewhat involved. From this period also are the Morning and Evening Services in D minor and the Communion Service in D minor (Oxford) for unison voices, four-part choir and organ, designed especially for college chapels and other churches where there is, besides the choir, a large body of voices who also wish for a share in the musical settings of the service. These are all practical in value and may very well meet some need or some possi-

bility of introducing Vaughan Williams to a congregation.

About 1945 appeared the interesting work for soprano solo, reader and chorus called "Thanksgiving for Victory" (Oxford) originally planned as radio broadcast material, of about fifteen minutes duration, the chorus parts of medium difficulty. Like every choral work of Vaughan Williams a major part of the strength and interest lies in its wonderful choice of text. Here we find selections from the Bible, Shakespeare and Kipling so arranged as to create a stirring structure. We have sung this on several occasions, with fine effect, especially around a patriotic season.

Dr. Williams has long been interested in and taken up with the composition of an opera based on Bunyan's "Pilgrim's Progress". As far back as 1922 he published a short work for women's voices called "The Shepherds of the Delectable Mountains", (Oxford). The idea of a complete opera finally saw fruition in 1948-1949, when his morality founded on Bunyan's allegory appeared and was presented at Covent Garden in London shortly thereafter. Some enterprising organist-director should undertake to offer this as an oratorio-morality during this visit of Vaughan Williams. Who will be first? I intend to add the work to the repertoire of the Riverside Church, but cannot this season. With the exception of the mass all of the major choral works are sung at Riverside and practically all of the smaller items, so I shall conclude that we are somewhat out in front in this parade. Who will undertake the "Pilgrim" this season? Whoever does so will bring to his church, to his community, to his country a lasting honor, and in saluting Ralph Vaughan Williams will enlarge his own soul.

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## Status of Music in American Churches Subject of Review

[The following paper was read by Mr. Gammons July 13 before the convention of the American Guild of Organists. The author has been head of the department of music at Groton School in Massachusetts since 1942. He is a regular lecturer for the Wellesley conferences for church workers and for the schools sponsored by the Joint Commission on Church Music of the Episcopal Church. Mr. Gammons has won a reputation as one of the leading authorities on Episcopal church music.]

By EDWARD B. GAMMONS

[Continued from August issue.]

Most of us know the real debt we owe to choral leaders like Peter Lutkin, Canon Douglas, Healey Willan, Archibald T. Davison, Rowland W. Dunham, Everett Titcomb, the Christiansens and John Finley Williamson. One does not have to accept or agree with every precept of these men, but they did concern themselves with church music in a very real and practical manner. I cite them because through their labors we now see true schools of sacred music in places such as Westminster Choir College, Boston University, the University of Colorado, Northwestern University and others. The importance of musical education for the church owes a vast debt to Dr. and Mrs. Clarence Dickinson and to Hugh Porter, who heads the Union Theological Seminary School of Music. In the same light we should be grateful to men such as Ray Brown, Walter Williams, R. Cochrane Penick, Paul Callaway, Newell Robinson, Dr. Massey Shepherd and men in other seminaries and high places who have devoted themselves to the cause of putting church music on a high plane.

I have mentioned the number of summer schools, seminars and conferences, but just as important is the great revival of participation in choral music in our schools and colleges; and the many festivals show conclusively that young people today will respond wholeheartedly to the best. If you will pardon a personal note, I would like to speak of the sheer inspiration and encouragement I find each year when my Groton School glee club joins with those of eight other boys' and girls' schools with the Boston Symphony Orchestra, under distinguished conductors like Woodworth and Pelletier, to present choral works by Schütz, Bach and Handel, Palestrina, Victoria, Brahms and Faure, Thompson, Honegger and Holst. When 350 young men and women join in a first-class performance of these masterpieces, not only is the ground firmly laid for the appreciation of great music, but minds and souls which have been immersed in this music will not tolerate poorer stuff in the services they may encounter.

So far we have listed the attributes of church music as used in services of worship and cited contemporary trends for good, and some less helpful music, so now I would like to turn to a few judgments on the use of the arts in worship.

We see churches springing up in every part of the land based on all known previous architectural styles, and many original concepts. Within these edifices we find organs of the normal variety and electronic sound-producing media of many kinds. As a part of these buildings and also as distinct ornaments and decorative detail we find our generation adopting every kind of accessory and external ritual aid and practice, often with little regard for the true history, meaning, import and ultimate effect. Instead of citing these things and harshly labeling them as liturgical abuses I merely would state that the more traditional and hierarchically organized and governed bodies have their close regulations and rubrics, whether lived up to fully or not, and while we cannot legislate for certain sects, it is possible that we may be able to agree on certain aesthetic principles, customs and fitnesses, so that standards of common worship procedure may prevent the abuse of materials and music.

This is not the place, perhaps, to embark upon a dissertation on architectural styles and the musical factors involved, but I do feel constrained to speak of some anomalous situations. We have seen the place of music in aid of worship and a corollary

to that would be that choirs and organs should be located for maximum musical effect and proper handling so that the message of the music sung and the atmosphere created may reach the worshipers with the minimum of distraction by externals or interference.

By this token I dare say that it would be far better if no choirs were placed directly facing the congregation and, while less objectionable it must also be said that the chancel seating arrangement is open to question from many angles. The divided choir was never originally found in parish churches. It dates to a time when the singing was largely unisonal and responsorial in monastic churches and when cathedral choirs were divided they contemplated a complete, well-trained choir on either side; even so the matter of singing and directing remained a difficult one.

If one feels that the sense of unity may be strengthened by having the organ and singers at the front, a transept position may be possible, a location behind the altar or chancel focal point may be tried, but in most small churches the choir and organ fare far better when located in a rear gallery with ample room. Some liturgical churches have a small choir in the chancel for chanting and responses and a larger choir for the singing of more complex music in the rear. It must be said that for small churches, however, and those with a free order of worship there is little reason for a divided choir or concert hall seating.

Today we find much attention devoted to reality, naturalness and even functionalism in architecture. There is a healthy movement toward more active congregational participation in the worship of nearly all faiths. This reality, the desire to be natural and true, is laudable, and fuller participation by all is a worthy ideal. The only objections possible are that at times unthinking applications of these ideas lead to incongruity and even ugliness and the negation of helpful aids to worship.

It might be well here to include the matter of vestments as worn and used in church. Again the liturgical churches have established usages and styles, and I feel bound to point out that while imitation may be a sincere form of flattery, there should be a clear understanding of the meaning and use of vestments, and the use of ornaments and adjuncts to ceremonial should be thought out most carefully. True, one may not deny the right to use these things by any church or person, but there should be some reason and intelligence applied to ceremonial, vestments and ecclesiastical ornament. I might cite the case in which one sees a choir marching around a church in procession merely for the sake of displaying the personnel and their new vestments. In one such case I noted collegiate gowns and mortarboards worn; yet every chorister wore a full-blown priestly stole, which, being a regular ornament of the ordained clergy, could hardly seem appropriate here.

One finds colored sanctuary lamps, vigil lights and other time-honored appurtenances used merely as empty decoration. This recalls to my mind an incident when I walked down the street of a metropolitan center. There, in a jeweler's window, was a sumptuous display of crosses in precious and other metals. Above the glittering show was a sign with the legend "These crosses are solely to beautify the wearer- they have no religious significance whatsoever." For obvious reasons and to avoid misunderstanding I feel that we should be slow in nonliturgical churches to use decorations, vestments and other externals unless we are fully aware of their history and implication.

No one enjoys the fine productions of the motion picture world more than I, and despite differences in taste we all admit that the cinema has given us great dramatic presentations. However, all of us are so accustomed to seeing and hearing things via the medium of the theater, radio and television that we are open to the danger of assuming that this may be the norm for our worship services as well. It is possible that some may employ the means of the theater directly in the house of God, without carefully studying the true means and ends involved.

As far as the substance of the music goes we cannot state that specific melodic skips, easily defined harmonic progressions, common rhythmic devices, frequently-heard choral and instrumental

combinations are secular or sacred in themselves, but by powerful association and present usage that connotation influences all. By the acceptance of primary principles of true worship and good church music we are bound to keep from the sanctuary those effects which readily carry our thoughts to the theater, concert hall, nightclub, ballroom or parade ground.

That is why I dare assert that there are specific styles in musical composition which are distinctly out of place in worship, and it is our plain duty to keep our art untainted by such things, however pleasant and good they may appear in normal everyday life. It may seem a commonplace to you, but it seems to many that we are afraid of a moment of silence in our services. The organ must provide some sort of background to cover every otherwise unoccupied moment in the service. The direct attention to the spoken word of the minister in prayer, Scripture or meditation is vitiated for many when the organist attempts to provide soft "Hollywood" mood music on aetherial sounding celestes and percussions. You may take issue with me on this, but permit me to quote excerpts from a little paper by Sir Sydney Nicholson, formerly of Westminster Abbey:

"There is a tendency apparent in most churches to fill up every corner of the service with some sort of sound. Not only must we have a voluntary while the choir come in- it must last precisely until they have arisen from their knees; a few bars must be added at the end of the psalms if the minister has not yet reached the lectern- he could not possibly walk there without an instrumental accompaniment; even if the final words of peace do not seem to enjoin as much as ten seconds of silence, and if we have not to endure the sentimental trivialities of a 'vesper hymn', we must be thankful to escape with a few more or less innocuous chords on the voix celeste, even though the harmonies may be incorrect and the progressions inconsequent. If only those in authority would realize the value of some occasional silences in our services, how great the gain would be. The continual use of music to fill up all the vacant spaces gives a sense of restlessness and lack of deliberation that is sometimes painful. It tends to make the whole thing seem artificial, and a performance rather than an act of worship."

Personally I have been very moved by recent demonstrations of choric speaking and, conversely, I admire certain examples of choral sound without an associated text, but I think we should be hesitant to use humming or similar wordless choral effects, because this inevitably savors of the concert hall, and we should ponder well the dictum that the words are of the essence in sung worship materia.

Allied to that is a common place today, which is the use of sung responses and amens to spoken versicles, prayers and benedictions. For the free churches no doubt effective and legitimate arrangements may be made, but I deem it necessary to say that in many ostensibly liturgical services the choir is encouraged to indulge in all sorts of theatrical and indefensible choral flights which violate all liturgical, musical and common sense, being used solely to "prettify" the service.

If we rationalize on the matter we are led to say that when a versicle, prayer or benediction is uttered in the normal speaking voice the response should be made in like medium. When the first is sung, let all sing in reply, and let not the choir usurp the proper place of the people where the answers supposedly are made by all the congregation.

Most of us, as organists, delight to use our instrument to the fullest, and to show how well we have mastered the control of the mechanics and tone of man's grandest musical medium. Then too, we have or should have practiced diligently to interpret its wide literature, and we long to play as many examples as we can of what looks prepossessing on the program. This should not blind us to the fact that our primary objective as church organists is to play the church service and to make it as helpful and meaningful as possible for every person present. This means that we should devote as much care and preparation to the accompaniment of hymns, chants and anthems as to the most complex organ solo.

Then, too, we should remember that much organ music, however great as music, may be unsuited to the atmosphere of the service. Some items are far better

reserved for recital use. This emphatically does not mean that the organ in service should be dull or colorless, but people should feel the closeness of God's presence rather than admire the technical prowess of the virtuoso.

Organists who are deeply concerned with the tonal design of the instrument should also bear this in mind. We should study closely the needs of a given church in regard to the use of the organ in support of choir and congregation and for the creation of an organ ensemble and color balance suited to the acoustical environment and the demands of the liturgy. We need not forsake principles or ignore the fact that in the future the taste level may be on a higher plane.

The organ need not be designed to meet the demands of the unskilled player, nor should it be conceived to meet the predilections of but one particular school of playing. I state these obvious facts because it is my impression that many organs built today do not seem to bear any relation, tonally or structurally, to the needs of worship, the acoustics of the edifice or the requirements of an ordinarily competent organist.

I have no desire to antagonize or affront those who admire, play or build electronic instruments, and I know that in some cases they may provide players and listeners alike with that which they feel they enjoy, or deem suitable to their purpose. Yet I cannot keep from asserting that we cannot escape from the fact that we live in an age when much of all that we hear proceeds from a loudspeaker and, as I said before, we are a radio and television conditioned people. At the risk of being called stupid and a reactionary of the blindest sort, I am bold enough to question whether the present electronic sound media are conducive to worship at its best. I only hope that musicians, scientists, architects, clergymen and people in general may pause and consider normal direct musical tones, so that we may not become a people devoid of natural discriminatory aural faculties.

Financial considerations and spare requirements must be met, but I dare to voice my fear that electronic organs and bells, as now produced, are destroying some of the finer qualities of the ancient musical art and that much of what I term the human, personal and distinctive musical qualities are endangered. It may well be that science will find a way to counteract what I feel are the present deficiencies of sound production, amplification and dissemination by electronic means, but though I may be a lone wolf howling in the wilderness I must state that personally I do not believe that tones so produced and sent forth do blend with voices nor provide a suitable musical medium so essential to the best church music.

In traversing these many areas I have tried to give a picture of the state of things as I see it through our musical magazines like THE DIAPASON, the *American Organist* and the church music periodicals, plus the perusal of countless service lists and articles in church papers and daily ones from major cities. I have essayed to examine the marked opportunities and diverse expressions open to those who feel the urge to worship and lead others in that way. I have touched upon many matters in which there is room for modification or perhaps violent disagreement. It is my thought that if we approach these subjects with mutual respect and understanding we may be enabled better to serve our respective churches.

We regard one another with genuine religious tolerance and we recognize that within limits the needs of people vary according to circumstance; still we may unite in holding fundamental musical, aesthetic and liturgical principles, which, when practiced, will enrich, deepen and render more perfect our common worship of the source of all beauty, perfection, peace and joy.

### C. RICHARD M'KAY, ORGAN MAN, DIES IN BINGHAMTON, N.Y.

C. Richard McKay, for many years an organ consultant and service man in Binghamton, N. Y., died July 17 after a short illness. Before establishing his own business Mr. McKay was associated with the Austin Organ Company, M. P. Möller, Inc., and George Kilgen & Son. He was one of the oldest readers of THE DIAPASON. In 1945 a picture was published showing Mr. McKay as a young man reading a 1913 issue of the magazine.



**Biggs at Northwestern U.**

A completely filled church gave evidence of the popularity of the artist when, Aug. 5, E. Power Biggs played a recital on the large Skinner instrument in St. Luke's Episcopal Church, Evanston. This event was one of the special sessions in connection with the Northwestern University School of Music summer conference on church music.

Mr. Biggs, who was in rare form, opened this program with a vivacious and scintillating interpretation of Handel's Concerto No. 2 in B flat; "The Trophy," Couperin, and "Pavane, The Earl of Salisbury," Byrd, in contrast to "A Trumpet Voluntary," Purcell, which seemingly underwent various changes from the arrangement charted in the original edition. This was followed by the Concerto No. 3 in G major, Soler, composed for two organs and arranged for one by Mr. Biggs. Mr. Biggs made the most of Bach's Toccata and Fugue in D minor, in spite of reeds which were not in tune. The descriptive "Suite for a Musical Clock," by Haydn, filled a humorous, gay spot, aptly placed on the program. Franck's Prelude, Fugue and Variation preceded "Two Pastels," by Anthony Donato, a member of the faculty of Northwestern School of Music. "Litanies," by Alain, which closed the evening's enjoyment, suffered unfortunately, from speed.—E. M. B.

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A friend having spent several years in a Japanese prisoner of war camp stated that after food, music was the thing most craved by these men.

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**ILO ELIZABETH ALLEN WINS  
A FULBRIGHT SCHOLARSHIP**

Ilo Elizabeth Allen has been awarded a Fulbright scholarship for graduate study in Europe. She is a student at the Hochschule für Musik, Hamburg. A graduate of Boston University, she has traveled as organ soloist and accompanist with the Boston University glee club and seminary singers and was chosen to play for several university convocations. In 1950 she was awarded the Hope Chatterton award "for excellence in organ playing" by Brown University and previously had received the first prize for piano playing in a contest sponsored by the Massachusetts Federation of Women's Clubs. She is a member of the American Guild of Organists, the New England Choir Directors' Guild and Mu Phi Epsilon, and a member of the nationally known James K. Allen family, called "America's Foremost Family in Music."

**ERNEST H. HEDGES, ORGANIST  
AND INSURANCE MAN, IS DEAD**

Ernest H. Hedges, organist of Immanuel Congregational Church in Chicago, died Aug. 17 at the age of 67 years. Mr. Hedges was treasurer of the H. Dalmar Insurance Agency. He is survived by his widow, Martha; a son, Raymond, and a daughter, Myra.

THE FIRST ANNUAL INSTITUTE for church music conducted by the Lutheran Synod in Canada was held at Waterloo College, Waterloo, Ont., June 20-25. The institute featured classes in hymnology, church architecture, choral technique, junior choir work and liturgical organ playing. Dr. U. S. Leupold of the Waterloo Lutheran Seminary served as dean. Others on the faculty were Garfield Bender of Kitchener, Professor George Durst of Waterloo, Elmer Iseler of Toronto and Dr. Heinrich Fleischer of Valparaiso, Ind., and Chicago. At the closing concert Dr. Fleischer gave the first Canadian performance of Johann Nepomuk David's Fantasy on the Chorale "Saviour of the Gentiles, Come". Next year's institute is scheduled for the first week in July.

**Records by Mario Salvador**

Under the auspices of the Sacred Heart Program two LP disks recording the playing of Mario Salvador on the large Kilgen organ at St. Louis Cathedral have been issued. Each disk contains a twenty-eight minute recital of diversified music. The first program is as follows: Pontifical March, Gounod; Capriccio, Lemaigre; Trumpet Tune, Purcell; Toccata in D minor (Dorian), Bach; "The Rosary," Nevin; "Grand Choeur Dialogue," Gigout; March from "St. Louis, King of France," Van Hulse. These numbers are listed in the second program: "Piece Heroique," Franck; Prelude on "Puer Natus," Campbell-Watson; "Ave Maria," Schubert-Salvador; "Fugue a la Gigue," Bach; Festival Postlude on "Veni Creator," Van Hulse.

To review these records is a rather difficult task because one feels instinctively that some of the apparent flaws are due to mechanical imperfections in the recording process. Mr. Salvador's reputation as a concert organist is established and the admirable characteristics of his playing are well known. So when one hears this version of the Bach "Fugue a la Gigue" in which much of the thematic material is lost in a general muddle he can only arrive at the conclusion that the technicians have been unable to cope with the complex problems of recording a large organ in lively acoustical surroundings. The results are better in the music that is essentially homophonic, with enough "gaps" to counteract the reverberations. An example of this is the Gounod Pontifical March.

Protestant organists have a healthy respect for Catholic church music because of the well-known rules and regulations and the rich heritage of Gregorian literature. So it is something of a shock to hear "The Rosary" played on a cathedral organ. In the minds of most people this music is more closely associated with the "movie" organists of the 1920s. In some measure this is atoned for by the inclusion of the two Bach works, the Franck, the Purcell and the two contemporary numbers. The Dorian Toccata fares better than the "Fugue a la Gigue." The Gigout comes off well and the Purcell is clear and dignified.

Interesting examples of "color" registration are used by Mr. Salvador in his interpretation of Campbell-Watson's Prelude. The playing of the Van Hulse numbers marks a high point in the programs. At all times one is aware of the virtuoso technique for which Mr. Salvador is noted. J. S. D.

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## THE DIAPASON

ESTABLISHED IN 1909.  
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A Monthly News-Magazine Devoted to the  
Organ and to Organists and  
Church Music.

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For recital programs, etc., the closing  
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CHICAGO, SEPTEMBER 1, 1954

The subscription price of The Diapason was made \$1.75 a year effective Jan. 1, 1954. Remittances of incorrect amounts cannot be accepted.

## In Memoriam

The sadness of farewell is hard to repress when old friends and coworkers depart. The last issue of THE DIAPASON contains news of the passing of several who left an imprint on church music and whose services of many years will go down in the annals of the organ in America.

Reginald L. McAll was a versatile organist and a man of many parts. He was one of the leading authorities in the field of hymnology of this generation. He had served as organist of a New York church for forty-eight years. He was active for many years in work for the benefit of sailors on the high seas. As a leader he distinguished himself when he was president of the National Association of Organists and throughout the life of that organization. His effervescent nature was indicative of his great energy and enthusiasm in all the causes he served. It is not often that the organ world produces a man such as Reginald McAll.

J. Henry Francis, whose life service was in West Virginia, was a man loved by all who knew him. His record in one church in Charleston covered forty-three years. Aside from this he organized and led musical activities in the city's schools which inculcated a love for and knowledge of music among thousands of young people. He was also active on behalf of the American Guild of Organists and one of its regional chairmen.

Mrs. Leah May Stephens, who died in Minneapolis, likewise had a long record on the church organ bench and tribute was paid to her at the national convention of the A.G.O. for her devoted service in the interest of that convention.

Ellis C. Varley's career as a cathedral organist in Washington, Detroit and Florida came to a close in the same month and removed from the list of choirmasters of distinction one who had performed a service of great value.

A month earlier in New York Dr. Carl Wiesemann passed away after having made a splendid record in the churches he served in Texas, Hagerstown and New York.

While mourning those who have gone

on we are mindful of the large number of men and women of extraordinary ability of the oncoming generation of fine church musicians.

## New Christmas Issues

By JAMES S. DENDY, Mus. B.

Now is the time for all good organists to think of Christmas, and their thinking will have to be along more practical lines than simply dreaming of fairies and sugarplums. The yield of new Christmas issues from the publishers has not been large to date, but several of the issues are well worth consideration. Some of the leading publishers have not yet been heard from, but we do not wish to wait longer to introduce to readers of THE DIAPASON the Yuletide music which for several weeks has been finding its way to a portfolio marked "New Christmas Issues."

Among the new Christmas music received are splendid carol arrangements which our readers will wish to examine in planning their programs and services. An easy, well-written version of the famous old English carol "A Virgin Most Pure" comes from the pen of Carl Halter and is published by Concordia. This could be handled nicely by a young people's choir. Bernhardt H. Westlund has arranged the Appalachian carol "Joseph and the Angel" for SATB *divisi a cappella* and it is published in Presser's Contemporary Choral Music Series. A soprano solo is included and the voice parts are a little more complex than in the average number, but this should be quite effective.

Those who have spent time investigating carol arrangements are familiar with Richard Kountz's series of Slovak carols, published by the Galaxy Music Corporation. Several worthwhile additions have been made to the series. Perhaps the most attractive is "Carol of the Christmas Chimes," which is for mixed voices and SA junior choir with piano or organ. This will help solve the problem of combining the choirs for a carol service. "Come to the Manger" is for two-part treble voices and is quite simple. There are two versions of "All Ye Good People," one for SATB and the other for SSA. This is a spirited song of jubilation and the words are easy to sing, though not quite historical. Mr. Kountz manages to get the wise men and the shepherds to the manger at precisely the same moment, thus playing havoc with what we try to teach our children in church school about the Epiphany.

"Come Ye to Bethlehem" is a traditional English air, freely arranged by Katherine K. Davis, with text by John Cowley (Galaxy). The scoring is for mixed voices with piano or organ, but the accompaniment is rather definitely pianistic. The writing is one and two-part except for isolated cases of *divisi*.

An effective, well-written and attractive Christmas anthem of ten pages called "Christians, Sing Out with Exultation" has been written by John Blackburn and published by Galaxy. It requires a choir with a women's section capable of doing good, clean three-part work, but otherwise can be handled by the usual combination of mixed voices with organ. Mr. Blackburn's style of writing in this instance is not quite what one would call "modern," but neither is it hackneyed in the least. This anthem is sure to meet the approval of many directors. "In the Midst of Christmas Night," also from Galaxy, is a Danish carol arranged by Edwin Liemohn for mixed voices unaccompanied. There are *divisi* passages for both men and women.

Giuseppe Moschetti's Choral Variations on "Unto Us a Child Is Born" calls on the complete musical resources of the choir loft, including junior choir and chimes. "The Adoration of the Shepherds," for three-part treble voices with piano, is an arrangement of a Medieval Catalan Nativity song by Felix Molzer. The publisher of the two numbers just mentioned is Oliver Ditson. H. W. Gray has issued an arrangement by Normand Lockwood of the Negro spiritual "Mary Wore Three Links of Chain," for SATB *divisi a cappella*. "Oh Come, Little Children," published by Augsburg, is Comfort Hinderlie Dale's arrangement of "Ihr Kinderlein kommet," by the eighteenth century composer J.A.P. Schulz. It is for SATB *a cappella* with some *divisi*.

For those who want something ambitious and contemporary, Oxford offers Three Carols by Peter Wishart. The texts are old and the music is new: "There Is No Rose of Such Virtue"; "Lullay, lay,

lay, lay"; "Alleluia, a New Work Is Come on Hand." All were written for the Birmingham Singers' Club and will sound best with a full chorus. The first two are for SATB and the third is for SSAATB. All are unaccompanied. Mr. Wishart uses voices well and his writing has a smoothness of line all too infrequently found in the work of many contemporaries.

Helen Lipscomb's "Carol to Our Blessed Lord" (The John Church Company) has a certain warmth of musical expression which makes it an unusually appealing number. One of its virtues is simplicity. The scoring is for SATB with piano, but we feel that the publisher has made a mistake in not saying "for organ or piano" because this music certainly lends itself to the organ beautifully. The text is by Martin Luther.

Praetorius' well-known setting of "Puer Nobis" has been edited by Paul Thomas and published by Concordia with the Luther text "To Shepherds as They Watched by Night" (SATB). John H. Duddy is the composer of "Lay Down Your Staves," a number for mixed voices *a cappella* with soprano solo. It is published by Theodore Presser.

"Puer Natus," by David H. Williams, is described as "a Christmas pastorate in three scenes." The twenty-eight-page work, published by the H. W. Gray Company, is for mixed voices with soprano, alto, tenor and baritone solos. It opens with an organ prelude. This music is easy to sing and has appealing qualities which should make it attractive to many people. It could easily be performed by a small amateur choir.

## Comments of Yesteryear

Joseph Bonnet.

[Reprinted from the issue of Sept. 1, 1944.]

Twenty-seven years ago, in the winter of 1917, while the nations were engaged in the first world war, France sent to this country a young organ virtuoso who made a triumphal recital tour that began in New York and continued all the way across the United States and into Canada and Mexico. That was America's introduction to Joseph Bonnet, though the fame of this extraordinary young man, then only 33 years old, had preceded him.

While we had at that time Americans of equal talent and achievements, the magnetism, earnestness, sincerity and painstaking work of this visitor from an allied country thrilled thousands. It also contributed greatly to enhancing interest in organ music. There was real virility in this man's playing, and though he was rigid in his adherence to the best in organ literature, disdaining anything that might be merely ear tickling, he had the ability to appeal equally to devotees of Bach and Handel and Franck, and to the man not versed in organ literature.

So successful was his initial tour that others followed and soon America could almost claim Bonnet as one of her own organists. Pupils were attracted among serious organists who went to Paris to study with him in numbers, and for a time he made Rochester his headquarters and taught there at the Eastman School. It is due no doubt to Joseph Bonnet more than anyone else of his generation that the French style of organ playing became the vogue on this side of the Atlantic.

Virtually driven from his native land by the invading forces of Hitler, M. Bonnet and his family found refuge in this country four years ago. Since then he had played and taught in America. Age and his disheartening experiences in France necessarily had an effect on his performances, which no longer were marked by the same dash, but as a teacher he continued to render a valuable service. His passing at a comparatively early age may be considered a war casualty. All the thousands who heard him play and the hundreds who knew him more intimately mourn the passing of a fine Christian gentleman and one of the outstanding musicians of his day.

One may add the significant tribute of the one nearest Bonnet, who summarizes an appraisal of him by saying that he was "a great Catholic, a great Frenchman and a great musician."

BEGINNING SEPT. 1 Josephine and DeWitt Wasson will be on the faculty of the New York Institute for the Education of the Blind. Mrs. Wasson will teach elementary school music and he will be instructor in organ. He plans to do graduate work at the School of Sacred Music of Union Theological Seminary.

## Looking Back Into the Past

Forty years ago the following news was recorded in the issue of Sept. 1, 1914—Samuel B. Whitney, eminent American organist, died Aug. 3 at Brattleboro, Vt. He was born in 1842 and was organist of the Church of the Advent in Boston from 1871 until 1908.

The National Association of Organists held its seventh annual convention at Ocean Grove, N. J., Aug. 5 to 12. Arthur Scott Brook was elected president, Dr. J. Christopher Marks vice-president, Walter N. Waters secretary and George Henry Day treasurer.

Gordon B. Nevin's "Will-o'-the-Wisp" had just been published by the Clayton F. Summy Company and was reviewed in THE DIAPASON.

The list of new fellows and associates of the A.G.O. was announced by Chairman Warren R. Hedden of the examination committee. Among the fellows were Charles Henry Doersam of Scranton, Pa., and among the associates Pauline Voorhees, Elmer A. Tidmarsh, E. Stanley Seder, Homer P. Whitford and W. W. Carruth.

Twenty-five years ago, according to the issue of Sept. 1, 1929—

Henry Pilcher's Sons won the contract for the construction of a four-manual for the new edifice of the First Baptist Church of Atlanta, Ga.

The Austin Organ Company was commissioned to make extensive additions to the organ in St. Matthew's Lutheran Church at Hanover, Pa. With these additions the instrument has a total of more than 7,600 pipes and 180 speaking stops.

Other large four-manuals the specifications of which are presented were a Kigen for the First Presbyterian Church of Kalamazoo, Mich., and a Skinner for the Westminster Presbyterian Church of Steubenville, Ohio.

The four-manual organ in the Chicago Stadium, built by the Maxcy-Barton Company, was heard at a pre-dedication concert Aug. 1 in the building which seats 20,000 people and which is the scene of national conventions and great athletic events.

Leo Mutter, dean of Chicago organists, who had been at Holy Family Catholic Church forty years, died Aug. 4.

Ten years ago the following news was recorded in the issue of Sept. 1, 1944—

Joseph Bonnet, internationally famous concert organist and teacher, and since 1906 incumbent of the post at the Church of St. Eustache in Paris, died Aug. 2 at Ste. Lucie sur Mer, a summer resort near Rimouski, Quebec, where he had been resting after the close of an active season of teaching.

The organ manufacturing industry advisory committee meeting with War Production Board officials in Washington July 14, requested that the industry be permitted to resume organ production on a limited basis. Organ manufacturers had been engaged in war work, chiefly production of plywood glider parts and metal work, since the manufacture of organs was stopped by an order issued early in 1942.

Dr. Charles Peaker, assistant principal of the Toronto Conservatory of Music, was appointed organist and choirmaster of St. Paul's Anglican Church, Toronto.

## DONALD E. ROGERS IS TAKEN BY DEATH IN JACKSONVILLE

Donald E. Rogers, minister of music at the First Methodist Church in Jacksonville, Fla., died Aug. 7 after a long illness. Mr. Rogers had served the Jacksonville church since 1951, when he went there from New Castle, Ind., where he was minister of music at the First Methodist Church for twenty-five years.

Mr. Rogers was a graduate of the DePauw University School of Music, where he earned the degree of bachelor of music, majoring in piano, organ and voice. He founded the New Castle College of Music and served as its head for twenty years. He was one of the organizers of the Indiana Male Chorus Association and served as the director of the New Castle Apollo Club from 1930 to 1951. Mr. Rogers also taught music in the public schools.

Surviving Mr. Rogers are his widow, Mrs. Helen Marr Rogers, and a sister, Mary W. Rogers, a professional singer in New York City.

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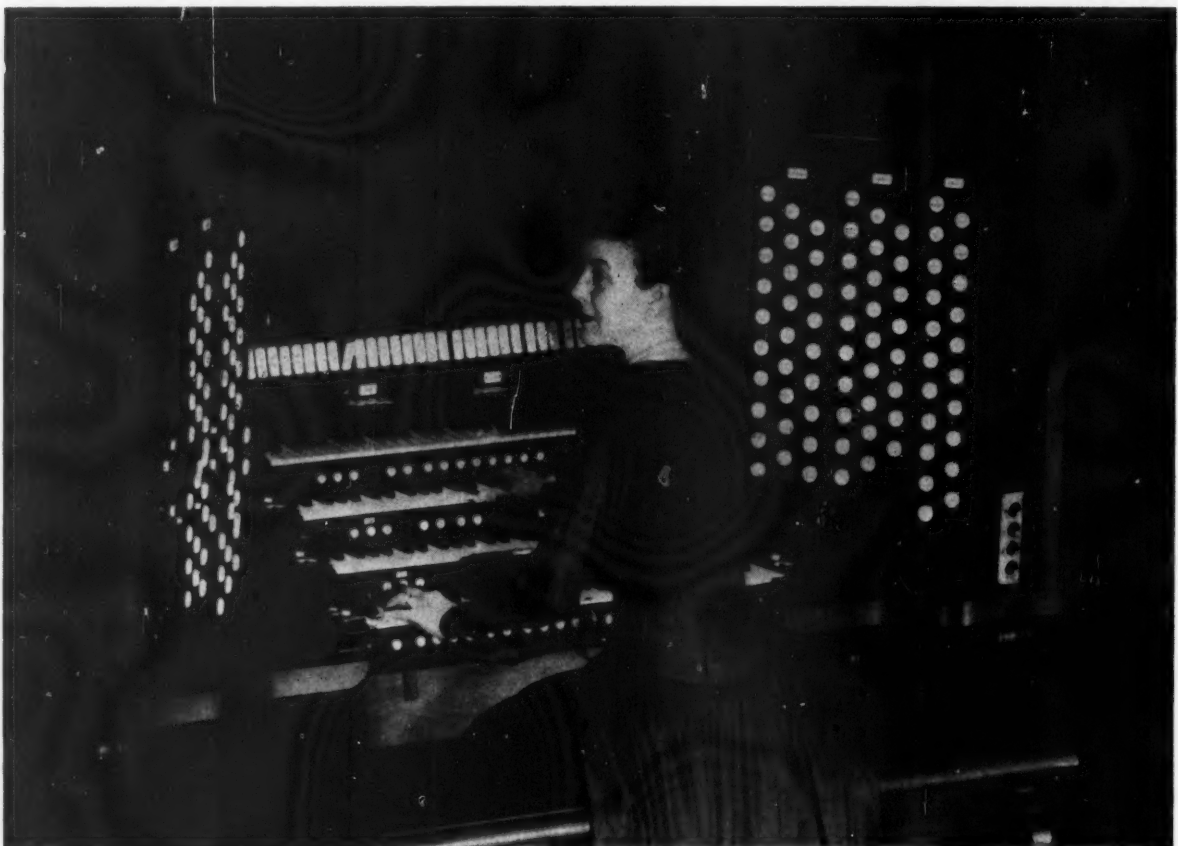
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Hugh Giles won the unconditional admiration of the audience, and has permitted us to know an authentic American artist.

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A splendid recital marked with brilliant playing, but all within boundaries of good style and color along with a brilliant technique.

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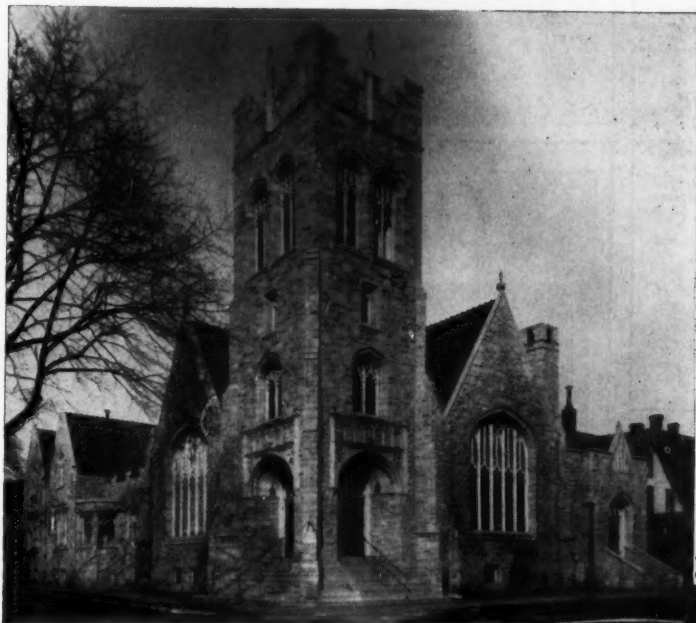
His program was a festive and brilliant one, and he is indeed a master artist of both the baroque and modern organ literature.

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**Church's Musical Heritage**  
 "The Musical Heritage of the Church," edited by Dr. Theodore Hoelty-Nickel and published by Valparaiso University, is a symposium of articles on various phases of church music by nine men, most of whom are well-established as musical authorities. The essays contained in the volume were presented originally for the Valparaiso Church Music Seminar at the summer sessions from 1947 to 1952. The writers are M. Alfred Bichsel, Dr. Hoelty-Nickel, Walter E. Buszin, Leo Schrade, Hans Rosenwald, Donald N. Ferguson, Elmer Foelber, Martin J. Bangert and Carl Halter.

In this book one will find chapters dealing with such practical matters as congregational singing as well as scholarly articles like Dr. Schrade's "The Editorial Practice of Georg Rhaw." One of the most fascinating and informative chapters in the book is Walter E. Buszin's excellent paper on Johann Gottfried Walther. The contributions of Walther to organ literature and church music are discussed in an interesting fashion and new light is thrown upon his association with Bach. The research necessary to prepare an essay such as this is indicated by the fact that there are ninety-one footnotes citing sources. Another highly informative paper is Donald N. Ferguson's "The Rise and Decline of English Church Music."

It is natural that some of the articles in this volume are written specifically from the Lutheran standpoint and at times one could wish for more catholicity in the general approach to the various subjects. It is, however, a volume from which any thinking church musician may glean knowledge and inspiration.

**WISCONSIN CONTEST IS WON**

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For the fourth consecutive year the original works by Dr. John Carré have taken first prize in the Wisconsin contemporary composers' contest, sponsored by the Federation of Music Clubs. Word has been received that "Dawn of Easter" by Dr. Carré has won first prize in the 1954 contest. It is for soprano or tenor voice, with piano and organ accompaniment. The 1951 winner was his "Sonata Eroica" for organ, published by the Willis Music Company, with dedication to Claire Coci. It has enjoyed international success since its publication. The 1952 contest winner was Toccata in A minor for organ. It is dedicated to Dr. Marshall Bidwell, who presented its premiere at Carnegie Hall last season. In 1953 two "Nocturnals" for organ, "Swans at Eventide" and "Elegy of the Bells," took first place, and these have just been published by J. Fischer & Bro., New York.

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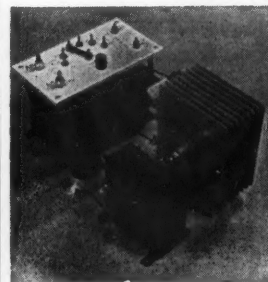
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THE GUILD STUDENT GROUP of Howard College, photographed at a seminar meeting in the Ruhama Baptist Church, the campus church. Left from the organ they are: Jeanne Shaffer (seated), Doris Campbell, Alice Jo Turner, Judy Brown, Barbara Fenn, Betty Lumby (faculty supervisor), Eleanor Ann Harwell, Patricia Barnes, Deborah Hughes, Jerry Warren, Charles Segó, Gerald Claxton, Jane Decker, Hilda Dabbs, Joan Tummins and Mary Ann Cieutat.

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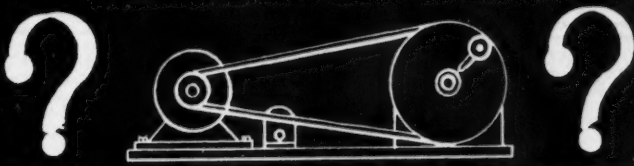
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MISS ELOISE MARIE ARNOLD, M.S.M., has resigned her post as director of music of the First Methodist Church, El Dorado, Ark., to accept a similar position at the Union Church of Hinsdale, Ill. She will begin her duties there in September. Miss Arnold has been at the El Dorado church since 1952, when she was graduated from the School of Sacred Music, Union Theological Seminary. There she studied organ with Robert Baker and voice with Lucius Metz. Miss Arnold will introduce a multiple choir system in the Hinsdale Church.

On June 29 Miss Arnold and her brother, Dr. Corliss Arnold, A.A.G.O., gave a voice and organ concert. Dr. Arnold is also a former director of music of the El Dorado church. Miss Arnold's vocal numbers included songs by Bach, Brahms, Debussy, Faure, Bizet, Carpenter, Watts, Mednikoff, Weaver and Malotte. The organ compositions played by Dr. Arnold were: "Psalm 19," Marcello; Chorale Prelude, "Nun bitten wir," Buxtehude; Fugue in E flat, Bach; "Rhosymedre," Vaughan Williams; Scherzo, Whitlock; "Dieu parmi Nous" ("La Nativité"), Messiaen. This marked the eighth and final event in a series of musical programs presented by Miss Arnold at this church in the 1953-54 season.

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## Programs of Recitals

**Dr. George W. Volkell, New York City**—Dr. Volkell, who this summer played his twenty-second annual series of recitals in the amphitheater of the Chautauqua Institution at Chautauqua, N. Y., was heard in the following program Aug. 26: Four "Byzantine Sketches," Mulet; Chorale in E major, Franck; Three Pieces in Free Style, Vierne; "Sportive Fauns," d'Antalfy; Prelude on "The Fair Hills of Eire, O," Beach; "Gwalschmal," Purvis.

For his recital Aug. 19 Dr. Volkell chose the following: Fantasia in F minor, Mozart; Andante Cantabile, Symphony 2, Widor; Scherzo, Symphony 4, Widor; Chorale in B minor, Franck; "Harmonies du Soir," Karg-Elert; "Carillon-Sortie," Mulet.

**T. Curtis Mayo, F.A.G.O., Houston, Tex.**—A recital was played by Mr. Mayo July 25 at St. Luke's Episcopal Church. His program was as follows: Toccata and Fugue in D minor, "In Thee Is Joy" and Toccata in F, Bach; "Ave Maria," Bach-Gounod; Andantino and "Piece Heroique," Franck; "O Filii et Filiae," Farnam; Chorale, Honegger; "Swing Low, Sweet Chariot," Diton; "Comes Autumn Time," Sowerby.

**Ray Berry, Detroit**—The Colorado Springs Chapter of the A.G.O. sponsored Mr. Berry in a recital Aug. 2 at Shove Memorial Chapel, Colorado College. His program was as follows: Introduction and Toccata, Walond; Symphonic Chorale, "Remain with Thy Grace," Karg-Elert; "Quiet Piece," Kubik; Capriccio, Kohs; Chorale in B minor, Franck; "Folk-tune," Whitlock; Scherzo on "In dulci Jubilo," Lahmer; Passacaglia and Fugue, Bach.

**Robert Pettitt, Boston**—Mr. Pettitt, who is summer organist at Trinity Church, played the following program there Aug. 22: Dialogue in D minor, and "Pange Lingua," de Grigny; Toccata in C major, Pachelbel; "If God Were Not with Us," Hanff; "O God, Hear My Sighing," Krebs; "To God on High," Adagio and Allegro from Trio in C minor and Prelude and Fugue in D minor, Bach; Cantilene from Sonata 11, Rheinberger; Fugue in A flat minor, Brahms; Scherzo and "Prayer," Litaize; "Chant Heroique," Langlais.

**Douglas L. Rafter, A.A.G.O., Manchester, N. H.**—As part of the summer concert series, Mr. Rafter played the following program on the municipal organ in Portland, Maine, July 22: "Marche Triomphale," Karg-Elert; Communion on a Gregorian Theme, Purvis; Gavotte in F, Wesley; Chorale Preludes, "I Call to Thee, Lord Jesus Christ" and "Hark! A Voice Saith 'All are Mortal,'" Bach; Toccata in C major, Bach; "A Rose Breaks Into Bloom," Brahms; Sketch in F minor, Schumann; "Finlandia," Sibelius; "Green-sleeves," Vaughan Williams; Scherzo-Pastorale, Federlein; Reverie, Dickinson; Festival Toccata, Fletcher, July 16 Mr. Rafter gave a recital on a Hammond electronic organ in the First Baptist Church, Wolfboro, N. H.

**Herbert B. Nanney, Stanford University, Cal.**—Mr. Nanney was heard in a recital at the Memorial Church, Stanford University, Aug. 8. He was assisted by the church choir. Organ numbers were as follows: Prelude in E flat major, Bach; Fantasia in Echo Style, Sweelinck; Concerto 1, Handel; Chorale in A minor, Franck.

**Benjamin Hadley, Chicago**—The London, Ont., School of Church Music, where Mr. Hadley was a faculty member for the summer session, sponsored a recital by Mr. Hadley July 27 at Aeolian Hall. His program was as follows: Prelude and Fugue in G minor, Bruhns; Pastoral, Bach; Fantasia and Fugue in D minor, Reger; "Ronde Francaise," Boellmann; "Ave Maria, Ave Maris Stella" and "Te Deum" from "Paraphrases Gregoriennes," Langlais.

**Mrs. William H. E. Norman, Uxbridge, Mass.**—At the dedication of the new schools in Uxbridge May 30, Mrs. William H. E. Norman played the following program on the Wurlitzer electronic organ: "Suite Gothique," Boellmann; French Rondo, Boellmann; Toccata from Fifth Symphony, Widor; "Marche Pastorale," Yon; Toccata and Fugue, D minor, Bach; "Nightingale and the Rose," Saint-Saens; Festival Toccata, Fletcher; "Echo Caprice," Mueller; "Tu es Petra," Mulet.

**Edgar Parke Billups, Durham, N. C.**—In a recital Aug. 1 at Duke University Mr. Billups played: "Grand Jeu," Du Mage; Toccata in F major, Bach; Chorale Prelude, "Nun bitten wir den heiligen Geist," Buxtehude; Prelude and Fugue in E flat major, Saint-Saens; "Ave Maris Stella" (Suite), Dupré; Storm King Symphony, Intermezzo, Dickinson; "Carillon-Sortie," Mulet.

**Doris M. Hamel and Bruce R. Eicher, Mount Vernon, Iowa**—Miss Hamel and Mr. Eichel, who are pupils of Alexander McCurdy at the Curtis Institute of Music, gave a recital Aug. 1 at the Cornell College chapel. Miss Hamel, who was the second place winner in the national finals at the A.G.O. contest in the twin cities, played the following numbers: Prelude and Fugue in G major and "Lord Jesus Christ, Be Pres-

ent Now," Bach; "Carnival Suite," Crandall; "The Suspended Garden," Alain; "Outburst of Joy," Messiaen. Mr. Eicher chose: "Thou Art the Rock," Mulet; "Song of Peace," Langlais; Chorale in A minor, Franck; "Praised Be Thou, Jesus Christ" and Prelude and Fugue in A minor, Bach.

**Dr. Homer Whitford, Boston**—A recital was played by Dr. Whitford July 7 at the City Hall in Portland, Maine. He was assisted by Alta Fogelgren, contralto. Organ numbers were as follows: Trumpet Tune and Air, Purcell; Sicilienne, Paradisi; Minuet, K. P. E. Bach; Allegro from Concerto 10, Handel; Andante from String Quartet in A minor, Schubert; "Marche Heroique," Saint-Saens; Pastoral, Gullmant; "Carillon," Vierne; Four Chorale Paraphrases, Whitford.

**John Fay, Portland, Maine**—For his recital July 6 at the City Hall Mr. Fay chose the following numbers: Concert Overture, Rogers; Arioso and "In Thee Is Gladness," Bach; "O Sacred Head," Brahms; Scherzo, Gigout; "Stella Matutina," Dallier; Fantasia and Fugue on "B-A-C-H," Liszt; "Ronde Francaise," Boellmann; Improvisation on "Cibavit Eos," Ticombe; "Dreams," McAmis; Scherzetto and "Carillon de Westminster," Vierne.

**Dr. Alfred Brinkler, Portland, Maine**—Dr. Brinkler was heard in a recital July 9 at the City Hall, where he formerly was organist. His program was as follows: Festival Prelude, Woodman; "The Soul of the Lake," Karg-Elert; Three Pieces, Brinkler; "The Quest," Lemare; "Minuet a l'Antico," Seeboeck; "Consolation," Rowley; Symphony 5, Widor.

**Paul J. Sifler, New York City**—Recitals were played by Mr. Sifler on Wednesdays in August at St. Paul's Chapel, Trinity Parish. His program Aug. 2 was as follows: Fantasia and Fugue in B flat, Boely; Ballade in D, Clokey; "Comes Autumn Time," Sowerby; Scherzo from Symphony 2, Vierne; "Dialogue sur les Mixtures," Langlais; "Outburst of Joy," Messiaen. Mr. Sifler played Karg-Elert's "Seven Pastels from the Lake of Constance" Aug. 18 and the following were heard Aug. 11: Prelude and Fugue in C, Krebs; Aria from Cantata No. 82 and "Rejoice Now, Dear Christians," Bach; Prelude, Fugue and Variation, Franck; Modern Suite for Organ, Ferrata.

**Donald S. Johnson, Huntingdon, Pa.**—Mr. Johnson, who is professor of music and organist at Juniata College, will give his eleventh annual recital there Sept. 26. He will be assisted by Mary Jo Pfothenauer, contralto. Organ numbers will be as follows: Arioso in A, Bach; Prelude and Fugue in D major, Bach; Andante from Sonata 7, Rheinberger; Chorale in E major, Franck; "Apostolic Symphony," Edmundson.

**Doris Helen Smith, A.A.G.O., Tacoma, Wash., and Wallace Seely, A.A.G.O., Seattle, Wash.**—A program of organ and piano music was played by Miss Smith and Mr. Seely July 18 at the Queen Anne Methodist Church in Seattle. The selections which they offered were as follows: "Jesus, Joy of Man's Desiring," Bach; Concerto 5, Handel; "Old Dutch Lullaby," Dickinson; Pavane, Ravel; Scherzo and Intermezzo from Symphonic Piece, Clokey; Nocturne, Irlke; Rhapsody, Demarest. Vocal solos were sung by Constance Fisher, mezzo-soprano.

**Robert Amerine, San Diego, Cal.**—Mr. Amerine gave a farewell recital Aug. 15 at the First Presbyterian Church. His program was as follows: Fantasia in G minor, "Jesus, Joy of Man's Desiring," "Have Mercy, Lord God" and "O Hail This Brightest Day of Days," Bach; Fantasia in F minor, Mozart; "Fugue a la Gigue," Bach; "O Sacred Head, Sore Wounded" and "Blessed Are Ye, Faithful Souls," Brahms; Prelude in B major, Dupré; "Spring Song," Hollins; "A Primitive Organ," Yon; "Tu Es Petra," Mulet.

**George E. Perry, Greenville, N. C.**—The following program was played in Bethel, N. C., Greenville, N. C., Flora MacDonald College, Red Springs, N. C., Reedsburg, Wis., Sanford, N. C., and Elizabeth City, N. C.: "Grand Jeu," Du Mage; Toccata for the Elevation, Frescobaldi; "Vive le Roi," Raison; "Sheep May Safely Graze," "Come, Sweet Death" and "I Call to Thee," Bach; Chorale in F sharp minor, Andriessen; "Jesus, My Joy," Gardner Read; Bell Prelude, Clokey; Adagio for Strings, Samuel Barber; "Chartres" (four variations), Purvis. Mr. Perry presented Miss Ellen Sprinkle of Asheville, N. C., in a senior recital in Austin Auditorium, in May: "In dir ist Freude," "Wachet auf" and Toccata and Fugue in D minor, Bach; "Carillon de Westminster," Vierne; "Litanies," Alain; "Prayer," Stringfield; Variations on a Noel, Dupré.

**Homer Humphrey, Boston**—A recital was played by Mr. Humphrey July 20 at the City Hall in Portland, Maine. His program was as follows: Sonata 4, Mendelssohn; "Benedictus," Couperin; Prelude and Fugue in D major, Bach; Minuet-Scherzo, Jongen; Intermezzo from Sonata in A minor, Rheinberger; Chorale in A minor, Franck.

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**CHORAL S.A.T.B.**

Come good people to the Manger  
(Adoremus in Aeternum).....G. Allegri..... .18  
Round the Lord in Glory Seated.....H. Albert..... .18  
O Come now and Let Us Sing  
(Cantate Domino).....A. Alain..... .20  
O Thou our Father (Ave Regina).....Rheinberger..... .20  
Praise the Father (Sacerdotes Domini).....W. Byrd..... .20  
Jesu the very Thought (Jesu Dulcis Memoria).....J. Rheinberger..... .20  
Hosanna to the Son of David  
(Hosanna Filio David).....G. B. Casali..... .18  
Come Thou Saviour  
(Gott sei Dank durch alle Welt).....A. Scandellius..... .18  
O Blessed Saviour (O Sacrum Convivium).....R. Farrant..... .20  
Choral Suite "Prelude-Aria-Chorale  
in Bach Style".....S. Karg-Elert..... .25  
Come we now to Thee.....F. de le Tombelle..... .18  
O Love Divine that stooped to share  
(O Jesu Amo Te).....R. Vierne..... .18  
Into Thy hands (In Manus Tuas).....V. Novelle..... .18  
Let us sing Noel (Hodie nobis).....P. Delavenna..... .20  
Praise ye the Lord all Nations.....J. Noyon..... .20  
Sing we gladly (Transemus usque) (Xmas).....H. Curper..... .18  
Jesu Word of God (Ave Verum).....C. Martin..... .18  
Hail to Thee, Lord God.....L. Roux..... .18  
Praise the Lord.....C. Joly..... .18  
Jesu Word of God (Ave Verum).....R. Quillard..... .18

**CHORAL 2 Pt. S. A. or T. B.**

Jesu, gentlest Saviour.....C. St. Saens..... .18  
A Glad Noel will we Sing.....F. de la Tombelle..... .18  
O King of Love.....P. Chassang..... .18  
O Lord most Holy (Ave Maria).....L. St. Requier..... .18  
O Saviour of my Heart.....F. de le Tombelle..... .18  
On Eastern Morn.....R. Ferrine..... .18  
Come Ye and See (O Salutaris) (Xmas).....J. Noyon..... .18  
Sing Alleluia Forth (Adoro Te Supplex).....J. Dagand..... .18  
Come Ye, see the Saviour  
(Veni Sponsa Christi).....J. Dagand..... .18  
Let Us Sing Noel (Virgin at the Manger).....C. Franck..... .18  
For unto Us Is Born Today.....R. Quillard..... .18  
O Jesu, Hear Us.....C. St. Saens..... .18

**CHORAL Unison-Junior Choir**

O Sing Ye Alleluia (Easter).....A. Sala..... .18  
Bless Ye the Lord.....A. M. Raffat  
de Bailhac..... .18  
O Thou Lord, Most Holy  
(Dieu Tout Puissant) (Air in D).....J. S. Bach..... .18  
Open our eyes, that we may see.....(Old English)..... .18  
Stand up for Jesus.....(Italian Air)..... .18  
O Saving Victim (Salutaris).....R. Bedell..... .18

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**THREE-MANUAL BY KILGEN**

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An order for a three-manual organ has been placed with the Kilgen Organ Company, St. Louis, by the Prospect Park Christian Reformed Church of Holland, Mich. Scott Wheeler, Michigan representative for Kilgen, conducted the negotiations. The instrument will be placed in the balcony under divided expression, with great, choir and part of the pedal on one side of the choir loft and the swell and remainder of the pedal on the other. Installation is planned for October.

The resources of the organ are as follows:

**GREAT ORGAN.**

(Expressive in Chamber I)  
Gemshorn (Ext. 8 ft. Gemshorn), 16 ft., 12 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Spitz Flöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute (Ext. 8 ft. Spitz Flöte), 4 ft., 12 pipes.  
Gemshorn (Ext. 8 ft. Gemshorn), 4 ft., 12 pipes.  
Gemshorn (Ext. 4 ft. Gemshorn), 2½ ft., 7 pipes.  
Gemshorn (Ext. 2½ ft. Gemshorn) 2 ft., 5 pipes.  
Grave Mixture (12-15), 2 rks., 122 pipes.

**SWELL ORGAN.**

(Expressive in chamber 2)  
Geigen Principal (ext. 4 ft. Geigen Octave), 8 ft., 12 pipes.  
Rohr Flöte, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Geigen Octave, 4 ft., 73 pipes.  
Chimney Flute (ext. 8 ft. Rohr Flöte), 4 ft., 12 pipes.  
Nazard (from 4 ft. Chimney Flute), 2½ ft., 61 notes.  
Flautino (from 4 ft. Chimney Flute), 2 ft., 61 notes.  
Mixture (12-15-19), 3 rks., 183 pipes.  
Fagotto, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe (ext. 16 ft. Fagotto), 8 ft., 12 pipes.

**CHOIR ORGAN.**

(Expressive with Great, chamber I)  
Concert Flute, 8 ft., 73 pipes.  
Gemshorn (from Great), 8 ft., 73 notes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute (ext. 8 ft. Concert Flute), 4 ft., 12 pipes.  
Gemshorn (from Great), 4 ft., 73 notes.  
Dolce Twelfth (from Dulciana), 2½ ft., 61 notes.  
Dolce Fifteenth (ext. 8 ft. Dulciana), 2 ft., 12 pipes.

**PEDAL ORGAN.**

Open Diapason (ext. 8 ft. Diapason), 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gemshorn (from Great), 16 ft., 32 notes.  
Quint (from Pedal Bourdon), 10½ ft., 32 notes.  
Bass Flute (from 16 ft. Bourdon), 8 ft., 12 pipes.  
Octave (from Great), 8 ft., 32 notes.  
Gemshorn (from Great), 8 ft., 32 notes.  
Block Flute (ext. 8 ft. Bass Flute), 4 ft., 12 pipes.  
Fagotto (from Swell), 16 ft., 32 notes.  
Trumpet (from Swell), 8 ft., 32 notes.

**FREDERICK J. AXMAN, CHORAL DIRECTOR, ORGANIST, DEAD**

Frederick J. Axman, organist and choral conductor, died July 30 in Brooklyn, N. Y., after a long illness. His age was 64 years.

Mr. Axman directed the Norwegian Singing Society, the Norsemen Glee Club, the Swedish Glee Club of Brooklyn and the Nordic Club of New York. He was organist for several Masonic lodges and was former organist and choirmaster of the Bay Ridge Methodist and the Dean Street Baptist Churches in Brooklyn. He was decorated with the Order of Vasa of Sweden and the Order of St. Olav of Norway, and also had been honored by the Danish government.

Surviving are his widow, Alice W.; his father, John, and two sisters, Mrs. Rudolph Frey and Mrs. Fred Hennigsen.

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GROUP AT MUSIC INSTITUTE IN ALFRED, N. Y.



THE CANACADEA CHAPTER of the American Guild of Organists sponsored the church music institute held at Alfred University, Alfred, N. Y., July 18 to 23. The institute used the facilities of Alfred University and the First Seventh-day Baptist Church for its sessions. More than a hundred persons from eleven states were in attendance, it is reported by the director, Mrs. Lois Boren Scholes.

The teaching staff of the institute included Seth Bingham of New York, national vice-president of the A.G.O. and well-known composer of church music; Mrs. Madeline Ingram of Lynchburg, Va., an expert in conducting youth choirs, and John Huston of New York, an accomplished organist. The Rev. Leo A. Gates of Buffalo was the chaplain.

Four evening organ recitals were open to the public. Monday evening a recital of

Mr. Bingham's music took place. Dudley Archer of Brooklyn, Mrs. Anna Sharpe of Binghamton and Dr. Marshall Bidwell of Pittsburgh played and a choir conducted by Mrs. Scholes sang. The Tuesday evening program was a very unusual one, arranged by Hans Vigeland of Buffalo. Herbert Beattie, bass, sang several cantatas with violins and organ. The violinists were Miss Rose Becker of Brooklyn, Mrs. Ruth Welch of Elmira and Hugo Winterhalter of Canisteo. A surprise feature of the recital was a group of numbers by the Westminster Bell Ringers' Guild of Mr. Vigeland's church. The beautifully-toned handbells were expertly played by seven young people. John Huston played Wednesday evening and Dr. Roberta Bitgood of California concluded the series on Thursday.

Canacadea Chapter plans its seventh institute for 1955.

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Three-Manual Instrument in Salem Lutheran Church, Hopkins, Minn., Played with Orchestra—William Teague Is Soloist.

M. P. Möller, Inc., is the builder of the three-manual organ in Salem Lutheran Church, Hopkins, Minn., which was heard July 16 when William Teague was soloist in a program of concertos for organ and orchestra. The concert was one of the events of the national convention of the American Guild of Organists. Gerard Samuel conducted the instrumental ensemble.

The organ was installed by Harry O. Iverson, organ builder and representative of the Möller firm. The organist of the church is Diana Lee Kennelly. The stop-list of the instrument is as follows:

- GREAT ORGAN.**  
 Contra Viola, 16 ft., 73 notes.  
 Diapason, 8 ft., 73 pipes.  
 Octave, 4 ft., 73 pipes.  
 Mixture, 2 ranks, 122 pipes.  
 Gedeckt, 8 ft., 73 notes.  
 Viola, 8 ft., 73 notes.  
 Chimes (prepared for).  
**SWELL ORGAN.**  
 Viola de Gambe, 16 ft., 61 notes.  
 Hohlflöte, 8 ft., 73 pipes.  
 Virole de Gambe, 8 ft., 73 pipes.  
 Virole Celeste, 8 ft., 61 pipes.  
 Principal, 4 ft., 73 pipes.  
 Flute, 4 ft., 12 pipes.  
 Mixture, 3 ranks, 183 pipes.  
 Basson, 16 ft., 61 notes.  
 Trompette, 8 ft., 73 pipes.  
 Hautbois, 8 ft., 73 pipes.  
 Clarion, 4 ft., 12 pipes.  
 Vox Humana, 8 ft. (prepared for).  
 Tremulant.  
**CHOIR ORGAN.**  
 Viola, 8 ft., 73 pipes.  
 Gedeckt, 8 ft., 73 pipes.  
 Erzähler, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 61 pipes.  
 Viola Principal, 4 ft., 12 pipes.  
 Nachthorn, 4 ft., 73 pipes.  
 Nazard, 2 3/4 ft., 61 pipes.  
 Nachthorn, 2 ft., 61 notes.  
 Schalmel, 8 ft., 73 pipes.  
 Tremulant.  
**PEDAL ORGAN.**  
 Resultant, 32 ft., 32 notes.  
 Contrebasse, 16 ft., 32 pipes.  
 Contra Viola, 16 ft., 12 pipes.  
 Bourdon, 16 ft., 12 pipes.  
 Principal, 8 ft., 12 pipes.  
 Hohlflöte, 8 ft., 32 notes.  
 Quint, 5 1/2 ft., 32 notes.  
 Choral Bass, 4 ft., 12 pipes.  
 Flute, 4 ft., 32 notes.  
 Bombarde, 16 ft., 12 pipes.

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