

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## ST. RAYMOND'S, DETROIT, TO HAVE AUSTIN ORGAN

### NEW EDIFICE TO SEAT 1,300

Three-Manual Instrument with Two Divisions in the Open Will Be Placed at West End of Nave—  
John Andrews Organist.

Austin Organs, Inc., has been awarded the contract for a forty-two rank, three-manual organ to be built for the new St. Raymond's Roman Catholic Church, Detroit. The church, now under construction, is to be of modified Romanesque architecture, seating 1,300. The architect, Arthur H. DesRosiers, has collaborated closely with the pastor, the Rev. William A. Hogan; the organist, John H. Andrews, and Austin Organs in this venture. The tonal scheme was designed in collaboration with Mr. Andrews. He is an organ major at Wayne University in Detroit and a graduate of the Palestrina Institute of Ecclesiastical Music. Mr. Andrews is associated with Hugh T. Harrison, the new Austin representative in the Midwest area.

The great and pedal divisions of the organ are to be exposed in a functional design at the west end of the building, behind the choir of eighty-five men and boys. Swell and choir divisions, enclosed, will be at the sides.

Resources of the new instrument will be:

#### GREAT ORGAN.

Violone, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Diapason Conique, 8 ft., 12 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Furniture, 4 ranks, 244 pipes.

#### SWELL ORGAN.

Gelgen Principal, 8 ft., 68 pipes.  
Hohlfloete, 8 ft., 68 pipes.  
Salicional, 8 ft., 68 pipes.  
Voix Celeste, 8 ft., 56 pipes.  
Prestant, 4 ft., 68 pipes.  
Rohrfloete, 4 ft., 68 pipes.  
Flageolet, 2 ft., 61 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Bass Clarinet, 16 ft., 68 pipes.  
Trompette, 8 ft., 68 pipes.  
Clarinet, 8 ft., 12 pipes.  
Hautbois, 4 ft., 68 pipes.  
Tremulant.

#### CHOIR ORGAN.

Contra Dolce, 16 ft., 12 pipes.  
Spitz Principal, 8 ft., 68 pipes.  
Gedeckt, 8 ft., 68 pipes.  
Dolce, 8 ft., 68 pipes.  
Dolce Celeste, 8 ft., 56 pipes.  
Octave Gemshorn, 4 ft., 68 pipes.  
Koppelfloete, 4 ft., 68 pipes.  
Nazard, 2 2/3 ft., 61 pipes.  
Blockfloete, 2 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
Siffloete, 1 ft., 61 pipes.  
English Horn, 8 ft., 68 pipes.  
Bombarde, 8 ft., 24 pipes.  
Tremulant.

#### PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.  
Violone, 16 ft.  
Gedeckt, 16 ft., 12 pipes.  
Contra Dolce, 16 ft.  
Octave, 8 ft., 32 pipes.  
Violone, 8 ft.  
Flute, 8 ft.  
Choral Bass, 4 ft., 12 pipes.  
Flute, 4 ft.  
Mixture, 3 ranks, 96 pipes.  
Bombarde, 16 ft., 32 pipes.  
Bass Clarinet, 16 ft.  
Bombarde, 8 ft., 12 pipes.  
Bombarde, 4 ft., 12 pipes.

DR. JOHN FINLEY WILLIAMSON, president of Westminster Choir College, Princeton, N. J., has announced that the college has been granted \$50,000 by one of America's largest industrial foundations. The money will be used to help cover the expense of constructing a new residence hall on the campus. It is planned that the dormitory will be ready for occupancy by the second semester of the coming academic year. Erection of this dormitory marks the completion of the first phase of an expansion.

## DR. PHILIP JAMES, DISTINGUISHED COMPOSER



## PHILIP JAMES RETIRES FROM N. Y. UNIVERSITY

### NOTED ORGANIST, COMPOSER

Served on Faculty 32 Years—Held Important Church Posts—Winner of Many Prizes—Has Conducted Major Orchestras.

Philip James, Mus. D., has retired from the faculty of New York University after having served thirty-two years. He was professor of music, head of the music department of the graduate school and chairman of the music department of Washington Square College. While on the faculty at New York University Dr. James also served for two years as instructor in music at Columbia University.

Dr. James is an alumnus of the College of the City of New York and a member of Phi Beta Kappa. He was born in 1890 in Jersey City and studied music in New York, London and Paris. Dr. James started his music career fifty years ago as an organist and played in many well-known metropolitan churches, including St. Mary the Virgin, St. Marks in the Bouverie, Park Avenue Methodist, St. Luke's in Montclair and St. John's in Jersey City.

While pursuing a church music career Dr. James was also violinist in a theater orchestra and music director for the theatrical productions of Winthrop Ames. During world war 1 Dr. James was commanding officer and bandmaster of the A.E.F. general headquarters band, a group made up of 125 selected musicians. After the war Dr. James was invited by Victor Herbert to conduct his comic operas, which he did for two seasons. In 1922 Dr. James founded the New Jersey Orchestra and he was its conductor for seven years. In this period he also conducted the Brooklyn Orchestral Society.

From 1929 to 1936 Dr. James was conductor of the Bamberger Symphony Orchestra and directed nearly 500 concerts by this group which were broadcast by station WOR. He also conducted the National Broadcasting Company Symphony Orchestra and the Columbia Broadcasting System Orchestra. He was special commentator for Columbia's American School of the Air. Dr. James has appeared as guest conductor of the Philadelphia Orchestra, the New York Philharmonic Symphony Orchestra and the National Symphony Orchestra.

Philip James is the composer of seventy-seven published works, including chamber music, sacred choral works, organ music and songs. He has written two symphonies and eleven other major orchestral works. In 1932 he was the winner of a \$5,000 prize awarded by the National Broadcasting Company for his satirical suite for orchestra "Station WGZBX." In 1936 he won the Juilliard Foundation publication award for his Suite for String Orchestra and in 1937 he won the New York Philharmonic Symphony Orchestra award for his overture "Bret Harte." The New York Women's Symphony Orchestra gave Dr. James first prize in 1938 for his symphonic poem "Song of the Night." His organ piece "Meditation a Saint Clotilde" has been a "best seller" for many years.

Orchestral works composed by Dr. James have been played by most of the major American orchestras as well as the British Broadcasting Company Orchestra, the London Symphony Orchestra and the Vienna Philharmonic Orchestra. His First Symphony was recorded recently in Vienna under the direction of F. Charles Adler.

In 1916 Dr. James married Millicent Eady, who died in 1945. He married Helga Boyer in 1952. Dr. James intends to devote his time to composition and to the tutelage of his two children, Vivian, aged 3, and 2-year-old Philip Dylan.

## CHARLES HENDERSON GOES TO ST. GEORGE'S, NEW YORK

Charles Henderson has been appointed organist and choirmaster of St. George's Church in New York City. He will succeed George W. Kemmer, who has retired after thirty-two years. Mr. Henderson will direct the regular church choir, the choral society and several youth choirs. The choir rehearsal room in the crypt of the church is being renovated in honor of George W. Kemmer. The large Austin organ in the church consists of a complete chancel organ and a complete gallery organ. In the chapel there is a three-manual Aeolian-Skinner organ.

For the last three years Mr. Henderson has been minister of music at the Church of the Covenant (Presbyterian), Erie, Pa., where he directed six regular choirs and two special choirs. In addition, he has been conductor of the Bach Choir of Erie and of the Philharmonic Chorus, which has sung large choral works with the Erie Philharmonic Orchestra. At the Church of the Covenant he planned for the renovating and improving of the four-manual Skinner organ, and work on this project is now under way.

Before going to Erie Mr. Henderson was organist and choirmaster of the First Presbyterian Church in Wilkes-Barre, Pa., conductor of the Wyoming Valley Oratorio Society and of the Singers' Guild of Scranton. A graduate of Bucknell University, he recently received the master of music degree in organ from Syracuse University. His organ study has been with Ernest White and Arthur Poister. He also studied at the Juilliard School of Music with Peter Wilhousky and at Fontainebleau with Nadia Boulanger. Mr. Henderson is married and the father of two daughters.

## EUGENE DEVEREAUX VICTIM OF A FATAL HEART ATTACK

Eugene Devereaux, professor of organ and theory at Cornell College in Mount Vernon, Iowa, died of a heart attack Aug. 8 while in his office in the college chapel. Mr. Devereaux was born at Kingston, N. Y., Dec. 18, 1900, and attended high school in Catsauqua, Pa. He received a diploma from Trinity School of Church Music in New York City and later earned a bachelor's and a master's degree in music at Teachers' College, Columbia University. He also earned a master of sacred music degree from Union Theological Seminary.

Mr. Devereaux had studied under Marcel Dupré and Isidore Philipp in France. His experience included positions as church organist and music director at St. John's Church, Far Rockaway, N. Y.; Church of the Messiah, Rhinebeck, N. Y.; St. John's, Wilmington, Del.; St. Paul's, Minneapolis, and others. He went to Cornell in 1937 from Washington State College.

A successful composer and arranger, the New York Philharmonic and the Cleveland Symphony orchestras had utilized Mr. Devereaux's talents. In 1953, on sabbatical leave from Cornell, Mr. Devereaux gave recitals at St. Bartholomew's Church, New York, and in St. Paul's Chapel at Columbia University. He was a Fellow of the American Guild of Organists, a member of the American Organ Players Club, Phi Delta Kappa and Phi Mu Alpha Sinfonia.

Mr. Devereaux is survived by his widow, Louise, and two aunts.

DR. C. HAROLD EINECKE conducted the Santa Barbara, Cal., Choral Society in Bach's B minor Mass June 5 as a feature of the third annual Bach festival in that city.

EUGENE DEVEREAUX



er. From the "Catechism" Chorale Preludes, "Christ, Our Lord, to Jordan Came" was played by William E. Waxler.

A string ensemble, including Miss Alberta Berg, Miss Judith Dearth, Miss Judith Farley and James West, played the Sarabande from the Sixth French Suite. An impromptu choir sang the four-part chorale "Sing Praise to God, Who Reigns Above," with organ accompaniment played by Professor John E. Sandt of Marietta College and piano accompaniment played by Donald McFarland.

From Bach's larger organ works, the Fugue in G major was played by Professor Sandt. The chorale preludes (Schübler group) "Whoso Wilt Suffer God to Guide Him" and "My Soul Doth Magnify the Lord" were played by Mr. Waxler. Miss Kate M. Chapin, instructor of organ at Marietta College, played the Fugue in A minor and the chorale prelude "O Sacred Head Now Wounded." The traditional closing numbers of the Bach program, following recorded program statements by the late Dr. Cisler, were the melody "Come, Sweet Death," played as a violin solo and unaccompanied by James West, and Bach's last composition, played by Miss Lillian E. Cisler, the chorale prelude "Before Thy Throne I Now Appear."

**THIRTY-THIRD BACH SOCIETY MEETING HELD IN MARIETTA**

The thirty-third 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 Harry S. Salzman. Opening the Bach program, the Two-Part Invention No. 14 was played by Nancy Bibb Hoye, a member of the junior group. From Bach's Cantata "God So Loved the World," the aria "My Heart Ever Faithful" was sung by Mrs. Richard L. Bergen. From the Eight Preludes and Fugues for organ, the Prelude in B flat was played by Miss Marilyn Schramm. The Prelude and Fugue in E minor was played by Miss Carolyn Beck-

**GORDON YOUNG OPENS ORGAN AT NEW ST. JAMES', DETROIT**

A three-manual Möller organ was opened with a recital June 27 at St. James' Methodist Church in Detroit. The occasion was part of the consecration services of the new edifice. The recital was played by Gordon Young, organist of the First Presbyterian Church in that city. He chose compositions by Campra, Bach, Vierne, DeLamararter, Sowerby and himself.

**THE DIAPASON**

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

**The Art of J. S. Bach . . . . . \$3.00**

by A. E. F. Dickinson, Lecturer in Music, University of Durham. A distinguished writer on music for over 25 years, Mr. Dickinson has discussed in detail the keyboard music, organ music, orchestra and chamber music, and choral music—for the latter subject alone, there are four generous chapters. With biography, glossary, bibliography, index to the music discussed, and numerical list of the church cantatas with classification according to the Christian year.

**Thirteen Centuries of English Church Music . . . . \$2.00**

by W. H. Parry. A short summary of the history of English church music, covering the period from the introduction of plainsong in the seventh century to the present day. Eleven composers from the past four centuries are discussed in detail, with examples of their work.

*some books on organ and choral music:*

Godfrey Scaats—The Organ Works of Karg-Elert	2.00
H. C. L. Stocks—British Cathedral Organists	1.50
H. Watkins Shaw—Handel's Messiah	.50

*some distinguished German texts:*

H. Keller—Die Klavierwerke Bachs	8.00
H. Keller—Die Orgelwerke Bachs	5.00
H. J. Moser—Goethe und die Musik	5.00

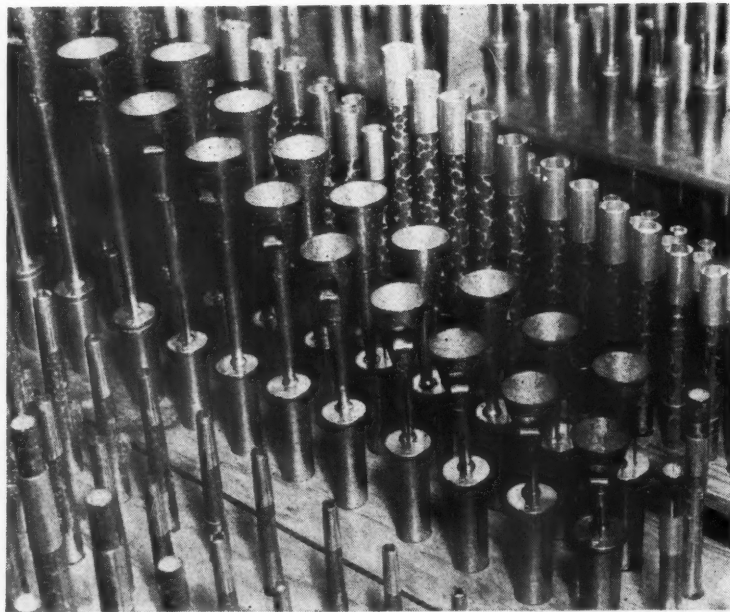
*a valuable compilation of current musical articles:*

Hinrichsen's Musical Year Book, Vol. VII	6.50
This "Music Book" contains special sections on Bach, Grieg, Verdi, Schoenberg, together with many other subjects of musical interest, discussed in a non-technical manner by well-qualified authorities from 14 nations. 750 pages, including 100 illustrations and 100 music examples. Specialized bibliographies, etc.	
Limited edition.	

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# The Reuter Organ

Lawrence, Kansas



*Your Inquiry is Invited*

**CONFERENCE AT SEWANEЕ  
DRAWS 52 EPISCOPALIANS**

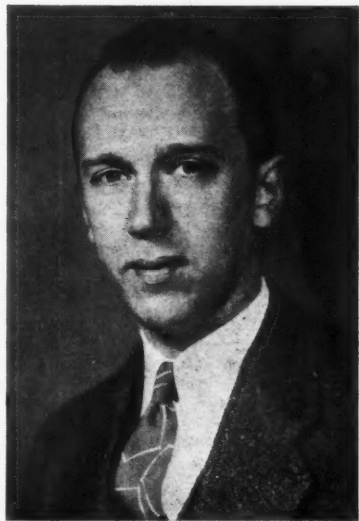
CHARLES HENDERSON

Fifty-two organists, choirmasters and choristers from fourteen dioceses met at the DuBose Conference Center, Mont-eagle, Tenn., for the fifth Sewanee Summer Conference on Church Music July 12 to 21. The direction of the conference was again under the leadership of Adolph Steuterman, F.A.G.O., organist-choir-master of Calvary Church, Memphis. He was assisted in arrangements for the conference by other members of the Music Committee of the Diocese of Tennessee, Thomas Alexander of St. Paul's, Chattanooga, the conference registrar and bursar, and Richard T. White, St. John's, Memphis, secretary.

Courses of instruction included nearly all subjects pertinent to church music and were given by the Rev. Harry B. Heeny of St. David's Episcopal Church, Topeka, Kans.; Gilbert Macfarlane of Christ Church Cathedral, Louisville; John Boe of St. David's Church, Austin, Tex.; Glenn Metcalf of Trinity Cathedral, Little Rock, Ark., and Richard White of St. John's Episcopal Church, Memphis. Highlights of the conference were two services sung at All Saints' Chapel, Sewanee—the service Sunday morning and the festival choral evening Wednesday evening, with the Rev. Mr. Heeny, chaplain, preaching. For these services the conference prepared six anthems by leading composers.

**MRS. RALPH BALDWIN DIES;  
ROLLINS COLLEGE TEACHER**

Mrs. Ralph L. Baldwin, former director of the Rollins College Conservatory of Music and for three years choir director of the Winter Park, Fla., Methodist Church, died suddenly July 6 while visiting a childhood friend in Indiana. Mrs. Baldwin was born Jan. 10, 1889, in Northampton, Mass., and



went to Winter Park in 1915 to join the faculty of Rollins College. Subsequently she taught in the Greenwich Settlement House. Her late husband was a well-known choral conductor and composer in Hartford, Conn. For many years they spent their summers in Canaan, N. H., where Mrs. Baldwin directed the music at the Community Church.

Mrs. Baldwin was a member of the Central Florida Chapter of the A.G.O. A vesper service was held July 10 as a memorial to her in the Winter Park Congregational Church. Organ selections were played by L. Harold Sanford, A.A.G.O., retiring dean of the chapter, and Mrs. Jesse Baker, the dean-elect.

**Specifications of the Organ**

*Oberlin College*

**FINNEY CHAPEL**

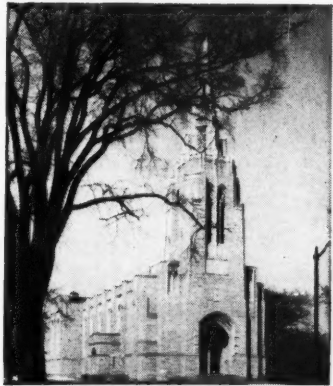
*Oberlin, Ohio*

GREAT ORGAN		Pipes	POSITIV ORGAN		Pipes
16'	Montre . . . . .	61	16'	Quintaten . . . . .	61
8'	Prinzpal . . . . .	61	8'	Prinzpal . . . . .	61
8'	Spitzflöte . . . . .	61	8'	Nason Flute . . . . .	61
8'	Holzgedackt . . . . .	61	4'	Prinzpal . . . . .	61
4'	Octave . . . . .	61	4'	Nachthorn . . . . .	61
4'	Rohrflöte . . . . .	61	2'	Koppel Flöte . . . . .	61
2 3/5'	Quint . . . . .	61	2'	Prinzpal . . . . .	61
2'	Doublette . . . . .	61	1 1/5'	Larigot . . . . .	61
	Mixtur (IV-VI) . . . . .	324	1'	Sifflöte . . . . .	61
	Scharff (III Rks.) . . . . .	183			
16'	Fagotto . . . . .	61			
8'	Trumpet . . . . .	61			
	Chimes . . . . . tubes	25			

SWELL ORGAN		Pipes	Sesquialtera (II Rks.) . . . . .		122
16'	Lieblich Gedackt . . . . .	61		Mixtur (IV-VI Rks.) . . . . .	324
8'	Geigen . . . . .	61	8'	Cromorne . . . . .	61
8'	Gedackt . . . . .	61	4'	Rohr Schalmel . . . . .	61
8'	Spitzflöte . . . . .	61		Tremulant	
8'	Salicional . . . . .	61			
8'	Voix Celeste . . . . .	61			
4'	Geigen Octave . . . . .	61			
4'	Flute . . . . .	61			
2 3/5'	Nazard . . . . .	61			
2'	Octavin . . . . .	61			
1-3/5'	Tierce . . . . .	61			
	Plein Jeu (IV Rks.) . . . . .	244			
16'	Bombarde . . . . .	61			
8'	Trompette . . . . .	61			
8'	Hautbois . . . . .	61			
4'	Clairon . . . . .	61			
	Tremulant				

CHOIR ORGAN		Pipes	PEDAL ORGAN		Pipes
16'	Gamba . . . . .	61	32'	Soubasse . . . . .	12
8'	Viola . . . . .	61	32'	Violone . . . . .	12
8'	Kleine Erzähler (II Rks.) . . . . .	122	16'	Principal . . . . .	32
8'	Concert Flute . . . . .	61	16'	Bourdon . . . . .	32
4'	Flauto Traverso . . . . .	61	16'	Violone . . . . .	32
2'	Piccolo . . . . .	61	16'	Quintaten (Positiv)	
8'	Clarinet . . . . .	61	16'	Gamba (Choir)	
8'	Trompette-en-Chamade (Unenclosed) . . . . .	61	16'	Lieblich (Swell)	
	Tremulant		8'	Principal . . . . .	32
	Harp		8'	Cello . . . . .	12
	Celesta		8'	Gedackt Pommer . . . . .	32
			8'	Still Gedackt (Swell)	
			5 1/5'	Quint . . . . .	32
			4'	Choral Bass . . . . .	32
			4'	Nachthorn . . . . .	32
			2'	Blockflöte . . . . .	32
				Mixtur (IV Rks.) . . . . .	128
				Scharff (II Rks.) . . . . .	64
			32'	Bombarde . . . . .	12
			16'	Posaune . . . . .	32
			16'	Bombarde (Swell)	
			16'	Fagotto (Great)	
			8'	Trompette . . . . .	12
			8'	Cromorne (Positiv)	
			4'	Clairon . . . . .	12
			4'	Rohr Schalmel (Positiv)	
				Chimes	

**ANOTHER FIVE-OCTAVE, SIXTY-ONE BELL  
"Arlington" CARILLON  
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The growing acceptance of the "Arlington" Carillon is good news for organists! Schulmerich is the world's ONLY producer of modern bell instruments with both English and Flemish type tuning, as well as chimes, thus providing percussion instruments meeting the requirements of any church or institution. Both bell instruments have all the traditional partials, including the rich, colorful minor third distinguishing a true bell tone from chimes which lack this quality. The Schulmerich "Arlington" Carillon is the ONLY modern instrument having the sub-octave hum tone which together with its other partials identifies the Flemish type tuning. All types of harmony—major, minor, augmented, and diminished chords or any other type of chord, arpeggio or trill, can be played without restriction. With

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Boston 25, Mass.

## "Begin Making Your List for Christmas," Warns Our Reviewer

By JAMES S. DENDY

A new season is upon us and—it doesn't seem possible—time has come to make plans for Advent and Christmas. Or are you one of those procrastinators who waits until Advent Sunday and then begins to recall some nice Christmas music that he heard last year? He next keeps the Western Union wires hot for a few days sending messages to the publishers and demanding special deliveries. Two weeks before Christmas he comes to the inevitable conclusion that after all people love that old octavo arrangement of "Silent Night" with the contralto solo, and with the help of a little Scotch tape it should get through another performance.

Even if you are the person described above, we urge you to turn over a new leaf this year, for our publishers have been kind to us and have offered a large bouquet of new and interesting selections. High on our list is a group of numbers which arrived from Associated Music Publishers too late last year to be mentioned before Christmas. Arthur Pletner is the composer of an ingratiating setting of the popular text "Away in a Manger." It is for SATB, organ and soprano solo. This number could be performed by even a small choir. It has some "modern" touches here and there, but in general the harmonies are conservative and appealing to the average ear.

Continuing with Associated publications, we come to a set of four Christmas choruses by David Kraehenbuehl. All are for SSATB *a cappella*. Mr. Kraehenbuehl is inventive and unconventional in his approach to music, but he is uncommonly practical and has a thorough understanding of writing for voices. The titles of his pieces are: "The Star Song," "Ideo Gloria in Excelsis Deo," "There Is No Rose" and "A Song against Boredom." As one might guess, the last number is secular, but the first three are sacred.

Do not let the divided sopranos scare you away from these numbers if you have sufficient voices, because there are no real technical complications. The rhythmic patterns are unusual but they are not difficult to learn and most of the time the rhythm is identical in all five voices. "The Star Song" is a long number, running to twenty-four pages, but there is a great deal of variety in texture and interest is maintained through-

out. "Ideo Gloria" uses the ancient theme associated with this text. It is a jubilant number, with a soft section sung by women's voices and a canon for alto and bass. With a little juggling of parts, this could be done satisfactorily by four voices, using a soprano soloist in the middle section. "There Is No Rose" is probably also workable for a smaller choir since the *divisi* does not come until the last page. There is some fine two-part writing and the melody is introduced by the basses.

One can always count on the Galaxy Music Corporation to come through with some attractive Christmas music. This house is the publisher of "He Whom Joyful Shepherds Praised," by John Leo Lewis, for SATB with organ. It is in the spirit of a sprightly carol, with a short, chorale like middle section. It makes little demand on the performers, it is enjoyable to sing and it is effective.

A most attractive Canadian carol called "The Stars Looked Down" has been arranged by Harold J. Lupton and published by the Western Music Company. It is all unison except for a descant which is provided for the fourth verse. This number will be especially suitable for young voices. Western Music Company publications are obtainable in the United States from the British American Music Company in Chicago. The same company issues P. M. H. Edwards' setting of "I Sing of a Maiden," a beautiful unaccompanied version of this "makeless" text. It opens with one verse sung as a tenor solo (this could be done by a junior choir) and continues in four parts. The same text has been set also by H. Hugh Bancroft, this time with an optional accompaniment. Again the opening stanza is a solo and the remainder is in four parts. We would advise our readers to look over both of these settings as the choice between them is one of personal preference. One more number from Western: "On This Day the Lord Was Born," by Harold J. Lupton. It is a bright carol which should be taken at a brisk tempo, all in unison.

"Bethlehem's Babe" is described as "the Nativity in carol, Scripture and verse, for narrator, reader, choir and organ, selected by Laurence Swinyard, with incidental music by Desmond Ratcliffe." Mr. Ratcliffe's "incidental music" is just that—a short prelude and interludes of a few measures between the various selections. For the small choir this sort of "musical Nativity service" is so much to be preferred over the cheap "cantatas" which for so many years have been foisted upon groups of pious but naive amateur singers. Some of the carols included are "Lo, How a Rose," "A Virgin Unspotted," "Greensleeves," "O Leave Your

Sheep" and "Good Christian Men, Rejoice". This Novello publication may be obtained through H. W. Gray in New York or British American in Chicago.

Your reviewer is usually content to sit at his desk and read through all the new publications without an instrument or a singer in sight, but he can hardly resist the temptation to arrange for a "live" performance of an intriguing new title from Theodore Presser: "Why the Chimes Rang," a setting for narrator, mixed voices and organ. The chorus has no words but contents itself with monosyllables which are spelled *oo, vvv, bom, bum, hm, oh, uh*—excuse me please—at the end they sing "O little town of Bethlehemmmmm". Short paragraphs of plain English are printed above the musical score for a narrator. There are various footnotes which make such remarks as "as in food". A line marked "solo voices" should be sung by "three or six sopranos". Perhaps this brief description will explain to the reader why our curiosity has been aroused.

There are many new issues in the Presser "Christmas Choral Music for Mixed Voices" series. These consist of carol arrangements, original carols and anthems. They are well worth looking over. The arranging is competent and some of the original numbers are worth consideration. The list is as follows: "Good Christian Men, Rejoice," SATB with treble unison choir, with or without accompaniment, arranged by Philip Gordon; "Lullaby, Jesu," Polish Christmas carol, SATB with piano, arranged by Philip Gordon; "Sleep, Thou Blessed Child," traditional Bohemian melody, SATB, accompaniment optional, arranged by Philip Gordon; "The Wise Men Bring Their Learning," traditional English hymn, SATB, junior choir, with organ, arranged by George Lynn; "Near the Inn in Bethlehem," SAB *a cappella*, by George Lynn; "Hosanna Now Through Advent," SATB with junior choir and organ, by Giuseppe Moschetti; "A Babe Is Born," SATB *a cappella*, by Daniel Moe; "The Birds Praise the Advent of the Saviour," Catalan Christmas carol, SATB *a cappella*, arranged by Felix Molzer; "Angels to the Shepherds Say," old Polish carol, SATB *a cappella*, arranged by David Kozinski; "When I View the Mother Holding," junior choir (second part *ad lib.*), by Giuseppe Moschetti. Also published by Presser, but not in the aforementioned series, is "The Cherry Tree Carol," arranged by Lehman Engel for SATB *a cappella*.

Paul F. Laubenstein's "A Carol of West and East" incorporates Latin, English and Greek to emphasize the ecumenical message of Christmas. He has used different tempos and styles to point up this feature. This is a highly interesting piece of music and it is effective. The scoring is for SATB with accompaniment. Choirs should enjoy this number. The publisher is M. Witmark & Sons.

Some very worthwhile arrangements and adaptations are to be had from the Concordia Publishing House. S. Drummond Wolff's "The Journey to Bethlehem" is built upon French carol melodies. It is for SATB accompanied, with tenor and bass solos. A Polish tune has been arranged by Healey Willan for the text "Snowy Flakes Are Falling Softly," for unison voices with accompaniment. The same composer has written a version of "Come, Jesus, Holy Child" based on "Puer Nobis Nascitur," unison with descant. Both of the Willan numbers are good choices for small choirs. These also are from Concordia: "To Us a Child of Hope is Born," Adolf Strube, SAB; "A Babe Is Born," Paul Bouman, SATB *a cappella*; "O Holy Child," Carl Hal-

## Novello Organ Series

"Novello's Organ Music Club" promises to be a service which will be of value to many church organists. This subscription series offers four quarterly issues, each of which will contain from ten to fourteen pages of music for service or recital use. Such important composers as Alec Rowley, Eric Thiman, George Dyson, Francis Jackson and Flor Peeters have agreed to contribute compositions.

The first two issues are now available. Number 1 is a "Triptych" by Rowley. The three pieces are entitled Ritornello, "Cradle Song" and "Epilogue". These pieces are simple in style, homophonic and easy to play. They have many characteristics typical of earlier publications by the same composer, some of which have gained great popularity in England and America.

The second book contains three Thiman numbers: Meditation on "Slane," Pavane and "Postlude alla Marcia". Mr. Thiman is a gifted composer and his music has won many friends among church organists. Particularly useful in this set will be the Meditation, since numbers based on hymn-tunes are in demand. This tune appears twice in the Episcopal Hymnal 1940, the texts being "Lord of All Hopefulness" and "Angels and Ministers, Spirits of Grace". The Pavane is an effective number and the Postlude is noble in spirit. Subscriptions are being handled in this country by the British American Music Company, Chicago.

J. S. D.

ter, SAB with accompaniment. The Bouman, number is of special worth—an unusual but simple arrangement.

Directors of women's choral groups should examine Nine Carols for SSA and SSAA, unaccompanied, arranged by Herbert Murrill, published by Oxford. Some of the less common numbers included are "In the Town," "Sweet Was the Song" and "King Herod and the Cock". Oxford also publishes Harold Rhodes' "I Sing of a Maiden," for SSA.

We also list the following: "Lowly in a Manger," David Stanley York, SATB (Mercury Music Corp.); "Lo, How a Rose E'er Blooming," two-part mixed choir, George Lynn (Mercury); "O Come, Immanuel," two-part, George Lynn (Mercury); "I Heard the Bells on Christmas Day," M. J. Crowder, SATB with soprano solo (Shattinger, St. Louis); "The Christmas Story," M. J. Crowder, SATB with soprano and tenor solos (Shattinger); Christmas Carol Fantasy, arranged and adapted by Elinor F. Davies, SSA, accompanied (Flammer); "When Jesus Was Born," old Swedish carol arranged by Wallingford Riegger, SSA accompanied (Flammer); "When Jesus Was Born," Swedish carol arranged by Lois Scholes for SATB *a cappella* (Flammer); "Joseph Dearest, Joseph Mine," arranged by Myrtha B. Licht for SATB accompanied (Flammer); "Hark, a Thrilling Voice Is Sounding," Charles H. Marsh, SSATB, solo or junior choir, with organ (Shawnee); "Now Let Us All Right Merry Be," Henry Hallstrom, SSA unaccompanied (Shawnee).

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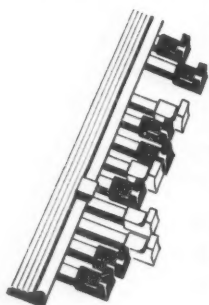


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## You Believe in Slow Practice? ... Maybe You're Losing Time!

By ORPHA OCHSE, Ph. D.

It sometimes happens that the person who has had no occasion to deal intimately with the field of psychology thinks of it only in terms of vague mutterings about personality, attitudes, interests and phobias. While it is true that these subjects form the basis for many studies in psychology, yet this is only one area of that science—and it is truly a science. Psychology deals with learning movements, recognizing different kinds of sounds, sights and touches, all kinds of activity having to do with the nervous system, muscular action, and our capacities for learning and doing, as well as our thought processes. Obviously this list includes quite a few things that take place when we sit down to play. If someone has studied those things in experimental psychology and has established some concrete information, we can put that to use in our own work. The result is a psychology of organ playing.

I should like to touch only on the relationship of psychological research to organ technique, leaving the question of what prompts us to play the organ to a wiser mind than mine. What, then, is the scope of organ technique? Perhaps it means moving the fingers and feet around on the keys. With a broader interpretation it means all the things we do to play a piece or to learn to play it in accordance with our musical taste. It is this latter, the interpretive side, that governs what our technique must be able to do. The technique that is adequate is one that offers no resistance to our playing something just the way we think it ought to sound.

With this definition our problem includes reading the notes and signs, memorizing, and actually moving the keys and other gadgets on the console. Too often technical training is confined to this last aspect; too often a teacher says "memorize this", or "read that" without giving the student any reasonable idea of how to proceed. As a result, much valuable practice time is lost, and the rate of improvement isn't what it might be.

Actually there have been very few studies made specifically of organ technique. In the cases of reading and memorizing this is no handicap because we can borrow the information found in the cases of other types of musical performance. However, research in these fields is of particular importance to us because of the complications of the organ, the many adaptations we must make in playing a strange organ, the amount of attention that must be given to the console, and the fact that organ positions generally require a considerable amount of sight reading.

### READING TECHNIQUE

The act of reading music may be divided into three processes: perception, comprehension and performance of the material read. Perception is the sensory act of seeing the notes on the page. It depends upon the function of the eyes, their characteristic movements, the amount of material they can cover in a given time, and upon how well the printed music lends itself to perception.

The movements of the eyes in reading have been rather extensively investigated, but the importance of this to us is limited since there is not conclusive evidence indicating that it is worthwhile to try to change these movements. The eyes of good readers move differently than those of poor readers, but these characteristic movements may be the result rather than the cause of good or bad reading habits.

Of more significance than eye movement is the improvement in reading that results when a person begins to group the material into larger units. In the perception of words, for instance, a person can report having seen many more letters at one time if they appear as words than if they appear as isolated, individual letters. This is a matter of organization. If the letters group themselves into a recognizable pattern, it is not necessary for the reader to explore all the details of the pattern, or even to see it all clearly, in order to name the word, and consequently, the letters contained in it. Even though parts of the pattern lie outside the span of clear perception, we may surmise the

parts we don't see.

Experiments in music reading have shown that pattern, or group reading, is advantageous in this case too. Difficulties in note reading are more often due to an inability to group the notes into larger perceptual units than to any physical deficiency of the eyes. The most efficient readers grasp several notes at a time, identified not as isolated elements, but in their relationship to each other as a unified pattern.

Facility in grouping the notes into an organized pattern is really not so much a matter of perception as it is of the second factor in the reading process: comprehension. This is the understanding of the meaning of the musical symbols not as isolated elements, but in their relationship to the whole musical structure, including chord formations, harmonic progression, melodic contour, phrase structure, and the total form. Ability in music reading is influenced rather significantly by intelligence. This doesn't mean that an intelligent person sees any more accurately than someone less intelligent. But he would be more apt to grasp quickly the relationships in a piece, and to comprehend its plan of organization, using this information to good advantage in reading. This suggests that training in theory and analysis is of value in sight reading improvement.

I mentioned earlier that one thing that influences reading ability is the extent to which the printed page lends itself to perceptibility. Several studies have been made to determine what things most frequently cause mistakes in music reading. Evidently the notes themselves are fairly easy to distinguish, but all of the other signs—accidentals, rests, dots, and fingerings—are trouble-makers. Reading difficulties increase, as you might know, when the number of parts increases, when the parts move more independently, and when the chord or melody structures are less familiar to the reader. We might also expect mistakes when a new voice enters, when a recurring sequence pattern is changed, or where some unusual rhythm pattern occurs.

Rhythm is mentioned in just about every study of music reading as a source of particular difficulty. One of the big complications about reading music is that the notes that sound at the same time are written on a vertical plane, while our rhythmical groupings must be formed on a horizontal plane. Rhythm values must be retained in the memory while we are actually reading the staff locations of the vertical structures. This probably explains why so many sight reading mistakes are rhythmic ones. It also shows the importance of reading far enough ahead to permit grouping the rhythm symbols effectively.

The matter of grouping brings up another connection between memory and reading. Familiar note groups are most easily perceived. They're familiar because we have met them before, and have remembered them. If we are familiar with the style of a particular composer, and if his harmonic and melodic structures look and sound like old friends, a good portion of our troubles with reading that composer's music is over. A conclusion this suggests is that we ought to develop a vocabulary of musical styles and situations that are familiar to us, through contact with a large amount of music. The thorough study of a few pieces is a very necessary process, but it doesn't contribute anything to the development of reading skill. Some time ought to be devoted to reading for familiarity large amounts of music in various styles. Actual consistent practice in sight reading is the best process we know so far for the development of sight reading skill.

It seems hardly necessary to elaborate on the influence of performing skill on reading. In a practical situation, fluency in reading is of little value if one can't play what he reads. The reverse is more often the case. Proficiency in sight reading usually lags well behind performance ability. No doubt this is due to the lack of emphasis on reading that is usually the case in music pedagogy.

### MOTOR TECHNIQUE

In addition to the music reading problem as a factor in organ technique, we are faced with the tasks of memorizing and performing the necessary motions. These two are so closely related that it's impossible to discuss one without saying

ORPHA OCHSE



Dr. ORPHA C. OCHSE, whose article on the psychological aspects of organ playing appears in this issue, is a member of the faculty of Phoenix College in Phoenix, Ariz. The material for this article was derived from research which Dr. Ochse did for her doctoral dissertation at the Eastman School of Music. Dr. Ochse received a bachelor of music degree in organ in 1947 at Central College, Fayette, Mo., where she was a pupil of Luther T. Spayde. She then went to study under Harold Gleason at Eastman and was awarded the M. Mus. degree in 1948. Dr. Ochse subsequently taught at Central College and at Western Illinois State College. Dr. Ochse has been in Phoenix for three years. She is active as a lecturer and recitalist and is sub-dean of the Central Arizona Chapter, A.G.O.

something about the other. But let us concentrate first on the process of learning the motions required in playing the organ. This is called motor skill or motor action.

Psychologists have generally agreed that there is no significant relationship between motor skill and intelligence. The only advantage that the intelligent person has is that he might be able to figure out ways to use his practice time to better advantage. Surprisingly enough, there is not really very much relationship in one's capacity for motor action using different parts of the body. This accounts for the fact that some organists have so much more trouble with their feet than their hands, while others have more trouble with their hands. These differences are particularly apparent with beginning students. As we concentrate on the area of difficulty, the differences become less apparent.

The capacity for motor action, like capacity for visual perception, is inborn and cannot be increased with training and practice. We can improve only within the limits of that capacity. The motor skills used in organ performance depend upon the structure and dimensions of the console, the physical characteristics of the performer, and the characteristics of motor-type learning. The structure of the instrument and human anatomy determine the most effective playing position and muscular control. This is somewhat beyond the scope of our topic, so let us move to the characteristics of motor learning in terms of efficient practicing.

Examine your own practice habits, or those of your students. Do you favor a

considerable amount of slow practice? Most available evidence is against you if you do. Controlled experiments have revealed that there is a definite change in the type of motor and muscular coordinations when the speed of action is changed. If we want to exercise the muscles and practice the motions to be used in the finished performance of a piece, we must practice it at the performance tempo from the very beginning. Obviously, this can be done only when the passage is well within one's technical and sight reading ability. Even though a difficult passage must be taken at a slow speed at first, these studies indicate that it is advantageous to practice at the ultimately desired tempo as soon as possible.

Do you practice feet and hands separately? There's really nothing wrong with that in the early stages of practice. As speed and ability increase, though, it becomes increasingly inferior. Probably the best approach is to start practicing all the parts together, concentrating on separate parts when there is something special to be learned by so doing.

Do you practice several hours at a time? Experiments in almost every type of learning, whether mental or motor activity, have shown that you can learn more in several short practices than in one long practice using the same total amount of time. Of course our practice facilities sometimes don't allow us to distribute practice time throughout the day. But even if it's necessary to do all your practicing at one time, you can still distribute your practice on one piece or one passage at several different times during the practice period, rather than going over it several consecutive times.

A term frequently found in psychological works is "transfer effect". One standard source says that transfer means the carrying over of an act or way of acting from one performance to another. In the field of organ performance we might speak of the transfer from piano to the organ, from one learning task in organ playing to another, or even from one organ to a different one. Transfer may be positive or negative. That is, learning the first act may either help or hinder you in learning the second one. If the transfer is positive, practicing one act will also improve the other one. If there are both positive and negative effects, as is most often the case, frequent shifting back and forth from one act to the other will cause the negative effects to drop out, leaving only positive effects, and producing general improvement. Positive transfer occurs when two acts have some identical elements (although this might really be a matter of simple repetition), or when some general principle or method might be applied to both of them.

This brings us to the question of a specific type of transfer. Do you feel you ought to spend at least a part of your practice time working on exercises? The benefit that may be derived from practicing exercises depends upon the amount of positive transfer from the exercises to pieces. General methods and procedures will transfer. Finger and foot position, movements required to produce a good legato, and methods for judging distances on the pedal keys are elements of organ playing that might be expected to transfer from exercises to pieces. But one should be conscious of the fact that the value of exercises is limited. Every piece learned requires a new set of specific movements that must be learned to fit that one particular occasion. The only exercise that would demand the same sequence of movements would be a repetition of the piece itself.

[To be continued]

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## Josef Rheinberger: Decadent Romantic or Vital Composer?

By PAUL F. LAUBENSTEIN  
[Continued from August issue.]

4. But further, why should the presence of "sentimentality" in a late-nineteenth century composer living in a romantic milieu surprise anyone or be a ground of censure? Why this current rejection of the "sentimental" in any case? Has good contemporary music completely sold out in this regard to the crooners and Tin Pan Alley where unbridled mawkishness runs riot taking nauseating revenge? Sometimes methinks we do protest too much and that this antagonism may eventually show itself to be a symptom indicative of some sort of psychopathic imbalance or askewness, a defense mechanism set up against the acknowledgement of the just claims of honest, genuine emotion, perhaps of religious faith demanding expression in an age become hard-boiled, steely and brittlely intellectual, but desperately needing redress via serenity, tenderness, love, warmth, yes even the despised "sweetness and light". Be this as it may, if one would derive from Rheinberger all he has to give (and that is much), one must for the nonce accept the milieu in which he lived and worked, and himself *in toto*, including his South German "sentimentality" and late-nineteenth century idiom. (And no one more than Rheinberger helped to make this a vehicle of real beauty or was more adept in using it.) The Platonic *do ut des* applies here as elsewhere: one must "give" oneself to Rheinberger, if Rheinberger is to "give" himself to one. So with the playing of Bach; so with the reading of the Bible, Shakespeare, etc. After all there is such a thing as making stylistic, thought-pattern, idiomatic, "climatic" allowances, aesthetic adjustment in approaching great masterpieces in any field—and this in humility, else we lose out. But this is simply another way of emphasizing the indispensability of cultivating historical sympathy and perspective as a condition of a rich life.

To one therefore who approaches Rheinberger with any sort of initial prejudice against him, the nineteenth century in part or as a whole, its musical idioms ditto, or with an air of condescension (as who should say in effect, "Pre-Bach, Bach and then contemporary twentieth century modalism and dissonance—? yes; but the nineteenth century, with the possible exception of Franck—? well, let's just skip that."), to such, Rheinberger will have little or nothing to say. To such a one the mere mention of Rheinberger may call forth at best an, "Oh, Rheinberger!" It is unfortunate for Rheinberger, at least, that certain features of his nineteenth century idiom, judiciously used by him, have since been abstracted from his musical texture, have been done to death by popular third and fourth rate composers, and have come to be baptised with such labels as soft, soupy, sentimental, etc. Hence, when we hear these features in Rheinberger, there is an inevitable "carry-back," with the resulting indiscriminate application of these labels to all his works.

Among "these features," quite proper to an at-least-partly-romantic nineteenth century idiom may be singled out: the interval of the sixth; the dominant 7th and 9th (major and minor) chords; the diminished 7th and other altered chords; the sub-dominant minor chord with added sixth; the tonic major chord with raised fifth; the half-tone upward-resolving appoggiatura, etc. Rheinberger's own use of these is *sui generis*, masterful and restrained. Whether we shall call some of the intermediate, more lyrical movements of his Sonatas—at least the first parts—"sentimental" or not, and some of the separate pieces, will probably always be a matter of individual taste. If they do not appeal to us, we may most justly think of them as the honest utterances of a tender, warm-hearted South German (or rather Liechtensteiner) set forth in a congenial idiom which lay at hand, ready for use, and at least appreciate their fine craftsmanship and organicity. Rheinberger's dour exterior does appear to have been only that.

In the case of some of the intermediate sonata movements, and also frequently in the collections of pieces, it seems as

though Rheinberger felt the necessity of providing a "sweet," genial, etc. unit as a sort of foil or contrast to a more severe, austere preceding movement or piece. That the kind of contrast provided might not appeal to a prevalent twentieth century point of view is understandable. On the other hand, it is open to us to prefer with all their lushness these same "sentimental" pieces to some of the contemporary un-organistic, angular, epileptic, coldly and dryly intellectual, too self-conscious, obviously labored dissonantal organ numbers so much in vogue today.

However, there is a sense in which Rheinberger may be regarded even as a forerunner of the contemporary interest in dissonance. For he too was a master dissonantist, but it was always a meaningful dissonance. That is to say, it never exists in Rheinberger without that counterpart required by the principle of polarity to make it meaningful, namely, adequate consonance. Rheinberger's dissonances always "arrive"; that is, find their complement and meaning in organic integration with consonance. That is what qualifies them to be called dissonances. Unrelieved "dissonance" is no longer dissonance, and makes no more sense than cacophony apart from its necessary complement and meaning-giver euphony or harmony. Part of Rheinberger's skill as dissonantist lies in his masterly use of suspensions and syncopations in such wise as to produce a well-knit musical texture.

Foreshadowing the current interest in modalism and the dissonance, Rheinberger in at least one instance stands forth as foreshadower also of the use of the twelve-tone scale (Sonata No. 4, Fuga Cromatica), where he selects as fugal theme nothing less than the complete descending twelve-tone scale itself. There is nothing "sentimental" about this, but neither is it a dry-as-dust exhibition of contrapuntal skill. It is an exciting musical adventure, both to play and to listen to.

Nevertheless, it remains true that on the whole Rheinberger was a late nineteenth century composer of South Germany, imbued with its *Zeitgeist*, who worked within a late nineteenth century musical idiom in a liberal-orthodox fashion, and found it possible to contribute to the world an aesthetic treasure of high order *all within this system*. It is ours to the degree that we are willing to make ourselves *en rapport* with him and his idiom, but not until— If we do so, then the mention of his name will bring forth an appreciative "Ah, Rheinberger!" Having plenty to say, Rheinberger did not complain about the existing system; he found it adequate. The main difficulty for him seems to have been lack of time and of opportunity to get put down this matter pressing for expression—or transmission. Hence also, as with Palestrina and Bach, while the prevailing idiom did undergo development at their hands, we yet find in Rheinberger's case too no clamor for different techniques as today, or for utterly different schemes of musical expression, scales and tonal resources to express—or transmit—what?

Unlike the case of Bach, Rheinberger's very name is symbolic of his organ work: the *Rhein* suggesting the broad, easy, natural, graceful flow and continuity of his music—the *scientia bene movendi* (and if I may be permitted the German pun of saying *rein* instead of Rhein-, we find here then a reference to that "purity" of his musical thought so often commented upon); the *berger* suggesting the volume and the loftiness as well as the substantiality of his work; and in the synthesis of the two the organic, aesthetic integration of these two "highly desirables".

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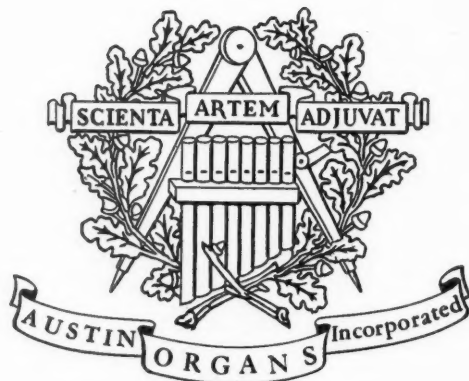
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THE PIPES OF PAN come to life as Virgil Fox and his students at the Claremont Institute of Music pose for a photograph. Those shown in the picture were members of Mr. Fox's master class. If one looks closely he can detect among the water sprites familiar faces ordinarily associated with such names as Bitgood, Blanchard, Clokey and Fitzgerald. The institute was held June 20 to July 29 at Pomona College in Claremont, Cal., and Mr. Fox taught one week.

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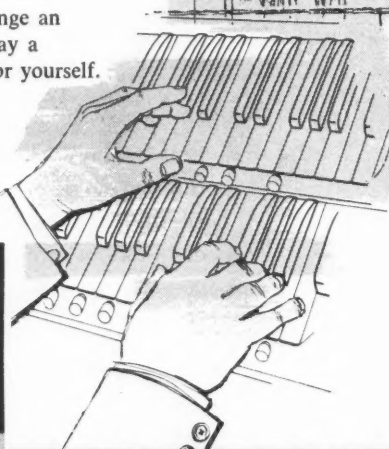
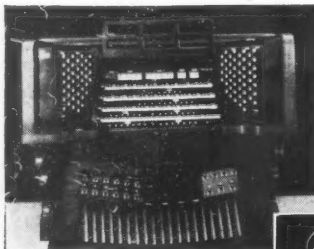
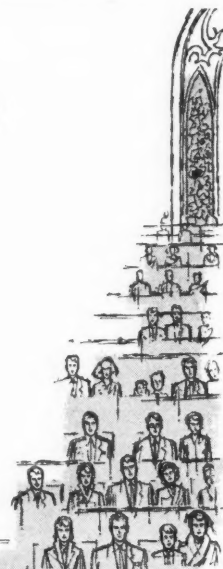
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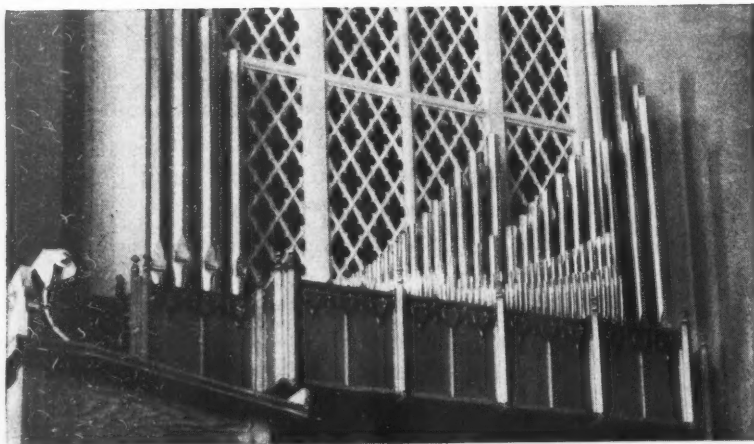
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Mr. Helms is a graduate of Westminster Choir College and holds a master's degree from the University of Kansas. In 1954 he studied in Europe and gave recitals in Holland. For the last nine years Mr. Helms has been minister of music at the Second Presbyterian Church in Kansas City, Mo. He taught organ at the University of Kansas City and music courses at the National College for Christian Workers. Mr. Helms also has been associated with Christ Lutheran Church, Harrisburg, Pa., and the First Congregational Church in Toledo.



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Requirements Announced;  
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Requirements have been announced for the 1956 examinations for the Guild Choirmaster Certificate. The tests will be held Wednesday, June 6, at headquarters and in chapter centers.

At the same time a correction in the dates for the 1956 associate and fellowship examination was announced. These will take place Thursday and Friday, June 7 and 8.

As in the past, two choirmaster examinations are offered. One is for Roman Catholics and the other for non-Roman Catholics. The requirements for the latter test are as follows:

## SECTION I (a)—PRACTICAL.

1. The candidate will be called upon to demonstrate with a choir (which will be provided), methods of good breathing, good tone production, purity of vowel sound, and clear enunciation.

2. (A)-(Organist-choirmaster) To direct from the console, while accompanying the choir in the singing of Chant 673. (Plainchant), Nunc Dimittis, page 730, 1940 Episcopal Hymnal; and Chant 625, Benedictus es, Domine (Anglican), page 712, 1940 Episcopal Hymnal. Or (B)-(Non-organists)-To rehearse the choir in the singing of the above. (The organ accompaniments will be played by one of the examiners.)

3. (A)-(Organist-choirmasters) To direct from the console while accompanying a performance of two stanzas of a hymn to be selected by the examiners from the 1940 Episcopal Hymnal, and a part or all of one or more of the following anthems. Candidates will be expected to modulate from one number to the next, so as to form a musical bridge connecting the two keys and styles. (a) "Prayer of St. Francis," Searle Wright (Witmark); (b) "The Eternal Gifts of Christ the King," Guidetti-Ley (Oxford); (c) "Eternal Ruler of the Ceaseless Round," Don Malin (Birchard). Or (B)-(Non-organists)-Candidates will rehearse the choir in a performance of a hymn to be selected by the examiners from the 1940 Episcopal Hymnal, and a part or all of each of the above anthems. They must be prepared to play a simple pianoforte accompaniment to one of the anthems. (The organ accompaniments will be played by one of the examiners.)

4. (A)-(Organist-choirmasters) To rehearse the choir in the singing of the whole or any portion of one or more of the following unaccompanied anthems: (a) "Ave Verum Corpus," Byrd (Oxford); (b) "He Stopped to Bless," Margeton (J. Fischer & Bro.); (c) "Tantum Ergo," Candlyn (Presser). Or (B)-(Non-organists)-To rehearse the choir in the singing of the whole or any portion of each of the above unaccompanied anthems.

Viva voce: Candidates will be expected to answer questions arising out of the practical tests; the pronunciation of Church Latin, and the singing of an example of plainsong at sight (Liber Usualis) and such questions concerning anthems (rehearsed and accompanied) regarding construction and general form.

## SECTION II—PAPER WORK.

(Three and a half hours allowed for this paper) Questions will be asked regarding the following points:

1. The rudiments of music and simple harmonization.

2. The harmonization of a given hymn-tune or chant.

3. A general knowledge of the ecclesiastical modes; names, intervals, range, finals and dominants of each, transposition and use in general musical composition. (Knowledge of Gregorian notation is necessary.)

4. Choir organization and training.

5. Repertory of church music. Selection of suitable music for services (including all

schools), taking into consideration size, balance, and efficiency of the choir.

6. General questions on the form and construction of choral composition.

7. (Non-organists only)—Questions in music history and additional questions in form.

Roman Catholic organists and choirmasters will be required to stand the following examination:

## SECTION I (a)—PRACTICAL

1. (Organist-choirmasters only)—The candidate will be called upon to play on the organ with acceptable harmonization, a short selection from the Liber Usualis in Gregorian notation.

2. (Organist-choirmasters only)—To improvise approximately one minute and a half on a Gregorian theme.

3. (A)-(Organist-choirmasters)—To accompany on the organ, and direct the choir (which will be provided) in a performance of one of the following: (a) "Panem de Caelo," Communion from the Mass for the 13th Sunday after Pentecost, Liber Usualis p. 1035. (b) Sanctus—Mass No. III (Kyrie Deus sempiternus) Liber Usualis p. 24. Or (B)-(Non-organists)—To rehearse and direct the choir in a part or all of each of the above works, and to play a simple pianoforte accompaniment to one of them. (The organ accompaniments will be played by one of the examiners.)

4. (A)-(Organist-choirmasters)—To rehearse the choir in the singing of a portion or all of both of the following works: (a) Kyrie Eleison (Kyrie altissime) ad libitum chant, Liber Usualis p. 76. (b) "O Quam Gloriosum," Vittoria (Dison). Or (B)-(Non-organists)—To rehearse the choir in the singing of both of the above works.

Viva voce: The candidate will be required to answer questions concerning the liturgy of the Roman Catholic Church: The Mass, vespers, 40 hours devotion, feast days, Holy Week; i.e., the procedure to be followed at all services. Also the pronunciation of ecclesiastical Latin, and the singing of an example of plainsong at sight. (Liber Usualis). Also legislation: The Motu Proprio of Pope Pius X and all regulations. (Motu Proprio obtainable at Catholic University, Washington, D.C.). Also questions arising out of the practical tests.

## SECTION II—PAPER WORK

(Three and a half hours allowed for this paper) Questions will be asked regarding the following points:

1. The rudiments of music and simple harmonization.

2. Schools of polyphony.

3. Plainsong: Modes, neumes used in Gregorian chant, rhythm, pauses, rhythmical signs, antiphonal and responsorial chant, hymns, psalmody syllabic and melismatic chants.

4. Choir organization and training: (Men's and boys' voices) Gregorian chant, and all musical requirements of the liturgical service. Tone production and interpretation.

5. (Non-organists only) Questions in music history and additional questions in form.

TEXAS CHAPTER—The Texas Chapter held its final meeting of the season May 16 at the Church of the Incarnation, Episcopal, Dallas. Dinner was served to a large number of members and guests before the business meeting, when annual reports were heard from officers and committee chairmen. Officers for next year were elected. One of the high points of the evening was a brief history of the chapter, told by Alice Knox Fergusson, historian. Miss Fergusson outlined a plan for composing a complete history of the chapter and suggested that two copies be mimeographed—one for the chapter files and one for the Dallas Public Library. . . . After the business meeting the group moved to the church to hear a program of service music, which was discussed by Russell Brydon, organist and choirmaster at the Church of the Incarnation, and played by Norman Blake of St. Mark's School. Mr. Brydon and Mr. Blake gave a most interesting and enjoyable program, leaning for the most part toward works by English composers.

## Providence Convention Plans.

The Rhode Island Chapter, with Fred Cronhimer, dean, will be host to the Southern New England regional convention, to be held in Providence October 9 to 12. The executive committee has arranged organ recitals, concerts, lectures, tours of churches, a Guild service, informal parties and a banquet.

Hollis Grant, chairman of the convention committee, announces the following recitalists: Catharine Crozier will be the artist for the annual Lownes Memory Day recital in Sayles Hall, Brown University; George Faxon of Trinity Church, Boston, dean of the Massachusetts Chapter, will give a recital; George Butler, a newcomer to Rhode Island, who has been heard here several times in brilliant performances, will play the first recital on the new Austin organ in St. Stephen's Church.

Other musical events include concerts by the *a capella* choir of the Providence Bible Institute, the TV Choral under the direction of C. Alexander Peloquin and the Brown University Chorus, David Laurent director. William Dinneen, organist of Brown University, will play a modern suite for harpsichord by Winslow. The Guild service will feature the combined Grace Church Boy Choir and the St. Dunstan Choristers.

The tour of churches will cover a variety of architectural styles from colonial days to the present time, ranging from the First Baptist Meeting House (1775) to Temple Beth-El (1954). The choral techniques workshop, now in its third season, will have as its lecturer on Oct. 12 Vernon De Tar. This event will be made available to those attending the convention. The workshop is sponsored by the local chapter in cooperation with the extension division of Brown University.

Complete details of the program will be mailed to members of the chapters in this area.

## New Iowa Chapter Reports Good Year.

The Buena Vista Chapter, in Iowa, held its closing meeting of the season at the Congregational Church in Aurelia. The Rev. Mace Crandall demonstrated his method of choir rehearsal with the use of his children's and senior groups. New officers were elected as follows: Dean, the Rev. Mr. Crandall; sub-dean, Miss Mardella Oatman; secretary, Mrs. Virginia Boggs; treasurer, Miss Hilvie Johnson; registrar and publicity, Mrs. Bill Glame; auditors, Paul Anderson and Mrs. Cecil Morgan.

The Buena Vista Chapter was organized Nov. 14, 1954, at Storm Lake. David C. Johnson, professor of organ at Buena Vista College, was the first dean. Other officers who served for the first

## Bills To Be Mailed

Since the fiscal year of the Guild now begins Oct. 1, the treasurers of all chapters and branches are asked to mail bills for annual dues (\$5.00) in September.

The new pink membership cards are now being mailed to chapters and branches. If any lists of officers for 1955-56 have not been sent to national headquarters this should be attended to at once in order that the membership cards can be mailed to the correct addresses.

JOHN HOLLER,  
National Treasurer.

## Regional Conventions

Following is the list of dates and places for the 1955 regional conventions not yet held:

Oct. 9-12—Providence, R. I.

Oct. 17-19—Louisville, Ky.

It should be borne in mind that attendance at these conventions is not limited to members of the particular region. Anyone, from far to near, is welcome to attend.

SETH BINGHAM,  
National Convention Chairman.

year were: Sub-dean, Miss Oatman; secretary, Mrs. Boggs; treasurer, Mrs. Mildred Peterson; chaplain, the Rev. Mr. Crandall; librarian, Mr. Anderson; auditors, Lee McGinnis and Mrs. Marie McGinnis.

A program of Christmas music by the Buena Vista A Cappella Choir, directed by John Sorenson, preceded the December meeting. After a short history of the organ given by Mr. Johnson at our January meeting, in the Methodist Church of Odebolt, Iowa, the stops of the new Aeolian-Skinner organ were demonstrated. The program in March was a Bach concert by the choir of the Methodist Church, Storm Lake, under the direction of Mr. Johnson, assisted by Charles Bryant, organist, and Mrs. Mary Johnson, cellist. Margaret Snodgrass of the faculty of Iowa State College was sponsored in a recital at St. John's Lutheran Church, Storm Lake, in March. The April meeting consisted of wedding and funeral music, played by Mr. and Mrs. L. B. McGinnis.

Mr. Johnson, who was instrumental in organizing the chapter, has resigned his position at Buena Vista College and will study for a doctorate at Boston University.

VIRGINIA BOGGS, SECRETARY.

## NATIONAL MID-WINTER CONCLAVE

## PHILADELPHIA

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**AEOLIAN-SKINNER ORGAN IS  
DAMAGED IN HARTFORD FIRE**

The three-manual Aeolian-Skinner organ in the South Congregational Church, Hartford, Conn., was damaged by fire June 29. Though no flames entered the organ, the heat was so intense that parts of pipes were melted. The instrument was installed in 1951, the gift of Mrs. George J. Mead. It is being restored by Aubrey Thompson-Allen, curator of organs at Yale University.

**MRS. JOHN R. GRENIER**



Mrs. JOHN ROBERT GRENIER of Hartford, Conn., will study in Amsterdam this winter under a Fulbright award. Mrs. Grenier, who was Mary Elizabeth Moore of Dallas before her marriage, is a graduate of Southern Methodist University, where she studied organ under Dora Poteet Barclay. At that school she won the Viola Cassidy prize in organ playing. In her senior year she was appointed the school's first carillonneur. Mrs. Grenier holds a master's degree from the University of Michigan, where she was a pupil of Robert Noehren. Mrs. Grenier's husband, to whom she was married June 10, is a native of Flint, Mich. He is an accomplished pianist.

**A. HAROLD WALLACE, A LIFE  
MEMBER OF THE C.C.O., IS DEAD**

A. Harold Wallace, L.R.S.M., organist of the Leaside United Church in Toronto, died June 27. Mr. Wallace was a life member of the Canadian College of Organists. Before going overseas in the first world war he was organist of the Bloor Street Baptist Church. Mr. Wallace had studied with Professor J. Churchill Arledge, Dr. Albert Ham and Dr. H. A. Fricker.

GUSTAVE REESE, well-known musicologist and authority on Medieval and Renaissance music, has been promoted to the rank of professor in the graduate school of New York University. Professor Reese has been associated with the university for twenty-eight years.

ROBERT JAMES DENNISTON of New York City was the winner of the Chautauqua organ scholarship sponsored by the National Federation of Music Clubs. Mr. Denniston is organist and choirmaster of the Marrisona Presbyterian Church in the Bronx. He attended the State Teachers' College at Fredonia, N. Y., and the School of Sacred Music at Union Theological Seminary.

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You'll receive the album and packet of scores "on approval." If you wish to make your evaluation and return them to us, there is *no charge whatsoever*.

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**October 17, 18, 19  
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**A. G. O. Regional Convention  
Southern New England**

**PROVIDENCE, R. I.**

**October 9, 10, 11, 12**

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**AUSTIN LOVELACE IS HEAD OF METHODIST MUSIC GROUP**

Dr. Austin C. Lovelace, minister of music of the First Methodist Church, Evanston, Ill., has been elected chairman of an organizing committee whose purpose will be to start a national fellowship of Methodist church musicians. Purpose of the fellowship will be primarily that of raising standards of music in the church and elevating the status of the church musician. After certain standards have been decided on by the organization, it is hoped that where a church musician qualifies, he will be accorded a status similar to that of a director of religious education.

More than 100 full time Methodist musicians, including Dr. Lovelace, recently attended a preliminary conference to set up the fellowship in Camp Estes Park, Colo. The organization also hopes to foster greater fellowship among the musicians through workshops, clinics and training schools.

**HERBERT L. MACARTNEY WAS ACTIVE IN CHURCH, THEATER**

Herbert L. Macartney, who died in February, had been active as an organist and in show business in many parts of the country. At the time of his death Mr. Macartney lived in New Orleans, where he had been organist of the First, Second and Third Churches of Christ, Scientist.

Mr. Macartney was born on the island of Malta, where his father was in military service, and he attended a military academy. He began playing the chapel organ while in preparatory school. Later Mr. Macartney went to London and was graduated from Trinity College and the Royal College of Music. He came to the United States by way of Canada. Mr. Macartney was accompanist with many well-known road shows and opera groups. For a time Mr. Macartney was associated with various theaters in Chicago and Milwaukee. He was also a church organist in Gary, Ind.

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- Sleep, My Saviour Sleep.....Arthur Bergh
- Candles.....Katherine E. Lucke
- Lovely Babe, Holy Child.....Stanley A. Day
- Love at Christmas Time.....Ivan Langstroth
- Songs of the Nativity.....John LaMontaine
- The Time Draws Near.....David H. Williams
- Alleluia (from Cantata 142) (T.T.B.B.).....J. S. Bach, arr. Matthews
- Carol of the Little King (S.S.A.).....Mary E. Caldwell
- Carol of the Little King (S.A.B.).....Mary E. Caldwell

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(For Mixed Voices unless otherwise noted)

- Still, Still with Thee.....H. Alexander Matthews
- Sing Alleluia Forth.....David H. Williams
- An Angel Stood by the Altar.....Leo Sowerby
- O God, Thou Art My God.....David McK. Williams
- Gird on Thy Sword, O Man.....W. Glen Darst
- Praise the Lord, O My Soul.....A. Cassels Brown
- My Soul doth Magnify the Lord.....John Rodgers
- O Be Joyful in the Lord.....John Huston
- The Lord My Shepherd (S.A.).....E. S. Barnes
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*Oswald Ragatz*  
... CONCERT ORGANIST

- ... Assoc. Prof. of Organ, Indiana University
- ... Visiting Assoc. Prof. of Organ, Univ. of Southern Calif. (1954)
- ... Twice recitalist for Conclave of Deans and Regents (1947, N. Y. C.; 1951, Chicago)
- ... Twice recitalist for A.G.O. regional convention (1951, Bloomington; 1955, Urbana)
- ... To be recitalist for national A.G.O. convention, 1956.
- ... Training at Univ. of Denver, Eastman School of Music, Union Seminary School of Sacred Music, Juilliard School of Music, and Univ. of Southern California (Doctor of Musical Arts).
- ... Concerts in fifteen states, including appearances in Baltimore, Cincinnati, Denver, Indianapolis, Louisville, Los Angeles, New York City, Rochester, Washington, D. C., and many other leading cities.

Following a concert given at the American Guild of Organists Conclave, Chicago, 1951, the comment was—

“OSWALD RAGATZ added to his fame as a brilliant performer with a distinguished performance of a program of large proportions, which included Handel’s Fifth Concerto, four Chorale Preludes by Bach, Roger-Ducasse Pastorale, Messiaen’s L’Ascension Suite, Sowerby’s Fantasy for the Flute stops, and the Jongen Toccata in D flat major. He electrified the audience with this last number.”  
—THE DIAPASON, February 1, 1952.

“A versatile organist with a virtuoso technique . . .”  
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## THE DIAPASON

ESTABLISHED IN 1909.  
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Official Journal of the American Guild of Organists and of the Canadian College of Organists.

S. E. GRUENSTEIN, Editor and Publisher

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Advertising rates on application.

Routine items for publication and advertising copy must be received not later than the 15th of the month to assure insertion in the issue for the next month. For recital programs, etc., the closing date is the 10th.

CHICAGO, SEPTEMBER 1, 1955

[Due to mechanical failure in our bindery, copies of the August issue with duplicate pages were mailed to some towns in Michigan. Any subscriber who received one of these may have it replaced by sending a postal card to the office of THE DIAPASON.]

## A New Season at Its Beginning

About the time this issue of THE DIAPASON reaches its readers a new season—one of work and activity—will begin for organists and choirmasters and for the organ industry. The summer vacation period is at its close and we all shall buckle down to renewed labor and serious thought for our work. For the last month or two many of us have been able to enjoy rest and recreation and our minds are refreshed. We are ready for a change. There will be no more loafing in vacation cottages, or in resorts or motels, where the serious things of life were duly laid aside for a few weeks and we could spend more time with our families and think of the busy months to come. Travel by air, or automobile or train is postponed until another summer puts in its appearance. To some the change to fall work means new scenes of labor and a complete change of fields of endeavor.

The man or woman who has stored up health and energy in the hot months and is prepared for the new season is all to the good. We cannot but admire those who made use of their leisure days to think seriously of the time to come. Many of these have begun the year's labors with lists of anthems and organ selections for their church service and are that much better prepared for the fall and winter. Some have taken the occasion to improve their organ technique by summer practice at a time when choir matters did not press in on them from all sides. Some happy individuals are waiting for the new organs over which they will preside to be complete by Christmas.

A number of very wise individuals have taken the trouble to benefit from the summer refresher courses offered in many parts of the country and go into the new season ready to do improved work. These special courses have grown largely in number and in attendance in recent years and those who take advantage of them are to be especially commended.

Whatever manner you may have adopted to gain new vim for the months to come and vigor for the demands they make on you, we wish you all a success-

ful year, to be topped off by a restful and enjoyable period of relaxation when the summer months of 1956 arrive.

## Letters to the Editor

## Kirk Organ Has Two More Stops.

Hagerstown, Md., Aug. 5, 1955—  
Gentlemen:  
We acknowledge your letter of Aug. 3 and naturally we greatly regret the fact that two stops were omitted in the specifications in our advertisement for last month. [Kirk-in-the-Hills, Bloomfield Hills, Mich.] namely the three-rank scharf in the choir organ and the 2 $\frac{3}{4}$ -ft. nasat in the choir organ. We would greatly appreciate it if you could make some mention of this in some way in the next issue as, I think you can realize, these stops are most important to make the specifications as complete as they should be.

Sincerely yours,

M. P. MÖLLER, INC.

## Dr. Peaker States Objections.

Toronto, Ont., Aug. 5, 1955—  
Dear Mr. Gruenstein:  
I am at a summer cottage for a few days tapping away on a portable typewriter I don't properly understand. With this is a letter to the editor, where I am bound to run myself into trouble I suppose, but I believe it all. If it is not in the general interest suppress it, but I think it is.

There are some very objectionable things about the modern church organist and his job. Where else in the musical profession do you find performers who have no shyness about following the considered thoughts of Bach and Handel with a few impromptu reflections of their own. The only parallel I can think of is the occasional parson who winds up his sermon with a glorious passage from Milton or Isaiah, and then instead of shutting up dribbles miserably on with an extemporaneous bit of his own.

Take a good organist with a good choir in a good church, and watch him at his Sunday morning labors. Listen to the honest, God-fearing creature "filling in", pre-luding, providing dinky little interludes while the collection comes up, a vague murmur on the aeoline, sub, super and tremulant after the benediction, and sometimes some insane wanderings inspired by the preceding hymn. You see him going home for his Sunday dinner, well pleased, and sure that there has been no moment of silence in the service—no cranny where the Devil might get in. See him at a carol service. Several choirs are taking part and he is musical chairman "presiding" at the organ. Each carol, accompanied or not, is separated by a few ill-chosen comments from the organ; scraps of what went before, cock-eyed references to what is to come and an absurd modulation, all with much swell pedaling. An inspired genius can make this sort of thing barely tolerable, and in ordinary hands it also is vanity.

When the thing is over, someone with a camera steps up to the console and automatically the organist's paws separate, one going to the highest manual and the other to the choir clavier. Of course pianists cannot do this, but general musicians who do not know our conventions might well look at the pages of THE DIAPASON and assume that there is no other way to play the organ. Another thing that gets my goat sorely is to see organists finish a toccata or a fugue and immediately throw their stupid hands into the air. Why do they do this? These are often the boys who roll and leap on the bench at all climaxes, and who work harder—far harder than their great-great-grandfathers did with tracker action.

Another "vexation under the sun" is the matter of arrangements. Artemus J. Puddler comes along with a movement from a Bach partita, and when you get a copy, you see that Artemus has dedicated it to his Aunt Fanny. What has Bach got to say to this? Anyway it looks pretty sickly in the catalogs, Bach-Puddler, Bach-Floop, Bach-Rabbit and so on. That reminds me—what of these collections of organ music where everything is arranged by Dr. Sam Schmozzle. I see some Franck there, and perhaps a bit of Rheinberger. Did these men leave their work unfinished or something? "Edited" well yes, if some conscientious hack has fingered it, and added a few marks for the hoooves, but "arranged"—I ask you!

Another beef: "Master-Classes". What are they? Sometimes, I am afraid, pretentious nonsense. Where are the summer classes for ordinary folk like you and me? That reminds me too—"Work-shops". Composition workshops, choral workshops, opera workshops. How deadly these faddish terms get. What is the poor guy to do who owns a real workshop with shavings on the floor?

Here's something else. I read the report of a convention of organists, and I note that there is to be a service and a procession where all are asked to wear "academic" costume. What a maze of color, and what preposterous academic studies some of these represent. Apart altogether from that, don't these ladies and gentlemen feel a little self-conscious, a little stupid, parading

## ORDER MOLLER FOR BIG NEW CHURCH IN DALLAS

## HIGHLAND BAPTIST SCHEME

Wannell O'Barr, the Minister of Music, and H. M. Ridgely Confer in Planning Specifications of Three-Manual Instrument.

A three-manual Möller organ is to be installed in the large new edifice of the Highland Baptist Church, Dallas, Tex. The minister of music is Wannell O'Barr, who consulted with H. M. Ridgely of M. P. Möller, Inc., in planning the specifications. Sales negotiations were handled by Robert Barney. The stoplist of the instrument will be 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.  
Super Octave, 2 ft., 61 pipes.  
Fourniture, 4 ranks, 244 pipes.  
Cymbal, 3 ranks, 183 pipes.  
Harmonic Trompette, 8 ft. (from Choir).

## SWELL ORGAN.

Gedeckt, 16 ft., 68 pipes.  
Rohrflöte, 8 ft., 68 pipes.  
Viola de Gambe, 8 ft., 68 pipes.  
Viola Celeste, 8 ft., 68 pipes.  
Principal, 4 ft., 68 pipes.  
Flute Triangulaire, 4 ft., 68 pipes.  
Twelfth, 2 $\frac{3}{4}$  ft., 61 pipes.  
Octavin, 2 ft., 61 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Bassoon, 16 ft., 68 pipes.  
Trompette, 8 ft., 68 pipes.  
Oboe, 8 ft., 68 pipes.  
Schalmei, 4 ft., 68 pipes.  
Tremulant.

## CHOIR ORGAN.

Nasonflöte, 8 ft., 61 pipes.  
Viola, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Unda Maris, 8 ft., 49 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Nazard, 2 $\frac{3}{4}$  ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1 $\frac{3}{8}$  ft., 61 pipes.  
Siffloite, 1 ft., 61 pipes.  
Cromorne, 8 ft., 61 pipes.  
Harmonic Trompette, 8 ft., 61 pipes.  
Tremulant.

## PEDAL ORGAN.

Contrebasse, 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Quintaten, 16 ft. (from Choir).  
Gedeckt, 16 ft. (from Swell).  
Octave, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Gedeckt, 8 ft. (from Swell).  
Quint, 5 $\frac{1}{2}$  ft., 32 pipes.  
Super Octave, 4 ft., 12 pipes.  
Bourdon, 4 ft., 12 pipes.  
Quint, 2 $\frac{3}{4}$  ft., 12 pipes.  
Octavin, 2 ft., 12 pipes.  
Mixture, 3 ranks, 96 pipes.  
Bombarde, 16 ft., 32 pipes.  
Bassoon, 16 ft. (from Swell).  
Bombarde, 8 ft., 12 pipes.  
Claron, 4 ft., 12 pipes.

around in a service of God in their foolish finery?

Lastly—and this also is vanity—cadenzas for the pedals. A man is seriously advertised as playing so many notes in a given time with his hind legs. So what! What has this to do with music? Would anyone in their right minds buy a record of such a performance?

I know this is a thoroughly disagreeable letter, but it is not the weather. There is a good deal in what I have said.

Yours truly,

CHARLES PEAKER.

## Let Us Stop Theorizing.

Philadelphia, Aug. 6, 1955—

Dear Mr. Gruenstein:  
The views on Anglican church music by the Rev. Richard Allison Isaac, in the August issue of THE DIAPASON, have been read with much interest. The article has much to say and is excellently presented. There is, however, one point which most of our enthusiasts miss when approaching a reform of this kind; i.e., a constructive approach, rather than one of theory. We have been hedging for almost a quarter of a century, and still our organists and choirmasters have not been given enough material in the practical fields of this art to cover needs in the present-day church. The results of the Guild examinations show this—church music lists prove it, and the crying examples of what the mission and parish musicians foster on their congregations show the inefficiency of our labors.

Let us stop "theorizing" and give those to whom the praise and worship of Almighty are entrusted a more definite program and less theory, or as it is called "inspiration." The art of church music

## Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of Sept. 1910—

The second annual convention of the National Association of Organists was held in Ocean Grove, N. J., early in August. Homer N. Barlett was elected president of the organization. George H. Fairclough was organizing a chapter of the American Guild of Organists in Minnesota.

Twenty-five years ago the following news was placed on record in the issue of THE DIAPASON of Sept. 1, 1930—

An organ of outstanding importance had just been installed in the Metropolitan Church, Toronto, Ont. It was a five-manual built by Casavant Freres, and had 110 sets of pipes.

The National Association of Organists held its annual convention in Los Angeles July 28 to Aug. 1. This was the first national meeting of organists ever held on the Pacific coast. Harold Vincent Milligan was elected for a second term as president of the N.A.O.

Brown Memorial Presbyterian Church, Baltimore, Md., placed the contract for a four-manual organ with the Skinner Organ Company and THE DIAPASON published the specification.

Paris paid homage to Lynnwood Farnam when he was heard in recitals July 16 and 18 at St. Clotilde and St. Germain-des-Pres.

Reopening of St. Paul's Cathedral in London was an event of national importance and was also the occasion for the first use of the rebuilt organ, the specification of which was presented. The instrument, originally the work of "Father" Willis, was rebuilt by Henry Willis.

The Bennett Organ Company ceased operations and was liquidating its affairs, offering creditors 25 per cent of their claims in full settlement. This concern had been in existence half a century. It was originally the Moline Pipe Organ Company, then the Lancashire-Marshall Company, then the Bennett-Marshall Company, and many of its instruments are in churches throughout the country.

Porter W. Heaps of Evanston and Dorothy Wright Hill were married July 22.

Ten years ago the following news was recorded in the issue of Sept. 1, 1945—

Fifty seasons of free organ recitals were completed at the Carnegie Institute in Pittsburgh. The three composers leading the list of the 1944-45 season were Bach, Handel and Widor.

John Gordon Seely, for more than twenty-five years organist and choirmaster of Trinity Episcopal Church, Toledo, died.

Jack H. Ossewaarde, a sergeant in the army, was busy giving organ recitals in Germany.

Martha A. M. Mahlenbrock was appointed organist and choir director of Trinity Congregational Church, East Orange, N. J.

Norman Coke-Jephcott was awarded a doctor of music degree by Ripon College in Ripon, Wis.

Stanley R. Plumer, who was serving in the navy, gave a recital on the organ in the Wanamaker Store, Philadelphia.

has always been a hit and miss proposition. Why not make it an art of the first order, and stop this "should be" attitude. The Psalms and hymns and spiritual songs should be on a par with the prayers of the church.

Cordially,

NEWELL ROBERTSON.

## DR. MAX MILLER WILL TEACH AT UNIVERSITY IN BOSTON

Max Miller, Ph. D., F.A.G.O., has been named assistant professor of organ at Boston University and organist of the Daniel L. Marsh Chapel. Dr. Miller is a graduate of the University of Redlands, where he also received his M.A. degree. He earned his Ph. D. at Boston University in 1955. Dr. Miller has appeared as a recital organist and harpsichordist in Boston and on the west coast. In 1954 he was organist of Grace Episcopal Church in Topeka, Kan., and taught organ at Washburn University.





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- NEW YORK** I heard the organ at Columbia University in its complete glory—Nita Akin was playing a recital there.  
*—American Organist*
- CHICAGO** Organ Recital By Nita Akin is Spectacular (Headline)  
*—Chicago Tribune*
- DALLAS** Nita Akin is a vital performer and transmits excitement to her listeners.  
*—Morning News*
- MEMPHIS** Nita Akin gave a brilliant recital at the Auditorium, exploiting to the fullest the capacities of the instrument.  
*—Commercial Appeal*
- GALVESTON** Magnificent in the fullest extent—wonderfully inspired.  
*—Tribune*
- FORT WORTH** Brilliant technical display. She won her audience not only by the merits of her performance, but by the fortunate amalgamation of dignity and vivid personality.
- AMARILLO** An evening of beautiful organ music—a rare exhibit of organ mastery.  
*—Globe-Times*
- SAN DIEGO** Powerful and dramatic performance.  
*—Union*
- PARIS (France)** A remarkable virtuoso—superb musical spirit.  
*—La Semaine à Paris*
- A brilliant virtuoso—magisterial execution.  
*—Les Amis de l'Orgue*

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rightful place among the elect.  
Everything in his playing reflects  
the consummate artist.

—Seth Bingham, *The Diapason*

His conduct at the  
console in full sight of  
the audience is admirable.

—T. Scott Buhrman  
*The American Organist*

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## HUGH GILES PRESENTS RARE ORGAN PROGRAM

An outstanding organ recital was performed last night by Hugh Giles. Top-ranking in his field, Giles displayed that rare quality of musical understanding that sets certain musicians apart from their less capable friends.

Possessing the innate ability to fathom the emotional depths of composers from Bach to Louis Vierne, Giles utilized his technical knowledge to the finest degree. Under his inspired fingers the music spoke for itself—in a language all could understand.

Those who defy the organist's power to sway emotions, to command attention, and thus gain a new world of sound, would have welcomed last night's performance, for while losing ground they would have been satisfied.

—Marion Burdine in the *Miami Daily News*



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# MARILYN MASON

Faculty, University of Michigan, Ann Arbor

## SINCE JANUARY 1, 1954

Marilyn Mason has made  
**48 CONCERT APPEARANCES**

University of Michigan	Jan. 8
Hartford, Conn.	Jan. 25
San Antonio, Texas, MTNA	March 4
Oklahoma City, Okla.	March 5
Little Rock, Ark.	March 7
Cleveland, Ohio	March 14
New York, N. Y.	April 18
Denver, Colorado	April 19
Seattle, Washington	April 20
Fresno, California	April 22
San Diego, California	April 23
Redlands, California	April 26
Caro, Michigan	May 23
Columbia Broadcasting	June 20, 27
Bloomington, Indiana	July 8
National Convention AGO	
Minneapolis, Minnesota	July 12
Columbia University, N. Y.	July 20, 27
	Aug. 3
World Council of Churches,	
Evanston, Illinois	Aug. 22
Detroit, Michigan	Oct. 24
Lancaster, Pa.	Nov. 8
Lincoln, Nebraska	Nov. 15
Oberlin, Ohio	Nov. 19
Cincinnati, Ohio	Dec. 6
Detroit, Michigan	Dec. 19
U. of Michigan WUOM-TV	Dec. 21
	1955
U. of Michigan, WUOM	Jan. 4, 11, 18
Wilkes-Barre, Pa.	Jan. 24
Hamilton, Ontario	Jan. 25
New London, Conn.	Feb. 2
Baltimore, Md.	Feb. 6
U. of Michigan, WUOM-TV	Feb. 15
Northfield, Minnesota	Feb. 24
Rock Island, Illinois	Feb. 27
Boulder, Colorado	March 1
Bloomfield Hills, Mich.	March 13
U. of Michigan	March 25
Columbia University, N. Y.	March 31
Pittsburgh, Pa.	April 12
Shreveport, La.	April 18
Regional Convention AGO	
Stillwater, Oklahoma	May 12
U. of Michigan, WUOM-TV	June 7
Columbia University, N. Y.	July 7, 14, 21

## METHUEN:

Unlike many concert organists, Miss Mason seems bent on discovering the composer and let his music sing itself, rather than make a show of virtuosity.

—Rodolphe Janson La-Palme, *The Eagle*

## FORT WORTH:

Marilyn Mason is a player of exceptional gifts and complete technical mastery of her material.

—E. Clyde Whitlock, *Star Telegraph*

## PROVIDENCE:

Virtuosity well balanced by superb musicianship.

—Ruth Tripp, *Journal-Bulletin*



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## FLORA GREENWOOD, *Harpist*

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—BERMUDA

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**PAUL MANZ TO STUDY WITH  
FLOR PEETERS IN BELGIUM**

Paul O. Manz is the recipient of a Fulbright award for a year of study in Belgium under Flor Peeters. He will study organ and improvisation and plans to visit the organs and cathedrals of Europe. His family will accompany him. Mr. Manz is a graduate of Concordia College, River Forest, Ill., studied at the University of Minnesota and received his master of music degree from Northwestern University. He is a member of Pi Kappa Lambda and has several published choral numbers to his credit.

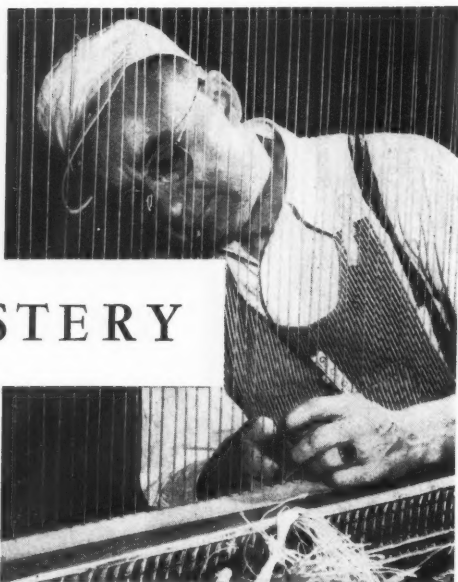
Mr. Manz studied organ with Edward Eigenschenk at the American Conservatory in Chicago, with Dr. Albert Riemenschneider at the Baldwin Wallace Conservatory, with Arthur Jennings of the University of Minnesota and Theodore Lams of Northwestern University. He will be on a leave of absence from the Mount Olive Lutheran Church, Minneapolis, where he is director of music

and Christian education, and Macalester College, St. Paul. He is at present teaching organ at the University of Minnesota.

**ACADEMY OF ORGAN MEETS  
AT PALMER HOUSE, CHICAGO**

The American Academy of Organ held its first meeting July 20 at the Palmer House in Chicago. A banquet attended by forty-five representatives featured an address by Roy Anderson, editor of the *Choral & Organ Guide*. Manufacturers and dealers in electronic instruments as well as organ builders were present. A charter was signed by twenty-five representatives.

THE MUSIC INDUSTRY trade show, sponsored by the National Association of Music Merchants, was held July 18 to 21 at the Palmer House in Chicago. The event was attended by 3,718 buyers, who came from all parts of the country. The total registration was 7,408.



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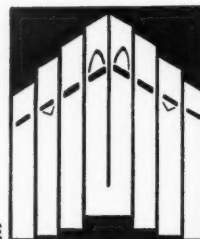
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Three prizes, of \$150, \$100 and \$50, are being offered by the music committee of the Central Moravian Church to composers of anthems for mixed voices submitted by any musician residing in the United States or Canada. The text, which must be in English, may be selected by the composer, but shall be appropriate to a church anniversary. The composition shall be within the scope of a non-professional choir, and should not exceed five or six minutes in length. It may be for unaccompanied chorus, for chorus with independent organ accompaniment, or for chorus with organ and orchestral accompaniment. The anthem awarded the first prize will be published by the H. W. Gray Company, Inc., of New York on a royalty basis. The manuscript, signed with a *nom de plume* or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address, must be submitted in ink and sent to Moravian Anthem Contest, 145 West 46th Street, New York 36, N. Y., not later than Nov. 1, 1955. Return postage must be enclosed.

AUBREY THOMPSON-ALLEN, curator of organs at Yale University, was invited to contribute the article on organ tuning which appears in the fifth edition of "Grove's Dictionary of Music." Mr. Thompson-Allen's discussion covers pages 588 to 594 of volume 8 and includes twenty-four drawings of organ pipes.

A SUMMER WORKSHOP for voice teachers was held Aug. 1 to 5 on Northwestern University's Evanston campus. Sponsored by the National Association of Teachers of Singing, the workshop was one of six held this summer in the United States.

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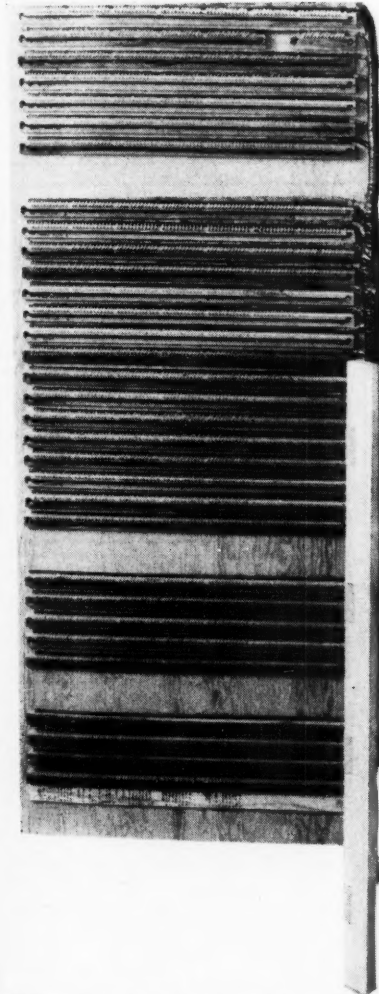
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A PORTATIF ORGAN in the Paris Conservatory is demonstrated by the curator to Lawrence Barr of Kalamazoo and Sterling Wheelwright. This visit to the conservatory museum was a feature of the third annual music and art tour led by Dr. Wheelwright. Other events included a gallery recital at Notre Dame, Paris, by Pierre Cochereau, the new organist, and a visit with Marcel Dupré. Stops were made in Rome and Florence. The group attended festivals in Aix, Verona, Salzburg, Bayreuth and Edinburgh. While abroad Dr. Wheelwright made plans to add Madrid and Vienna to the 1956 itinerary.

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**MARKS 150TH ANNIVERSARY**

Ranks from Hook & Hastings Instrument of 1906 Will Be Used in Newton Centre, Mass., Installation—The Stolist.

The Frazee Organ Company of South Natick, Mass., has been awarded the contract to build a three-manual organ for the First Baptist Church, Newton Centre, Mass. This church, one of the larger Baptist churches of the Boston area, is this year celebrating its 150th anniversary. It has, through the years, been closely allied with the Andover-Newton Theological Seminary and, of noteworthy historical significance, had as its pastor from 1842 to 1854 the Rev. Samuel F. Smith, the author of "America". The present organ is a three-manual Hook & Hastings of thirty ranks, built in 1906. Twenty-four ranks will be revoiced and used in the new tonal scheme. Gerald F. Frazee is the organist and choirmaster. In the stolist new ranks are marked by an asterisk. The organ will have the following resources:

**GREAT ORGAN.**  
Principal, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Principal, 8 ft., 12 pipes.  
Doppel Flote, 8 ft., 61 pipes.  
\*Gemshorn, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute Harmonique, 4 ft., 61 pipes.  
\*Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
\*Chimes.

**SWELL ORGAN.**  
Lieblich Gedeckt, 16 ft., 12 pipes.  
Geigen Diapason, 8 ft., 68 pipes.  
Gedeckt, 8 ft., 68 pipes.  
Sallecional, 8 ft., 68 pipes.  
\*Viola da Gamba, 8 ft., 68 pipes.  
Gamba Celeste, 8 ft., 54 pipes.  
Geigen Octave, 4 ft., 68 pipes.  
Flauto Traverso, 4 ft., 68 pipes.  
\*Plein Jeu, 3 ranks, 183 pipes.  
Oboe, 8 ft., 68 pipes.  
Trumpet, 8 ft., 68 pipes.  
\*Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN.**  
Viola, 8 ft., 68 pipes.  
Melodia, 8 ft., 68 pipes.  
Dulciana, 8 ft., 68 pipes.  
\*Unda Maris, 8 ft., 54 pipes.  
Fugara, 4 ft., 68 pipes.  
Flute d'Amour, 4 ft., 68 pipes.  
\*Nazard, 2 2/3 ft., 61 pipes.  
\*Flautino, 2 ft., 61 pipes.  
\*Clarinet, 8 ft., 61 pipes.

**PEDAL ORGAN.**  
Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Principal, 16 ft., 32 notes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Violoncello, 8 ft., 32 pipes.  
Major Flute, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 32 notes.  
\*Mixture, 3 ranks, 96 pipes.  
\*Trombone, 16 ft., 32 pipes.  
\*Tromba, 8 ft., 12 pipes.

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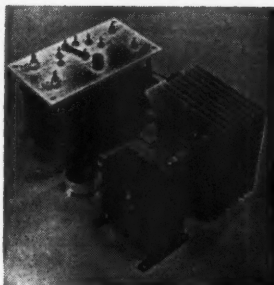
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# Programs of Recitals

**Richard T. Gore, Wooster, Ohio**—A recital was played by Mr. Gore June 21 at the St. Mark Lutheran Church in Fremont, Ohio. He chose for his program four Toccatas from the "Apparatus Musico-Organisticus" of Muffat and the Eleven Chorale Preludes by Brahms.

**Margaret Whitney Dow, Redlands, Cal.**—For her recital Aug. 7 at the University of Redlands Miss Dow chose the following: "For the Little Organ Book," Parry; "Why Does Azure Deck the Sky," Stanford; "Carillon," Brewer; "Oh May We Soon Again Renew That Song," Gray; Andantino, Darke; Prelude on "Worcester," Atkins; Lento, Bridge; "Elegy," Ball; Improvisation, Ley; "Jesu Dulcis Memoria," Davies. This was the first in a series of three Sunday afternoon programs.

**James W. Hanosh, Aurora, Ill.**—Mr. Hanosh, who is a junior at Knox College in Galesburg, Ill., gave a recital Aug. 7 at the Mooseheart House of God. His program was as follows: "Come, Saviour of the Gentiles," Pachelbel; Toccata and Adagio in C, Bach; Two Chorale Preludes, Brahms; Psalm Prelude, Howells; "Elves," Rowley; "The Soul of the Lake," Karg-Elert; "St. Anne" Fugue, Bach. Mr. Hanosh is organist of the First Presbyterian Church in Galesburg. Before going away to college he was for twelve years a pupil of Clara R. Wilson.

**Richard S. Stover, Auburn, N. Y.**—Mr. Stover, who is director of music at the Second Presbyterian Church and dean of the Auburn Chapter, A.G.O., gave the following recital Aug. 14 at the George Eastman Photographic Museum in Rochester: Prelude and Fugue in E flat major and Two Chorale Preludes, Bach; "Psalm 19," Marcellino; Suite for a Musical Clock, Haydn; Air, Tartini; Four "Pieces in Free Style," Vierne; "Now Let All Loudly Sing," Willan; Toccata in D minor, Reger.

**Claude L. Murphree, Gainesville, Fla.**—A recital was played by Mr. Murphree July 24 at the University of Florida to dedicate a Baldwin electronic organ. He was assisted by Helen Bell Jones, pianist. Organ numbers were: Three Little Preludes and Fugues, Bach; Chorale in A minor, Franck; "Reverie," Dickinson; "Will-o'-the-Wisp," Nevin. Mr. Murphree and Mrs. Jones were heard together in numbers by Beethoven, Sanford, Clokey and Demarest.

**Robert Pettitt, Boston**—The following program was played by Mr. Pettitt July 31 at Trinity Church: Prelude and Fugue in F minor, Bach; "To Thee Alone, Lord Jesus Christ," Erich; Fantasia, Krüger; Voluntary in A minor, Stanley; Introduction and Trumpet Tune, Boyce; Adagio for Strings, Barber-Strickland; Toccata, Titcomb; "Requiescat in Pace," Sowerby; "Marche Grotesque," Purvis; Prelude and Fugue in D major, Bach.

**Maurice Forshaw, Oakland, Cal.**—Mr. Forshaw gave a recital Aug. 5 at St. Paul's Episcopal Church in Salinas, Cal. He played: "Acclamations Carolingiennes," Prelude on the Kyrie and Canzona, Langlais; "Benedictus," Couperin; "Caprice sur les Grands Jeux," Clerambault; "Pange Lingua," de Grigny; Ten Preludes from the "Orgelbüchlein," Bach; "Priere," Franck; "Suite Evocatrice," Tournemire.

**Raymond Boese, Redlands, Cal.**—Mr. Boese and Robert DiVall, trumpeter, were heard in a recital July 24 at the Westwood Community Methodist Church. The program: Vivace from Sonata 6, Bach; Trumpet Voluntary, Purcell; Sarabande, Baustetter; Fantasia and Fugue in G minor, Bach; "Le Banquet Celeste," Messiaen; Second Movement, Concerto for Trumpet, Bohrnstedt; Sonata on the Ninety-fourth Psalm, Reubke.

**Ronald K. Arnatt, St. Louis, Mo.**—Mr. Arnatt was heard Aug. 7 at the Washington, D. C., Cathedral. He played: Fantasia and Fugue in G minor, Bach; Sonata, Dirksen; "Whimsical Variations," Sowerby; Four Plainsong Preludes, Arnatt.

**Russell Wilson, Tallahassee, Fla.**—Mr. Wilson, a pupil of Ramona C. Beard at Florida State University, was heard in a recital with Carole Ann Nydegger, contralto, July 25 at Opperman Music Hall. Organ numbers were: Prelude and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; "Elegie," Peeters; Toccata, Purvis.

**Harold Heeremans, F.A.G.O., New York City**—Mr. Heeremans gave a recital in memory of Percy Chase Miller Aug. 2 at the Union Chapel, Oak Bluffs, Martha's Vineyard. The program: "Hark, a Voice Saith," Fantasia in C minor, "Adorn Thyself," Prelude and Fugue in B minor, "The Old Year Now Hath Passed," "Now Blessed Be Thou," Fugue in E flat ("St. Anne") and "Before Thy Throne I Stand," Bach.

**Heinz Arnold, Mus. D., Missoula, Mont.**—For a recital July 24 in the music school recital hall at Montana State University Dr. Arnold chose the following: Toccata and Fugue in D minor, Bach; Five Preludes on the "Passion Chorale," Kuhnau, Brahms, Reger, Zachau and Bach; Toccata on "Tallis' Canon," Edmundson; Variations on the "Son of the Caballero," de Cabezón; "Piece Heroique," Franck; "The Fifers," d'Andrieu; Six Little Preludes and Intermezzi, Op. 9, Schroeder; Adagio from "Veni Creator," Durufle; Finale from Symphony 1, Vierne.

**Theodore C. Pierce, F.A.G.O., Leominster, Mass.**—Mr. Pierce, director of instrumental music at Cushing Academy and organist of the First Congregational Church in Gardner, Mass., gave a recital at the Municipal Auditorium in Portland, Maine, July 12. He played: "Pomp and Circumstance," Elgar; Variations on the Milanese Galliard, de Cabezón; "Trumpet Dialogue," Clerambault; "Fugue alla Gigue," Bach; Concerto 13, Handel; "Pantomime," Jepsen; "On the Coast," Buck; Cantilena in A flat, Wolstenholme; Finale from Symphony 6, Vierne.

**Wallace M. Coursen, Jr., A.A.G.O., New York City**—Five recitals were played by Mr. Coursen on Wednesdays in August at St. Paul's Chapel, Trinity Parish. His program Aug. 31 was as follows: Sonata 3, Mendelssohn; Antiphon on the Magnificat, Dupré; "Nimrod," Elgar; Concerto 5, Handel. Mr. Coursen played these numbers Aug. 24: Sonata 2, Hindemith; Canon and Fugue; Porter; "Nazard," Langlais; Toccata in B flat minor, Vierne.

**Mark Davis, Carson City, Nev.**—The following program was played by Mr. Davis July 24 at St. Peter's Episcopal Church: Bourree from Second Violin Sonata and Arioso, "Ich steh mit einem Fuss," Bach; Minuet, Boccherini; "Folktune," Whitlock; Flute Solo, Arne; "Liebster Jesu," Purvis; Allegro Pomposo, Rosegraven.

**Homer Humphrey, Boston**—This program was played by Mr. Humphrey July 26 at the Portland, Maine, City Hall: "From Heaven High," Pachelbel; Adagio from Second Violin Sonata, Bach; Sonata 1, Borowski; Cantilena, Pierne; Caprice, Adagio and "Marche Religieuse," Gullmant.

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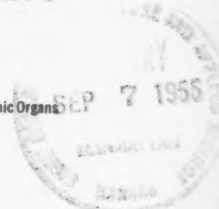
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MARGARET SNODGRASS



MARGARET SNODGRASS, instructor of organ at Iowa State College, Ames, is the recipient of a Fulbright grant and will study with Helmut Walcha in Frankfurt, Germany, this winter. Miss Snodgrass has just been awarded the master of music degree by Oberlin College, where she studied with Grigg Fournain. Miss Snodgrass has been at Iowa State College for four years. She taught for one year at the North Dakota State Teachers' College. In the last year Miss Snodgrass gave seven recitals in Iowa cities. She is sub-dean of the Central Iowa Chapter of the A.G.O. Miss Snodgrass served as organist of the First Methodist Church in Lawrence, Kan., for two years and she has been at the Memorial Lutheran Church of Ames for three years.

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Ethel K. Leach is the compiler of a pamphlet "Recommended Music for Choir and Organ" which is being distributed free by the Collegiate Cap and Gown Company. Music for all seasons is listed, with the type of music, name of the composer and publisher indicated.

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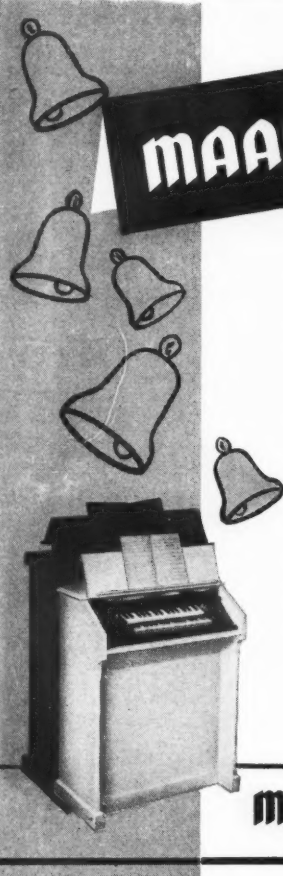
LAWRENCE APGAR



LAWRENCE APGAR, A.M., A.A.G.O., has been appointed state director for Indiana by the council of the American Guild of Organists. Mr. Apgar has just finished his third year as associate professor of music at Earlham College, Richmond, Ind., and during the last year he has been acting head of the department of music and director of the community chorus. For two years he has been sub-dean of the Whitewater Valley Chapter of the A.G.O. For three years he has been minister of music at the First Friends Meeting.

Mr. Apgar is a graduate of Yale University, the Curtis Institute of Music and Harvard University. He has held positions in St. Stephen's Church, Providence, R. I., Trinity Church, Newton Centre, Mass., and for five years he was head of the department of music at Western College, Oxford, Ohio. Mr. Apgar studied organ with Harry Benjamin Jepson, Lynnwood Farnam, Fernando Germani and Clarence Dickinson. He has been dean of the Rhode Island Chapter of the A.G.O., president of the Organ Loft Club, Providence, and a member of the executive committee of the Southern Ohio Chapter of the A.G.O. Mr. Apgar has given organ recitals in twelve states. His studies in campanology were pursued with Anton Brees at the Bok Singing Tower, Lake Wales, Fla.; in musicology with Professors Archibald T. Davison, Donald J. Grout and Otto Kinkeldey. He was in charge of the bibliography for Dr. Grout's "Short History of the Opera".

Mr. Apgar directs three church music conferences held yearly under the auspices of Earlham College. The fourth annual church music conference of Earlham College is to take place Oct. 22 and 23. A number of distinguished church musicians will take part.



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Mrs. George E. Anner, organist of Urbana, Ill., and dean of the East Central Illinois Chapter of the A.G.O., has left for Kharagpur, India, where she and her husband will spend two years. Mr. Anner has accepted a teaching appointment in that town, which is near Calcutta. While dean of the East Central Illinois Chapter Mrs. Anner arranged nine weeks of organ recitals broadcast from station WILL and headed up the organization of the Midwestern regional convention of the A.G.O.

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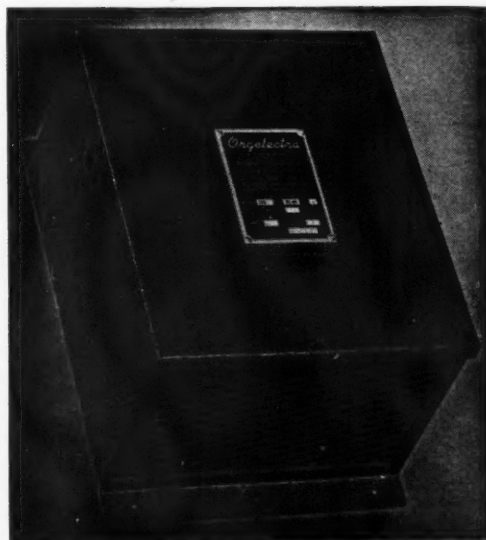
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FOR SALE—THREE-MANUAL ESTEY organ, twenty-eight ranks of pipes, newly installed in our present church only thirteen years ago. Our new building plans do not include a sanctuary built at this time, so the organ is being sold rather than placed in storage. Price \$12,000.00 and purchaser removes before January, 1957. For complete specifications and appointment to examine the instrument, address: Music Committee, First Methodist Church, 1219 S.W. Taylor Street, Portland 5, Ore.

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