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THE DIAPASON

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

Forty-Sixth Year, No. 11—Whole No. 551 | CHICAGO, ILL., U.S.A., OCTOBER, 1, 1955 | Subscription $1.75 a year—15 cents a copy

REUTER TO BE BIGGEST ORGAN IN DALLAS, TEX.

FOUR-MANUAL INSTALLATION

Park Cities Baptist Church, Built at Cost of Nearly $2,000,000, Will Have Large Instrument—Stoplist Is Announced.

The Reuter Organ Company has been chosen to build a four-manual instrument for the Park Cities Baptist Church of Dallas. The church, seating approximately 2,400 people and costing nearly $2,000,000, will have the largest organ in the city when the instrument is installed.

The organ was designed by Franklin Mitchell of the Reuter Organ Company in consultation with Robert A. Geisler, Northern Texas representative for the firm, who was responsible for the sale. The organist of the church is Mrs. Roberta D. McBride and the minister of music is Ray Evans. The stoplist of the instrument will be as follows:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spillflöte, 4 ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Acuta, 3 ranks, 183 pipes.
Chimes (console preparation).

SWELL ORGAN.

Lieblichgedeckt, 16 ft., 73 pipes.
Geigenprincipal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Geigen Octave, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Octavin, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Lieblichflöte, 4 ft., 73 pipes.
Nasard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.
Clarinet, 8 ft., 73 pipes.
Schalmei, 4 ft., 73 pipes.
Tremolo.

SOLO ORGAN.

Concert Flute, 8 ft., 73 pipes.
Solo Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 66 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Bourdon, 32 ft., 12 pipes.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 notes.
Gemshorn, 16 ft., 32 pipes.
Lieblichgedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Gemshorn, 8 ft., 12 pipes.
Lieblichgedeckt, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Bourdon, 4 ft., 12 pipes.
Mixture, 3 ranks, 96 pipes.
Bombarde, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 notes.
Bombarde, 8 ft., 12 pipes.
Bombarde, 4 ft., 12 pipes.
Fagotto, 8 ft., 32 notes.

MISS CLARA CROMLEIGH has been made organist emeritus of Ohev Sholom Temple in Harrisburg, Pa., after a service of thirty years. Miss Cromleigh, of Mechanicsburg, regularly attended rehearsals and participated at all religious functions of the temple during her tenure.

ALBERT SCHWEITZER AND EDOUARD NIES BERGER

Dr. ALBERT SCHWEITZER and Edouard Nies-Berger work together on the last two volumes of Schirmer's complete edition of the Bach organ works. The two scholars spent the summer together at Dr. Schweitzer's home in Alsace. They gave a joint recital Sept. 18 in the Parish Church of Wihr-au-Val, Alsace, playing compositions by Bach, Mendelssohn, Franck and Widor. Dr. Schweitzer expects to be back at his hospital in French Equatorial Africa before the end of this year. Mr. Nies-Berger reports that the doctor is in very good health.

DAVID CRAIGHEAD BECOMES HEAD OF ORGAN AT EASTMAN

David Craighead, regarded as one of the country's most brilliant younger organists, became head of the organ department of the Eastman School of Music at the beginning of the school year. He goes to Rochester after nine years as head of the organ department at Occidental College in southern California. He also has been organist of the Pasadena Presbyterian Church. Dr. Howard Hanson, director of the Eastman School, announced that Mr. Craighead will take over the post left vacant by the resignation of Catharine Crozier Gleason.

Mr. Craighead was graduated from the Curtis Institute with high honors and became organist at the Bryn Mawr Presbyterian Church in Philadelphia and a member of the faculty of the Westminster Choir College. He has toured extensively for recitals on the west coast, in Philadelphia, Boston and Toronto. In Rochester Mr. Craighead also will be organist of St. Paul's Episcopal Church, succeeding Dr. Richard Warner.

ROYAL SCHOOL CHOIR FEST TO BE HELD IN CATHEDRAL

Affiliated choirs of the Royal School of Church Music will assemble at the Cathedral of St. John the Divine in New York Sunday, Oct. 30, at 4 p.m. for choral evensong under the direction of Alec Wyton, M.A. (Oxon), F.R.C.O., master of choristers of the Cathedral Church and headmaster of the Cathedral Choir School. Included among the choirs will be the cathedral choir, a large representation of the student body of the General Theological Seminary and St. Stephen's Church, Woodlawn. Two choirs will travel great distances to be present—St. Andrew's School, Ontario, and the choir of Grace Church, Lockport, N. Y. The Right Reverend Horace W. B. Donegan, D.D., S.T.D., Bishop of New York, will bring greetings to the choristers.

Music for the occasion will include Psalm 46 sung to Anglican chant, a plainsong Magnificat and Nunc Dimittis with fauxbourdons by Thomas Morley, anthems, "Teach Me, O Lord," by Thomas Attwood, and "Let All the World in Every Corner Sing," by R. Vaughan Williams, and the "Victory Te Deum," by Everett Titcomb.

MRS. JEROME B. MEYER, HEAD OF PIPE FIRM, IS DEAD AT 80

Mrs. Mamie W. Meyer, president of Jerome B. Meyer & Sons, Inc., Milwaukee organ pipe manufacturing firm, died Aug. 22 at the age of 80 years. Mrs. Meyer was the widow of Jerome B. Meyer, who founded the firm and was its president for nearly forty years, until his death Sept. 17, 1949. Since that time she had operated the company with the assistance of a son, Charles T. Meyer.

Mrs. Meyer is survived also by another son, Raymond of Phoenix, Ariz.; two daughters, Mrs. Marie Haggeth of Milwaukee and Mrs. Ruth Gruhl of Racine, Wis., and a number of grandchildren and great-grandchildren. One grandson, Charles T. Meyer, Jr., who is affiliated with the firm, is now in a Milwaukee hospital recovering from a mild case of polio.

LONDON CENTRE HOST TO CANADIAN COLLEGE

GORDON JEFFERY ELECTED

Many Americans Attend Three-Day Convention—Brilliant Recitalists Heard—Lectures and Discussion Sessions.

By MURIEL GIDLEY STAFFORD

The London, Ont., Centre was host to the Canadian College of Organists for its three-day convention Aug. 29 to Sept. 1. Registration, which began at the Metropolitan United Church Tuesday morning indicated that there were many American visitors. R. G. Geen, past president, presided in the unavoidable absence of the president, D'Alton McLaughlin. Welcome was extended to the new Centre at Victoria, B.C., with twenty-four members. It was announced that $3,200 has been raised in the first year for the C.C.O. building fund, to establish a permanent headquarters building. The objective over a five-year term is $50,000.

C. C. McAree, chairman of the Toronto Centre, issued an invitation to the Willan festival, to take place Oct. 15 at St. Paul's Church, Toronto. A recital at 4 o'clock will be followed by a dinner honoring Dr. Willan on his seventy-fifth birthday, and afterwards there will be a concert of his secular works.

The subject of organists' salaries was discussed. It was decided that the salary level should be raised to conform with salaries of other professions and church boards should be made to realize the expensive education required by a good organist. It was resolved that an appeal be made to the C.B.C. to televise organ recitals, which should be an attraction visually as well as tonally.

Officers Are Elected

The following officers and council were elected:

President—Gordon D. Jeffery
Past President—D'Alton McLaughlin, A.A.G.O.
Honorary Vice-Presidents—Sir Ernest MacMillan, B.A., Mus.D., LL.D., F.R.C.O.; T. M. Sargant; Healey Willan, Mus.D., LL.D., D.Litt., F.R.C.O.
Vice-Presidents—Maitland Farmer, Mus.B., F.R.C.O., Nova Scotia; G. D. Skeffington, New Brunswick; John Robb, Mus.B., Quebec; Muriel Gidley Stafford, Ontario; H. H. Bancroft, Mus.B., F.R.C.O., Manitoba; F. H. Godley, Saskatchewan; Mrs. Phyllis C. Clarke, B.A., Alberta; T. Jenkins, Mus.B., A.C.C.O., British Columbia
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Registrar—Gordon D. Jeffery
Registrar for Examinations—F. C. Silvester, F.C.C.O.
Yearbook Editor—E. Rollinson, Mus.B., F.R.C.O.
Council—R. C. Bayley, Moncton, N.B.; Douglas Bodle, A.C.C.O. Toronto; Mrs. E. M. Bush, Mus.B., F.C.C.O., Vancouver; J. Chalmers, A.C.C.O., Toronto; Miss F. D. Clark, Mus.B., F.C.C.O., Hamilton; J. F. Codere, Sherbrooke; George Coutts, Toronto; L. H. Day, Windsor; Miss E. M. Dillon, Owen Sound; E. Dowling, F.C.C.O., St. Catharines; W. J. Doyle, Montreal; Mrs. G. K. Drynan, Mus.B., Oshawa; J. France, Sarnia; R. G. Geen, Oshawa; J. D. Gordon, Orillia; Leonard Grigg, Kitchener; H. D. Hart, M.D., B.Sc., B.A., Saskatchewan; J. M. Hodgins, Toronto; J. Hopkirk, A.C.C.O., Kitchener; H. W. Jerome, A.C.C.O., Hamilton; Lewis Jones, A.C.C.O., St. Catharines; B. L. Kurth, Vancouver; W. U. Lethbridge, A.C.C.O. Galt, Ont.; Georges Lindsay, Montreal; G. Little, Mus.B., Montreal; J. L. MacDowell, B.A., Brantford; C. C. McAree, Mus.B., F.C.C.O. Toronto; H. C. Milligan, Ottawa; Mrs. O. L. Moon, Calgary; T. Morrison, Mus.B., Fredericton; B.A. Munn, Halifax; Miss N. Plummer, Hamilton; James C. Read, Windsor; Mrs. P. Roberts, Orillia; W. C. B. Robinson, Ottawa; J. R. Robertson, Oshawa; D. B. Roxburgh, B.Sc., M.D., Victoria, B.C.; E. Terry, B.A., B.Paed., M.Mus., London; F. W. Timms, Niagara Falls; C. P. Walker, Galt; J. J. Weatherseed, F.R.C.O., Toronto; W. H. Wickett, F.C.C.O., London; W. Woolhouse, Chatham; Miss H. F. Young, A.C.C.O., Winnipeg.

[Continued on page 6]

CANACADEA CHAPTER HOLDS ANNUAL SCHOOL

MANY MUSICIANS REGISTER

Five Days of Study and Recreation Are Enjoyed on the Campus of Alfred University—Hymn Festival Is a Feature.

More than 100 organists and choral conductors, representing ten states and Canada, converged on the Alfred University campus in Alfred, N. Y., July 18 to 22. The occasion was the seventh annual church music institute under the auspicies of the Canacadea Chapter of the A.G.O. The school operated throughout its five-day duration at a dazzling daily eight-hour pace, with recitals and social get-togethers which featured the off-curricular evening hours.

The class has been growing steadily in prominence since its inception in 1949 by Lois Boren Scholes, its director, who is in charge of music at the Union University Church, and once again it reflected her uncanny organizational ability. This year's distinguished faculty included Dr. Roberta Bitgood, director of music at Calvary Presbyterian Church, Riverside, Cal.; Madeline Ingram, M.M., professor of music at Lynchburg College in Virginia and director of music at the Court Street Methodist Church in that city; Robert Elmore, A.R.C.O., L.R.A.M., Mus. B., director of music at Holy Trinity Epsicopal Church in Philadelphia; Howard Jarratt, M.S.M., of the Union Theological Seminary vocal department, and Hans Vigeland, director of music at Buffalo's Deleware Avenue Presbyterian Church.

The class enjoyed organ recitals on the Möller three-manual Rosebush memorial organ in the Union Church by Mr. Elmore and Dr. Bitgood and participated in a thrilling hymn festival conducted by Hans Vigeland on the opening evening. The schedule of evening programs concluded with a choral service conducted by Dr. Bitgood, featuring Mr. Jarratt as tenor soloist.

Mr. Elmore, a composer of note, endeared himself to the institute as one of this country's virtuoso concert organists. His playing is crisp and exciting. He possesses an almost supernatural technique, full of warmth. Dr. Bitgood, whose compositions are widely recognized, always is a welcome friend when organists meet. She excells both as a recitalist and conductor. Howard Jarratt, brilliant New York tenor, is a young man destined to go far in the musical realm of this continent. A veteran in the field of oratorio and the concert stage, his voice is like fine velvet. He is a singer of distinction with equal ability as a teacher.

Hans Vigeland's name is embedded in the minds of choral music lovers in New York State. He is a conductor of outstanding aptitude. His hymn festival provided valuable food for thought on the possibilities of wider use of the church hymnbook. Madeline Ingram is a charming lecturer whose electrifying personality readily adapts itself to children and adults alike. Her carefully designed teaching methods to introduce young children to music would be valuable assistance to any organist. Alfred's famous carillon, under the capable technique of Dr. Ray Wingate, was heard in two recitals. The Rev. R. Leroy Moser, minister of the Union Church, was the institute chaplain.

The class dispersed at the end of the five-day course packed with informative ideas to help better their positions as church musicians and full of a feeling of gratitude to Mrs. Scholes and Dr. Scholes. Their cleverly arranged social activities at the institute meetings are a feature of merriment that contribute greatly to the success of these yearly courses.

Publishers' exhibits and the reading of many new anthems rounded out the course and gave those present an on-the-spot opportunity to add selectively to their repertories.

CLIVE JACKLIN.

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.

R. COCHRANE PENICK

R. COCHRANE PENICK, associate professor of organ, theory and sacred music at Mississippi State College for Women and organist-choirmaster at St. Paul's Episcopal Church in Columbus, Miss., is gaining prominence as a composer and recitalist. Mr. Penick was born in Austin, Tex., and in 1929 he was graduated with honors from the University of Texas, where he was elected to Phi Beta Kappa and was a member of the tennis squad. Later he won the M.S.M. degree at Union Theological Seminary. Among his teachers were Lilian Carpenter and Clarence Dickinson.

Mr. Penick has served on the faculties of Louisiana State University, the Austin Presbyterian Theological Seminary, Mary Hardin-Baylor College and the Sewanee Conference on Church Music. He has held organ posts in Austin, Belton and Temple, Tex., Shreveport, La., and New York City. Mr. Penick has played recitals in nine states. He has been active in Guild work and recently he was re-appointed state chairman for Mississippi. He is a member of the American Association of University Professors and vice-president of the Mississippi Music Educators' Association.

Organ and choral compositions by Mr. Penick have won favor both in this country and abroad. His published works are two chorale preludes, three preludes on Welsh hymn-tunes and an anthem, "I Heard the Bells on Christmas Day." One of his organ works was featured on a program broadcast by B.B.C. and N.B.C. illustrating a lecture on American organists delivered by H. Lowery before the London Society of Organists.

LOS ANGELES PLANT OPENED BY ELECTRONIC ORGAN ARTS

Electronic Organ Arts has opened a new assembly plant in Los Angeles. The building will house a factory show room with samples of the firm's completed electronic organs of from one to three manuals. Shop space is provided for the assembly of consoles, keyboards, pedals and all electronic kits prior to shipment. Augmentation stops for pipe organs also will be on display. The company's products are sold both in kit form and assembled under the trade name "Artisan".

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HA 2003	Lift Up Your Heads, Ye Mighty Gates (Accompanied)	.18
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HA 2002	Round Me Falls the Night (Accompanied)	.16
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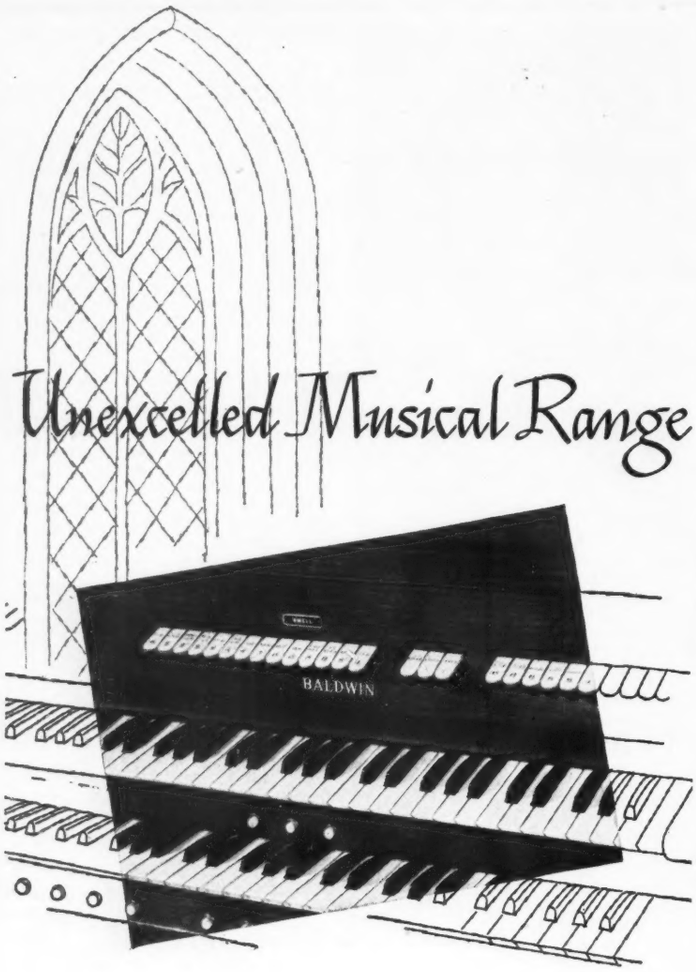

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The Presbyterian Church
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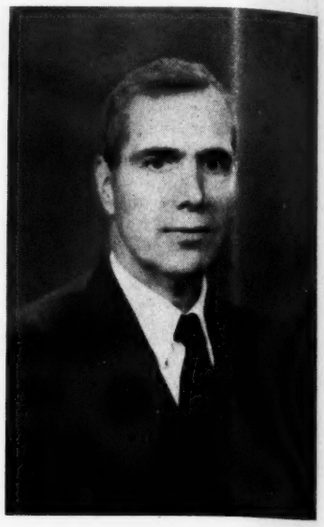
Organist, "The Telephone Hour"

FRANCIS BLAND TUCKER



THE REV. FRANCIS BLAND TUCKER, D.D., rector of Christ Church (Episcopal), Savannah, Ga., has been elected an honorary member of the American Guild of Organists. Dr. Tucker was born in Norfolk, Va., the son of a bishop and brother of a former presiding bishop of the church. He was educated at the University of Virginia, where he received his bachelor of arts degree, and the Virginia Theological Seminary, where he received his bachelor of divinity and doctor of divinity degrees.

Dr. Tucker, a veteran of world war 1, served as rector of Gramner Parish, Brunswick County, Va., for five years; rector of St. John's, Georgetown, Washington, D. C., for twenty years, and has been rector of Old Christ Church, Savannah, Ga., since 1946. Dr. Tucker was the first chaplain of the Savannah Chapter, serving from 1947 to 1949.

Dr. Tucker is a member of the Joint Commission on the Revision of the Hymnal and was active in the preparation of The Hymnal 1940. He is the author of No. 366, "All Praise to Thee, for Thou, O King Divine," and No. 504, "Our Father, by Whose Name". He is translator of No. 68, "Alone Thou Goest Forth, O Lord," which translation was used by Alexander Matthews in his recent work "Gethsemane to Golgatha". Claude Means has used this text for his anthem "The Darkest Hour". Dr. Tucker also translated No. 195, "Father, We Thank Thee Who Hast Planted"; No. 298, "The Great Creator of the Worlds," and No. 362, "Master of Eager Youth". The British Broadcasting Corporation Hymnal, recently compiled, has used three of Dr. Tucker's hymns. Dr. Tucker is serving on the commission appointed to revise service music included in The Hymnal 1940.

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GEORGE W. VOLKEL

VOLKEL LEAVES ALL ANGELS'; GOES TO WESTFIELD CHURCH

After a tenure of nearly fourteen years Dr. George William Volkel has resigned his position as organist and choirmaster of All Angels' Episcopal Church, New York City, to assume similar duties in the Presbyterian Church of Westfield, N. J. In this church he will have charge of several choirs. Special services of music in addition to the regular Sunday services are planned. The Westfield Presbyterian Church is said to be one of the ten largest of its denomination in the United States. A three-manual Casavant organ was dedicated three years ago.

Dr. Volkel has just returned from his twenty-third summer as the official organist of the Chautauqua Institution, Chautauqua, N. Y. He will continue as the organist for the "Telephone Hour," playing pre-broadcast recitals in Carnegie Hall each Monday evening.

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CANADIAN COLLEGE MEETS FOR CONVENTION IN LONDON

[*Continued from page 1*]

Opening Luncheon

The chairman of the London Centre presided at the initial luncheon held at Huron College, University of Western Ontario. Dr. Charles Peaker, renowned recitalist and speaker *par excellence,* was called upon at short notice to address the multitude. It would seem that Dr. Peaker always carries a speech in his pocket, so apt and spontaneous is his wit. On this occasion he chose a theme which had its first reading in a "Letter to the Editor" of THE DIAPASON last month. Dr. Peaker's plea for "silence" during the service of worship was directed against the too common practice of filling in every possible moment by the organist with impromptu reflections of his own played on the aeoline, sub, super and tremulant. He decried these miserable dribbles before and after a performance of Bach or Handel as a desecration of great thoughts. At the conclusion of his address "silence" reigned for a brief moment while each organist took stock once more of his own particular brand of service playing.

Tour of Organs

An interesting variety of instruments played during the recital by Gordon Jeffery, assisted by Ernest White and a chamber group at Aeolian Hall, made a stimulating beginning to this section of the convention. Mr. Jeffery not only played three massive works on the large Baroque style instrument but shifted adroitly to a small tracker portative organ for the ensemble numbers. The portative organ, designed according to the *Hausorgel* of Bach's day, was built in London for the occasion. Ernest White combined the role of conductor and harpsichordist for the chamber group, which included a string quartet. Of the solo numbers Mr. Jeffery was at his best in the performance of Introduction, Fugue and Chaconne, by Pachelbel. His antiphonal effect of reeds and flues and the mighty build-up of tone in the Chaconne were thrilling. On the other hand the flow of the Passacaglia and Fugue in C minor of Bach was disturbed by the constant detachment plus the clangor of reedy overtones. The Franck Chorale in E minor was badly placed at the end of the program, devoted otherwise to classic style works. The Moyer Concerto for Portative and Quartet, written in February, 1955, for old instruments, would have made a much more satisfactory conclusion. The rondo movement danced along with the modal color of folk music and here Mr. Jeffery excelled on the portative with bell-like rippling passage work. A charming pastorale from Concerto 3, Hayes, and Concerto No. 2, Stanley, completed the program. In the latter work Mr. White revealed that his musicianship at the harpsichord was comparable to his fine organ playing.

At St. James (Westminster) Church, George Black played a splendid recital demonstrating the tonal qualities of the Keates organ. His program, played throughout with technical clarity and colorful registration, was as follows: "Modal Trumpet," Karam; "Quem Pastores," Willan; "Echo," Scheidt; "Nombres" from "Symphony de l'Agneau Mystique," de Maleingreau. It was unfortunate that the concluding session of the afternoon, a demonstration of the Holmes organ at the modern Empress Avenue United Church, was marred by the limitations of the organist and the choice of program.

Evensong at St. Paul's Cathedral

The music for the impressive convention service at St. Paul's Cathedral was chosen entirely from the great school of English church music. John Cook, organist and choirmaster of the cathedral, showed sound musicianship in his manner of playing and conducting the service. The choir, which was augmented from the ranks of many local choirs, achieved a pleasing blend of tone and a greater interpretative unity than might be expected during the holiday season. Mr. Cook accompanied the hymns with descriptive taste and variation, using the fine reeds of the organ for the raging tempests, etc. Before the service Mr. Cook played a recital of English compositions including his own "Fanfare for Organ". Other numbers used were: Postlude in D minor, Stanford; Prelude on Gibbons' Song 13, Vaughan Williams; Rhapsody 1, in D flat, Howells; Duetto, Whitlock; "Cradle Song," Rowley, and "Flourish for an Occasion," Harris. The choral settings used were: Psalm 150, Stanford; Magnificat and Nunc Dimittis, Charles Wood, and "Save Us, O God," Bairstow. The Rev. Derwyn D. Jones, B.A., L. Th., gave a short address and officiated at the service.

Panel Discussion on Organ Design

The subject of organ design in this age of widely separated view of builders and organists is a treacherous one. It is, therefore, a pleasure to report that the panel discussion under the chairmanship of Bert Keates, with participating members Walter Holtkamp, E. B. Northrup and Ernest White, was one of the most enlightening and amicable to date. Not only was the organist reminded of the basic principles underlying good organ tone but also he was given more information on the historical development of organ construction and the many modern practices embodied in the old. A feeling of individual responsibility was left with the organist to know and demand what he wanted from the builder.

At the luncheon at H. B. Beal Technical School "American Day" was proclaimed by the chairman, Harvey Robb, and our many American friends were seated at two central tables. A toast to them was raised by Mr. Robb and reply made by Mark Wisdom of Detroit. The special speaker on this occasion was the minister of the Metropolitan United Church, the Rev. George W. Goth, whose subject was "The Artist in a Success Society". With dynamic conviction Mr. Goth deplored the confusion and boredom of people in the modern age resulting in a craving for entertainment. He said it was up to the artist to give people a sense of direction by lifting them to a higher concept of art and some purpose in life. George Little, Montreal, said "thank you" to the speaker briefly and suitably.

Recital by William Wickett

Mr. Wickett proved himself a worthy "Fellow" of the C.C.O. in his recital Wednesday afternoon at St. Paul's. Well chosen registration and a sensible approach to the interpretation of familiar works gave his playing conviction and steadiness. Neatness and variety of tonal contrasts added special charm to the small pieces. Two fine pieces by Canadian composers were effectively played by Mr. Wickett, Oboe Tune and Gavotte, W. E. France, and Processional, by the late T. J. Crawford. The brilliant passages of the three major works, Concerto No. 2, Handel; Prelude and Fugue in A minor, Bach, and Chorale in A minor, Franck, required freer finger action to cope with the resonance of the building. We felt also that Mr. Wickett missed the grandeur of the last great climax in the Franck by over-restraint. The other numbers on the program were: "Gelobet seist du, Jesu Christ," "Herr Christ, der ein'ge Gottes Sohn" Bach; "A Little Tune," Felton; Two "Hornpipes," Purcell; Minuet and Musette, Milford; Folktune and Scherzo, Whitlock.

Choral Workshop by Filmer Hubble

With admirable composure Filmer Hubble, Winnipeg, surmounted the difficulty of competing with the loud-toned trumpet nearby to expound his principles of good choral music. Generalizing at the beginning, Mr. Hubble spoke of the church as the mother of the arts and a place of *worthship,* the original word for worship, where the choir sings on behalf of the congregation. Every service, he said, needs the integration of spoken word and music. The subject of choice of hymns and hymn accompaniment was thoroughly discussed by Mr. Hubble and he urged the organist to propagate good hymn literature for the revisions of the future. For choirs where the balance of parts is awkward he recommended the use of unison, two-part and SAB literature. To conclude this part of his lecture Mr. Hubble noted three qualifications for a good choirmaster—religious sensitivity, personality to influence people and technical knowledge. For the remainder of the period Mr. Hubble rehearsed two tunes to demonstrate his methods. We regret the early conclusion of this stimulating demonstration.

Virgil Fox in Recital

All the superlatives descriptive of the colossal technique, brilliance and personal vitality of Virgil Fox as a concert artist have been exhausted long ago. The organ under his hands emerges from the cloisters and bursts into flamboyant orgies of sound and the pulse of the audience quickens with excitement at the pace and dexterity of the magician. In this age of marathons Mr. Fox must surely win the record for speed in the performance of the Bach Toccata in F and Karg-Elert's "Lord Jesus Christ Turn Thou to Me". The question inevitably arises, however, whether the intricacies of design, so carefully drawn by the genius of the composer, should be submerged for the spectacular impression of the whole work. The Reubke "Ninety-fourth Psalm" and Reger's "How Brightly Beams the Morning Star" proved the ideal medium for the pianistic virtuosity of Mr. Fox, and "Roulade" by Seth Bingham was the perfect gem of the lighter pieces. The remainder of the program was: "Since Thou Art Come Down" and "Come, Sweet Death," Bach; Two Chorale Preludes, Brahms; "Petites Litanies," Grovlez; Mr. Fox added two encores, Toccata from "Suite Gothique," Boellmann, and Pedal Study, Middleschulte. There was a reception for Mr. Fox after the recital at which Mrs. Mary Pirie and Mrs. Muriel Stafford poured tea.

Accompaniment—William Findlay

Mr. Findlay's thorough search for helpful hints regarding accompaniment of hymns, anthems, solos and the liturgy won the acclaim of his audience. His ideas on registration were noteworthy and so plentiful that it is impossible to summarize them for a report of this kind. The organist might well be reminded that the tone of the accompaniment should not duplicate, but rather surround, the normal pitch of the voice. Some practical demonstration of the main points of the address would have added much to the verbal picture.

Dr. Carleton Bullis on Ear Training

Dr. Bullis of Berea, Ohio, outlined his unique method of training the ear with the assistance of two pupils from the college. By means of recorded exercises, dictation was given to the pupils, who alternately named, wrote on a blackboard and played chords. Dr. Bullis' system reversed the usual procedure of thinking harmonic progressions from the bass notes by training the ear to detect the changing progressions of chords from a common note on top. Here again the question period was all too short.

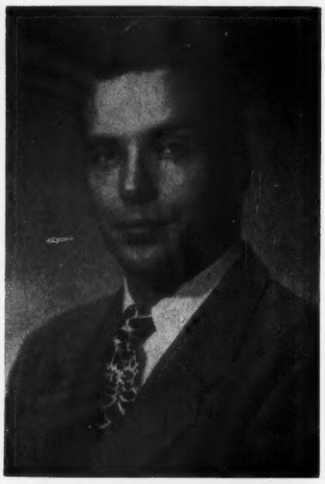
The luncheon at Hook's Restaurant was given on Thursday through the courtesy of Casavant Freres. Eric Dowling presided over the meeting in the absence of the president elect, Gordon Jeffery. Dr. Charles Peaker addressed E. Northrup, the representative of the Casavant firm, and Mr. Northrup was the competent host welcoming those present. Harvey Robb paid tribute to Stephen Stoot, manager of Casavant Freres, who was unable to be present. Mrs. Muriel Stafford expressed the thanks of the convention for the fine luncheon.

Recital by Francoise Aubut

The concluding recital of the convention, played by Francoise Aubut of Montreal at the Dundas Centre United Church, turned out to be one of the most surprising highlights of all. Approaching an exacting program with naive timidity at the beginning, she gradually gained confidence and proved herself an organist of the first rank, receiving a tremendous ovation from the audience. The first section of the program, and the least interesting in performance, included: Sinfonia to Cantata 164, "The Time Is Sure to Come" and Sonata No. 3, Bach; "Priere," Franck. Miss Aubut paid little attention to registration during these numbers, leaning toward the dull thick tones of the organ. Then, in true French style, came an improvisation on a theme presented by Eric Dowling (St. Catharines). Miss Aubut showed that she was a worthy protégé of Dupré in the well thought out exercise of extempore playing. Following this up with the works of Dupré and Messiaen, Miss Aubut played with ease and brilliance the following: Prelude and Fugue in B, "Pange Lingua" and "Ave Maris Stella," Dupré; "Birth of the Lord," Nos. 1 and 5, and "Ascension," Messiaen. In response to the enthusiastic applause the artist played as encores "Tu Es Petra," Mulet, and the D major Fugue, Bach, with splendid control.

Closing Banquet and Concert

The banquet took place at St. Andrew's United Church with Gordon Jeffery, president, in the chair. The toast to the ladies was proposed by W. J. Doyle, Montreal, and replied to by Mrs. Margaret Drynan, Oshawa, and the toast to the London Centre was proposed by John Robb, Montreal, and the chairman of the London Centre, Earl Terry, replied. A painting by Miss Florence Clark, Hamilton, toward which contributions totalling $100 were made for the building fund, was won by R. G. Harries, Montreal. This year the ceremony of presentation of diplomas to the successful candidates was couched in the legal phraseology of our president, Mr. Jeffery, and the fellowship hood was placed on W. H. Wickett by Miss Clark. After all the "thank you's" had been expressed the assembly moved to Aeolian Hall for the final concert by the Elizabethan Singers of Stratford under the direction of Gordon Scott. This band of ten singers, including the director, has won distinction at the Canadian Shakespearean Festival at Stratford and the program included the three selections composed by John Cook and sung by this group at the performances of "Merchant of Venice" this summer. The rest of the program was made up of madrigals, motets and carols, beautifully and informally sung in the old style seated around a table. Adolph Teichert, who also performed at Stratford, played a group of Bach solos on the harpsichord midway in the program. And so we write *finis* to another fine convention and look forward to fun in Montreal next year.



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29. FLUTE . . . . . 4′
30. NAZARD . . . . . 2⅔′
31. SUPER OCTAVE . . . . 2′
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PIERCE GETZ, educational missionary, directs a concert of sacred music performed by a Japanese choir and orchestra in Sendai. Mr. Getz reports that before the war sacred music performances were permitted only inside a church and that such concerts are still rare but that they serve as an inroad for introducing Christian music to the public.

Mr. Getz is a graduate of the Union Theological Seminary School of Sacred Music and a member of the Lancaster, Pa., Chapter of the A.G.O. In September he will begin teaching organ, theory and music history in Miyagi and North Japan Colleges, Sendai. He has devoted the first two years of his stay in Japan to language study.

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Before the Christmas Eve Service (Saturday Night): Let your choir *sing* a prelude to the service. We suggest "Three French Noels," by Cameron McGraw. If you have a balcony or gallery, it would be most effective to have it sung from there just before the processional. And "Three French Noels" is long enough to establish a receptive, worshipful attitude in the hearts of the congregation before the service begins.

During the Christmas Eve Service: Use *all* the choirs in your church. We suggest Roy Ringwald's setting of "O Holy Night," the song that *means* Christmas to your congregation. It is scored for unison children's choir, SAB youth choir, and SATB adult choir, combined. However, you can easily follow the suggestions in the score if one of your younger choirs is not available.

For the Service on Christmas Day (Sunday): Use additional *instrumental* resources. We suggest "Gloria in Excelsis Deo," by Florence Jolley, arranged by Lara Hoggard. You *can* use it with organ alone. But why not call up your local band director, and see if you can get a brass choir with percussion? It's most joyful and effective that way. And after the Christmas Eve Service Saturday night, you'll need something "special" to give your choir a boost on Sunday morning.

For the Christmas Party (in the social rooms): Have fun with music. We suggest Livingston Gearhart's arrangement of "Rudolph, the Red-Nosed Reindeer." With hand motions and sound effects (noted in the score), people don't just chuckle, they fall off their chairs laughing.

As we said, to get reference copies, just send in the coupon. No charge.

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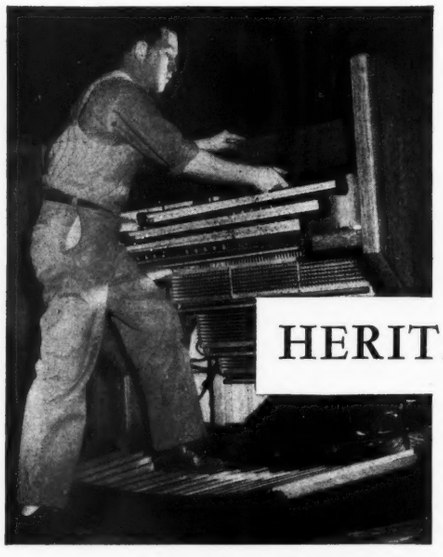

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News of the American Guild of Organists—Continued

Providence Convention Begins Oct. 9.

Representatives from fifteen chapters in Southern New England will meet in Providence, R. I., Sunday evening, Oct. 9, to begin a convention which will continue through Wednesday, Oct. 12. The convention will open with a Guild service at Grace Church. Roy P. Bailey is to play a pre-service recital and Fred Cronhimer will be at the organ for the service. James Hallan will direct the combined choirs of Grace Church and St. Martins'. A string trio from Brown University will assist in performing the featured work, Buxtehude's "Rejoice, Beloved Christians." Dr. Francis Snow will play the postlude.

Registration will be held Monday morning at Grace Church and in the afternoon there will be a tour of historic churches, ending at the Gloria Dei Lutheran Church, where there is to be a choral concert by the Providence Bible College Choir. In the evening Catharine Crozier will be heard in a recital at Sayles Hall, Brown University. The evening will close with a reception in honor of Miss Crozier.

Tuesday's program will be as follows: Breakfast for deans and regents and regional business meeting at 9 a.m. in Grace Church; 10 o'clock, lecture by Everett Titcomb; buffet luncheon; 1:30, recital by George Butler on the new Austin organ at St. Stephen's Church; visit to the John Carter Brown Library and program of modern music; 6 p.m., banquet at the Central Congregational Church; 8:30, concert by Peloquin Chorale at Alumnae Hall, Pembroke College, and punch party.

The activities Wednesday morning will begin at 10 o'clock with a lecture in St. Martin's Church by Helen M. Hosmer, founder and director of the Crane Chorus and Festival in Potsdam, N. Y. Other events scheduled for the day: Tour of the new Temple Bethel Synagogue; recital by George Faxon at 2 p.m. in the First Unitarian Church; tea with Mrs. Louise W. Moore as hostess; 7:15, lecture-demonstration by Vernon de Tar under the auspices of the choral techniques workshop sponsored by the Rhode Island Chapter and Brown University.

Blennerhassett Had Good First Year.

The Blennerhassett Chapter, which was organized a year ago, now has a membership of forty and reports a successful first season, filled with many activities. This chapter takes in the towns of Parkersburg, W. Va., and Marietta, Ohio.

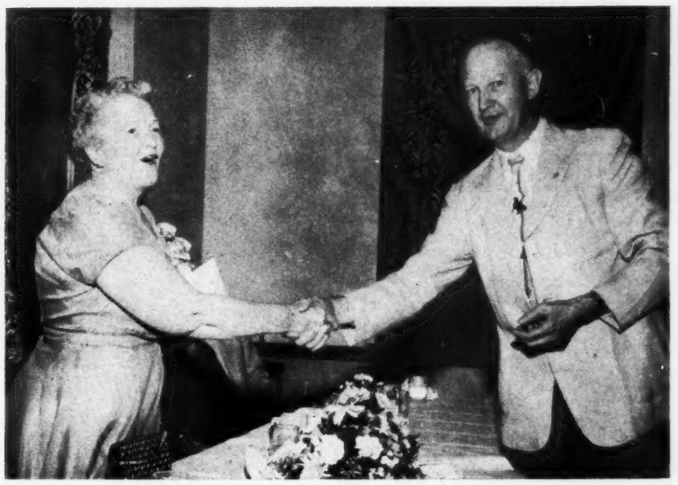
The first meeting of the group, in September, 1954, featured a program of music by Bach. In October the members met at the Wilmar Restaurant for a dinner to honor Wilbur Held, F.A.G.O., of the organ department of Ohio University and organist and choirmaster of Trinity Episcopal Church in Columbus. He gave a recital later in the evening at the First Presbysterian Church. On Nov. 26 the chapter sponsored its first junior choir festival in the First Baptist Church in Parkersburg. Ten area choirs participated. Festival chairman was Mrs. Roy Lowther.

The January meeting was devoted to an exchange and display of Lenten and Easter music. An unusual opportunity was afforded music lovers from Marietta and Parkersburg in March by Professor Theodore Bennett of Marietta College in a recital of modern composers and recognized "greats". It was open to the public and was well received. The highlight of the year was the anniversary dinner honoring pastors and their choirmasters, in Parkersburg in April. Speaker of the evening was the Rev. Frederick M. Otto, pastor of St. Mark's Lutheran Church in Fremont, Ohio, who is an organist as well as a pastor. Mr. Otto's message, "The Relationship between the Organist and the Pastor," came from his experience of twenty years as both. An honorary life membership was presented to Mrs. A. G. Lancaster, one of West Virginia's most prominent and beloved musicians. Sixty-one guests were in attendance at the dinner.

Plans are under way for the second season of the Blennerhassett Chapter. They include another pastors' dinner, a Junior choir festival, a Roman Catholic program, three repertory recitals and a hymn festival.

MRS. KATHLEEN REEL,
Secretary.

MRS. SCHOLES RECEIVES A GIFT AND PLAUDITS



FREDERICK WUNSCH, Ch. M., organist-director of St. Paul's Lutheran Church, Eggertsville, N. Y., presents a gift from the Canacadea Chapter of the A.G.O. to Lois Boren Scholes, director of the Church Music Institute sponsored by the chapter at Alfred University. The photo was snapped at the annual institute banquet. Mrs. Scholes has been the "spark plug" of the institute since its beginning.

Madison Chapter Adds Features.

A rehearsal session to go over the anthems chosen for the ninth annual Madison choral festival, to be held next February, served as the first meeting of the Madison Chapter, held Sept. 27. Several committees had met during the summer to discuss programs and made their reports. We are very fortunate in having as our organ recitalist Oct. 16, at the First Congregational Church, Kathryn Karch Loew, of the Church of the Holy Spirit, Lake Forest, Ill. The November meeting will be a minister-musician dinner at which Dr. Austin Lovelace will be guest speaker on the general topic of hymnody.

With the idea of increasing our exchange of opinions and ideas and gaining fresh insights in all phases of church music, two new "features" have been planned as part of each monthly meeting. The first is a brief period of time set aside every month in which two or three persons will have opportunity to describe their particular position, and to tell of interesting things done or in the making, and to outline problems which may be peculiar to their own musical situation. The second new feature will be that of a monthly exhibit where copies of music used in program-meetings or appropriate to the season or subject to be discussed, as well as special musical events given by members, will be available for immediate perusal and reference. In these two ways it is hoped that Madison Chapter members may become more familiar with one another's work, interests and special contributions.

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Publicity.

Kraft to Appear in Toledo.

Toledo is looking forward to the dedication of the new Monroe Street Methodist Church. Edwin Arthur Kraft, F.A.G.O., D.M.S., will play the dedicatory recital on the four-manual Austin organ Sunday evening, Oct. 2, at 7:30. Mr. H. W. Muller, an associate member, rebuilt the organ.

DeRuth Sage Wright, an active member of the Toledo Chapter, has submitted her resignation to the Park Congregational Church, effective Sept. 1. Mrs. Wright, whose husband's business is taking him to Indianapolis, has been at the Park Church for the last five years.

JOYCE WEISS,
Registrar.

WATERLOO, IOWA, CHAPTER—Jane Mauck, program chairman, announces that a diversified program has been planned for the new year. Dr. E. A. Hovdensen of Wartburg College will be heard at a recital in October. There will be two workshops—one on "Choral Art in the Community and the Church" and the other on choral literature. Other meetings will be on the subjects of "Music in the Non-Liturgical Church" and "Music of Catholic, Episcopal and Lutheran Churches."—OLIVE L. BARKER.

SPRINGFIELD CHAPTER—The Springfield, Ill., Chapter held its final meeting of the year June 10 in the parlors of the First Methodist Church. A discussion was held on programs for next year and the following officers were installed: Dean, Franklin E. Perkins; sub-dean, Mrs. Marie Stehman; secretary, Miss Dorothy L. Wiemer; treasurer, Miss Edyth Anderson; chaplain, the Rev. William W. Roth.—DOROTHY L. WIEMER.

ARKANSAS CHAPTER—The Arkansas Chapter, Little Rock, closed its year with two outstanding programs. The Hendrix College Choir, under the direction of Earle Copes, was heard in a concert of music by Copes, Palestrina, Leisering, Bach, Brahms, White and Thompson. L. M. Phillips, a student at Hendrix College, was at the organ. The student group from the University of Arkansas gave the last program. The participants were students of Kenneth Osborne. . . . The Arkansas Chapter is proud of Emily Ann Cooper of Arkadelphia, who was its entry in the regional student competition. Miss Cooper first won the state competition by playing Trio-Sonata 1, Bach, and "Outburst of Joy," by Messiaen. She is a student of Robert Ellis at Henderson State Teachers College. Miss Cooper went to the regional competition in Birmingham and won first place. . . . Officers for 1955-56 are: Dean, Mrs. A. E. Montgomery; sub-dean, V. Earle Copes; registrar, Mrs. Everett Bowman; corresponding secretary, John Hartwell; treasurer, Mrs. O. W. Rook; parliamentarian, Mrs. Curtis Stout; chaplain, the Rev. William E. Garrison.—Mrs. LAWRENCE WITHERSPOON, Jr., Publicity Chairman.

KANSAS CITY CHAPTER—The annual banquet of the Kansas City Chapter was held at Hotel Muehlebach on May 16. The officers for the coming year were elected and a history of the chapter was read by Mrs. Paul Esping, charter member. The Park Singers, a group of singers from Park College, gave a delightful program of light music. The fun was hilarious at times and everyone enjoyed their contribution immensely. The officers for 1955-56 are: Dean, Edward P. Wood; sub-dean, Mrs. Violette Williams; secretary, Mrs. Lissa Jordan; treasurer, Miss Helen Hummel; registrar, Miss Gladys Cranston; publicity chairman, Miss Marie Murphy; chaplain, the Rev. Gilbert C. Murphy; auditors, Mrs. V. Iden Reese and Mrs. Kenneth Johnson. Zena Kearney provided dinner music on the Hammond electronic organ which added much to the festive atmosphere.—GLADYS CRANSTON.

ST. JOSEPH, MO., CHAPTER—The chapter's fall and winter season opened with a covered dish supper at the Francis Street Methodist Church Sept. 12. Gerhard Krapf, organ instructor at Northwest Missouri College, Maryville, gave a fascinating talk on organs. At the request of the audience he also gave a short summary of his musical career in Germany, his native country, and his duties there as organist and chorister. . . . Mrs. Wayne Nicholas, dean, presided at the business session, at which the year's plans were discussed and yearbooks were distributed. Mrs. Evan Ehlers, program chairman, announced future meetings. In October, a ministers-members dinner will be held; in November the program will be service music; December, a Christmas program; January, church rituals; February, wedding music and anthems; March, choir rehearsal planning. In April the city's junior choirs will present a program under the direction of Mrs. A. I. McClard; and the year's work will close with a covered dish supper in May at which time officers will be elected. . . . Officers who began their duties this fall are, in addition to the dean, Mrs. Dward Moore, sub-dean; Mrs. Dayton S. Jennings, secretary; Miss Helen Dolan, treasurer; Paul Neal, chaplain. New executive members are Miss Louise Miller and Mrs. Earl A. Clark. Mrs. John Lefler had charge of the social events of the evening.—EVA WILSON, Reporter.

FORT WORTH CHAPTER—The Fort Worth Chapter met Sept. 12 at the home of Mrs. J. C. Neel. A buffet dinner was served to fifty-five members and guests. After the business meeting games and songs were led by Fred Anderson, program chairman. The film strip "Singing Pipes" was shown.—GWEN GOODRICH, Publicity Chairman.

FORT WORTH, TEX, CHAPTER—The Fort Worth Chapter met Aug. 13 for a buffet dinner on the lawn of Mr. and Mrs. George Orum's home, with thirty-eight members and guests attending. The dinner was in honor of Mr. and Mrs. Emmet G. Smith, Dale Peters and James Robinson. Mr. and Mrs. Smith are going to Paris, France, where he will study organ at the National Conservatory of Music with Dupré. Mrs. Smith will study piano there. Mr. Peters won the national A.G.O. organists' contest. He has done graduate work at Columbia University. Mr. Robinson received his A.A.G.O. certificate and has received a bachelor of music degree at T.C.U. Both Mr. Peters and Mr. Robinson are going into the army. Entertainment was provided under the direction of the new dean, Elza Cook.—GWEN GOODRICH, Publicity Chairman.

ALABAMA CHAPTER—Dean Myrtle Jones Steele and Mr. Steele were hosts to the Alabama Chapter for its fall open meeting at their home in Woodlawn Highlands, Birmingham, Oct. 20. The Alabama Chapter seems to have been resting on its laurels acquired as hosts to the Southern regional convention in June. Mrs. Steele, convention chairman, has received encomiums from far and near praising the prompt efficiency with which the excellent program was carried out. . . . Birmingham Southern College has announced a new course in church music this year under the general supervision of William H. Baxter, Jr., who holds the master of sacred music degree from Union Theological Seminary. Assisting Mr. Baxter in these classes will be Raymond Anderson, director of the college choir and of the choir of the McCoy Memorial Church, and Hugh Thomas, director of the Birmingham Conservatory of Music and of the choir of the First Methodist Church. Minnie McNeill Carr and Sam Batt Owens, organists, are members of the faculty of the Conservatory, which is consolidated with Birmingham Southern College. . . . Mrs. Carr and three of her organ pupils were in attendance at the 1955 Organ Institute in Andover, Mass., in August. The pupils were Sam Batt Owens, minister of music at St. Mary's-on-the-Highlands; Grady Wilson, recently appointed organist at the First Baptist Church, and Gordon Wilson, organist at Ruhama Baptist Church. Grady and Gordon, "the Wilson Twins," as they are affectionately known, did intensive organ study with Catharine Crozier while they were in Andover. . . . Some recent organ appointments are: Betty Sue Shepherd, formerly at the Ruhama Baptist Church, to the Sixth Avenue Presbyterian Church, and Mrs. J. M. Murray to the Shades Valley Presbyterian Church.—LAURA JACKSON LEMMON.

SAVANNAH, GA., CHAPTER—The annual meeting of the Savannah Chapter was held May 16 with a dinner at the Georgian tea room. After the dinner the dean, Jack W. Broucek, gave a report on the regional convention held in Charlotte, N. C. Dwight J. Bruce introduced Dr. F. Bland Tucker, rector of Christ Church, who was recently elected an honorary member. The new officers are: Mrs. Joy Daly Martin, dean; Miss Margaret Sowell, sub-dean; Mrs. Robert H. Laughlin, secretary; William B. Clarke, Jr., treasurer; Miss Elizabeth Buckshaw, registrar. . . . Richard Ellsasser was sponsored in a recital May 22 in the Cathedral of St. John the Baptist. A reception was held in the cathedral school.

MEREDITH COLLEGE STUDENT GROUP—The Meredith College (Raleigh, N. C.) Student Group opened its third year with two September meetings scheduled. Officers were elected at the first meeting; and Dr. Harry E. Cooper, head of the department of music at the college, was sponsored as guest organist on Sept. 27. This group, which averages thirty to thirty-five members, meets weekly, different members playing with open discussion sessions following. Guest organists will be heard this year at one program each month. Miss Jean Swanson, A.A.G.O., assistant professor of organ, and Dr. Cooper, F.A.G.O., both of the college music staff, are the group advisers.—FAYE WHEELER, Secretary.

News of the A. G. O.—Continued

SAN JOSE CHAPTER—After a delightful summer of outdoor supper meetings the San Jose Chapter is preparing for a busy winter season. The June meeting was the annual dinner at the home of Mr. and Mrs. Charles Moser at Stanford. After savory barbecued steaks the meeting was held around a bonfire and the newly elected officers were installed. The July meeting was at the Westminster Presbyterian Church, where the group enjoyed a potluck supper and social evening. In August the chapter was invited to the home of Mr. and Mrs. Stanley Page in Los Gatos for supper and a most interesting evening of music. The highlight of the program was Mr. Page's tape recording of "Carmina Burana," Orff, sung by the Schola Cantorum of the University of San Francisco. Among other recordings heard were several of Carl Weinrich playing on the Stanford Chapel organ.... Officers for the coming year are: Dean, Clifford E. Hansen; sub-dean, Kathleen S. Bergeron; recording secretary, Ruth M. Monsen; corresponding secretary, Sylvia T. Bush; treasurer, Inez V. Jefferson; financial secretary, Iva Rodgers; historian, Viola M. Gustafson; board members, Mrs. John T. Romani, William N. Reid and Marion T. Frasier.—SYLVIA T. BUSH, Corresponding Secretary.

EUGENE, ORE., CHAPTER—The Eugene Chapter has announced the following results of the election of officers: Mrs. Donald E. Allen, dean; Mrs. Charles E. Dickinson, sub-dean; Mrs. E. F. Schaeffer, treasurer; Mrs. S. E. Stevens, secretary. Mrs. A. L. Holland has been appointed correspondent. . . . Each year's activities feature organ recitals, study and discussion meetings and the annual clergy-organist dinner meeting. The first meeting for the new year has been scheduled for October. The last year's activities concluded with an organ recital sponsored by the student group at Oregon State College, under the direction of Thomas E. Roberts, at Corvallis. A reception was held at the home of Mrs. Charles Scott Neville.—ELMA HOLLAND.

CHESAPEAKE CHAPTER—The Chesapeake Chapter held its first meeting of the fall on Sept. 12 at the Brown Memorial Presbyterian Church, Baltimore. Eugene Belt, organist and choirmaster, played a brief but excellent recital, presenting works by Couperin, Franck, Widor, Reger and Langlais. The new officers of the chapter were installed. They are: Dean, Ernestine L. Schamberger; sub-dean, E. William Brackett; secretary, Vera M. Lysher; treasurer, Elizabeth K. Ender; registrar, A. S. Bainbridge. Mrs. Schamberger held a short business meeting and told some of her plans for what promises to be an unusually interesting and stimulating year. The evening ended with a social time and a "fun" sing led by Mrs. Lucille Masson.—MARGARET LANHAM.

SYCRACUSE, N. Y., CHAPTER—The Syracuse Chapter met for dinner at the Bellevue Country Club. Professor Abraham Veinus, who teaches music history at Syracuse University, was the speaker of the evening. The Chansonettes of Baldwinsville, under the direction of Mrs. Hedy Kilian, sang choral numbers. The following officers were installed: Dean, Hazel Shoemaker; sub-dean, Arthur Stasko; registrar, Norma Cady; corresponding secretary, B. Grace Smith; treasurer, M. Lillian Jerome; historian, Leo Fisselbrand; auditor, George Oplinger; chaplain, the Rev. William J. Shannon; board of directors, Harriet McCulloch, H. Winthrop Martin, Joseph McGrath, Arthur Poister, Carl Stout.—NORMA W. CADY.

MONMOUTH CHAPTER—The Monmouth Chapter held a summer planning meeting at the home of James R. Scull, dean, in West Point Pleasant, N. J., to make plans for the new year. The theme for this year's programs will be "The Organist and His Responsibilities." . . . Officers re-elected for this year are: James R. Scull, dean; Mrs. Everett Antonides, first sub-dean; Arthur J. Reines, second sub-dean; Mrs. Louis Betz, treasurer. New Officers are Mrs. William Millering, registrar, and Mrs. Vernon Bennett, secretary.—JOAN COVERT MILLERING.

BINGHAMTON CHAPTER—The June picnic of the Binghamton Chapter was held at the summer home of J. Emery Kelley at Windsor, N. Y. The setting was beautiful and picturesque, by the bend of the Susquehanna River. Many people have been inspired to write poetry and music about the Indians, who located at various parts on this river. Everyone enjoyed himself and comments were exchanged about summer travels.—L. H. CARMAN.

COLUMBUS, GA., CHAPTER—The Columbus Chapter was pleasantly entertained Sept. 6 when Claude L. Murphree, F.A.G.O., of the University of Florida, presented a varied and interesting program, playing the Möller organ at St. Luke's Methodist church. In his first group of numbers, Mr. Murphree played Handel's "Fireworks Music," two Chorale Preludes and the Toccata and Fugue in D minor, by Bach. In the second group, "Dreams," by McAmis, seemed to be a favorite for most of the members. Franck's Chorale in A minor and Noel in G major with Variations, by D'Aquin, followed. The third part of the program consisted of Purvis' "Spiritual" and three Hymn Pieces by Mr. Murphree. "Fountain Reverie," by Percy Fletcher, and "Song of the Clock," by LeRoy Urseth, were especially appreciated. For the final group Mr. Murphree included two numbers by Manna-Zucca, "The Squirrel," by Powell Weaver, and "Will-o'-the-Wisp". Mr. Murphree is regional chairman of the A.G.O. in the Southeast. He congratulated the Columbus Chapter on the success of its first year. A reception was held in the church parlors after the program.—MRS. EDWIN T. RIOS, Registrar.

EAST TENNESSEE CHAPTER—The East Tennessee Chapter began its year's activities with a recital by Henry Bridges at Emmanuel Episcopal Church in Bristol, Va., September 11. Mr. Bridges, a student of organ and sacred music at Union Theological Seminary, New York, played the following program: Schroeder, Three Short Preludes; Brahms, "Deck Thyself with Joy"; Bach, Trio-Sonata in C major; Purcell, Voluntary on the 100th Psalm; Sowerby, Air with Variations from "Suite for Organ"; Rowley, "West Wind"; Bingham, Hymn-Canon on "Aughton"; Willan, Chorale Prelude on a melody by Gibbons, and Vierne, "Carillon of Westminster." After the program a reception was held in honor of Mr. Bridges and the new officers of the chapter, who are: Dean, John D. Jeter; sub-dean, Peck Daniel; secretary, Gloria Gattis; treasurer, Elizabeth Henley; and registrar, Frances Eller.—JOHN D. JETER.

ST. PETERSBURG, FLA., CHAPTER—The St. Petersburg Chapter will begin the season's activities with an installation and membership tea in the garden of the Huntington Hotel Oct. 3, with Mrs. Ann Ault, state chairman, as the installing officer. Under the direction of Mrs. Haskell L. Voyter, of Atlanta, a junior choir clinic and festival will be held November 16 to 18. In December there will be a carol sing at Pasadena Community Church, with John Lewis, minister of music, in charge. Two artist concerts are scheduled. On Jan. 3 there will be an organ recital by Catharine Crozier, and March 12 Dr. Alexander McCurdy and Flora Greenwood will appear under the chapter auspices. In April the degree members of the chapter will present a program. Five luncheon meetings are planned for the year. Each will be followed by a program consisting of Sunday morning preludes played by members of the chapter. Mrs. E. Watson Alexander is dean of the St. Petersburg Chapter for 1955-56.—EDWIN A. LEONHARD.

ASHEVILLE, N.C., CHAPTER—Three promising young organ students were sponsored Aug. 29 in a recital at the First Presbyterian Church by the Asheville Chapter. Choosing their selections from the works of old and new composers, these young players performed a satisfying and varied program before a large and appreciative audience. Taking part were La Donna Summer and Arthur Lawrence, students of Josef Privette, and David M. Lowry, a student of Henry Lofquist. Mr. Privette is organist and choirmaster of Trinity Episcopal Church and Mr. Lofquist serves the First Presbyterian Church.—CHRISTINE L. RATZELL, Secretary.

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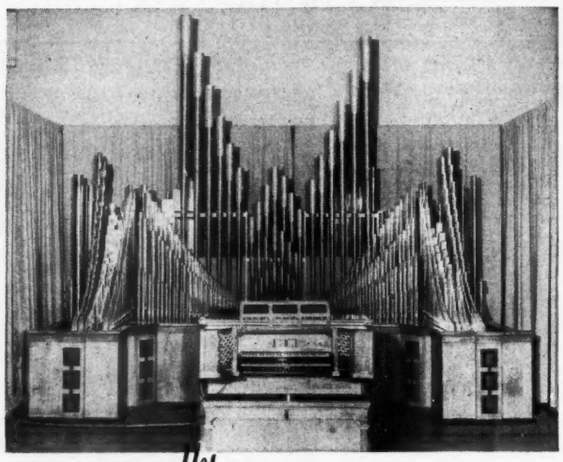

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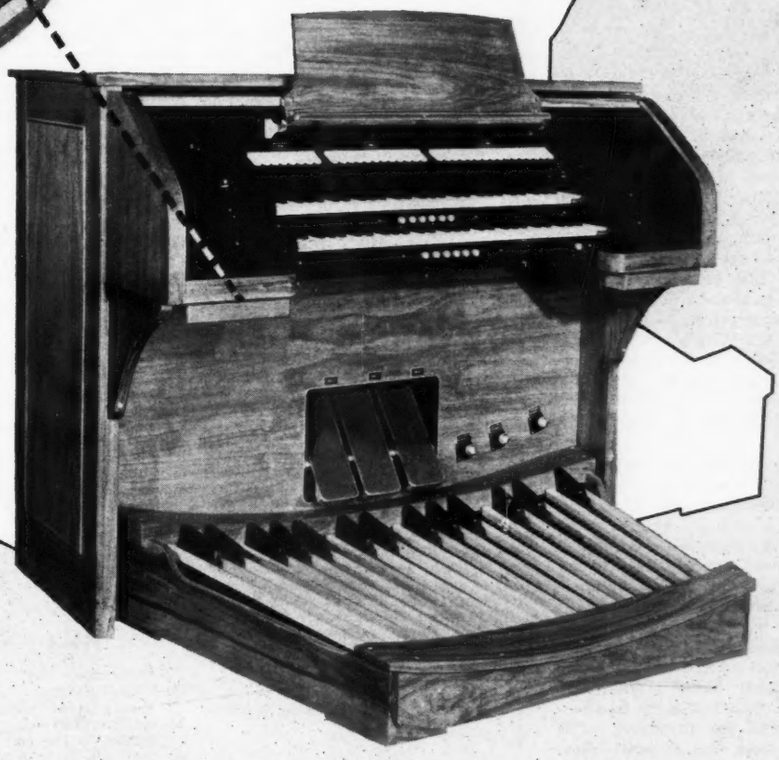

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Advertising rates on application.

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

CHICAGO, OCTOBER 1, 1955

On to Philadelphia

Philadelphia is the historic City of Brotherly Love. It is also a great city of churches, and consequently of organs and organists, and it possesses one of the largest of two, if not the largest, of organs in the world. Thus it is easy to understand the suitability of the choice of Philadelphia for the 1955 annual midwinter national conclave of the American Guild of Organists. As the culmination of a series of regional Guild conventions and preliminary to the biennial convention in New York City next summer no location could be more suitable.

To appraise the history of the organ in the United States and the men who played and taught it one need only recall such names as David D. Wood, the blind teacher who was the preseptor of many of the great men of his day; of Rollo Maitland, of Ralph Kinder, of Dr. John McE. Ward, of John S. Fry, and of others whose distinguished names should come to mind at the moment. It has always seemed that if one city in the Union should have the reputation of respecting the organ profession it should be Philadelphia. And this is quite natural when one realizes that its greatest merchant gave a great organ in his place of business the place of honor and that it is used daily to this day to entertain its customers.

It is nearly three months before the midwinter conclave of the A.G.O. on the three days immediately after Christmas, but it is not too early for devotees of the organ from many parts of the country to make their plans to visit the City of Brotherly Love at that time. It will prove a week of refreshment for all who can be there to hear the recitals by nationally famous organists, to take part in discussions of important subjects to the musician and to meet their fellow professionals. The density of population of the East naturally will cause the attendance to be large. but in these days of rapid transportation it is only a very few hours by streamliner or airplane from the Central West to the East.

Those who have attended past conclaves such as the one in New Orleans last year, the one in Chicago and the others that have been prepared for the benefit and enjoyment of the membership will not regret the expense involved. Meanwhile preparations for next summer in the Metropolis assure us of a record gathering such as those held in Boston, in St. Louis and last year in the Twin Cities of the Northwest.

Comments of Yesteryear

[One hundred years ago, on Sept. 29, 1855, M. P. Möller, Sr., founder of the organ building firm which bears his name, was born on the Island of Bornholm, Denmark. Twenty-five years ago, in the issue of October, 1930, the following editorial was printed, congratulating Mr. Möller on his seventy-fifth birthday anniversary.]

In congratulating M. P. Möller on his seventy-fifth birthday anniversary, which fell on Sept. 29, we feel sure that the entire world of organ interests will join THE DIAPASON heartily and that all feelings that pervade the ordinary course of competition will be laid aside to express the heartiest good wishes to a man whose career will go down in the organ history of America as one of distinct service.

The life of Mr. Möller is so typical a chapter in American biography that it is well worth the time of the young generation to contemplate it. He did not spring from a leisure class to make his contribution to church worship and musical art. Nor has he ever desired to be a member of any such class. Upon his inheritance from a sturdy ancestry he has built his record during more than half a century of activity as an organ builder, with the fear of God and a desire to achieve fame and serve his generation as the guiding motive and unremitting industry and a keen business sense as his chief equipment.

Born in Denmark, he came to the United States as a youth to make his way and started out with faith and a vigorous body as his sole assets. Building his first organ in 1875, he has steadily and conservatively worked toward his goal, creating one of the largest organizations building organs in the world. He is a figure of prominence in many lines of business activity and in his community of Hagerstown his influence is powerful and his advice is sought eagerly by men in every professional and commercial field. He has received signal honors from time to time from his associates in business, his employes and his church. As his monument stand organs in virtually every city and town of any size in America, which are used from Sunday to Sunday as aids in worship. And as for the future, the Psalmist has assured us that the players of instruments will be there, from which it is self-evident that the makers of these instruments will also be there, for their handiwork will be needed in a land of eternal praise.

Letters to the Editor

Tribute to Elsa Hollister.

New York 21, N. Y., Sept. 8, 1955—
Dear Mr. Gruenstein:

May I add a few words of appreciation to the notice in your August issue of Mrs. Horace Hollister's passing. It was my privilege to know Elsa Hollister as a friend during her husband's long incumbency as director of youth choirs at the Madison Avenue Presbyterian Church, New York. Mr. Hollister's outstanding success in this field was due in no small measure to his wife's "unofficial" aid. A whole generation of youngsters, now grown to manhood and womanhood, remembers with loving gratitude her kind and wise ministrations. Tactful and warmly sympathetic, Elsa Hollister inspired a feeling of loyalty and *esprit de corps* among the boys and girls who came under her influence.

Through her work in the music department of the New York Public Library's Fifty-eighth Street Branch, which brought her into contact with musicians of high and low degree, Elsa's sweetness, patience and expert helpfulness won her hundreds of friends. The church and music are the better for Elsa Hollister's rich life in their service.

SETH BINGHAM.

• • •

Bravo, Dr. Peaker!

Salamanca, N. Y., Sept. 5, 1955—
My dear Mr. Gruenstein:

Having just read the September issue of THE DIAPASON, I came upon the very fine letter of Dr. Charles Peaker, famous recitalist and organist and choirmaster of the large St. Paul's Anglican Church in Toronto.

To quote Dr. Peaker's close: "I know that this is a thoroughly disagreeable letter. . . . There is a good deal in what I have said". We agree, there is a good deal in what this Canadian musical authority has said, and which we lesser lights have thought, but have lacked the courage to say publicly.

Your writer agrees with this "thoroughly disagreeable letter" in content, even though we think the writer to be in the wrong about its being disagreeable. In closing, we say *bravo*, Dr. Peaker.

Very sincerely yours,

PHILIP F. SMITH.

• • •

Clinic? . . . Where's the Chloroform?

Brantford, Ont., Sept. 11, 1955—
Dear Mr. Gruenstein:

Dr. Peaker's plaintive philosophism on the modern church organist and his job came as one of the most refreshing things read in a long time. May I add a not-too-serious codetta to his telling dirge?

There is nothing more beautiful and cleansing than silence—utter, complete silence—whether in a service or anywhere else, for that matter. How often do we get it? And on the rare occasions when it does happen in church, why does everyone in the church (except possibly the choir boys, who are happily immune to almost everything adult) give off overpowering waves of tense apprehension?

Apropos this question of the golden virtue, a long time ago, amongst my friends I strongly advocated a radio announcement, at regular intervals during the course of the broadcasting day, which would run something like this: "From now until —p.m. we present a program of silence. The performance comes to you through the courtesy of Spindlespoke and Cashin, makers of the world's only eyeless needle for invisible menders."

But my friends, for reasons of their own I suppose, suspected me of something or other, added to which they insisted there would be some difficulty about securing a sponsor.

And what in heaven's name is a music "clinic"? (And incidentally how do people find time to go to these things?) If ever I am able to stop working long enough to succumb to the temptation to investigate a "clinic," and. having arrived there, am completely unable to smell anesthetic or sight a pretty nurse in attendance at the organ or piano or what-have-you, "dressed in the uniform of her calling," I shall be a very disillusioned "patient," and I shall turn right around and go straight home, which would probably meet with the approval of all concerned anyway.

Yours truly,

GEORGE FOX, A.R.C.O.

• • •

Debunks Big Organs.

Decatur, Ill., Sept. 2, 1955—
Dear Mr. Gruenstein:

I have just received my September issue of the paper and at once turned to the editorial page. There I read Dr. Peaker's letter and I cannot resist the urge to write and say "Amen". He certainly voices my sentiments to a "T". In fact, I want to add one more of my pet peeves. Why does every organist want the biggest organ built? I have never seen so many churches going into three, four, five-manual organs. * * * It has been my pleasure to have correspondence with Dr. Albert Schweitzer. As we are in the organ work he has always advised me to keep organ specifications down to a practical size and that any organ over three manuals is simply a waste of money and time. * * *

Very sincerely yours,

HAROLD L. TURNER.

• • •

Another Rheinberger Fan.

Owen Sound, Ont., Sept. 5, 1955—
Dear Mr. Gruenstein:

Thanks for the Rheinberger article. It should create enough interest to send at least a few recitalists to investigate "the forgotten man". It might even cause the miracle of seeing Rheinberger's name included in the annual list of recital pieces which you publish each season. If not, perhaps you might try a reprint of Harvey Grace's work on the music of Rheinberger.

Yours very truly,

VICTOR KERSLAKE.

• • •

Praises Our Articles.

New London, Conn., Aug. 24, 1955—
Dear Mr. Gruenstein:

I have enjoyed starting through part of my old DIAPASONS to clip out the most helpful articles in the past for renewed study of ideas, etc. Among my favorite articles, which still have so much "meat" on rereading and restudy, are those of Paul F. Laubenstein, Mrs. Laubenstein and Van Denman Thompson.

I'd like to add my praise for your varied articles in THE DIAPASON and I hope to read my favorite authors' ideas in future editions.

Sincerely,

PETER J. WIHTOL.

• • •

Wants Variety on Disks.

Atlanta, Ga., Aug. 28, 1955—
Dear Mr. Gruenstein:

I am constantly amazed at the large number of recordings produced both in this country and abroad. The quality of the recordings is, electronically speaking, of the highest, as a general rule. However, there seems to me to be a great deal of duplication in selections. It would seem that the Preludes and Fugues of Bach have been recorded in their entirety several times by the various recording artists. I would greatly enjoy hearing more of the works of Widor, Vierne, Dupré and some of our contemporary American composers, and I feel that I am not alone in this opinion.

Yours very truly,

F. C. ENSLOW, JR.

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of Oct. 1, 1910—

The Grand Avenue Methodist Temple in Kansas City, Mo., announced a gift of $25,000 for an organ in memory of Christian Schoellkopf from his brother and nephew. The Skinner Organ Company built this instrument.

Clarence Eddy was engaged to open a four-manual organ of sixty-five sets of pipes in Trinity Methodist Church, Springfield, Mass. It was built by J. W. Steere & Son.

• • •

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

Mrs. Francis F. Prentiss awarded to the Skinner Organ Company of Boston the contract to build an organ for the Church of the Covenant in Cleveland, Charles Allen Rebstock, organist and choirmaster. It was to be an instrument of 4,800 pipes.

Fernando Germani, the young Italian virtuoso, arrived in New York Sept. 29 for his third American tour.

The Canadian College of Organists met at Hamilton, Ont., Sept. 2 to 4 for its annual convention. Dr. Alfred E. Whitehead was elected president of the College.

Among the specifications published in this issue was that of a large four-manual built by E. F. Walcker & Co., the German builders, for the Vor Frelsers Church of Oslo, Norway. The console was described by the builders as "entirely of American design."

M. P. Möller, the dean of American organ builders, celebrated his seventy-fifth birthday anniversary Sept. 29.

Harry Rowe Shelley gave a Bach program in the large auditorium at White Plains, N. Y., and the program notes stated that "the G minor *Fugue* is particularly adapted to such a program."

• • •

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

Sheldon B. Foote, F.AG.O., was appointed minister of music of the First Avenue Methodist Church of St. Petersburg, Fla.

The Army-Navy "E" award was conferred upon the W. H. Reisner Company for assistance rendered the United States in world war 2.

The Baroque-Romantic controversy in organ design was at its height and THE DIAPASON devoted two pages to a long letter in favor of the Baroque type of instrument from Emerson Richards and a rebuttal by J. B. Jamison.

Kenneth R. Osborne was appointed head of the department of fine arts at the University of Arkansas.

The annual conclave of the Canadian College of Organists was held Aug. 29 and 30 in London, Ont. Among the recitalists were Gordon Jeffery and Alexander Schreiner.

Walter L. Sassmannshausen, for many years a prominent organist and teacher in Lutheran Churches, died Aug. 29 in Chicago.

THE BICENTENNIAL of the birth of Mozart will be commemorated in Augsburg, Germany, next year, with a special Mozart Year program. Born Jan. 27, 1756, the composer will be honored with commemoration services and festive performances of his works during January, a series of lectures on his life and work in April, serenades and performances of his operas in July and August, and in the fall a Mozart festival week will be held. An exhibition, "At the Time of Mozart," will be shown from May to October.

Vernon de Tar Takes Issue with Theories Voiced by Dr. Ochse

New York City, Sept. 8, 1955—
Dear Mr. Gruenstein:

While Dr. Ochse's article contains many things with which most experienced teachers agree, this writer feels compelled to take issue, even before the article is completed, with several very unfortunate assertions, which he feels may well encourage the impatient and undisciplined student to become still more haphazard in his practice habits.

Before enumerating these, one is tempted to ask why the elaborate vocabulary of psychology is necessary in describing the simple procedure of practicing a musical instrument. It is perhaps related to the general trend in this direction which was revealed all too clearly a few years ago at an A.G.O. "choral workshop" which was headed by a psychologist. Problems of human relationship kept the floor and each one was promptly labeled a "complex," "frustration," or something similar, while the problems of making choral music were almost forgotten!

To get on with a few of Dr. Ochse's contentions:

1. *An argument against slow practice.* The author may have in mind only practicing in a slow tempo without any other purpose. She is apparently unaware of what has sometimes been called "slow motion" practice, which is a slowing (and exaggerating) of every detail of preparation, attack, relaxing in the key, release, and details of accent, phrasing, and all the other means of expressive playing. Such practice done with intensive thought aids muscular development of fingers and feet and the building of musical thinking. The habits that are established by this means do not hinder but help the movements that take place in playing the piece in its full tempo. This "slow motion" may also be the best approach for some time after the final speed has been attained, rather than being immediately discarded.

2. *"The hands and the feet must always practice together".* While there is much to be said for it there is also a danger in its constant use, just as there is in never separating the hands in working out piano pieces. Too often the strong leads the weak and insecurity in the pedal or left hand is covered up by the right hand. Phrasing and expressive feeling may be developed only in the part that can be most easily heard, the right hand.

3. *We should not practice in long periods. This is proved by "experiments".* How can such undescribed "experiments" outweigh the evidence gathered by great artists and teachers for a hundred years or more? Was this the method used by Paderewski, Heifetz, Farnam, to name only a few?

One wonders what kind of disorganized practice we will have when we "distribute practice on one passage at several different times during the practice period, rather than going over it several consecutive times". This, which students do if they have not learned to concentrate, is the exasperation of most teachers! How, other than by careful and frequent repetition with full concentration, are the right notes, rhythms, touches, fingerings and musical ideas to be stored in the subconscious mind, so that they will spring into conscious use the next time the piece is played? Is this not the way that great technical and musical freedom is acquired?

4. *"The value of exercises is limited * * * (because) every piece learned requires a new set of specific motions * * * that fit that one particular occasion".* This is simply not true. The object of technical study through the use of exercises and studies is to acquire the means of meeting every technical problem before it arises in repertory. (Hence the carefully graded use of repertory is also extremely important). The same set of specific motions, with differences that are too slight for concern (except perhaps to psychologists), are met with over and over again. The technique that has been built adjusts itself quickly, with the right kind of practice, to these slight differences.

The writer offers no quotations to substantiate his arguments but they are to be found in countless books and articles on the art and science of study and practice. These principles have been taught by most of the great teachers and have been used by countless musicians for many decades. They are applicable to organ and choral work as well as to piano. May we not put them aside for the dubious experiments of the psychologists!

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NEW APPOINTMENTS MADE IN OTTAWA, ONT., CHURCHES

Several changes in church music positions in Ottawa, Ont., have been reported to THE DIAPASON. Gerald Wheeler, assistant organist of St. Paul's Cathedral, London, England, and director of music at St. Olave's School, Southwark, has been appointed organist and choirmaster at St. Matthew's, second largest Anglican Church in the Canadian capital. Mr. Wheeler will begin his new duties early in January, replacing Allanson G. Y. Brown, who is now at Christ Church, London, Ont.

Vincent S. O'Kane, A.R.C.O., a graduate of the Royal Academy of Music, has been named organist and choirmaster at the Westboro United Church, succeeding Mrs. R. M. Frayne, who is going to Winnipeg. Mr. O'Kane went to Canada in 1951 and has held appointments at Kirkland Lake, Welland and Arnprior, Ont.

Lillian Forsyth has been appointed organist and choir director at the Knox Presbyterian Church. Mrs. Forsyth held the post at Knox some years ago and was at the McLeod Street United Church before going to England a year ago.

Dr. G. M. Ward, who has been organist and choirmaster at the McLeod Street, United Church, has transferred to a similar position at the First Baptist Church. J. D. Stoddart has been appointed to the McLeod Street post. Now assistant director at the local film company, Mr. Stoddart taught music in schools at North Bay before going to Ottawa. He holds the degree of bachelor of music from the University of Toronto.

W. S. Robinson, a teacher of music at the Ottawa High School of Commerce, has been engaged as organist and choirmaster at the First United Church.

Carman H. Milligan, organist and choirmaster of St. Andrew's Presbyterian Church and chairman of the Ottawa Centre, Canadian College of Organists, has completed requirements for the degree of master of music in the field of musicology at the University of Rochester. He is one of the few persons in Canada to hold the degree. A major part of Mr. Milligan's work for his master of music degree consisted in a transcription into modern notation of a portion of the "Scone Antiphonarium." This manuscript, which is part of the collection of the National Library of Scotland, contains mainly the works of Robert Carver, a sixteenth century monk of Scone Abbey. Mr. Milligan transcribed five masses by Carver contained in the manuscript.

Mr. Milligan, who is professor of music at Carleton College, is teaching music appreciation at the Ottawa Technical School, where previously only band music was taught.

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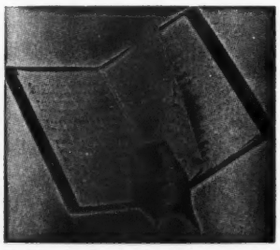

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More Christmas Anthems

By JAMES S. DENDY

Since our column last month many new Christmas issues have arrived. Of special interest is a group of numbers from the Mercury Music Corporation. Ronald Arnatt's Two Christmas Carols on Latin Texts should certainly appeal to those who have grown weary of the "ordinary." These two *a cappella* numbers are for mixed voices and the second calls for divided sopranos and tenor soloist. They are published under one cover and the titles are "The Virgin's Cradle Hymn" and "Quem Pastores Laudavere." These are excellent examples of modern choral composition.

From the same pen and the same publisher there is an arrangement of a Sussex carol, "On Christmas Night," for SATB *a cappella* (sopranos and basses *divisi* in the third verse; soprano solo with hummed accompaniment in the second). Arthur Harris is the composer of Mercury's "The Christmas Chanters," SATB *a cappella*, and Louie L. White wrote "I Sing of a Maiden," SATB *a cappella* with soprano solo. Both of these are well worth your consideration.

For those looking for a longer Christmas anthem with organ and solos there is number by Charles Black entitled "Angels Their Glorias Are Singing" (SATB, S and B solos) from J. Fischer & Bro. The melody is Norwegian and has a great deal of charm. Mr. Black develops it nicely and the number should be very effective when done with a well balanced group of voices. Emil Soderstrom's arrangement of the Negro carol "Rise Up, Shepherd, an' Foller," SATB *a cappella*, is published by H. T. FitzSimons. This number should appeal particularly to the youth and community choruses and it undoubtedly will find its way into many carol services where an effort is made to use different types of music.

Galaxy has provided us with new arrangements of some of their popular Christmas numbers. Kountz's "All Ye Good People," originally published for SATB and SSA, is now available for SA and also for SATB with junior choir. Katherine K. Davis' "Come Ye to Bethlehem," originally for SATB, has been rearranged for SA. John W. Work has arranged his very successful "Go Tell It on the Mountain" for SATB unaccompanied with SA junior choir. Those who enjoyed the original versions of these numbers will certainly want the new arrangements for other choir groups, and others should look them over.

Also from Galaxy are George Blake's "While Shepherds Watched Their Flocks," SATB, and Edwin Liemohn's "Lullaby at the Manger," SATB *a cappella* with mezzo solo. Both of these are attractive and within the scope of a small choir. "Thou Must Leave Thy Lowly Dwelling," for chorus of male voices, is arranged by Ladislas Helfenbein from Berlioz's oratorio "L'Enfance du Christ." Mr. Helfenbein has done a skillful piece of work.

Even though this column is otherwise devoted to Christmas music, we should mention William H. Deihl's "A Harvest Hymn," SATB with organ (Galaxy) since next month will be too late to order Thanksgiving music. This number is an appealing set of variations on "Come, Ye Thankful People, Come." The organ is featured in the middle section, playing a descant-like figuration against the choral parts with the accompaniment scored on three staves.

A large and excellent selection of Christmas numbers has been received from H. W. Gray. Ivan Langstroth's "Love at Christmas Time," for SATB, organ and bells "must be seen to be appreciated." The organ part is scored on three staves and offers great possibilities for interesting registration. There is some *divisi*, but a medium size choir can handle this number. "The Virgin's Plaint," by Austin C. Lovelace, is a tender and ingratiating SATB *a cappella* setting of a fourteenth century English poem. Be sure to look at this one. Stanley A. Day's "Lovely Babe, Holy Child," SATB, is another one which offers interesting color possibilities for the organ. A soprano solo may be taken by all sopranos.

Continuing with Gray, we mention a Pennsylvania Dutch lullaby arranged as a Christmas carol for SATB *a cappella* by Frederick A. Snell. The title is "A Song to the Sleeping Babe." High on our "interest" rate card is John La Montaine's "Songs of the Nativity," a set of five numbers for SATB *a cappella*. These are the product of real musical inventiveness and skillful workmanship. Mr. La Montaine has a well developed style which will appeal to those who like fresh ideas.

Other Gray numbers are as follows: "Sleep, My Savior, Sleep," Arthur Bergh, carol for SATB *a cappella*; "The Birthnight of Christ," Douglas Breitmayer, SATB *a cappella*; "Candles," Katharine E. Lucke, SATB, soprano solo, organ; "The March of the Wise Men," from Harvey B. Gaul's "The Babe of Bethlehem," arranged by Harold L. Rieder for mixed voices with organ; "The Time Draws Near," David H. Williams, SATB with organ; "A Christmas Antiphony," Ruth Bampton, SAB with organ (a good one for your youth choir); "Ring, Bells of Christmas," Ruth Taylor Magney, for youth choir, SA.

We recommend that our readers see Lewis Henry Horton's "An Appalachian Nativity," a Christmas folk cantata published by H. W. Gray. This arrived too late for a review, but it should be of real interest. The thematic material is drawn from old shape-note hymns.

Healey Willan's "The Story of Bethlehem," published by Concordia, is a setting of the St. Luke Christmas story. The entire text is set for unison voices except for the chorus "Glory to God in the Highest." The thematic material is based largely on "Vom Himmel hoch." "The Story of Bethlehem" may be used as a part of the traditional children's Christmas Eve services, church carol concerts, or school Christmas programs. It may also be combined with a pageant. This is Willan's seventy-fifth birthday anniversary year and a good time to use one of his new works.

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CENTRAL MORAVIAN CHURCH APPOINTS ROBERT ELMORE

Robert H. Elmore, concert organist and composer, has been appointed organist and choirmaster of the Central Moravian Church in Bethlehem, Pa. Widely known as an organist and as a composer of secular and religious music, Mr. Elmore has been since 1938 organist and director of music at Holy Trinity Church (Episcopal), Philadelphia. He has played recitals from coast to coast and abroad, and has been widely acclaimed by music critics. Mr. Elmore has appeared also as soloist with the Detroit Symphony under the late Ossip Gabrilowitsch and under Victor Kilar, and with the Philadelphia Orchestra under Eugene Ormandy. He is a recording artist for Canterbury.

Orchestral and choral compositions by Mr. Elmore have been programmed by such conductors as Leopold Stokowski, Frank Black and Eugene Ormandy. His "Three Sonnets," written for *a cappella* chorus, won the Mendelssohn Club Award in 1935 in a national competition. His organ music and choir music are widely used. His opera, "It Happened at Breakfast," is the first American opera to have been televised.

Robert Hall Elmore was born in India of missionary parents and received his elementary and high school education in Lincoln, Neb., and Philadelphia. His musical education began at the age of 6; at 9 he was already studying the organ. For seven years he studied piano, organ and composition under Pietro Yon. Advanced studies in composition were carried on under Dr. Harl McDonald at the University of Pennsylvania, from which institution he was graduated with the degree of bachelor of music in 1937.

Mr. Elmore holds also the degrees of licentiate of the Royal College of Music of London in three subjects: organ, piano and pianoforte accompanying; and associate of the Royal College of Organists. For three successive years he was awarded the Nitsche first prize from the University of Pennsylvania and he was in 1936 the first recipient of the Thornton Oakley Medal for achievement in creative art.

Mr. Elmore was formerly professor of piano and organ at the Clarke Conservatory of Music in Philadelphia; vice-chairman of the department of music at the University of Pennsylvania; official organist of the Philadelphia Orchestra, and conductor of the choral club of the Musical Art Society of Camden. He continues as head of the organ department of the Philadelphia Conservatory of Music. He will begin his duties at the Central Moravian Church in November.

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Max Drischner and His Organ Writings; A Neglected Modern

By W. G. MARIGOLD

Max Drischner, one of Germany's outstanding contemporary organ composers, was born in Prieborn, Silesia, in 1891. For much of his life he was organist, cembalist and cantor of the Cathedral Church of St. Nicolas in Brieg, near Breslau. He was forced to flee in 1945 and now lives in Württemberg as a refugee, devoting most of his time to composition. Though long famous and much played in Germany, his works are as yet little known in America, despite an increasing interest in contemporary German organ works.

The Silesian countryside where Drischner lived from his birth till 1945 is as beautiful as any in Germany and Drischner himself admits its enormous influence on his work. His music indicates that he is steeped in chorales, folk-songs and the traditions of the countryside. A second major influence on his work is surely the magnificent Baroque organ which he played for so many years. All his compositions, even those whose titles suggest Romanticism, such as the works on Norwegian folk themes, sound best played on a Baroque-type organ. From a purely formal point of view, Drischner has based his style on the work of the pre-Bach masters, particularly Antonio de Cabézon. He is unusual among contemporary organ composers in that his style shows strongly diatonic harmony, clear counterpoint and a complete absence of complex writing. This does not mean that his compositions are easy to play—indeed the reverse is frequently the case.

Drischner's musical "figuratures" are very few; by far the most frequent is the "zig-zag" figure so common in the works of Buxtehude. It is particularly common in the works on Norwegian themes. It may be called Drischner's "joy" motif and is found very infrequently after 1945 when he became a refugee. Otherwise his motifs are conventional—scale and arpeggio figures for jubilation, mild chromaticism for sorrow and anguish, particularly in the chorale preludes, and so on.

The Toccata and Fugue in G minor, though conceived in the same austere style as many of Drischner's works, is more brilliant than most of them. The Toccata opens with several bars of slow-moving counterpoint followed by bravura scale passages for the manuals which lead to a brilliant pedal solo in the familiar zig-zag pattern. After several brief interludes of grave counterpoint the Toccata ends vigorously and brilliantly. The Fugue is to be played very slowly and acts as a foil to the brilliant Toccata.

◆ ◆ ◆

The "Hymn to the Sun" (sub-titled Passacaglia in E major) is one of Drischner's finest and also most cheerful compositions. It was written in 1924, intended specifically for his organ at Brieg, and contains exact instructions for registrations. It consists of thirty-three variations, two of them for pedal solo, on an eight-bar theme. Beginning with variation twenty-six the zig-zag motif continues for five variations. The work ends with a magnificent recapitulation of variations five and six for full organ. Parts of the piece, particularly one of the pedal solos, require some work, but it is an excellent number for service or recital use. It may be pointed out that Drischner, like most of his German contemporaries, rarely writes organ music that is not suitable for liturgical use.

The Chaconne in F minor received its first performance by the late Fritz Heitmann in Berlin. It is based on the ostinato bass used by Pachelbel in his F minor Chaconne and the treatment, particularly in the first and last variations, is quite similar to that of Pachelbel. This is a sad, melancholy, nostalgic piece. It begins quietly, works to a climax, and then develops into a lovely, expressive cantilena in F major. After a brief return to the opening theme and a series of majestic chords, it ends quietly with the Norwegian chorale used in the "Trondheimer" variations (see below).

The Prelude and Fugue in A minor, which Drischner dedicated to his friend and supporter Albert Schweitzer, is fairly short. The slow-moving prelude is only a few bars long. It leads directly to an extremely simple fugue on a chromatic theme which recalls the shorter fugues of Buxtehude or Pachelbel.

The Passacaglia in C minor, written in 1923, is probably Drischner's greatest work. It is remarkably cheerful in tone. The theme is never announced alone. The work opens fortissimo with a series of crashing chords which continues for some time. A gradual crescendo extending over several variations is interrupted by a lovely arpeggio section in E major. A second gradual crescendo leads to a brilliant pedal solo which in turn leads directly into a brilliant coda. This work is a worthy companion to the great passacaglias of Bach, Rheinberger, Willan and others.

In 1954 Drischner published sixty-one chorale preludes. These included new works as well as many preludes that had long been out of print. Nowhere else can we obtain such a clear picture of Drischner's personal idiom. Many of the chorales are ones well known in this country ("Lobe den Herrn", "Jesu meine Freude", etc.) and these works should be a welcome addition to the repertory of every church organist. Another collection is to appear soon.

Finally we wish to consider several compositions based on Norwegian folktunes and chorales. The six Norwegian Folktune Suites are by no means to be numbered among Drischner's best compositions, but they do acquaint us with some very lovely tunes seldom heard otherwise. Each suite contains a number of tunes (six to eight), prefaced by a short prelude on the first tune of the suite.

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The Norwegian Variations, written between 1935 and 1938, are much more typical of Drischner's style. There are six sets, entitled "Lofot," "Skjeberg," "Nordmore," "Ildri," Romsdalsfjord" and "Trondheimer" Variations respectively. The last is the most extended, consisting of sixteen variations on a simple tune. It is full of Drischner's characteristic features—smooth diatonic counterpoint, austere harmonic structure reminiscent of de Cabézon, chromaticism and zig-zag motifs.

The Six Norwegian Canzonas are really multi-sectional preludes and fugues of the Buxtehude type. Each one consists of a short prelude followed by three or four short fugues. In each case the subject of the first fugue, with alterations, is used as the theme of all the succeeding fugues. The Canzonas are not difficult but require careful phrasing. They were referred to by Paul Eckhardt as Drischner's "Art of Fugue".

It was mentioned earlier that Drischner's compositions sound best when played on a Baroque-type organ. However, Drischner intended his music to be playable on small as well as large instruments and there should be no difficulty in adapting them to any average two-manual organ. Many of the chorale preludes are written on two staves, and it is left to the player's discretion and abilities to add pedal when appropriate. In order to obtain suitably soft eight-foot pedal tone it may frequently be wise to rely on couplers. By avoiding the use of imitative orchestral stops it should be possible to approximate Drischner's intentions on any organ containing any compound stop at all.

All Drischner's works are published by C. L. Schultheiss of Tübingen. The Norwegian Suites, Canzonas and Variations are also available from the Bärenreiter-Verlag, Kassel. The Passacaglia in C minor and the Chaconne in F minor are still in manuscript but are to be published by Schultheiss in the near future.

W. G. MARIGOLD

W. G. MARIGOLD, who writes for us this month on the contemporary German composer Max Drischner, teaches Germanic languages at the University of Virginia. Mr. Marigold was born in Toronto in 1926 and attended the University of Toronto, which conferred upon him the degrees B. A. and Ph. D. in modern langages. He also holds an M. A. from Ohio State University and has been a student at the University of Munich. Mr. Marigold received his musical training in piano, organ and voice at the Royal Conservatory of Music in Toronto and in Munich. He is organist of the First Methodist Church in Charlottesville, Va. Mr. Marigold has been heard in radio organ recitals broadcast by station WOSU in Columbus, Ohio, and he gives an annual series of recitals at his church.

JOINT COMMISSION HOLDS SCHOOL IN HARTFORD, CONN.

The Joint Commission on Church Music of the Episcopal Church conducted its annual school of church music at Trinity College, Hartford, Conn., Aug. 22 to 26. In spite of the New England floods, the school had an enrollment of eighty organists and choirmasters and the full program was carried out.

Model services with the students acting as a choir were rehearsed and sung in the Chapel of Trinity. The Skinner organ and carillon were heard daily. Lectures on all branches of the music of the church were held. The faculty consisted of Dr. Leo Sowerby, Ray Francis Brown, Edward B. Gammons and Paul Allen Beymer, with the Rev. William Soule acting as chaplain.

Each summer the Episcopal Church sends its commission to a different part of the country in an effort to raise the standard of the music. Several locations for next season are under consideration.

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H. Harrison Flint, S.Th., resigned at the end of September as organist and choirmaster of Trinity Church, Ottawa, Ont., which position he has held for the last three years while studying theology at Trinity College of the University of Toronto. He was ordained in the ministry of the Church of England on St. Matthew's Day, Sept. 21, at Kingston, Ont. Before studying theology Mr. Flint was a radio braodcasting organist and executive for eighteen years, having been organist of Stations WMEX and WLAW, Boston, for six years and general manager of CKSF, Cornwall, Ont., for seven years. He will begin his ministry in the Diocese of Kingston, Ont., about Nov. 1. Music for the ordination service was sung by the St. George Cathedral Choir under the direction of George Maybee.

CORLISS ARNOLD'S TE DEUM WILL BE SUNG AT FESTIVAL

Thr premier performance of a festival Te Deum by Dr. Corliss R. Arnold will be heard Sunday, Oct. 16, at the 11 o'clock service marking the eighty-fifth anniversary of the First Methodist Church in Oak Park, Ill. The composition, written in the contemporary idiom for chorus and organ, was composed for this occasion. The chancel choir will sing also Vaughan Williams' arrangement of the "Old Hundredth Psalm-tune" and "Now let every tongue adore Thee," Bach. "Great Is Our God," for two sopranos and continuo, by Schütz, will be sung at the offertory. Dr. Arnold's organ selections for the service are Prelude and Fugue in E flat, Bach; "Deck Thyself, My Soul, with Gladness," Brahms, and Toccata on "The God of Abraham Praise," Bingham.

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SEARLE WRIGHT IS HEARD SECOND TIME IN THE ABBEY

Searle Wright, F.A.G.O., the first American born organist to play in Westminster Abbey, gave his second recital there Aug. 11. Mr. Wright, who is organist and choirmaster of St. Paul's Chapel, Columbia University, gave his first Abbey recital Aug. 12, 1954.

Mr. Wright's program this year was as follows: Voluntary on "Old Hundredth," Purcell; "Von Gott will ich nicht lassen," Buxtehude; "Basse et Dessus de Trompette," Clerambault; Prelude and Fugue in B minor, Bach; Baroque Prelude and Fantasia, Richard Arnell; "Eclogue," Bernard Wagenaar; Capriccio from "Carnival Suite," Robert Crandell; "Evensong," John La Montaine; Fantasy on "Wareham," Searle Wright; "L'Orgue Mystique," No. 35, Tournemire.

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Informing stockholders that its order backlog is the highest in its twenty-eight-year history, the Hammond Organ Company reports that net earnings for the first quarter, ended June 30, 1955, were 40 per cent greater than for the like period one year ago. In a letter accompanying the company's fifty-eighth consecutive quarterly dividend, Laurens Hammond, chairman, said that net earnings amounted to $852,114, equal to $1.14 a share, as compared to $604,146, or 81 cents a share, for the quarter ended June 30, 1954.

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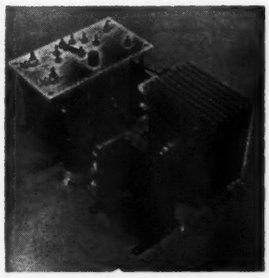
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The vestry of Grace Church in Manchester, N. H., has placed an order for a three-manual organ with the Kilgen Organ Company. The organist and choirmaster is Harry C. Whittemore, who also teaches organ at St. Anselm's College. Negotiations were made by George White.

The instrument is to be placed to the right of the chancel, behind the choir loft, and will be completely under expression. The console will be on the opposite side of the chancel. Installation is planned for the early part of 1956.

Specifications of the organ are as follows:

GREAT ORGAN.
Open Diapason, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Koppel Flöte, 8 ft., 61 pipes.
Viol, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Tuba, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Chimes, 21 tubes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 12 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bass Flute, 8 ft., 12 pipes.
Superoctave, 4 ft., 12 pipes.
Doublette, 2 ft., 12 pipes.
Mixture, 3 ranks, 32 notes.
Trombone, 16 ft., 12 pipes.
Tuba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

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A three-manual organ has been installed in Christ Church, Binghamton, N. Y., by Casavant Freres. The instrument was dedicated July 10 with Harold G. O'Daniels, organist, playing for the choral Eucharist. The stoplist is as follows:

GREAT ORGAN.
Principal, 8 ft., 68 pipes.
Bourdon, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.
Rohrflöte, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 68 pipes.
Spitzprincipal, 4 ft., 68 pipes.
Flute Triangulaire, 4 ft., 68 pipes.
Flageolet, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.
Cor de Nuit, 8 ft., 68 pipes.
Erzähler, 8 ft., 68 pipes.
Erzähaler Celeste, 8 ft., 68 pipes.
Koppelflöte, 4 ft., 68 pipes.
Rohrnazard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1⅗ ft., 61 pipes.
Krummhorn, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.
Contrebasse, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 pipes.
Gedeckt Bass, 16 ft., 12 pipes.
Gemshorn, 10⅔ ft.
Principal, 8 ft., 32 pipes.
Gemshorn, 8 ft., 12 pipes.
Rohrflöte, 8 ft.
Choralbass, 4 ft., 12 pipes.
Gemshorn, 4 ft., 12 pipes.

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Programs of Recitals

Harold C. O'Daniels, Binghamton, N. Y.—A Casavant organ of twenty-nine ranks was dedicated July 10 at Christ Church, where Mr. O'Daniels is organist and choirmaster. Mr. O'Daniels played the following selections: Prelude in B minor, Bach; "The Nativity," Langlais; Chorale in A minor, Franck; Chorale Prelude on "Adoro Devote," O'Daniels; "Ave Verum," Titcomb; "Nun danket," Karg-Elert. A series of recitals on the new organ is planned for this season, including one by Mr. O'Daniels Oct. 9 and one by Dr. Robert Baker Nov. 7.

Harold G. Fink, New York City—Mr. Fink will give a recital Oct. 23 to commemorate the fortieth anniversary of the founding of the Fordham Lutheran Church. The program will be as follows: Suite in F, Corelli; "Come, Holy Ghost," "Christ to Jordan Came" and "Lord Jesus Christ, Be Present," Bach; "Be Thou but Near," Bach; "Grand Piece Symphonique," Franck.

Donald S. Johnson, Huntingdon, Pa.—Mr. Johnson gave his twelfth annual fall recital Sept. 25 at Juniata College, assisted by Dr. Jack D. Brammer, violinist. Organ numbers were: Prelude, Fugue and Chaconne in C, Buxtehude; Aria from Concerto 10, Handel; "The Cuckoo," d'Aquin; Fantasie in F, Mozart; "Harmonies of Florence," Bingham.

Vernon de Tar, New York City—Mr. de Tar and William Primrose, violist, were heard in a recital July 10 at Macky Auditorium, the University of Colorado. Together they played Sowerby's "Poem," which is dedicated to Mr. Primrose. Mr de Tar played these numbers: Fantasie in F minor, Mozart; Prelude and Fugue in E flat, Bach; "Litanies," Alain.

Dr. George William Volkel, F.A.G.O., New York City—Dr. Volkel's program Aug. 25 at the Chautauqua Institution was as follows: Fantasie in F minor, Mozart; "Le Coucou," d'Aquin; "Ave Maria," Schubert; Sonata in the Style of Handel, Wolstenholme; "On Wings of Song" and "Spinning Song," Mendelssohn; "Clair de Lune," Debussy; Chorale in A minor, Franck.

Melvin Dickinson, Trenton, Ky.—Mr. Dickinson, a sophomore at the University of Kentucky and a pupil of Arnold Blackburn, gave a recital Aug. 17 at the Ninth Street Christian Church in Hopkinsville, Ky. His program was as follows: Prelude and Fugue in E major, Buxtehude; "Herzlich thut mich Verlangen" and Concerto in A minor, Bach; Fantasie in C major, Franck; Toccata, Farnam.

Harold L. Turner, Decatur, Ill.—A recital was given by Mr. Turner Aug. 14 at St. Joseph's Catholic Church, where the Harold L. Turner Organ Associates have completed a renovation of the organ. Mr. Turner was assisted by the parish choir and Anthony Rozman, organist. Organ numbers were: Allegro Vivace and Air from "Water Music," Handel; Sonatina, "God's Time Is Best," and Prelude and Fugue in E minor, Bach; "In Summer," Stebbins; "Abide with Me," Monk-Thompson; Menuetto, Mozart; Theme and Variations and Interlude, Karg-Elert; "Bells of St. Anne de Beaupre," Russell; "Psalm 19," Marcello.

Marie Davis, Carson City, Nev.—Miss Davis played Aug. 21 at St. Peter's Episcopal Church, using the following selections: Fantasie in G minor, Bach; Minuet in G, Beethoven; "Ombra Mai Fu," Handel; Ritornello, Rowley; "The Squirrel," Weaver; Adagio from Sixth Violin Sonata, Handel; "Gaudeamus," Titcomb; Toccata on "Salve Regina," Titcomb.

Students of Margaret Whitney Dow, Redlands, Cal.—Students of Miss Dow were heard Aug. 24 at the University of Redlands, playing the following selections: Chorale Prelude, "In dulci Jubilo," Bach (Carl Groth); Communion, Guilmant, and "Hosanna," Dubois (Richard Thornton); Little Prelude and Fugue in D minor, Bach (Tonia De Bellis); Finale from Sonata 4, Mendelssohn, and "Sheep May Safely Graze," Bach (Robert Brubaker); Little Prelude and Fugue in F major, Bach, "In Summer," Stebbins, and "Psalm 18," Marcello (Stennis Waldon); Canzona and "Ein feste Burg," Bach (Una Fay Rentz); Four "Stations of the Cross," Dupré (Charles Shaffer).

Roland A. Davis, Wyoming, Ohio—At the dedication of a memorial organ June 5 in the Church of the Ascension Mr. Davis played: Passacaglia, Candlyn; "Praise to the Lord," Schehl; "The Cypress Groves of Lebanon," Shure; "Spinning Song," von Doenhoff; "Were You There," Purvis; "Adoro Te Devote," Biggs; "Te Deum," Buxtehude; "Air for the G String," Bach; "Toccata Jubilant," Diggle.

Paul L. Reynolds, M.S.M., Metuchen, N. J.—A recital was played by Mr. Reynolds June 1 at the Reformed Church. His program: "Psalm 19," Marcello; Prelude and Fugue in F minor and Two Chorale Preludes, Bach; Introduction and Toccata, Walond; Chorale in A minor, Franck; Two Intermezzi, Schroeder; "Folktune," Whitlock; "Cortege et Litanie," Dupré.

Claude Means, F.A.G.O., F.T.C.L., Greenwich, Conn.—Mr. Means chose the following for a recital Sept. 18 at St. John's Lutheran Church, Stamford, Conn.: Toccata in A minor, Sweelinck; "We Pray Now to the Holy Spirit," Buxtehude; "Water Music Suite," Handel; "Rejoice, Ye Christians," "Jesus, Priceless Treasure" and "Sheep May Safely Graze," Bach; "Berceuse" and "Carillon," Vierne.

Mary Cheyney Nelson, Waterville, Maine—Miss Nelson played July 31 at Colby College. Her program: Fugue in C major and "Von Gott will ich nicht lassen," Buxtehude; Prelude and Fugue in G minor, Three Chorale Preludes, Pastorale and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "Divertissement," Vierne; Three "Bible Poems," Weinberger; "Litanies," Alain.

Dr. Heinrich Fleischer, Chicago—Recitals were played by Dr. Fleischer Aug. 2 and 7 at the Pocono Church Music Institute, Shawnee-on-Delaware, Pa. The latter program was as follows: Chaconne in F minor, Pachelbel; "O Come, O Come, Emmanuel," Rudolph Moser; "Love Divine, All Loves Excelling," Hans Klotz; "Beautiful Saviour," Arbatsky; "Our God, Our Help in Ages Past," George Miles; Prelude and Fugue in A major, Bach; Three Chorale Preludes and Fantasie in G major, Bach.

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RICHARD WARNER IS NAMED TO KENT UNIVERSITY POST

Dr. Richard Warner, Rochester organist and member of the Eastman School of Music faculty, has been named head of the Kent State University School of Music at Kent, Ohio. He will replace Dr. Ralph E. Hartzell, who is returning to full time teaching at his own request.

Dr. Warner, 46, was born in Medina, Ohio. He holds degrees from the Cincinnati Conservatory of Music, Columbia University and a doctor of philosophy degree in theory, instrument and organ from the Eastman School of Music. He has been organist and choir director at St. Paul's Episcopal Church, Rochester, for a number of years and active in city musical affairs. He was dean for two years of the Rochester Chapter, A.G.O. Dr. Warner has composed a number of works for church use and arranged others. A recent work, "O Be Joyful in the Lord," will be published this fall. Dr. Warner's wife, the former Katherine Root of Medina, Ohio, has written the text for a number of his compositions.

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ADRIENNE M. REISNER

ADRIENNE MORAN REISNER has been appointed head of the organ department at Texas Christian University for the year 1955-56, while Emmet Smith is on leave of absence to study in France. For the last year Mrs. Reisner has served as choir director of Trinity Lutheran Church in Fort Worth. She is active in recital work and recent appearances have included a program for the A.G.O. regional convention in Oklahoma City and a recital at the Broadway Baptist Church in May. Mrs. Reisner will be heard Oct. 24 at Texas Christian University.

Mrs. Reisner is a graduate of the American Conservatory in Chicago and holds her master's degree from the University of Michigan. Among her teachers were Palmer Christian, Arthur Dunham and Leo Sowerby. For four years she was head of the organ department at the Sherwood Music School in Chicago. Mrs. Reisner has held church posts in Chicago, Oak Park and Zion, Ill., Spokane and Portland.

Zac Reisner, her husband, is an agent for the General American Life Insurance Company in St. Louis. They have four children, Zac, Jr., Julie, Mary and Jennie, aged 8, 6, 4 and 2.

A SOCIETY OF AMERICAN FRIENDS of Bayreuth is soon to be chartered in the United States, in close relationship with the German Society of Friends of Bayreuth. The President is Howard W. Elkinton of New York, and the vice-president is Mrs. John B. Davison of Washington. The primary object of the society is to raise funds for the preservation of the Bayreuth Festival Playhouse and perhaps to renovate its interior equipment, and to this end a number of musical events are planned throughout the United States. First of these is a Wagner concert to be held in New York City Jan. 15, with Rudolph Kempe conducting and Astrid Varnay, Eleanor Steber, George London, Paul Schoeffler and Ramon Vinay among the performers.

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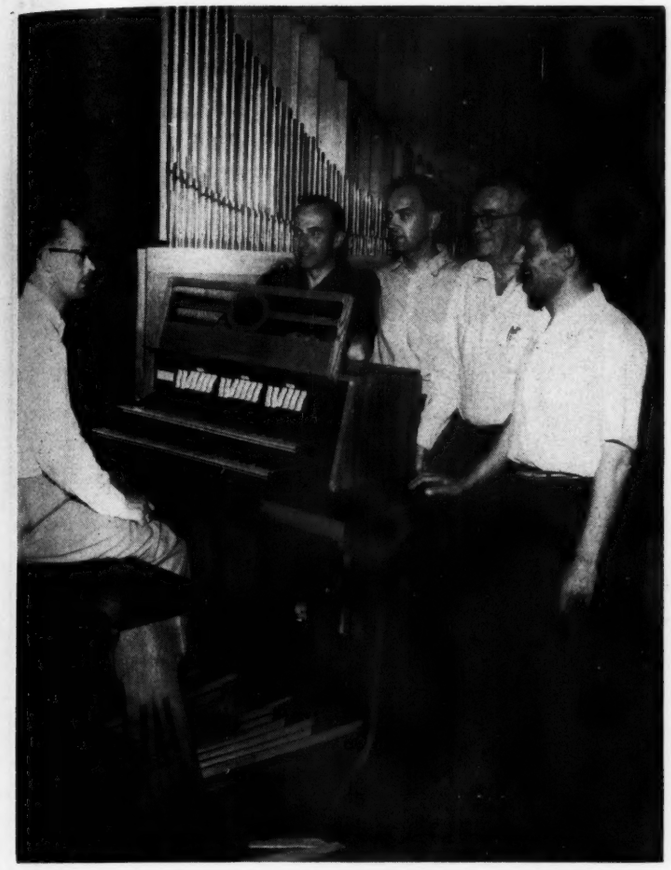

DR. HEINRICH FLEISCHER, seated at the Schlicker organ, is here shown with other members of the staff of the Pocono Church Music Institute, which held its ninth annual session during the first two weeks of August at the Ministerium Camp, Shawnee-on-Delaware, Pa. Others in the picture are Professor Robert Cutler of Lehigh University, Professor Ludwig Lenel of Muhlenberg College, Dr. Paul Ensrud of St. Olaf College, who has been dean of the institute since its beginning, and Dr. Ulrich S. Leupold of Waterloo College and Seminary. Dr. Edgar F. Brown, director of worship of the United Lutheran Church in America, also served on the staff. This year the institute was attended by students from eleven states and Canada, and the enrollment was the largest in its history.

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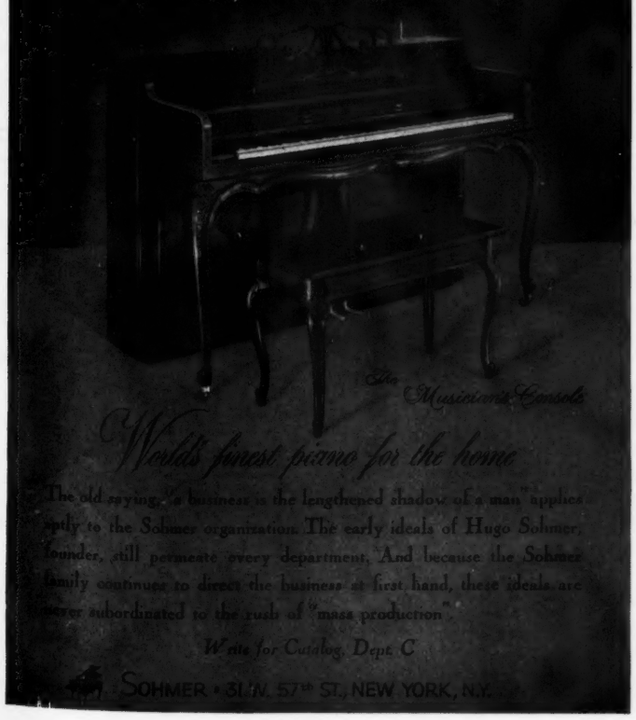

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[*Continued from page 11*]

this type of action is "a strong back and a weak mind".

Mr. Flentrop states that: "The direct advantage of a good mechanical action lies in the tactile connection afforded to the player between the key and the pallet under the pipe. Not only does the finger control, to a degree, the speed of opening the pallet and its closing (which if electrically controlled is invariably instantaneous and very snappy) but it feels the action of the pallet. This gives the player more control over timing than is possible with electric action. A further advantage of mechanical (tracker) action is implicit in the manner of voicing the pipes. While voicing with little or no nicking was certainly the technique of the builders of yesteryear, and was discarded during the nineteenth and twentieth centuries, this technique should not be called the 'ancient' or 'classic' manner of voicing. It is another of those features of organ building which defy fashion or style. For if an organ builder will make an instrument with tracker action, he will discover that the pipes must be voiced in the way that is most advantageous to the key action and to the musical requirements".

The Frobenius Brothers say the same thing and justify the tracker action further by saying it limits the size of any organ to a reasonable size, and requires a certain layout and disposition of the various divisions. It also entirely prohibits rapid changing of stops and the use of couplers is greatly discouraged. Why these very serious limitations should be listed as advantages, I can't see, unless one gets himself into a seventeenth century mood, and believes like Elijah "I am not better than my fathers." If one really believes that perfection was reached in organ building 250 years ago, then why try to improve on perfection?

The many keen minds that have tried to improve on the old masters during the last two centuries, both with regard to obtaining more tonal variety and in ease of control, have wasted their time and efforts so far as these organists and builders are concerned. The latter glory in the fact that the old organs, as well as the ones they build today, are very difficult to play, and that the mind of man has never conceived any more awkward or unwieldy means of stop control than that on the old Dutch organs. They are like the automobiles of fifty years ago, with one cylinder, no self-starter, no power steering or brakes, and that take brute force to operate, or even to start.

The tracker organs built in America (upon several of which I was brought up) at least had the stop-knobs in terraces immediately adjacent to the keyboards. They also had combination pedals to move a fixed group of stops in and out quickly, to be sure with a considerable amount of clatter, like a girl going down steps with a load of kindling, dropping some on each step. The clatter of moving stops is present in these old organs, even when only one stop is moved at a time, so that anyone sitting in the middle of the church is well aware that something is going to be changed in the registration, before hearing the sound of the pipes. The knobs of the old organs were placed on the casework, as far away from the organist's reach as possible. They would be more accessible if placed on the choir stalls. No wonder organists didn't attempt any registrational changes, other than that provided by changing from one manual to another during the course of a movement or a variation. Then everything comes to a complete stop, a grand clatter ensues, and the next movement is ready to be played. French organs have antiquated stop controls also, but with their system of ventils and combination pedals, rapid changes are possible, where they are quite impossible on the old organs in the Netherlands, Denmark and Germany. No one need worry about the registration being restless or kaleidoscopic.

Certainly Walcker has a compromise when he builds slider and pallet windchests, with modern stop control for the sliders. I can subscribe to this compromise especially in smaller organs. I agree that for the lower notes, from middle or two foot C downwards, the pipes speak better on channel, barred chests than on individual valves. Mr. Donald Harrison and I are agreed that for the pipes smaller than two feet long, there is no advantage in the barred chests. Inasmuch as about ninety-five percent of the pipes on these old organs are smaller than two feet long (if one counts all the pipes in the mixtures, none of which is as much as two feet long) one wonders what all the excitement is about for having tracker organs. The effect of the tracker action on the player is certainly more subjective, psychological and physical, rather than having any objective effect on the listener. In other words, the organist may imagine he hears a difference in sound when he depresses a key rapidly on a tracker organ, as compared to when he presses it slowly down. Actually there is no difference.

Mr. Harrison says that if by some miracle it were possible (overnight) to substitute modern pitman windchests for the old tracker chests on any of the old, much admired organs, and plant all the old pipes from two feet and up on the new wind chests, he doubts that any of the experts would ever know the difference in the sound of the organ. If on top of this a good modern console were substituted for the absolute curiosities that pass for consoles on the old organs, everyone would be happy, except the antiquarian, who worships the old because it is old, not because it is good or worth keeping.

Two other points about the old organs should be mentioned. (1) They were nearly a whole tone sharp in pitch as compared with the present standard. The old organ CC pipe was about the same length as our DD pipe. A sixteen-foot low CCC need only be fourteen feet, three inches long. This was a real saving in material and cost. It might make it difficult for singers to reach the top note, without transposing a whole tone, but it was the custom. (2) All manual and pedal keyboards were invariably of short compass as compared to our modern compass. Thus CC to F3, (fifty-four notes) was an extreme compass, more often CC-C3 (forty-nine notes). The pedal compass was CCC to D (twenty-seven notes). Toward the close of his life Bach had an organ with the pedal board going to F. No old organ has a longer pedal range than this.

These old organ enthusiasts who carefully measure the diameter of the old pipes at various Cs will find their measurements to be two scales out when applied to the scaling of pipes with modern pitch (A—440). This is something they perhaps hadn't realized unless in attempting to reproduce the old pipes they maintain the old high pitch as well.

One very commendable feature of the old organs was their relatively steady wind. The wooden wind-trunking was not large, nor the windchests oversize, and yet with modern blowers the wind is reasonably steady. Much more so than the wind was found to be on a number of recent copies of the old tracker organs. Maybe the old masters knew something that the present builders haven't learned about obtaining steady wind. All old organs at least were strictly custom built, and the voicing of the pipes was done in the church by the builder himself to get the best results in the particular accoustical environment. This is something manifestly impossible for modern builders except in special instances. True, the tone-regulating is done in the church, but this is not the same thing as what the old builders did.

A lifetime output for an old builder was forty organs. This is the number Arp Schnitger is credited with, perhaps one organ a year. Some of our present builders turn out as many organs in a year as Schnitger did in a lifetime. I think that enough has been said about the classic organ in general, and that it is now proper to take up some specific examples.

[*To be continued.*]

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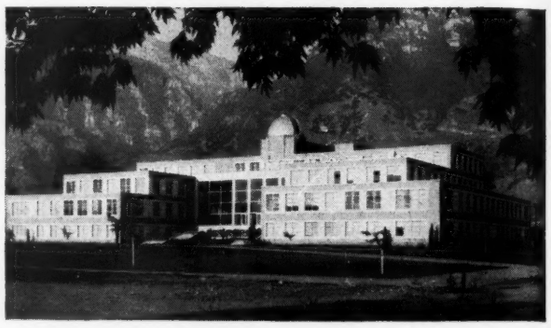

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EMILY ROBERTS SUCCUMBS TO SUDDEN HEART ATTACK

Emily Roberts, prominent Chicago organist and for thirty-four years a faculty member at the American Conservatory of Music, died suddenly of a heart attack Sept. 3 at the age of 59 years. Miss Roberts was organist of the Wellington Avenue Congregational Church. She was an alumnus of the American Conservatory and had studied organ with Frank W. Van Dusen and Arthur Dunham. For many years Miss Roberts was organist of the First Congregational Church in Wilmette, Ill. She also had served the First Methodist Church of Oak Park.

Miss Roberts is survived by two brothers, Brigadier General Carson Roberts, Washington, D. C., and Keith Roberts of Lancaster, Wis.

CROZIER WILL OPEN ORGAN AT ST. LUKE'S CHAPEL, N. Y. C.

Catharine Crozier will give a recital Friday evening, Oct. 21, at St. Luke's Chapel, Trinity Parish, in New York City to dedicate the three-manual organ which has been rebuilt by the Aeolian-Skinner Organ Company. The church choir, under the direction of Clifford Clark, will sing Britten's "Hymn to St. Cecilia." This will be the first in a series of musical services planned for the season.

LOTTE LEHMANN, famed soprano who has captivated audiences throughout Europe and the United States, will give six lecture-demonstrations in October at Lutkin Hall, Northwestern University, Evanston. The performances, which are open to the public, will be from 7:30 to 9:30 p.m. on Oct. 3, 5, 7, 10, 12, and 14. Series tickets may be obtained by writing to Concert Manager, Northwestern Music School, Evanston.

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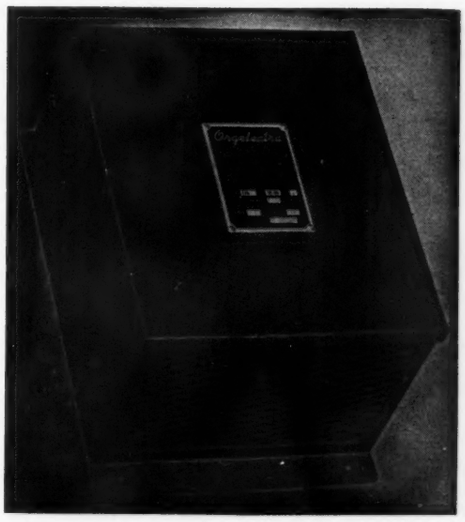
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FOR SALE—MOVING TO FLORIDA. Will sell my residence three-rank Möller pipe organ. Two-manual detached walnut console, 5 ft. by 5 ft. Chamber 8 ft. by 10 ft. Motor 3 ft. by 9 ft. Price $2,000. For demonstration inquire Owner, 4201 Ridgeview Road, Harrisburg, Pa.

FOR SALE—USED REBUILT TWO-MANual and pedal electro-pneumatic pipe organ, 9 ranks. Available after Jan. 1. Price $5,850.00 installed in Chicago area. For information write Frank C. Wichlac and Associates, 3051 North Menard Avenue, Chicago 34, Illinois.

FOR SALE—USED REBUILT TWO-MANual and pedal electro-pneumatic pipe organ, 16 ranks. Available after Jan. 1. Price $9,600.00 installed in Chicago area. For information write Frank Wichlac and Associates, 3051 North Menard Avenue, Chicago 34, Ill.

FOR SALE—USED HAMMOND ORGANS. FINE selection of consoles and tone cabinets available to serious CASH buyers. DEALER INQUIRIES INVITED. Rely on my years of experience and fair dealing in this field. Ken Thompson—Organs, Waterbury Road, RFD #2, Waterbury 12, Conn. [12]

FOR SALE—8-FT. CONCERT FLUTE, 97; 8-ft. viol de orchestra, 73; 8-ft. cello, 73; all low pressure, good condition. Pedal keyboards, manual keyboards, 5 ft. x 5 ft. shades; new Reisner relays. Many other parts. Shrock Organ Service, Middlebury, Ind.

FOR SALE—ONE EACH OF THE FOLlowing sixty-one note sets, pressure 3¼ inches: Diapason 8 ft., melodia, 8 ft., flute d'amour, 4 ft., harmonic flute, 4 ft., stopped flute, 8 ft. Organ Committee, Church of the Advent, 162 Hickory Street, San Francisco 2.

FOR SALE—CLOISTER MODEL EVERETT Orgatron. In fine condition. Suitable for small church or home. A.G.O. specifications. $850.00 f.o.b. Decatur. Harold L. Turner Organ Associates, 5 East Carroll Drive, R.R. 2, Decatur, Ill. Phone 2-1213.

FOR SALE — THREE-MANUAL WURlitzer theater organ, 19 ranks, includes brass trumpet, brass sax, krumet, etc., 15 h.p. Spencer blower. Late model organ, 1930. Richard Loderhose, 8124 - 189th Street, Jamaica 3, New York.

FOR SALE—USED ORGOBLO MOTOR and power unit made by Spencer Turbine Co. ¾ths h.p. Century, 60 cycle repulsion-induction motor, 1165 rpm. 104 volts 5-in. pressure. Vinje Lutheran Church, Willmar, Minn.

FOR SALE

FOR SALE—SPECIAL PIPE SALE. GREAT diapason t.c., dulciana, t.c., viola, t.c.; swell diapason t.c.; manual bourdon, 16-ft. t.c.; stopped diapason, 61; harmonic flute, 4-ft.; flute d'amour, 4 ft.; principal, 4 ft.; gamba t.c. All good used pipes, $35 each. Dulciana, 61 pipes, $50. Pedal bourdon, 10 by 12, 30 pipes, $65. Pedal bourdon, 8 by 10, 30 pipes with Möller electric chest and rack boards complete, $100. T. Howard Sheehan, Box 692, Charleston, S. C.

FOR SALE—CARILLON OF TWENTYthree cast bells made by an English founder in 1928, the largest bell weighing 1,288 pounds. Carillon of thirty-five cast bells made by a Dutch founder in 1952, the largest bell weighing 1,870 pounds. Both instruments complete with action and other operating devices. Available immediately. Write for full details to SCHULMERICH CARILLONS, INC., Sellersville, Pa.

FOR SALE—#235 SPECIAL, ELEVEN ranks plus traps, three-manual Wurlitzer theater organ, late model, all brown skin, black caps. Will add any stops such as brass trumpet, brass sax, post horn, etc. All Wurlitzer equipment, plus chests to any size desired. Contact Richard Loderhose, 81-24-189th Street, Jamaica 3, N. Y. Phone: Spruce 6 2584.

FOR SALE—TEN-STOP, ELECTROpneumatic, two-man. pipe organ (579 pipes); in excellent condition—blower, rectifier, etc. Priced $2500.00 as is, knocked down, or will quote installed in New England. Inspection invited. Robert K. Hale, ORGAN SALES AND SERVICE, Short Falls, N. H. [9]

FOR SALE—TWO-MANUAL PIPE ORgan, detached console with chimes and blower included. May be seen at Monumental Baptist Church, 116 LaFayette Street, Jersey City, N. J. No reasonable offer refused. For further information write J. Martin Rolls, 115 Harrison Avenue, Jersey City, N. J.

FOR SALE—MUSIC PRINTING. YOUR own compositions, teaching material, songs, arrangements, plays, brochures, etc., privately printed. Beautiful music print, *not photostats*. Write for details. Adler Press, 49 Ward Street, Paterson, N. J. [tf]

FOR SALE—PILCHER THREE-MANUAL pipe organ, electro-pneumatic action, detached console, thirty stops. About twenty-five years old. Chests and console need some work. Robert L. VanDoren, Trinity Church, Senate Street, Columbia, S. C. [10]

FOR SALE—TWO-MANUAL FIVE-RANK pipe organ, Robert Morton three-rank. Reproduco horseshoe player, two-manual reed organ with blower. Capehart m-400 combination $125.00 D'Artridge Organ Company, 737 Cole Street, San Francisco, Calif.

FOR SALE—KILGEN TWO-MANUAL tracker organ with blower, eleven ranks. Any reasonable offer accepted or will rebuild and redesign for purchaser. Available soon. Holloway-Wilson, Inc., P. O. Box 5683, Indianapolis 19, Ind. [11]

FOR SALE—WICKS PIPE ORGAN, EXcellent condition, consisting of flute, string, vox and chimes, detached console. Can be seen and heard. Reasonably priced. Write Richard Breunig, Wahoo, Nebraska.

FOR SALE—PIPE ORGAN SERVICE AND installation business, in Greater New York and vicinity. Established in 1923; retiring, but will help buyer. All answers confidential. Address K-2, THE DIAPASON. (TF)

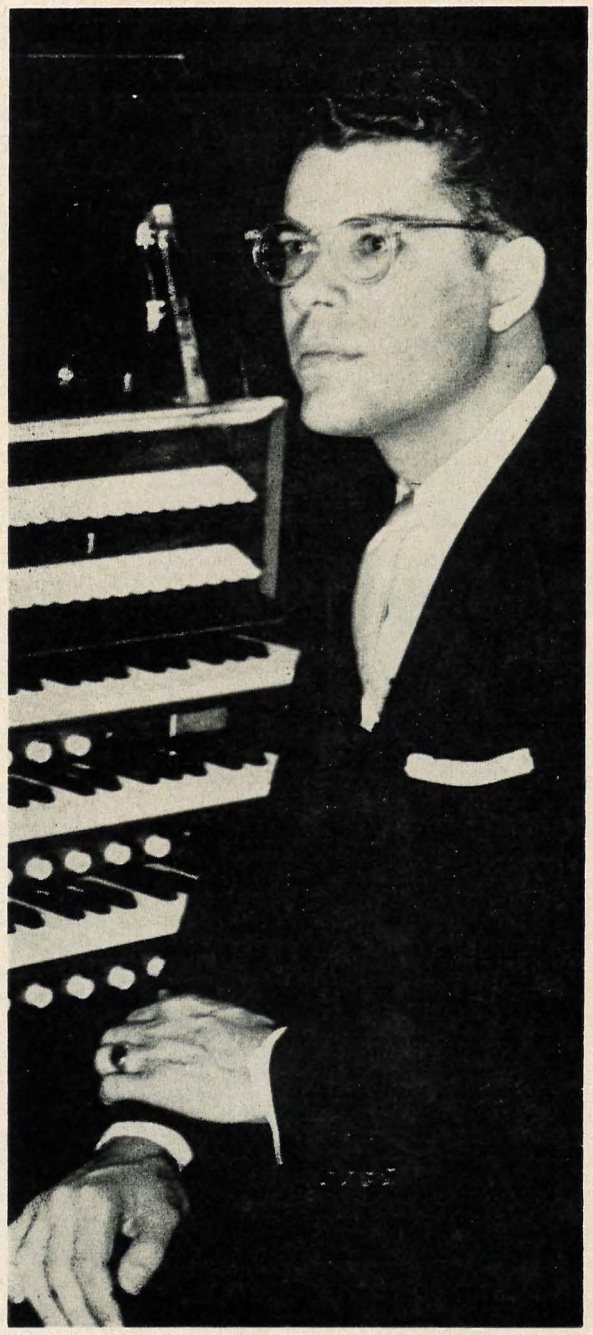
FOR SALE—SET OF CLASS M DEAGAN chimes, 20 notes; thirty-seven-note Kohler-Liebich harp (without actions), $100 each. L. M. Sandquist, Lake Route 1, Alexandria, Minn.

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

FOR SALE—LEE SILENT SUCTION units, $42.50. Suction unit kits, $30. Restyling and electrifying guide for reed organs, $5.00, postpaid. Lee Music Company, 2097 Fairmount Avenue, St. Paul 5, Minn.

FOR SALE—GOOD, USED, WURLITZER pipe organ parts and pipes, etc. UNITED PIPE ORGAN BUILDERS, P.O. Box 6413, Jacksonville 5, Fla.

FOR SALE—WURLITZER PARTS AND pipes. For complete list write Vincent E. Gilbert, 1801 Heiserman, Wichita 3, Kan.



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