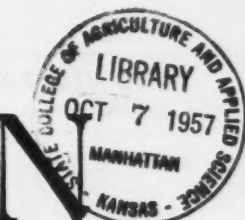


THE DIAPASON



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-Eighth Year, No. 11—Whole No. 575

CHICAGO, ILL., U.S.A., OCTOBER 1, 1957

Subscription \$1.75 a year—15 cents a copy

DR. HELEN DICKINSON DIES AT TUCSON, ARIZ.

NOTED TEACHER AND AUTHOR

Thrombosis Fells Member of Famed Church Music Team—Lectured on Liturgics in Week Preceding Passing—Nearly 82.

Dr. Helen Adell Snyder Dickinson, staff side of America's leading husband-and-wife team of church musicians, died Aug. 25 at Tucson, Ariz., of a thrombosis. She and Dr. Clarence Dickinson were in Tucson teaching a course in church music and Mrs. Dickinson had given regular lectures on liturgics in the week preceding her death. She would have reached the age of 82 Dec. 5.

Born at Port Elmsley, Ont., Canada, Helen Dickinson was educated at Queen's University, Kingston, from which she received her M.A. degree. In 1901 she became the first woman to receive a Ph.D. from the University of Heidelberg, Germany. She was dean of women at the Pennsylvania State College from 1901 to 1904. After her marriage to Clarence Dickinson in June, 1904, she became a lecturer on the history of art and architecture at Northwestern University.

Mrs. Dickinson joined her husband on the staff of the Union Seminary school of sacred music in 1918 where her classes have added great luster to the growing reputation of the institution. Her influence on the rising generation of church musicians, both at the Union Seminary and in the many other institutions in which she has served as guest lecturer, has been immeasurable. This influence has been heightened by her several books on liturgics and related subjects and by the hundreds of beautifully-phrased texts and translations which, as part of Clarence Dickinson's anthems and choral arrangements, have become an important and permanent part of our American church music repertory.

Funeral services for Dr. Helen Dickinson were held Aug. 29 at the Brick Presbyterian Church, New York City, with which edifice she and her husband have been intimately associated for almost half a century. The rites were in charge of the Rev. George Litch Knight, editor of *The Hymn* and the *A.G.O. Quarterly*.

ROBERT ANDERSON STUDIES WITH WALCHA ON FULBRIGHT

Robert Anderson, M.S.M., A.A.G.O., is studying with Helmut Walcha in Germany on a Fulbright award. A graduate of Illinois Wesleyan University and 1957 magna cum laude from the Union Seminary school of sacred music, Mr. Anderson is a pupil of Robert Baker and Heinrich Fleischer.

Before leaving the United States Mr. Anderson played a recital at Illinois Wesleyan, including these numbers: Allegro, Concerto in D minor, Vivaldi; "Nun komm, der Heiden Heiland," "Ach bleib bei uns, Herr Jesu Christ," "Jesus Christus, unser Heiland" and Toccata and Fugue in D minor, Bach; Chorale in E, Franck; Sonata in E flat minor, Hindemith; Air with Variations and Fantasy for Flute Stops, Suite, Sowerby, and Toccata, Suite, Duruflé.

NEW BIDWELL PROGRAM BOOK AGAIN OFFERED ORGANISTS

Marshall Bidwell, who is beginning his twenty-sixth season as recital organist of the Music Hall of Carnegie Institute, Pittsburgh, Pa., tells *THE DIAPASON* that, as in other years, he has prepared a program book of last season's recitals which will be distributed without charge while the supply lasts. Organists have found the Carnegie program notes helpful in preparing their own recital program material.

THE DICKINSONS IN PARK NEAR HOME



Photograph by Carl G. Karsch, courtesy of Presbyterian Life.

DUPRE TO PLAY FORD ORGANS AND AT ST. THOMAS' CHURCH

Marcel Dupré, noted French virtuoso, will play in the United States in October, his first appearance since the winter of 1948-49. He will play at the opening of the new Henry and Edsel Ford Auditorium in Detroit Oct. 6. The stoplists of the two Aeolian-Skinner organs installed there—a large four-manual instrument and a classical two-manual portativ stage organ—appeared on page 5 of *THE DIAPASON* for Sept. 1, 1956.

M. Dupré's Ford Auditorium appearance will be as soloist with the Detroit Symphony Orchestra.

He will play another recital Oct. 17 at St. Thomas' Church, New York City. *THE DIAPASON* hears of the possibility that M. Dupré may cut some records on his short visit.

CLEVELAND INSTITUTE POOLS FORCES WITH W. RESERVE "U"

Western Reserve University and the Cleveland Institute of Music will inaugurate a combined program of closer cooperation in music. The arrangement will make available the institute's applied music faculty to Western Reserve University students, and liberal arts courses required of institute students will be offered by the university. In the future joint faculty appointments are contemplated, and interchange of students, faculty and courses in the areas of music theory and music history is anticipated.

CHICAGO TO HEAR GERMANI IN TWO OCTOBER RECITALS

The Chicago Chapter of the A.G.O. is sponsoring Fernando Germani in recital Oct. 28 at Rockefeller Chapel and for a master class the following morning at the First Methodist Church, Evanston. The noted virtuoso plays another program Oct. 29 at the Sauganash Community Church.

ELMORE DIRECTS MORAVIAN MUSIC PROGRAM FOR SYNOD

Robert Elmore, organist-choirmaster of the Central Moravian Church, Bethlehem, Pa., directed a program of Moravian music Aug. 16 for the general synod of the World-Wide Moravian Unity. All the choral numbers were by eighteenth- and nineteenth-century Moravian composers except one by Ulysses Kay, winner of the competition sponsored by the church last year. These works have long been traditional in the services of the Central Church. Mr. Elmore played his "Three Meditative Moments," based on Moravian hymns, and his "Triumph" as organ numbers.

BOSTON UNIVERSITY CALLS WOLFFERS TO MUSIC CHAIR

Jules Wolfers has been appointed chairman of the college of music in Boston University's school of fine and applied arts. He joined the faculty in 1940 and has served in various capacities. In 1954 he was named administrative assistant to the dean.

Born in Antwerp, Belgium, Mr. Wolfers was educated in England, Holland, Belgium and the United States. He is a contributing editor of *Musical America* and a member of many national music associations.

MILES' LECTURES ON BACH TO BE HEARD NATIONALLY

A series of eighteen lectures on Bach and his music by Russell H. Miles of the University of Illinois faculty, authority on the works of Bach, has been accepted by the National Association of Educational Broadcasters for re-broadcast by its seventy-nine member stations at colleges and universities throughout the country. The lectures were heard originally over the University of Illinois station WILL and have also been carried by Chicago station WFMT.

CANADA'S MAC MILLAN LIGHTENS SCHEDULE

QUITS MENDELSSOHN CHOIR

Sir Ernest Has Achieved Wide Fame as Organist, Conductor, Editor, Composer—Will Continue Guest Spots, Composition.

Sir Ernest Campbell MacMillan, one of Canada's most distinguished musicians, has resigned two of the important directorial posts he has held for over a generation. He retired as conductor of the Toronto Symphony Orchestra in 1956 and in the late spring of 1957 from his leadership of the famed Toronto Mendelssohn Choir.

Sir Ernest was born in Mimico, Ont., Aug. 18, 1893. He first climbed upon an organ bench at the age of 7; in the following years he spent much time there. At 10 he began to appear as a recital organist; at 13 he became an associate in the R.C.O. and four years later a fellow. His earned and honorary degrees from Canadian, British and American universities would fill a big paragraph in *THE DIAPASON*.

He has held many church positions since his first at Knox Church, Toronto, at the age of 14. He was principal of the Toronto Conservatory from 1926 to 1942.

Sir Ernest is equally known both in his native Canada and in other lands as a conductor and as an organist. His conducting assignments have taken him from Wales to Salt Lake City to Australia. He was the first Canadian to be elected to fellowship in the Royal College of Music (1931) and was the first resident of a British dominion to be knighted (by King George V, 1935).

He has achieved renown as a composer, an editor and a writer on musical subjects. In 1955 he edited "Music in Canada," the first comprehensive survey of the Canadian musical scene. His fruitful research in the music of French Canada has resulted in several publications.

Sir Ernest's only published work for organ, his "Cortège Académique," written for the centenary of University College, Toronto, has recently joined the Novello catalog. His thirty-five-year association with the C.C.O., of which he is a past-president, culminated in his election in 1956 to honorary life membership.

Among his teachers were Frederick Niecks, Alfred Hollins and Dr. W. B. Ross. Married in 1919, the MacMillans have two sons and are now grandparents. Sir Ernest's most recent appearance at the organ, he writes, was at the christening of his granddaughter.

LOSS OF BAGGAGE PROVES REAL HEADACHE TO SPELMAN

Luggage lost in the course of a flight from the Netherlands to Paris caused Dr. Leslie P. Spelman no end of grief after the I.C.O. in London. In the luggage were: lists of British organists to whom Dr. Spelman had promised, after his lecture, to send copies of American music; addresses of people all over Europe to whom he owed notes of gratitude; a group of music manuscripts which he had collected for publication by an American publisher; a copy of his lecture needed to replace one lost from the files collected for the volume of congress lectures, and, as Dr. Spelman says, "you name it."

The University of Redlands professor of organ was enthusiastic about the success of his tour outlined in *THE DIAPASON* for July. Each of his playing engagements included this American group: Prelude and Fughetta in F, Bingham; "Quiet Prelude," Jacobi; Chromatic Study on "B-A-C-H," Piston; Noel en Trio, Buhler; Prelude on "Slane," Bohnhorst; Pas-sacaglia, Symphony in G, Sowerby.

And Dr. Spelman still has an unredeemed K.L.M. luggage check as a souvenir of his tour.

SIR ERNEST CAMPBELL MAC MILLAN



NEIDLINGER DIES; SERVED CHURCH FOR 2 GENERATIONS

William Neidlinger, F.A.G.O., for many years organist and choirmaster of St. Michael's Episcopal Church, New York City, and a professor at the College of the City of New York, died Aug. 3 at his home in Milford, Pa., after a short illness. He is survived by his wife, famous as a voice teacher and for her diction classes at Union Seminary.

William Neidlinger was born July 13, 1882, in New York City and began his musical career as a choir boy in the Chapel of the Transfiguration. Among his numerous teachers were Edward MacDowell in theory and composition and Percy Goetehius and Gaston Dethier. He was appointed to St. Michael's, his home parish, in 1901 and remained there until his retirement in 1950. Recently he had served the Church of the Good Shepherd in Milford. He was appointed an assistant professor at City College in 1928 and was later chairman of the music department.

Mr. and Mrs. Neidlinger were pioneers in the playing and arranging of organ and piano duos.

NORTH CAROLINA CHURCH

NAMES PENNINGER TO POST

Frank M. Penninger has been appointed organist and choir director at the First Presbyterian Church of Rockingham, N. C. Prior to moving to this position, Mr. Penninger was on active duty with the U. S. Air Force. While stationed in Shreveport, La., he studied organ with William C. Teague and assisted Norman Z. Fisher with the program of music at the First Presbyterian Church. Before entering the air force, Mr. Penninger was a student at Presbyterian College, Clinton, S. C., and Queens College, Charlotte, N. C. He studied organ with John J. Morton, Jr. He will be assisted by Mrs. Carl S. Miller in the Rockingham church.

INSTALL CASAVANT IN NEW NORMAL METHODIST CHURCH

The new First Methodist Church of Normal, Ill., is installing a two-manual Casavant organ. The stoplist was prepared by Mrs. Edward Wilcox, organist of the church, E. F. Blanchard of the Casavant organization and Harold L. Turner, Casavant area representative.

NIGERIAN ORGANIST PLAYS AT CATHEDRAL IN NEW YORK

Fela Sowande, director of music for the Nigerian Broadcasting Corporation and a distinguished African composer, musician and musicologist, appeared as guest organist at the Cathedral Church of St. John the Divine, New York City, Sept. 15. Mr. Sowande played three of his own compositions based on sacred melodies of his native Yoruba people with the titles of "Kyre," "K'a Mura" and "Oyigiyi."

Currently in America as a participant in the foreign specialists program of the International Educational Exchange Services of the U. S. Department of State, Mr. Sowande is giving a series of organ and lecture-recitals on the musical ideas indigenous to Nigeria and their relationship to western techniques. He demonstrates this through tape recordings of folk music which he made in the villages and back areas of Nigeria. He is also collecting material in America for a radio series to be broadcast in Nigeria on the music of the American Negro.

Mr. Sowande was born in Oyo, Nigeria, and educated at the University of London where he received a bachelor of music degree. He is a Fellow of the Royal College of Organists, a Fellow of Trinity College, member of the Royal Society of Arts, Royal Society of Literature and Performing Right Society, all in London. He was musical adviser to the Colonial Film Unit in England for seven years and served as organist and choirmaster of a West London mission for nine years.

CHURCH MUSIC CONFERENCE AT MONTEAGLE ATTRACTS 56

The seventh annual Sewanee summer conference on church music was held at the DuBose Conference Center, Montecagle, Tenn., July 9-18. Attracting fifty-six organists, choirmasters and choristers from eighteen Episcopal dioceses, the conference concluded with a festival evensong in the chapel. The musical leaders of the conference and the committee on arrangements were listed in THE DIAPASON for May, 1957.

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.

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*Seasonal Classification: Advent (2), Christmas (14), New Year's (2), Lent (4), Easter (5), Whit-sunday (3), Trinity Sunday (3), Thanksgiving Day (3), Reformation Day (5), Day of Repentance (7), Memorial Sunday (12).

for the student of theory

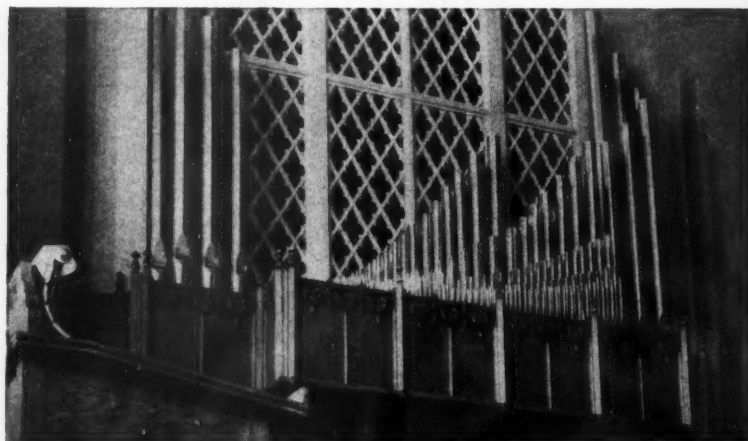
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**GRAND RAPIDS CHURCH
HAS AEOLIAN-SKINNER**

INSTALLED ON REAR GALLERY

Calvin Christian Reformed in Michigan City Gets New Three-manual Instrument — Mrs. Clarence Boomsma Is Organist.

A three-manual Aeolian-Skinner organ has been completed in Calvin Christian Reformed Church, Grand Rapids, Mich. It has been installed on the rear gallery. Mrs. Clarence Boomsma is organist. The stoplist:

GREAT ORGAN.

- Quintaton, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 4-6 ranks, 286 pipes.

SWELL ORGAN.

- Viola, 8 ft., 68 pipes.
- Viola Celeste, 8 ft., 56 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Gemshorn, 4 ft., 68 pipes.
- Octavin, 2 ft., 61 pipes.
- Scharff, 4-6 ranks, 286 pipes.
- Trompette, 8 ft., 68 pipes.
- Cromorne, 4 ft., 68 pipes.
- Tremulant.

POSITIV ORGAN.

- Nason Flute, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Sesquialtera, 2 ranks, 122 pipes.
- Cymbel, 3 ranks, 183 pipes.

PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Principal, 8 ft., 32 pipes.
- Rohrflöte, 8 ft.
- Choral Bass, 4 ft., 32 pipes.
- Rohrflöte, 4 ft.
- Rohrflöte, 2 ft.
- Mixture, 4 ranks, 128 pipes.

**SECOND COLBY INSTITUTE
HAS SUCCESSFUL SESSION**

The Mayflower Hill campus of Colby College, Waterville, Maine, was from Aug. 26 through 31 the scene of the second annual Colby institute of church music. With Professor Everett F. Strong as director, the faculty consisted of Dr. Thomas Richner, Columbia University; William C. Wood, First Baptist Church, Washington, D. C., and Mrs. Phyllis M. Cobb, First Parish Church, Portland.

Organ instruction under Dr. Richner in large groups, small classes and private lessons; Mr. Wood's choral work and vocal clinic, and of particular interest for New England students, classes under Mrs. Cobb in music problems in the smaller churches, were features of the week.

There were four faculty organ recitals and a student recital by twelve players on the Mellon organ in Lorimer Chapel, a Walcker designed after a specification by Albert Schweitzer. Several smaller organs were in use for practice and instruction.

Students were registered from Maine, Massachusetts, Rhode Island, New Jersey, North Carolina, South Carolina, Alabama and Hawaii. Several were attending for the second time.

**MRS. BURROUGHS TO INFORM
C.C.W.O. OF LONDON CONGRESS**

The first meeting on the calendar of the Chicago Club of Women Organists will be held in the organ salon of the Baldwin Piano Company Oct. 7.

Mrs. William G. Burroughs will give a report of the international congress of organists which she attended in London. Mr. and Mrs. William Sturgin will show films of their experiences abroad. An informal reception will follow the program.—WILMA LEAMON, President.

THE "STALACPIPE" organ which uses stalactites in Luray Caverns for pipes was featured Aug. 2 on NBC which estimates that more than 10,000,000 listeners heard the program through a network of 188 stations.

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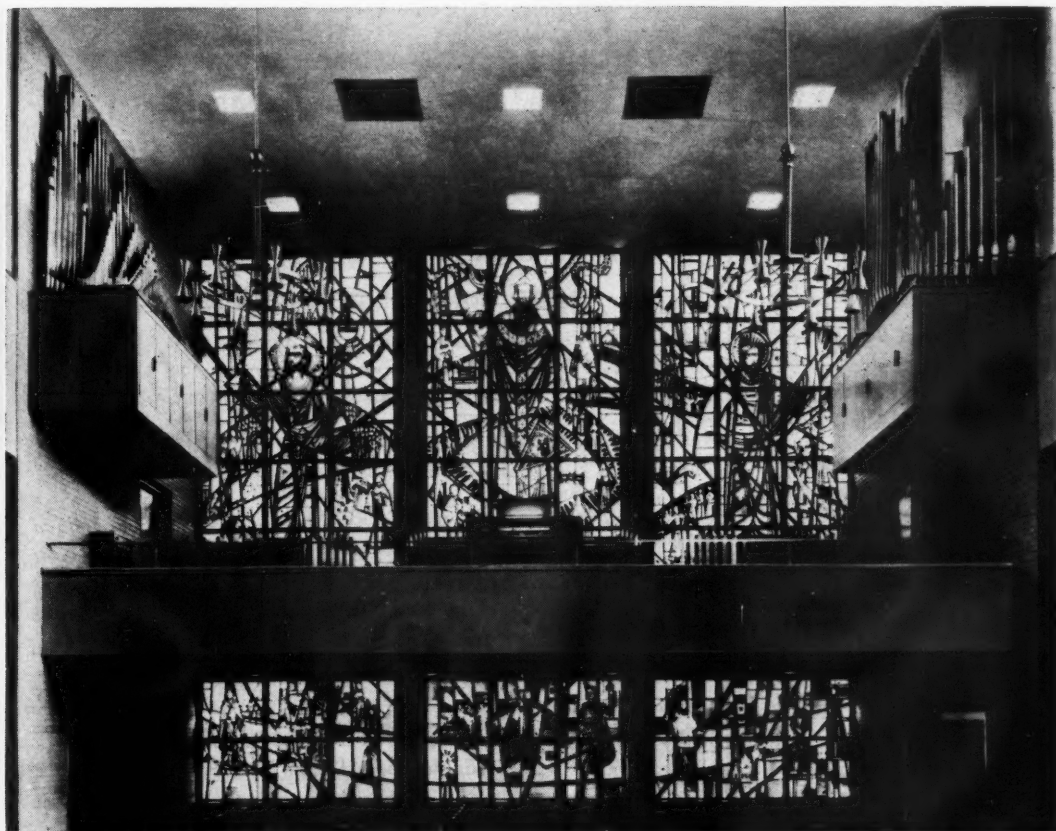
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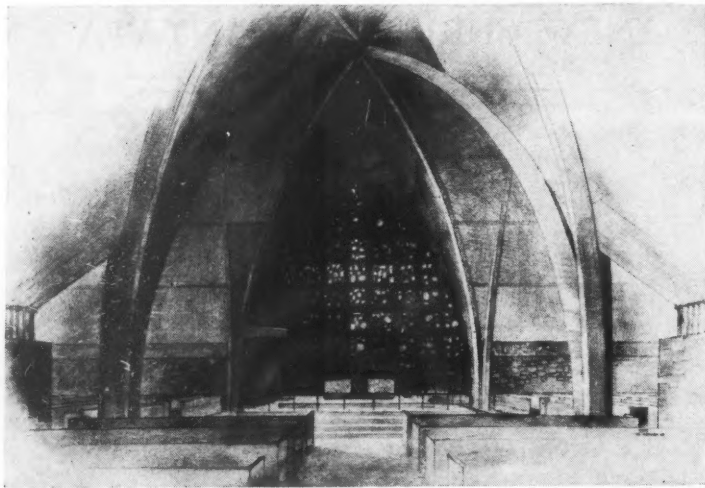
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SKETCH OF NEW CHURCH OF THE REDEEMER



**CHURCH IN BALTIMORE
ORDERS NEW AUSTIN
MILLION-DOLLAR EDIFICE**

Episcopal Parish of the Redeemer to Have Three-manual and Positiv in Transept Gallery—Chester L. Mahl Is Organist.

The Church of the Redeemer, Baltimore, Md., one of the largest Episcopal parishes in that city, has placed an order with Austin Organs, Inc., for a large three-manual organ for its new edifice which is being constructed on North Charles Street in a residential section of the city.

To be constructed of fieldstone, glass and laminated trusses, the contemporary-style building will consist of two transepts, nave and crossing with the altar located in the crossing. The organ and choir will occupy part of the north transept with the organ situated free standing on a balcony across the end of the transept. Rogers, Taliaferro & Lamb of Annapolis are the architects.

The new instrument will have the mass of the unenclosed great, pedal and positiv divisions functionally displayed to the left and center of the special gallery balanced against the swell and choir disposed to the right rear of the gallery in an asymmetrical arrangement.

Chester L. Mahl is organist and choir-master, having served in this capacity for many years. Charles L. Neill handled negotiations for the company.

The stoplist:

GREAT ORGAN.

- Violone, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Octave Quint, 2 2/3 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 4 ranks.

SWELL ORGAN.

- Geigen Principal, 8 ft., 68 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Viole d'Gambe, 8 ft., 68 pipes.

- Voix Celeste, 8 ft., 56 pipes.
- Principal, 4 ft., 68 pipes.
- Waldflöte, 4 ft., 68 pipes.
- Octavin, 2 ft., 61 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Contra Fagotto, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Fagotto, 8 ft., 12 pipes.
- Clairon, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Gedeckt, 8 ft., 68 pipes.
- Dolce, 8 ft., 68 pipes.
- Dolce Celeste, 8 ft., 56 pipes.
- Spitzflöte, 4 ft., 68 pipes.
- Nasat, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Krummhorn, 8 ft., 68 pipes.
- Trumpet Harmonic, 8 ft., 68 pipes.
- Tremulant.

POSITIV ORGAN.

- Nason Flute, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Oktav, 2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Siffelöte, 1 ft., 61 pipes.
- Cymbal, 3 ranks, 183 pipes.

PEDAL ORGAN.

- Resultant Bass, 32 ft.
- Contra Bass, 16 ft., 32 pipes.
- Violone, 16 ft.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Violone, 8 ft.
- Spitzflöte, 8 ft., 32 pipes.
- Gedeckt, 8 ft.
- Choral Bass, 4 ft., 32 pipes.
- Spitzflöte, 4 ft., 12 pipes.
- Flute, 2 ft., 12 pipes.
- Mixture, 3 ranks, 96 pipes.
- Bombarde, 16 ft., 32 pipes.
- Trompette, 8 ft., 12 pipes.
- Clairon, 4 ft., 12 pipes.
- Fagotto, 16 ft.
- Fagotto, 8 ft.

**JETER ADDS CHURCH POST
TO TEXAS COLLEGE DUTIES**

John D. Jeter has been appointed director of music at the First Presbyterian Church, Tyler, Tex. He will be organist and choir director and will initiate a program of choral music. Mr. Jeter is instructor of organ and church music at East Texas Baptist College, Marshall, Tex.

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Toccat and Fugue in F Major

VOLUME II

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**"DEAD" ACOUSTICS HELPED
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The Aeolian-Skinner Organ Company has announced the development by its president, Joseph Whiteford, Robert Breed and Dr. Jordan Baruch of a device for supplying suitable reverberation for buildings whose materials and design have resulted in an acoustical condition too "dry" or "dead" for adequate musical performance.

Based on a "memory" element familiar in modern computing machines and utilizing a carefully arranged battery of concealed speakers, the development will be regulated to reproduce the ideal reverberation in relation to the size and proportions of the auditorium.

Initial tests of the device in Christ Church, Cambridge, Mass., an edifice with allegedly unsatisfactory acoustics, indicate that a solution may have been found for a problem which has long troubled organists, organ builders and architects.

ROBERT RAYFIELD



ROBERT RAYFIELD, A.A.G.O., has been appointed head of the organ department at Moody Bible Institute, Chicago. He has been organist and choirmaster of St. Paul's Episcopal Church, Kenwood, Chicago, since 1948 and will continue in that capacity.

Mr. Rayfield, a native of Selma, Ala., received his B. Mus. from the American Conservatory in 1949 and the M. Mus. in 1951. In 1954 he went to France on a Fulbright fellowship, studying with Jean Langlais and Rolande Falcinelli. He is currently working on his doctorate at Northwestern University.

A past-dean of the Chicago Chapter of the A.G.O. and past-president of the Van Dusen Organ Club, Mr. Rayfield has built up an enviable reputation as a recitalist in the Mid-west and other parts of the country. He was recitalist at the annual convention of the Canadian College of Organists in 1952 and has appeared at regional conventions and a mid-winter conclave of the A.G.O. He will play the following recital Oct. 20 at Moody's Torrey Gray Auditorium:
"Salve Regina" and "Ad Te Clamamus," Schlick; "The Carillons of Paris," L. Couperin; Prelude and Fugue in G major, Zachau; Three Chorale Preludes, Bach; Prelude, Fugue and Variation, Franck; Prelude and Fugue on "B-A-C-H," Liszt; Second Movement, Symphony in G, Sowerby; "The Celestial Banquet," Messiaen, and "Hymn of Praise," Langlais.

**NESTA WILLIAMS ASSUMES
NEW ENGLAND CHURCH POST**

Miss Nesta Williams has become organist and choir director of St. George's Episcopal Church, Durham, N. H. Before she left Columbia, Mo., and Stephens College, where she served for thirty years, Miss Williams was honored at several events.

The Central Missouri Chapter of the A.G.O. gave a dinner July 8 at Hathman House; State Chairman Howard Kelsey and Mrs. Kelsey attended from St. Louis. At a party following the dinner Miss Williams received a suitably engraved silver bowl from the chapter.

A reception in the parish house of Calvary Episcopal Church July 28 honored Miss Williams for her twenty-one-year tenure there. She received an illuminated manuscript citation and a substantial money gift from the parishioners.

**SHATTO LEAVES SAN DIEGO
OUTDOOR ORGAN POSITION**

Charles Shatto has left his post as San Diego's civic organist and has moved to San Francisco. He played his farewell recital Sept. 2 at the Spreckles organ pavilion in Balboa Park including the following repertory: Prelude and Fugue in C major, "Adorn Thyself," "Agnus Dei," "All Men Must Die" and "Come, Holy Ghost," Bach; Fantaisie in A and "Piece Heroique," Franck; "Barcarolle," Catherine Urner; Introduction and Passacaglia, Reger, and Finale, Symphony 8, Widor.

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GRIGG T. FOUNTAIN



GRIGG T. FOUNTAIN of the organ faculty of the Oberlin College conservatory of music has been appointed organist and choir director of Trinity Lutheran Church, Lakewood, Ohio. He goes to Trinity from a similar post at St. Paul's Lutheran Church, Cleveland. Trinity Church plans to install a new organ shortly and Professor Fountain expects to carry out a program of congregational training.

Mr. Fountain has degrees from Furman University and from the Yale University school of music. He has also studied with Marcel Dupré and on a 1953-54 Fulbright grant with Helmut Walcha.

ROSEMARY CLARKE NAMED TO DUBUQUE UNIVERSITY

Rosemary Clarke, Ph.D., F.A.G.O., has been appointed associate professor of organ and piano and director of the chapel choir at the University of Dubuque, Iowa. Dr. Clarke formerly taught at Stetson University in Florida and has held organ and choirmaster positions in Florida and in Philadelphia.

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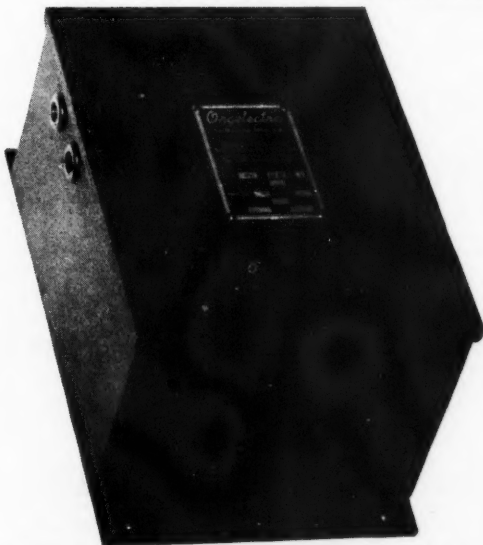
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Congress Address Directs Organists to Basic Values

By W. GREENHOUSE ALLT

(Presidential address before the annual meeting of the Incorporated Association of Organists, Aug. 1, 1957, at the I.C.O.)

In August ten years ago I had the privilege of addressing the congress of the Incorporated Association of Organists here in London, and I recall that the subject of my address was suggested to me by Lewis Mumford's book "The Condition of Man" in which he described the extraordinary achievements of the artists of the sixteenth and seventeenth centuries through their new discipline of intellectual effort which, he wrote, "brought delight to a higher pitch by masterly design."

Since my student days I have been interested in the formal design and organization of musical material; I therefore spoke to the congress on the parallel "discipline of intellectual effort" of the musicians of the period which in one form in particular, that of "ground", had brought "to a higher pitch of delight" a masterly design, exemplified for us organists in the magnificent C minor Passacaglia of Bach. My revered master Sir Donald Tovey used to refer to ground-bass as "an art-form to which Purcell clung as if to save himself from drowning in the pathless ocean of early instrumental music." In my opinion ground did indeed represent for Purcell a form whose time-scale could carry and sustain the profundities of his rich invention, and it inspired his most noble writings. In "Dido and Aeneas" he achieved in the well-known "When I Am Laid in Earth" (as did Bach in the "Crucifixus" of the B minor Mass with its profoundly moving cadence) a consummation of the form that has become one of the glories of our artistic inheritance and a touchstone of beauty for all musicians. (Ground-bass is still used as a test of musicianship at the Royal College of Organists and at Trinity College of Music.)

Now I want to speak of more recent manifestations of the organization of musical material, for I still retain my early interest in formal design.

As church musicians and organists few of us lead cloistered lives in our organ lofts. With present-day communications by radio and recordings, our ears can hardly avoid being assailed with a wide range of organized sound, all of which is called music—from dodecaphonic sounds of serial construction to sounds which emerge from skiffle groups! And between these two extremes—the one intellectually brilliant in construction and the other a manifestation of the primitive folk habits of the unskilled-in-music—lies the great corpus of the classics and the wonderful masterpieces of Bach, Beethoven and Brahms, the vast range of light music, "musique populaire," which, as the controversy about the reorganization of the B.B.C Sound Service makes clear, is a powerful factor in contemporary life and the whole range of what the uninformed call "jazz," oblivious of the finer distinctions of rag, swing, boogie-woogie, rock'n roll. (Incidentally, not to be informed is

to risk being crushed by the scorn of the young, to whom the latest manifestation of the crooner and dance-band brings the emotional condition called "being sent"!)

It is as well for us church musicians to remember that this kind of organized sound, jazz, satisfies the tonal and rhythmic requirements of millions of people. I propose to comment first on music constructed by a serial technique which is not intended—if I understand it rightly—to stimulate emotion and secondly on music which comes into being through an emotional urge and is intended to arouse emotion, no matter how crude or primitive. On the first I shall quote the opinion of a distinguished composer and on the second the opinions of two bishops.

First, with music constructed by a serial technique and by many experiments in other new techniques music is probably beating out a quite new language. What it will become it is not possible to forecast until the revolutionary ideas have been fully explored, but it would appear that construction rather than composition in the forms with which we have long been familiar is occupying the attention of serious composers. I quote "Those who regard music as in some way having meaning, find this 'constructionism' empty and barren. To get away from tonality, i.e. the major and minor key systems, composers must construct tone-rows so angular that they may evoke no echo of tonality and which must include all the twelve notes of the chromatic scale so as to ensure complete equality among them." I need not now quote the implications of all this and the number of objections to such a system; I simply mention the system as one which is being fully explored at the present time.

A well-known composer, speaking to a distinguished gathering of musicians at a luncheon on presentation day at Trinity College of Music in July, expressed his conviction that music had become too easy to write; anyone with a clever mathematical brain could learn the new techniques and construct music—an electronic brain can do it—and he mentioned a physicist who knew enough about the rudiments of musical notation to be able to manipulate time values and pitch and who had written a composition for nine instruments. This man had the skilled mind of a scientist and had grasped with ease the intricacies of dodecaphonism and the principles of serial techniques and, believing that construction rather than expression should be the guiding aesthetic principle in art, he produced a work with which an expert in dodecaphony could find no fault; it was, in fact, a perfect work in that particular idiom. My composer friend admitted that neither to his ear as sound nor to his eye on paper did it communicate anything, which is not surprising for indeed in the work there was no message to be communicated. The only emotion he experienced was admiration for the cleverness displayed in manipulating nine lines of sound.

My own opinion is that in constructing such a work, whether we accept it as music or not, the composer had satisfied the primitive instinct to construct and create which is a basic factor in aesthetics—for some principle of construction is present in all works of art: for example,

the vertebrae of Purcell's grounds are obvious but, using a variety of technical devices and every subtlety of rhythm, he clothed the grounds with music from the heart and of moving beauty.

Did not Francis Bacon, Shakespeare's contemporary, write in his Essay on Beauty: "A Musician maketh an excellent air in Musick by a kind of Felicity, and not by Rule." (He might well have had in mind the galaxy of musicians of his time, such as William Byrd, Thomas Tallis, Thomas Morley, John Dowland, John Wilbye, John Bull, Orlando Gibbons.) Could the "perfect work" of the physicist have had this "felicity"? Clive Bell gives "significant form" as a definition of beauty—was the form of this work significant and therefore beautiful?

After a recent performance of comparable contemporary compositions *The Times* critic wrote: "The works these composers bring forward are not even carpentry, but bits of Meccano. The music disclosed some disjointed pitches on three planes of tone, with no themes, no harmony, no rhythm, but a little variety of dynamic gradation. The mediaeval equivalents 'Hocket' and 'Isorhythms' were more efficient for formal organization than these modern serial techniques." Incidentally, mediaeval ecclesiastics such as John of Salisbury and Pope John XXII disliked Hocket (*truncatio*, a naive rhythmic device of the early mediaeval contrapuntists such as Guillaume de Machaut) and were "not mediaeval-mouthed," we are told, in expressing their aversion to its use in church music. We are now able to form judgments on the use of isorhythm in the twelfth to the fourteenth centuries (especially by Phillippe de Vitry, the great composer, poet and theorist of the *Ars Nova*) as a constructive principle in the early organization of the art of music, long before the device of ground flowered to such perfection.

The critics of serial technique say that "its disadvantages are: rhythmic stagnation, dissonance loses its rhythmic function, harmony becomes atomized, melody is compulsorily disjointed." Ground-bass is a device which had practically a monopoly in rhythmic immobility and stagnation at one time, yet Henry Purcell's modulating grounds astonished with their sense of movement, for with felicity he clothed the ground and the form became significant and beautiful. In our own day and with the new techniques, perhaps later, the emphasis may be on what is uttered and the desirable balance regained between the cerebral and the expressive elements in music, between the intellectual appreciation of construction and design and the emotional appreciation of meaning and content.

All types of organized sound which create an activity of the mind, as I have already said, we call music—from the emotional whining of a crooner and the mainstream of jazz, from dodecaphonic music without emotion to the intellectually controlled emotional subtleties of a late Beethoven quartet and the Ninth Symphony—all this organized sound is available for our use as musicians in an almost mad world of vibrations which assail our ears practically unceasingly.

Let me now narrow down this wide and complex range of sound to "music which comes into being by an emotional urge and is intended to arouse emotion," and let us ask ourselves as organists and church musicians, "What kind of music are we justified in using to stimulate emotional response in our highly specialized field of church music?" I have always thought that the range of emotion stimulated by church music, from the banalities of a Caleb Simper anthem or a Moody-Sankey hymn tune, by way of the sentimental music of the Victorians, to the subtleties of a work by Vaughan Williams or Herbert Howells, was wide and deep enough. But I long for a narrowing of the range by omitting the cruder emotional end—"music intended to arouse emotion no matter how primitive"—indeed a music devoid of that "discipline of intellectual effort which brought delight to a higher pitch by masterly design."

You are no doubt aware that the Bishop of Leicester was voicing the sentiments of many when he recently wondered whether the music advisers of the church (meaning the authors of the Archbishop's Report, the Church Music Society, of which I am chairman, and the Royal School of Church Music) were "living in the real world or a world of fantasy." You will recall that, much as the bishop said he disliked "jazz," he wanted, if I understood him rightly, the emotional appeal of the music which drew the young in their thousands to the De Montford Hall in Leicester (the music of the dance band and crooner) to be studied by the churches' music advisers. Their terms of reference would be "to experiment until the musical medium is found which is natural to our modern folk" so that when found "it might become another weapon with which to combat the indifference of the present day young to church attendance and draw them in thousands into the church's fold."

We should tell the bishop that the cultivated mind of a skilled musician understands too well that sensuous appeal and revolts against the use of such a sensuous appeal to replace church music, the finest of which is hallowed by tradition, inspired by spiritual experience and capable of satisfying our deepest spiritual needs when there is an understanding and sympathetic mind ready to receive it. Between the kind of emotion stimulated by the crooner, which the bishop noted drew the young by the thousand, and the emotion stimulated by church music for our religious needs, there is a gulf as wide as that between Lazarus in Abraham's bosom and the souls in torment as described in the parable. The bishop was probably not aware that such an attempt had already been made, which I first met at a Church of England training college earlier this year. In 1956 what is described as "A Twentieth Century Folk Mass" was, in fact, published. I quote from the foreword: "It was composed at the request of an East London vicar who said he was 'deeply concerned that nothing had been written since the Elizabethans which could properly be called a Folk Mass,' and that 'church music' is utterly foreign to the majority of people. The theory behind this setting is that the music used

(Continued on page 36.)

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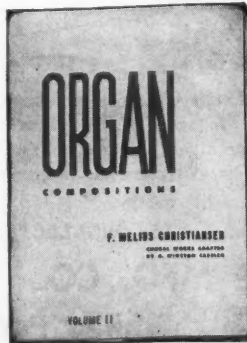
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ARDEN WHITACRE



ARDEN WHITACRE, organist and choir-master of the First Presbyterian Church in Canton, Ohio, has returned after a three-month concert tour in Europe, during which he gave thirty-three recitals in leading cities of Belgium, Germany, Holland, France, Denmark, Norway, Sweden and Finland. Included also were radio broadcasts from Antwerp, Cologne, Hilversum and Zwolle, Holland, and from Helsinki, Copenhagen and Oslo.

**STRING QUARTET BY BALOGH
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A new string quartet by Dr. Louis L. Balogh was performed by the Pro Musica Quartet Sept. 9 in a concert at the Halle Lounge, Cleveland, Ohio, under the auspices of the Composers, Authors and Artists of America. Dr. Balogh is organist-choir-master of Gesu Church and professor of music at Notre Dame College, both of Cleveland.

MIDDAY RECITALISTS at St. Paul's Chapel, Trinity Parish, New York City, in September were: Peter M. Fyfe Sept. 4 and 18, Gordon Jones Sept. 11 and John H. Upham Sept. 25.

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A.G.O. Sunday

Members of the Guild are reminded that A.G.O. Sunday is now a fall event, falling on the second Sunday in October. This year Oct. 13 is the day and members and chapters are urged to celebrate this day by (1) using music by Guild members (lists are available from publishers listed in the March 1 issue of THE DIAPASON); (2) holding festivals of music; (3) placing information about the Guild and its purposes in the church bulletins or church papers; (4) using the new A.G.O. bulletin form which is available inexpensively from national headquarters; (5) securing a copy of the interest pamphlet on A.G.O. Sunday for further suggestions.

AUSTIN C. LOVELACE,
CHAIRMAN, A.G.O. SUNDAY.

PORTLAND, ORE., CHAPTER—The Portland Chapter met at the home of Catherine Alexander for a delightful summer picnic. With the help of the subscribing members, Bill Hansen, Jr., chairman, provided good food and hospitality. The following are elected officers for the coming year: Howard Backlund, dean; Eskil Randolph, sub-dean; Mrs. Katherine Schneider, secretary; Frida Haehlen, treasurer; Donald McPherson, publicity reporter.

The first meeting this fall was held at St. Mark's Episcopal Church with Donald McPherson as host and organist for the evening. Joseph Schnelker, head of the organ department at Willamette University, Salem, gave an interesting and informative talk on baroque organs. Mary Hazelle, past-dean, was presented with a briefcase as a gesture of appreciation. Refreshments were served.—DONALD MCPHERSON, Publicity Reporter.

TACOMA CHAPTER—A fine recital by a former Tacoman, Richard Giltner, started the chapter's fall activities Sept. 9. Mr. Giltner teaches organ and theory at Brenau College, Gainesville, Ga. The all-French program at the First Christian Church on the Austin organ was as follows: Noel 10, Daquin; "Cathedrals," Vierne; "Procession," Mulet, and Psalm 18, Dupré. Members and guests gathered at the home of Miss Elnor Holmes after the recital for the business meeting and social hour. Mrs. Holmes and Mrs. M. R. Hornum were the assisting hostesses.—MRS. JAMES EUBANKS, Registrar.

SEATTLE CHAPTER—The first meeting of the season was held Sept. 9 at St. Paul's Episcopal Church. The program, planned by Sub-dean Winston Johnson, "The Problems and Joys of Organist-Directors," was given by a panel of organist-directors: Edward Ehlers, Talmage Elwell, Peter Hallock and Richard Smith. Edward Hansen served as moderator. The guest artists for this year will be George Markey, David Craighead and Robert Baker.

LONG BEACH, CAL., CHAPTER—A fine chicken dinner at the Lakewood First Presbyterian Church Sept. 3 opened the tenth season of this chapter. Dr. Francis C. Simpson gave a lecture-demonstration of stereophonic sound, featuring binaural tape recordings of toccatas played by Robert K. Owen, organist of Christ Church, Bronxville, N. Y., and a group of orchestral numbers. Officers for the coming year were listed in the June issue.—ELIZABETH C. LOOMIS, Publicity.

SAN DIEGO CHAPTER—The San Diego Chapter's first meeting of the season was a pot-luck dinner at the Grotto in Presidio Park Sept. 9. Following the dinner reports of the far-western regional convention at Pasadena were given by Timothy Oliver and Heidi Von Gunden. Mr. and Mrs. Thomas spoke about the I.C.O. in London and showed slides they had taken during their stay in England. Harold Chaney, treasurer, distributed the yearbooks.—HEIDI VON GUNDEN, Historian.

Houston Knee-deep in 1958 Convention.

A great deal of work has already been accomplished for the national convention to be held in Houston, Tex., June 23-27, 1958. The convention headquarters will be at the Shamrock Hilton Hotel. All committees have been set up and are hard at work. Some recitals have already been arranged and other programs planned. From all indications a very interesting and enjoyable time will be in store for all in attendance.

The committees with their respective chairmen are as follows: General chairman, Jack Ossewaarde; registration, Mrs. Carroll Ault; exhibits and display, Mrs. Patricia Harvey; program, Herbert Garske; publicity and printing, G. Alex Kevan; advertising, Mrs. Wm. D. Holford; hotels and accommodations, Jim Clarke; entertainment and hospitality, Mrs. Ben G. Hadfield; transportation, Anthony Rahe; student contest, Mrs. Earl Lowder; arrangements, Charles Pabor; treasurer, Thomas McBeth; secretarial and clerical, Mrs. Wallace Bond, and liaison with San Jacinto Chapter, Morton Willis.

The convention is to have a "western" atmosphere and will include some western functions to make a real Texas welcome and a week of stimulating and enjoyable fellowship. Houston boasts that it is the "most air-conditioned city in the world" and we suggest that delegates bring their wraps. Any inquiries will be welcomed.
G. ALEX KEVAN, Publicity Chairman.

LUBBOCK, TEX., CHAPTER—The Lubbock Chapter held the first meeting of the season Sept. 9 at the Shepherd King Lutheran Church. Thirteen new members were guests for a covered-dish supper and social hour. An outline of the programs for the year was given by the sub-dean, Harold Dutton. Mrs. S. E. Cavett directed a program on the zither and in group singing.—MRS. HENRIETTA DALTON, Corresponding Secretary.

LEXINGTON, KY., CHAPTER—The 1957-58 season of the Lexington Chapter opened with a dinner-meeting at the Lafayette Hotel Sept. 10. Arthur N. Wake, Jr., presiding. Dean Wake introduced the members, welcoming home Arnold Blackburn after studying in France with André Marchal during his sabbatical year, and thanking Mrs. Knable who came from Cold Spring, Ky., to attend the meeting. Hammond W. Porter, program chairman, outlined the calendar for the year which is highlighted by a recital to be played by Mr. Blackburn, programs by the University of Kentucky student group and the G.S.G. of Georgetown College, a Christmas program at the home of Mrs. William Lloyd Mahan and several speakers.—MARY E. LYONS, Secretary.

GREENWOOD, S. C., CHAPTER—The Greenwood Chapter is celebrating its tenth anniversary this year as the city of Greenwood celebrates its 100th anniversary. Members of the chapter cooperated in the city's centennial observance by taking part in the pageant each night of centennial week, Sept. 23-28, and by serving on various committees of the centennial commission. The official week was opened Sept. 22 with all churches of greater Greenwood uniting for a union service. Dr. A. Elbert Adams was organist for this service and the choir was made up from the church choirs of the city directed by Edgar W. Davis, Jr.

Officers for the coming year are: Dean, Mrs. Rosalie H. Stribling; sub-dean, Mrs. J. G. Jenkins; secretary, Mrs. Jimmie Jones; treasurer, Mrs. George W. Parsons; chaplain, the Rev. James A. Bowers; members of the executive committee, Dr. A. Elbert Adams, Mrs. Thomas L. Hutto and William N. Bobo.—WILLIAM N. BOBO, Publicity Chairman.

NORTHERN VALLEY, N. J., CHAPTER—The Second Reformed Church, Hackensack, provided the setting for the Northern Valley Chapter's first meeting of the season Sept. 9. A varied program was offered and included a song recital by Ruth Wolpert, dramatic soprano, assisted at the piano by Edward Utley with violin obbligato by Kathleen Erwin. Miss Wolpert concluded her recital with an original composition by Miss Louise Hope Johnson, a member of the chapter. Earle Goodwin, chapter scholarship award student at Oberlin Conservatory, played a short recital which included Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; Toccata, Symphony 5, Widor, and Sarabande, Oboe Concerto, Handel. Dr. Merle Montgomery concluded the program with a display and discussion of organ and choir materials and anthems published by Oxford University Press. The audience participated by singing at sight. William D. Caldwell directed and Mrs. Ruby Thompson accompanied. Refreshments were served by Mrs. Gertrude Christie and her hospitality committee. Officers of the chapter were listed in the June issue.—JESSICA TUNISON GETZ, Secretary.

ROCKLAND COUNTY CHAPTER—The Rockland County Chapter held its first meeting of the season Sept. 4 at Grace Episcopal Church, Nyack, the chapter's headquarters for this year. The Rev. Harold B. Thelin, rector of Grace Church and the chapter's chaplain, gave the opening prayer. Mrs. Peggy Rednour, dean, outlined plans for the coming year's meetings and for special programs to be given. Among the programs contemplated are a film on organ construction, junior and senior choir festivals, organ and vocal recitals and a minister-organist meeting. Following the business meeting, Mrs. Rednour gave a program illustrating the variety in source and form of hymns to be found in the 1940 edition of the Episcopal Hymnal. Refreshments were served after the meeting.—MARILYN W. SNEDEEN, Corresponding Secretary.

MEMPHIS CHAPTER—A delightfully cool early fall evening, a charming patio, an energetic and enthusiastic new dean and forty-five chapter members made the first meeting of the Memphis Chapter a huge success. Reporting for the program planning committee, the dean, Mrs. Fred Niell, outlined a year filled with interesting and informative programs. These programs include a junior music festival, a tour of inspection of old organs in some of the city churches and a dinner and program honoring ministers and their wives. At the close of the evening William Brice, organist and choirmaster of St. Mary's Cathedral, gave an interesting report on his recent trip to London and the I.C.O.

KNOXVILLE, TENN., CHAPTER—The Knoxville Chapter met Sept. 9 at the S. & W. cafeteria. Mrs. Douglass Kloss, new dean, presided. The business meeting was most enthusiastic and stimulating. The program for the year will be centered around the theme, "Learning what part music plays in the worship services of different denominations." Guild Sunday, Oct. 13, will be observed with a student recital. Miss Jane Wanford, former dean, read telegrams and letters of congratulation and appreciation concerning our recent regional convention.—REBA GENTRY, Registrar.

KANSAS CITY CHAPTER—The annual kick-off dinner for the Kansas City Chapter was held at the Broadway Methodist Church Sept. 16. New officers were introduced to the assembly of 100 members and guests. Announcement concerning the Guild examination workshop was made by Edward Crum, chairman. A report of the I.C.O. in London with a group of colored slides was given by Dean Violette Williams. Following the dinner a choral workshop under the direction of Robert M. McGill, Grace Methodist Church, St. Louis, was held, a continuation of the afternoon session held in the church parlor. Graham Cook, the Broadway Methodist Church, was general chairman.—HELEN SIMMONS, Registrar.

Dayton Chapter Plans Workshop.

The Dayton, Ohio, Chapter will hold its second workshop Oct. 6, 7 and 8 in cooperation with the Dayton Choirmasters' Club and the Church Federation of greater Dayton. Invitations have been extended to choir directors, organists and ministers of the area.

Lloyd Pfausch, Illinois Wesleyan University, will conduct the work with adult choirs. Organ study will be in charge of Robert M. Stofer, Westminster Presbyterian Church, Dayton. Mrs. Madeline Ingram, Lynchburg, Va., College, will do special work in the field of children's and youth choirs.

At the September meeting Edward Kerr, Christ Episcopal Church, showed color slides and gave an entertaining description of events and personalities at the London congress. Betty Thomas, sub-dean, outlined a program for the year that promises to satisfy varied tastes. Dean Williams made a short report with recommendations from the state convention and with tentative plans for a master class by E. Power Biggs in December.
ONDA O'ROARK, Registrar.

AKRON CHAPTER—The Akron Chapter began its fall activities with a dinner-meeting Sept. 9. A good representation shared the fellowship of this occasion. Our dean announced plans for future meetings and we enjoyed a brief account of the I.C.O. by Miss Ann Felber, who attended the last two days. Speaker was Fred Seiberling, one of the former owners of Stan Hywet Hall built in 1911 by his parents. Of Tudor revival architecture the house is furnished with antiques and art treasures from seventeenth- and eighteenth-century manor houses. With its thirty-eight acres of lawns, gardens and lagoons, it was given by the Seiberling heirs as a cultural and educational center for the Akron area. Mr. Seiberling expressed desire that musical and cultural groups will use the music room with its Aeolian organ. The chapter has promised to furnish organists to play background music as groups and individuals tour the estate.—MRS. R. H. MARTIN, Registrar.

WHITEWATER VALLEY CHAPTER—The September meeting of the Whitewater Valley Chapter was held Sept. 4. at the First Evangelical United Brethren Church, Richmond, Ind. Following a "carry in" supper, the forty-five members and ten guests were greeted by Dean Wilberta Naden Pickett. Mrs. Richard Jocelyn reported on the regional A.G.O. convention in Akron, Ohio, and Lawrence Appar reported on the convention in Milwaukee. The theme of this year's program is "Getting to know you." The Rev. Elwood Peyton, pastor of the host church, spoke to the group about the founding of the denomination. The second part of the program was devoted to music of the Moravian Church, which this year celebrates its 500th anniversary. Harold Ruhl, director, and Robert Phillips, organist, led the group in singing some Moravian hymns. William Giles, director, and Robert Byrd, organist, led the group in singing three anthems of the Moravian tradition.—MARJORIE BECK LOMAN, Registrar.

CHESAPEAKE CHAPTER—The Chesapeake Chapter of Baltimore, Md., held its first fall meeting Sept. 10 at St. Thomas' Episcopal Church, Garrison Forest. The chapter had as its guest Dr. Westervelt Romaine, organist and choir director of St. John's Episcopal Church, Georgetown, Washington, D. C. Dr. Romaine led St. Thomas' choir members through a "choral clinic" which was interesting and at times very humorous. At this meeting the following officers were installed: Dean, Crawford Smith; sub-dean, Lucille T. Masson; secretary, Marguerite S. Blackburn; treasurer, Alice Creager, and registrar, Alma Whittliff.—MARGUERITE S. BLACKBURN, Secretary.

News of the A.G.O.—Continued

ROCKY MOUNTAIN CHAPTER—A smorgasbord supper with Everett J. Hilty as speaker officially opened the year Sept. 7 for the Rocky Mountain Chapter. Nearly 125 members and friends sat down at the beautifully appointed tables in the parish hall of St. John's Cathedral to a sumptuous supper. The highlight of the evening was Mr. Hilty's offering of recently published music and the Gellinau Psalmody. Tape recordings were played, and those in attendance participated in the singing of the psalms. Henry Ruby, program chairman, introduced Mr. Hilty and Mrs. Gladys Hawthorne, librarian. She reported on the chapter library which contains a file of choral and organ music and books of interest to members.—FAVEL R. SPIRK, Secretary.

FORT SMITH, ARK., CHAPTER—The Fort Smith Chapter installed new officers Sept. 9 at the Carnegie Library. The Rev. James Mahon, Jr., new chaplain and pastor of the Second Presbyterian Church, read the installation service and also gave a brief talk on the spiritual responsibilities of the church musician.

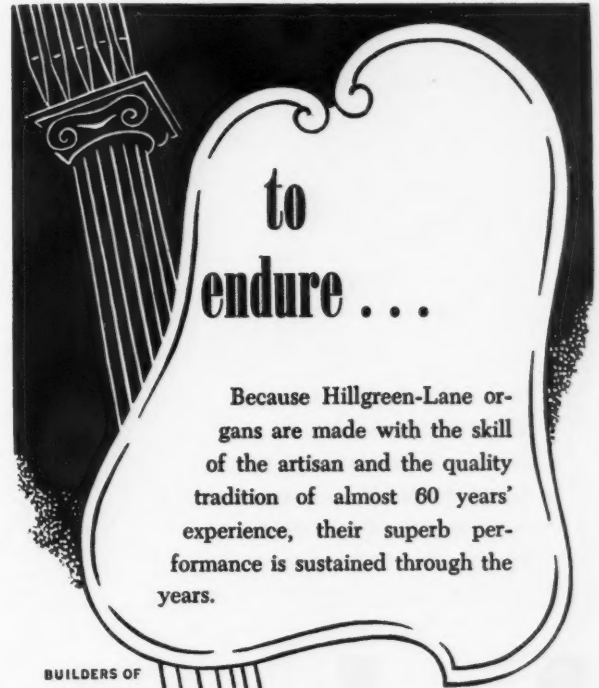
The chapter held its annual picnic Aug. 18 at the Robert McDaniel cabin above Lake Fort Smith. The occasion also honored a former dean, Mrs. W. J. Perkinson, now of Camden, Ark. After the supper a business meeting was held and plans for the forthcoming year were discussed.—Mrs. CHARLES W. McDONALD, Secretary.

METROPOLITAN NEW JERSEY CHAPTER—Under the able guidance of Mildred Wagner, new dean, an extremely interesting meeting took place Sept. 16 in the Roseville Presbyterian Church, Newark, commencing with a smorgasbord dinner. Alison Demarest and Alice Gordon-Smith reported on their experiences at the London congress with pictures showing some of the highlights of that event. A feature of the evening was a

panel discussion based on a tape recording prepared by Dr. Walter N. Hewitt for the Greenville, S. C., Chapter. Dr. Hewitt acted as moderator on the subject "Five Gripes of an Organist," assisted by the Rev. William Burns, Cornelia S. Hunter and Martha Mahlenbrock. Gripes listed were: (1) Use of church organ for student practice. (2) Why do organists cease studying? (3) No visitation to other choirs to obtain new ideas. (4) Inability of "organ majors" to play service after graduation. (5) Planned versus unplanned rehearsals.—W. A. COBB, Registrar.

RUTLAND DISTRICT, VERMONT CHAPTER—Members of the Rutland District of the Vermont Chapter met at the home of Carl Adams near Gaysville Sept. 14. Mrs. Robert Noble, chairman, opened the meeting. Tentative plans were outlined for future meetings. Following the business meeting the Rev. Harry Ford and Frank Olney played a short recital on the organ recently installed by Frederick Johnson. Mr. Ford played Couperin's Chaconne and Bach's "God's Time Is Best." Mr. Olney played Sowerby's Carillon. Members, accompanied by Leo D. Ayen, sang the anthems selected for the annual state choir festival at Hanover, N. H., Oct. 20.

CENTRAL NORTH CAROLINA CHAPTER—At its fall organizational meeting Aug. 3 the Central North Carolina Chapter elected the following officers: Dean, Ray G. Collins, Jr.; sub-dean, Mrs. Lois Geaslen; treasurer, Mrs. William D. Miller; secretary, Miss Stella Etheridge, and registrar, Mrs. Arnold Hoffmann. Plans were made for a series of varied programs throughout the winter with special emphasis being laid on help for all organists and choir directors in this area of the state. At the next regular meeting final plans will be made for a projected choir program early in the fall.—Peggy HOFFMANN, Registrar.



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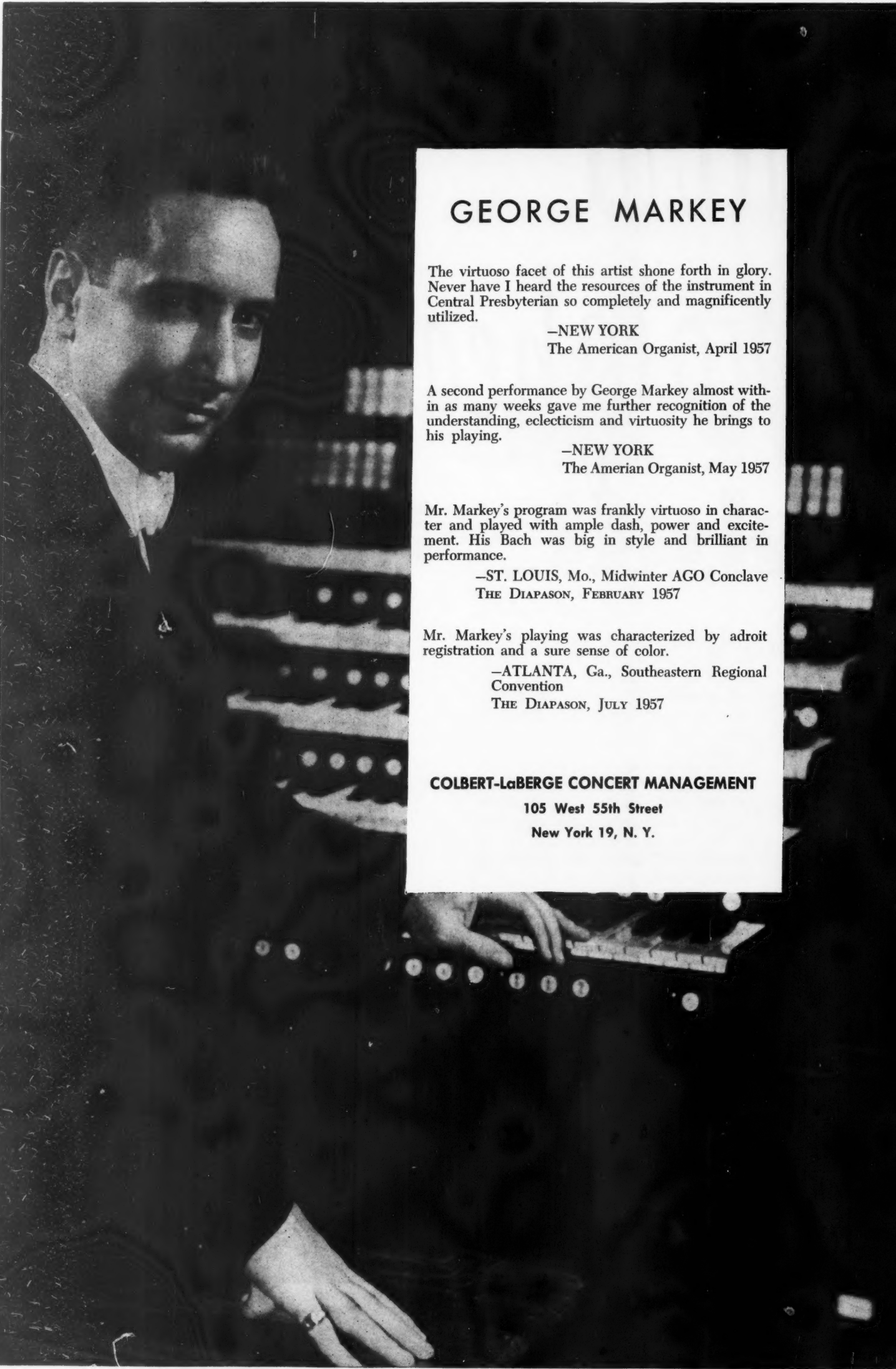
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—NEW YORK

The American Organist, April 1957

A second performance by George Markey almost within as many weeks gave me further recognition of the understanding, eclecticism and virtuosity he brings to his playing.

—NEW YORK

The American Organist, May 1957

Mr. Markey's program was frankly virtuoso in character and played with ample dash, power and excitement. His Bach was big in style and brilliant in performance.

—ST. LOUIS, Mo., Midwinter AGO Conclave
THE DIAPASON, FEBRUARY 1957

Mr. Markey's playing was characterized by adroit registration and a sure sense of color.

—ATLANTA, Ga., Southeastern Regional
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THE DIAPASON, JULY 1957

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- Chicago** His art has reached the rare state of technical perfection and philosophical maturity.
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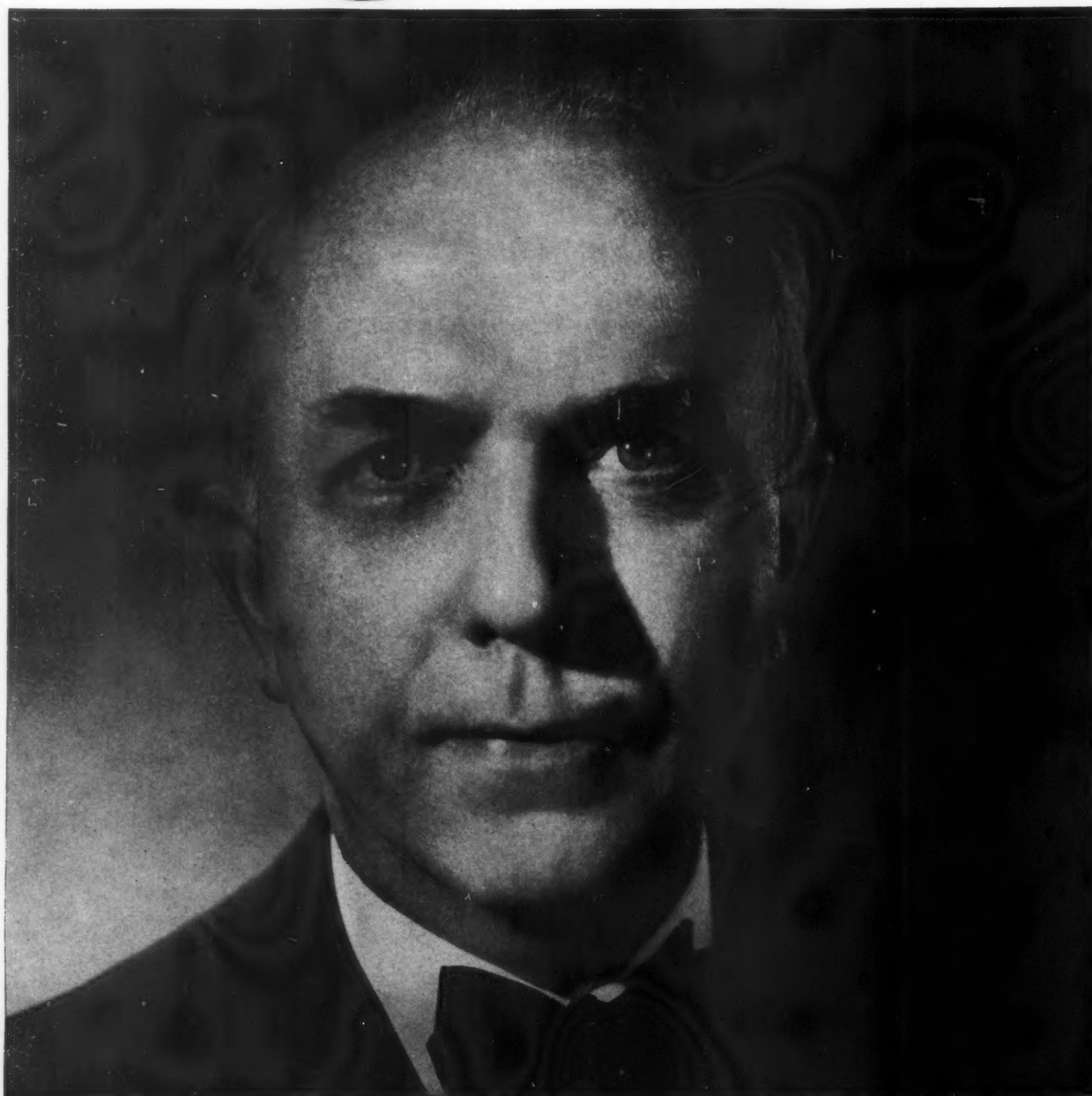


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Routine items for publication and advertising copy must be received not later than the 15th of the month to assure insertion in the issue for the next month. For recital programs, etc., the closing date is the 10th.

CHICAGO, OCTOBER 1, 1957

Dr. Helen A. Dickinson

Death last month of Dr. Helen Dickinson brought to a close a marriage in the church music world which covered fifty-three years and which had an unusual influence on our profession. There is hardly an organist in this country who has not admired Dr. Clarence Dickinson and his efficient and devoted wife. They are to be congratulated on their long life together and on the fact that they could collaborate for a generation; also that their parting came when they were of an advanced age and while both of them were in the harness, giving a special course on church music in Arizona.

It has been given to few women to be able to offer as much time and labor to cooperate with their husbands in advancing the cause of church music. Mrs. Dickinson, the first woman to earn the doctor of philosophy degree at Heidelberg University in Germany, had the talent, the training and the disposition to be a valuable helpmeet to her husband and she gave of her time and her strength to this task throughout her married life. Although she was not an organist she had a number of other talents that enabled her to take the place she occupied.

She arranged words to which Dr. Dickinson wrote settings. She was a much-sought lecturer, she took her place beside him in the master classes and other activities in all parts of the United States from year to year. She assisted in arranging the Sunday music year after year at the famous Brick Presbyterian Church in New York and before that in Evanston and then in St. James' Episcopal Church in Chicago. On the faculty of Union Theological Seminary her classes always enjoyed great popularity and appreciation. Mrs. Dickinson won the love of her husband's many pupils through her interest in their welfare. The writer of this editorial well remembers an event of more than two score years ago in the great Riverside Church in New York City when choirs of churches in all parts of the New York metropolitan territory, whose directors were pupils of the Dickinsons, united in a marvelous festival which Dr. Clarence Dickinson conducted. It was an experience not to be forgotten.

The Dickinsons could not be ranked as classicists nor as romanticists. They believed in good church music of every school. Their taste always was broad and a recital by Dr. Clarence always was marked by an eclectic program. Outstand-

Letters to the Editor

Word from Africa.

Kima Station, Kenya Colony, B.E.A., Aug. 31, 1957—

Dear Mr. Gruenstein:

Since it often takes three months for our surface mail from the States to reach us, it probably would be best for our address to be changed back to Egypt at this time because we hope to return there in December.

We do enjoy reading the feature articles and news so much. I have been teaching sight singing to native ministerial students and directing the music class for the Bunyore Girls' School. They did very well in the government festival with their two English choral numbers and an African folk song. My husband instructed about fifty primary school choir directors in the conducting of a hymn for our annual church music competition. It was a real experience to sit as judge for this competition with more faces per square inch in the big Kima church than one can imagine looking on as the choirs sang. My only contact with a pipe organ this year has been two wonderful hours spent playing the new Walker organ in the Nairobi Anglican Cathedral.

Sincerely yours,

RUTH (Mrs. C. JEAN) KILMER.

An Organist Abroad.

Washington, D. C., Sept. 13, 1957—

Dear Mr. Gruenstein:

I enjoyed reading THE DIAPASON review of the international congress. It was just like being there again. Didn't we have fun?

We had a wonderful trip on the continent visiting Holland and Belgium, where we talked with Flor Peeters and his lovely wife and daughter, hearing him play upon his beautiful studio organ which is on the top floor of his house. Isn't he fortunate? Then Germany; Austria where we heard a part of the Salzburg festival; Italy where we went gondola riding; Padua visiting St. Anthony's Shrine; Popilli, a bombed-out town where the people just exist; Naples; Pomeii; Almalfi; the blue grotto at Capri; Rome with its beautiful churches; visited the Pope; climbed the Leaning Tower of Pisa; shopped on the Ponte Vecchio in Florence; fell in love with the lacy cathedral at Milan; had lunch at Lake Como and didn't want to leave; crossed the St. Gotthard Pass where the St. Bernard dogs used to be; crossed the Susten Pass where we ate lunch at the foot of the glacier; took a picture of the Jungfrau in Interlachen; visited Fontainebleau and its music school; heard Dupré at St. Sulpice and talked with him in the organ loft; visited so many of the beautiful organs in Paris and yearned over their wonderful quality; climbed the Eiffel Tower and had Sunday dinner on the first stage of it; saw the illumination of the fountains and palace at Versailles with its marvelous background music; went to the opera and missed half of the first act looking around that superb building; had tea at the Cafe de la Paix at five o'clock Thursday, and was home in Washington telling my mother about it at five Friday. It is a small world, isn't it?

We truly had a wonderful trip, driving both in England and on the continent. I would certainly recommend that mode of travel for seeing the country. We didn't even have a flat tire and we drove nearly 4,000 miles on the continent.

Very sincerely yours,

KATHARINE FOWLER.

NEW ASSISTANT DEAN NAMED FOR BOSTON "U" FINE ARTS

Paul G. Preus has been appointed assistant dean of the Boston University school of fine and applied arts. He came to Boston University in 1950 as a teaching fellow in choral music. He has since become director of musical organizations and manager of the Boston University Theatre and will continue in both positions. A graduate of Luther College, Decorah, Iowa, and of the University of Iowa, he has studied toward his doctorate both at Iowa and Boston. He founded and conducted the U. S. Navy cadet choir, which still functions as the only unit of its kind in the navy.

Mr. Preus was appointed associate professor and head of the music department at Idaho State Teachers College in 1946.

ing hymnals of which he was the musical editor are the current one of the Presbyterian Church and the later one of the Evangelical and Reformed Church and in the preparation of these his wife is believed to have taken an important part.

Every reader of THE DIAPASON will extend to Dr. Dickinson his deep sympathy in his recent loss and encouragement in his ability at his present age to continue his work at the Brick Church and his recovery from a severe illness of a few years ago.

FARLEY K. HUTCHINS



DR. FARLEY KENNAN HUTCHINS was officially installed as the minister of music of the Westminster Presbyterian Church, Akron, Ohio, at an installation service Sept. 22. Dr. Hutchins has been named the new head of the Firestone Conservatory of Music of the University of Akron. Violinists and a 'cellist from the school's faculty assisted Dr. Hutchins in the musical portion of the installation service, at which the Westminster choir sang Buxtehude's cantata, "Command Thine Angel to Appear." Works of Bach, Franck, Mozart, Durufle, Karg-Elert and Liszt for voices, strings and organ were heard.

Dr. Hutchins came to the University of Akron from the Baldwin-Wallace College conservatory, Berea, Ohio, where he had headed the organ department since 1951. Previous to that appointment he had been an associate professor of organ and musicology at Mississippi Southern College, Hattiesburg, Miss., where he organized the organ department.

Dr. Hutchins is a composer, author of a biography of Buxtehude and an organ recitalist. He holds degrees from Lawrence College, Appleton, Wis., and from the school of sacred music, Union Theological Seminary. His organ study has been with LaVahn Maesch, Clarence Dickinson, Carl Weinrich and Hugh Porter.

New Choir Music

The big flood of choral music with which publishers always plan to greet returning students and choir members has slowed down to a trickle. This month's receipts are very meager.

Among Christmas material a group of what the Waterloo, Ont., Music Company calls its "Folk Music Library" is new to the United States. Ranging from a rather difficult unaccompanied "Christmas Chorale" through a long, not easy "Huron Carol," to easier versions of "The Cherry Tree Carol" and "God Rest Ye, Merry," these have some original touches and might repay looking over. Two from the same publisher by Harry Hill, an original tune to "Away in a Manger" for solo and hums and a syllabic accompaniment to an original "Cradled in Hay," are easy. So is a "Long Ago" by Ada Kent.

Far more demanding is a "Suite of Noels" by Lockrem Johnson (Dow Music through C. F. Peters). The five originals, each in a different voicing, need and might justify skillful performance. The same publisher has new unaccompanied works by Arnold Freed: "Three Shepherd Carols" provide divisi and rhythmic problems on which most choirs would need to do some work. "Heaven-Haven" and "Out of a Wood" are program rather than service music.

Shawnee Press has a big festival arrangement of "Gaudemus Igitur" set as a "Processional Hymn"; some may doubt the adaptability of this tune's rhythm or its origins to this purpose, but with an available band accompaniment it may see a lot of use. Ruth Bampton's "Creation's Lord We Give Thee Thanks" (Presser) is a strong piece for youth groups; it has a real professional feel. Among Co-Di's imports from Augener, Ltd., is a three-part "Now Thank We All Our God" arrangement by Pitfield which would be suitable for school programs at Thanksgiving.

We are a bit flabbergasted at the variety of styles Allen James has tried to combine in "Holy Spirit" (Lorenz)—chant

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of Oct. 1, 1912—

Clarence Dickinson was appointed professor of sacred music at Union Theological Seminary, succeeding the late Dr. Gerrit Smith.

A four-manual organ built by George Kilgen & Son was opened in the new St. Mary's Cathedral at Wichita, Kans.

Ernest M. Skinner was commissioned to build a large four-manual organ for Williams College.

THE DIAPASON called attention in an editorial to "a decided and almost alarming shortage" of good men at the organ factories.

• • •

Twenty-five years ago the following news was recorded in the issue of Oct. 1, 1932—

The National Association of Organists and the Canadian College of Organists held a joint convention in Rochester, N. Y., Aug. 30 to Sept. 2. Dr. Charles Heinroth was elected president of the N.A.O. He succeeded Harold V. Milligan.

Among those who passed the fellowship examination of the A.G.O. were Paul S. Callaway, Arthur W. Howes, Jr., Hugh Porter, Theodore Hunt and G. Darlington Richards.

Among new works for the organ reviewed by William Lester were the Symphony in G major by Leo Sowerby, the Symphony by Guy Weitz and Philip G. Kreckel's "Musica Divina."

• • •

Ten years ago the following news was recorded in the issue of Oct. 1, 1947—

Harry Rowe Shelley, recital organist and composer of numerous anthems, died Sept. 12 at Short Beach, Conn., at the age of 89.

The annual C.C.O. convention elected Eric Dowling, F.R.C.O., president. Charles Peaker and Quentin Maclean played recitals; Healey Willan lectured.

Bernard LaBerge announced the booking of more than 200 organ recitals for the season ahead.

plus early Victorian sentimentality plus bird songs on a solo flute. Van Denman Thompson's "Like a Lamb" is a sounder conception, though not up to that composer's best. Miss Lorenz' four-stanza arrangement of Vaughan Williams' "For All the Saints" tune is a simple harmonization. There are two by Rob Roy Peery, a rather fussy version of "Steal Away" and "Lord Remember Me" based on a fine old camp-meeting tune which Mr. Peery has pitched too low to retain its real flavor.

• • •

Music for Organ

Two Preludes for the High Holy Days by Herman Berlinski (Mercury) are barely in time for this season. These pieces will find wide use in Hebrew services but they deserve a place in the programs and even the services of Protestant organists as well.

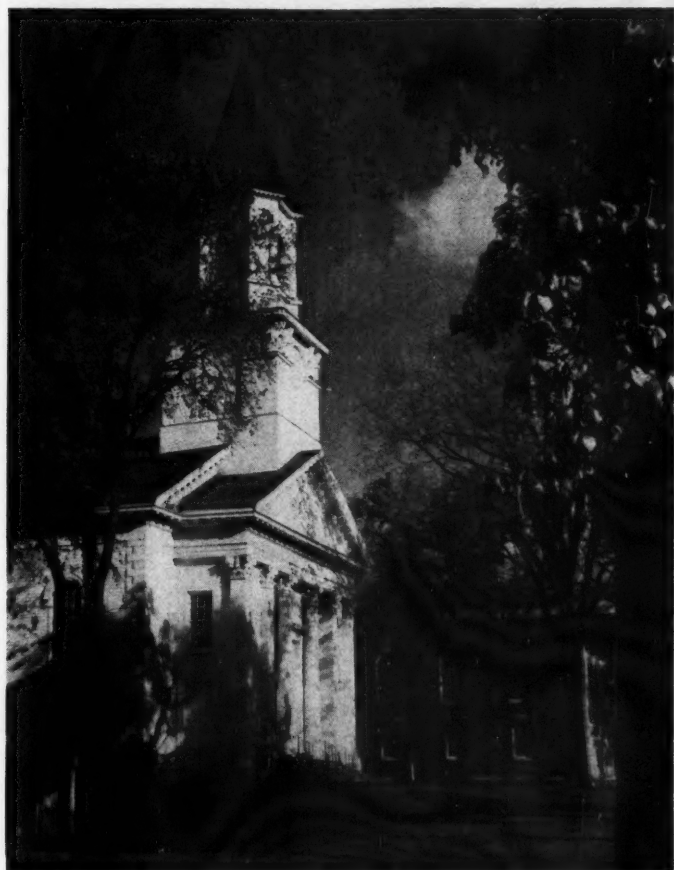
Book 2 of the Caecilia Collection of Organ Music (McLaughlin and Reilly) is also addressed to a specific group (this time Roman Catholic), but here again this brief, easy service material may well fill other needs.

Thirty Miniatures written and published by Adward Auten, Jr., is a group of simple fragments which owners of home electronic instruments may enjoy playing.

Co-Di Music Publishers are importing a Merseburger edition of Swabian baroque music by unfamiliar composers. These pieces are characteristic examples of a worthy period of German organ music and have many uses. Their changing rhythmic patterns suggest a rewarding use in a teaching program.

A new organ and piano duet, "The Christmas Story," by Louis Hollingsworth (Shattinger) uses the most familiar carols in an arrangement which should give a big effect.

Gertner's, Ltd., has brought out two publications of works by Yury Arbatsky, one labeled "Leiturgia" and another "Sursum Corda." This composer's works have admirers; to others they fail to communicate very much. Carefully edited by Walter Nau with exact tempi and registration suggested, these pieces deserve an honest trial by any eclectic player—F. C.



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**Volumes for Choir
 Organizers Stress
 Promotion Angles**

Now that the ministry of music in so many churches has become so largely a matter of canny promotion, almost on the Madison Avenue level, it is interesting and appropriate that we should receive at almost the same time two books which take into account this contemporary approach.

The first, "A Comprehensive Program of Church Music," by Federal Lee Whittlesey (Westminster Press) places a good deal of emphasis on *organization* as well it should. Its author has had signal success in building a dove-tailing organization from the cradle to the grave which industry might and perhaps does emulate. This book may be said to be a real "do-it-yourself" text on the subject for Mr. Whittlesey blueprints exactly how and why he does exactly what when. A director faced with the project of building such a system can hardly afford not learning this little book by heart.

If the key word of "A Comprehensive Program" is *organization*, that of "Building a Church Choir" by Harry R. Wilson and Jack Lyall (Hall and McCreary) is "public relations" with suggestions for getting on with even the church secretary and the custodian. But in this book too there are many and specific plans for building an organization, rehearsing it effectively and preparing it for the best possible impression on the congregation. Where the first book is designed strictly for a minister of music, the second probably has its eye also on use in a church music course. Both have useful supplementary material, including lists of repertory, and both can give some very present help in time of trouble or, even more important, may aid in avoiding that trouble.

We wish we could be really enthusiastic over the misnamed "Organs I Have Met" (Schoolcraft Company), Edwin H. Lemare's fragmentary memoirs. There are

some interesting incidents and anecdotes from the notebooks of this noted virtuoso—one of the few organists who ever lived whose career was almost exclusively that of a recitalist. Not many of this generation are likely to find the innumerable saccharine details about the Andantino in D flat moving or even bearable and it is a pity the book could not have had better editing and proofreading or, preferably, a thorough rewriting job. Its leading, almost only, character might then have emerged as an interesting human specimen rather than as a little tinsel idol.

"Voice Training and Vocal Anatomy" by A. G. Maltzoff (Music Textbook Company) goes deeply into the physiology of singing. There will not be unanimous agreement with all of the author's opinions or even his conclusions, but those of our readers who actually teach voice production will want to study this science-based approach to the subject.—F. C.

**WEST NEW YORK ORGANIST
 GOES TO NEW CHURCH POST**

Allen Giles, A.M., has been named organist and music director for the North Presbyterian Church, Williamsville, N. Y. He comes to North Church from a similar post at the Amherst Community Church, Snyder, N. Y., where in nine years he expanded the choir program to six choirs and more than 200 voices. At North Church he will play a new two-manual Casavant organ for which he plans a series of dedicatory music programs for the fall and winter season.

Mr. Giles is an instructor in the music department of the University of Buffalo where he lectures in music history and piano pedagogy and teaches organ and piano.

**FRAZEE ORGAN DEDICATED
 IN FRAMINGHAM EDIFICE**

The newly-rebuilt Frazee organ in the new St. Andrew's Episcopal Church, Framingham, Mass., was dedicated June 11. Ida Lavinia Bentley, organist and choir director of the church, was at the organ for the service of dedication. Lloyd M. Palmer played the opening recital.

NEW MUSIC

Anthems (SATB)

DIRECT OUR STEPS THIS DAY	WILSON	.20
MY REDEEMER	BILLINGS-SANDERS	.18
JESU, THOU JOY OF LOVING HEARTS	TALMADGE	.20
LET MY HEART FIND PEACE	RILEY	.20
NOW LET US ALL PRAISE GOD AND SING	YOUNG	.20
A HARVEST HYMN (THANKSGIVING)	DEIHL	.25

Christmas (SATB)

THAT WONDROUS NIGHT OF CHRISTMAS EVE	WARD	.30
IN SILENCE AND WONDER	FRANK	.22
CHRISTMAS DAY IN THE MORNING	SEMLER	.25
STAR AT CHRISTMAS (SSA)	K. K. DAVIS	.25
A CAROL (SSA)	BACON	.22

Organ

FOUR MIDDLE VOLUNTARIES	E. SMITH	1.25
PRAISE TO THE LORD, THE ALMIGHTY	BLACKBURN	1.00
ARIETTA	WEBBER	1.00
ORGAN VOLUNTARIES	MATTHEW LOCKE	1.50



REVERBERATION

Throughout the great periods of organ building and to an extent surprisingly unrecognized, organ tone has been greatly determined by conditions beyond the control of those who build or play the instruments. Monumental buildings of enduring masonry construction, architectural grandeur, and organs of polychromic magnificence formed an ideal artistic partnership. The visible spaciousness of vaulting interiors was rhetorical in its own right, and evoked a music of congenial qualities. It is not coincidence that the greatest music for the church, and indeed for the concert organ, was written in the days of large concert halls and great Romanesque, Byzantine and Gothic buildings.

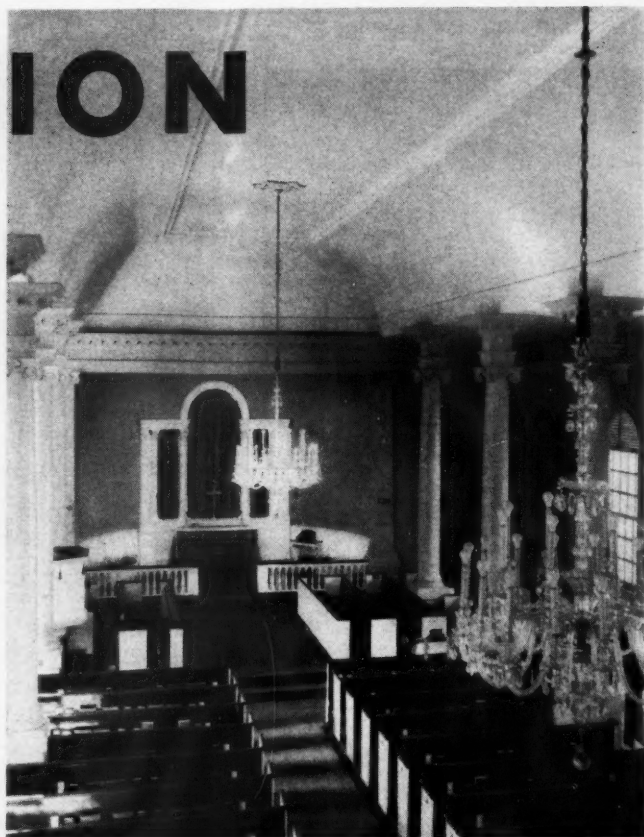
The importance of this esthetic alliance only became evident as the intimate auditorium designed for speech developed in early modern times and presented the organ builder with new and unexpected problems. For its prime function, the meeting house was well designed. The listeners were closely grouped to hear the speaker, and the very ruggedness of the building with its heavy wood construction bespoke the fight of our forefathers against the elements and the "original" Americans. But its acoustical functionalism served music poorly.



... A very beautiful example of Colonial architecture, but probably has the lowest reverberation period for its size of any building I have seen ...



... A "memory" device using elements of the conventional computer machines.



The organ is unavoidably installed in deep chambers, and the tonal egress is minimal.

An increase in building costs has furthered this trend, and the number of musically inappropriate churches is steadily growing. We have more music lovers, records, radio programs, concerts, literature on musical subjects and more church buildings than ever before and yet, fewer buildings suited to music. The preponderance of new buildings, either contemporary or neo-colonial, does not approach its predecessors in acoustic elegance.

More surprising is a deterioration of the concert hall, built specifically as an auditorium for music. The volume of air in relation to the number of auditors is constantly shrinking, and the prospect of a musical public no longer able to hear the great organ works, even approaching the manner in which the composers wrote and heard them in times far more limited than ours, must go down as one of the paradoxes of our day.

But serious as is the shrinkage of American buildings, further and more insidious damage has come from the ill-advised application of sound deadening materials under the pretext of "acoustical control" or "acoustical correction." The results can only be described as utter devastation and the damage wrought by many practitioners of this misdirected and often misinformed profession has been deeper than might seem from the exigencies of the moment. In the great majority of "corrected" buildings, not only the music, but the voice itself, would be heard to better advantage if no "improvement" had been attempted. Unsound shapes and immense spaces do often present speech articulation problems, which can be solved intelligently, particularly since speech reinforcement systems have developed to a point where their presence defies detection.

In many instances over ninety per cent of useful sound is not heard from the sound source directly, but by reflection from the walls, floor, ceiling and furnishings. This is subject to easy verification by comparing the sound of any instrument at constant volume—a record player would do—first in a room, then in the open air, away from buildings or reflective rock formations. An ironic sidelight on this situation is that while economy has caused an acoustical shrinkage on the one hand "acoustical control" is an expensive way to obtain the same mean and parsimonious musical results. The problem of audibility is not basically a matter of suppression but of the strategic application of sound.

Church acoustics suffered its final indignity from indicia of such Victorian respectability and comfort as thick carpeting, window drapes and plush seat covers, which administer the coup de grâce to any sound which might survive the false building materials. The kindest thing to be said of such "artistic" effort is that it is a candid statement of the philosophy of those who make it, to which music is an incidental casualty. But the deliberate suppression of sound is something else, usually born of commercial zeal and nurtured by ignorance.

On entering an acoustically treated church the eye sees a large space and materials which appear hard and reflective. But the ear hears a stifled, artificial sound. Even the man in the street must feel this sensory conflict, and must realize if he stops to consider the matter at all, that trickery has gone too far when "acoustic" plasters and paper maché masonry are used to disguise a steel framework with a Gothic similitude making the building look like what it is not, while at the same time reducing its sonic dimensions to those of a boudoir, thus making it sound like what it is not!

I have felt that if acoustical science has damaged music to such an extent we might accept the challenge on its own terms and use it to undo the results of its malpractice: that we might recapture or create in these musically ineffective buildings the sound which appearances would lead us to expect.

WE therefore set out to develop a device which would operate independently of a building to produce the desired results. While recording the series "The King of Instruments" it seemed that electronics (a word normally abhorrent to the organ builder) might provide some means for creating reverberation, the technical facets of which are now somewhat understood. This seemed especially feasible because reverberation is comprised of a rather limited frequency band, i.e., it is not "hi-fi," and its loudness level is practically always less

than the original sound.

Robert Breed of our staff, Dr. Jordan Baruch of Bolt, Beranek and Newman, Inc., and I developed a "memory" device using elements of the conventional computer machines. Since reverberation is a series of extremely quick reflections from the boundaries of a room, we found it possible to "remember" the sound of the organ or choir with the memory device and then, at appropriate instants, reproduce the sound through extremely high quality speakers, strategically placed in the walls and other boundaries of the room. These delays, coming through the speakers, while discrete, were spaced so closely that their individual pulses were not recognized by the ear, but were interpreted as a single continuous sound, just like normal reverberation from hard surfaces. We found, through a number of experiments that simple prolongation of sound after the source had ceased, was not sufficient. A long, narrow building, for instance, has a very different sound pulse pattern from a wide building with a low ceiling. A very tall building with a hard, flat back wall has its own characteristic sound, even though in terms of time the reverberation period may be the same as that of a building of different shape. It was necessary to determine the reverberation pattern from the building itself, in the same way that it is necessary to make the pipes of the organ to suit the individual building. In a sense, what was done was to "harden" the walls, ceiling and floor of the building synthetically. Thus we found it possible to provide reflected sound that would exist naturally if the walls were acoustically hard rather than absorbent.

Our choice of a site for the first experiment was Christ Church in Cambridge, Massachusetts, built in 1759. It is a very beautiful example of Colonial architecture, but probably has the lowest reverberation period for its size of any building I have seen, with soft plaster on wood lath, backed with large, absorbent inner air spaces. The organ is unavoidably installed in deep chambers, and the tonal egress is minimal. The result is that one feels a great musical commotion going on next door.

When our system was installed, a comparison test using the organ first with it and then without it, revealed startling results: immediately one felt spaciousness, felt the presence of the organ more, and intricate contrapuntal lines were cloaked with a soft mantle of reverberation—not enough to confuse, but enough to reduce the nakedness of sound that had characterized the building. The change in quality of the various stops was not unlike that of first listening to a stop in the voicing room, and then in its permanent surroundings.

The system itself is somewhat complex, depending upon a multiplicity of the highest quality speakers, very carefully placed, and scientifically "timed." The plane above one's head is the most difficult in which to detect the location of a sound source and thus we placed numbers of speakers as high as possible. Inasmuch as the bulk of reverberation is in the lower frequencies, the problem of reproducing very low frequency organ tone without distortion or coloration was considerable. "Electronic" sound would not do. Acoustic Research speaker systems provided an ideal solution, their small size of only 2.12 cubic feet giving a great architectural advantage. It will be noted from the photographs that it is difficult to detect the speakers in the wall.

THE first demonstration was attended by churchmen, musicians and acousticians. It was so effective that G. Wallace Woodworth, Professor of Music at Harvard, was moved to exclaim: "What a miraculous operation! The results are really magnificent. The effect of natural resonance in a fine building goes a great deal deeper than mere beauty of sound. What I sometimes call the "inner sonorities" come out. It is the difference between mere surface utterance and a power of communication that has heights and depths. What Aeolian-Skinner has done through 20th century mechanics is amazing."

Edward B. Gammons, organist at the Groton School and prominent organ consultant stated: "The advantages of this electrical adjunct to the organ are manifold, and while I have been most chary concerning any use of the loud-speaker with organs, this demonstration was entirely convincing. I was truly amazed with the results obtained with this device.

First, the sound is enhanced as it is distributed through the nave and the tone itself has far more musical character. Second, the attack sound of the individual pipes is more prominent and separate stops have more characteristic timbre, as well as forming resulting combinations which knit together with more satisfying musical results than before. Third, the organ now sounds as if it were located in a free, open position in the church.

A feature of this installation was the natural and musical appropriateness as the whole was engineered to produce the effect one would find in that 18th Century building were the acoustics and organ installation ideal. I hope that many churches and other buildings take advantage of this device to restore and enhance real beauty of organ tone."

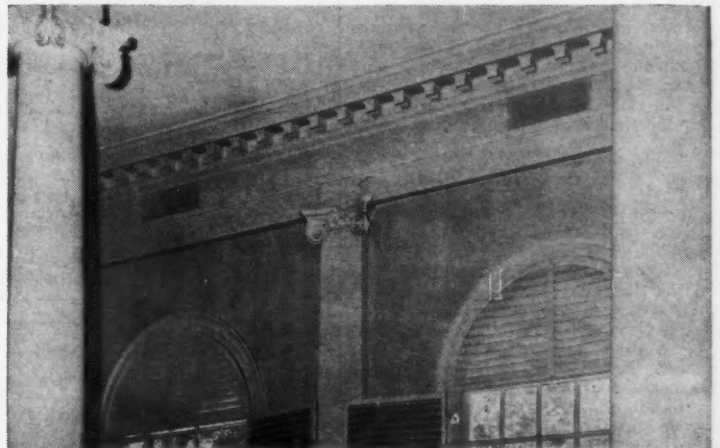
Marion Boron, organist at Christ Church said: "The unique experience of playing the same organ in two different buildings with only

a fraction of a second between for comparison, is a commanding demonstration of the control of acoustics over organ tone. This opportunity has never presented itself before. It is all but unbelievable how the player automatically adjusts his touch and phrasing to the overall sound he hears in the two situations.

With this device, the sound is warm and omnipresent and the effect of controlled overlapping of individual sounds is such that playing can be expressive without resort to excessive rubato, or the various tricks we all employ in "dead" buildings. Playing at Christ Church heretofore has been, in a sense, a race between the player and the notes—the lifeless building sound constantly producing an unintentional accelerando. Now rhythmic control is effortless and the organ reveals its true character. Franck, for instance, has the surge and drama the bare notes alone could not convey, while the works of the contrapuntal masters have definition and majesty only the harmony of building and organ can give.

Of great interest to the Church has been a markedly significant improvement in congregational singing from the standpoints of pitch, rhythm and sheer participation. The accompaniment supports rather than defies them. The essence of the matter is the subtlety with which this development has been applied; musical in every sense.

Mark Twain might have foregone his concern for the weather to observe that musicians are always complaining about the acoustics, but nobody does anything about it. Not so at Christ Church!"



...It is difficult to detect the speakers in the wall.

Every organ builder has labored long with architects and committees, endeavoring to prevent the acoustical blunders which have been discussed above with, I regret to say, generally disappointing results. Many must have felt like a violin maker whose client insisted upon stuffing a well-made instrument with cotton. For an organ is a coupled resonance system, the cavity in which it is heard contributing an essential, if auxiliary function to the vibrating elements themselves. To a greater extent than any other instrument the organ is dependent upon its environment. While I feel that musicians generally avoid "electronic" sound, this system does not in any way mar the character of the organ, but it does promise a feasible solution to the unfavorable acoustics which plagues our art. If our church and concert buildings continue to shrink, the loss must be compensated for.

Depending on the size of the building and its other architectural characteristics, this reverberation system may be installed for between \$6,000 and \$10,000. This is a small fraction of the cost of many fine instruments, and a trifle in terms of the cost of almost any building in which music is to be performed for a significant number of auditors.

Man's psychological make-up is such that a great number of senses come to bear on almost any experience, and in music, unless his ears are stimulated in every realm in which they can perceive, he is receiving far less than he should for artistic enjoyment. The development of computer or memory devices which allow us to store up information and to use it at any later time or times, whether the interval be one millisecond or 100 years, opens a whole new field for acoustics—for performance of the magnificent music of the past in contemporary settings—performance which respects the tonal structure of the music as the composer knew and conceived it.

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ALBERT J. LEDWAK was named vice-president of the Aeolian-Skinner Organ Company at a recent meeting of the board of directors. A native of Boston, Mr. Ledwak became associated with the company in 1945 and since 1948 has been factory superintendent and purchasing agent.

AUGUST SERIES IS PLAYED AT MONTREAL CATHEDRAL

Noon-time organ recitals at Christ Church Cathedral, Montreal, Canada, in August featured a prominent guest as well as Kenneth Meek, the regular organist. Maurice Beaulieu, organist of the Notre Dame Church, Montreal, played Aug. 6 and 8, including works of Bach, duMage, Franck, Gigout, Dupré, Cabanilles and Vivaldi. Mr. Meek's recitals Aug. 13, 15, 20, 22, 27 and 29 also introduced a wide variety of music. On Aug. 22 he played the Six "Schübler" Preludes of Bach.

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**ASSISTANT TOUR DIRECTOR
REPORTS THIRD ORGAN TRIP**

The Swissair plane flew fifteen American organists and organ builders to Zurich July 9; they were the participants of the third European organ tour conducted by Melville Smith, director of the Longy Music School, Boston. The trip of last year had gone to France, Belgium and England; for this year the organizers chose a similar itinerary as in 1955 with the exception that now Switzerland was introduced to a tour for the first time. Dr. Franz Herrenschand, the assistant tour director, had arranged to guide the Americans for five days through his native country and to give them not only the best possible survey about the fascinating scenery but about old and modern Swiss organ building as well. For two days Zurich was the headquarters; the organs in the Fraumünster and the Wasserkirche and the instrument in the Reformed Church of Thalwil were of great interest to the Americans. Of old organs the two fine examples in the former abbey church of Rheinau were visited; after passing the Rhinefalls and the old town of Schaffhausen, St. Katharinenthal followed. An all-day trip over the Brünig- and Grimselpasses led to the first highlight of the tour: the close inspection of the world's oldest organ (of c. 1390) in the Valeria church at Sion. The fine program played by Jean-Jacques Gramm of Lausanne consisted of medieval and renaissance music. A boat trip from Villeneuve to Lausanne showed another attractive part of Switzerland and prepared the group for the official reception by the city of Lausanne and the following recital by Georges Cramer in the Church of St. Francois. The bus drove us July 14 to Geneva where we took the plane to Hamburg.

The next day featured visits to the two important organs of the Hansa city: St. Jakobi and the new von Beckerath instrument in St. Petri, which was demonstrated in a fine way by the organist Helmut Trammitz; the organ builder gave all technical details to those interested in them. For the two following days Günter Seggermann of Cuxhaven had arranged

a program, which included the inspection of some of the finest old organs in the Elbe country. All these instruments are in excellent playing condition. Via Stade the group first reached Cappel with its well-known Schnitger organ. After lunch in Cuxhaven-Döse with a splendid view on the North Sea the trip continued to Otterndorf and finally via Himmelpforten (old Scherer instrument restored by Ott) back to Stade, where Mr. Seggermann showed us the organ in St. Cosmae with a recital which was planned for early evening but took place almost at midnight, thanks to this packed day of wonderful organs.

The following day the group traveled to Steinkirchen and later via Mittelkirchen to Neuenfelde, where once more everybody enjoyed the splendid sound of a Schnitger organ. We flew to Copenhagen July 18 where our host Finn Videro welcomed us with a most interesting program. Featured here beside the various organ visits in the capital—Jägersborg, Christiansborg Slotkirke, St. Trinitatis, St. Andreas, Radio-house—were excursions to Helsingør Kronborg Castle, St. Olai and St. Mary (Buxtehude's church) the Compenius organ in Frederiksberg Castle and to Sorø with a visit to Roskilde Cathedral en route.

The group reached Amsterdam July 22 and with that the field of Hennie Schouten. He had prepared in the same fine way as in 1955 an itinerary of the finest organs in Holland. After the important instruments in the Oude Kerk, the Westerkerk and the Woestdujkerk in Amsterdam, there followed the organs in Monnikendam, Hoorn, Alkmaar, Oosthuizen, Purmerend, Haarlem, Zwolle and Leiden. For a change there were visits to some of the Dutch museums, to the interesting towns of Aalsmeer, Delft and the Hague and to the sea resort of Zandvoort.

London was reached by plane July 28 so that the group could participate in the international congress of organists. The tour ended Aug. 3 with the flight back to the U. S. A.; some members of the group had the chance to stay longer in Europe and visit further points of interest of their own choice.

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Programs of Organ Recitals of the Month

H. Winthrop Martin, M.S.M., Ch.M., Syracuse, N. Y.—Mr. Martin played the following program on the Kotschmar memorial organ in the city hall, Portland, Maine, Aug. 15: Fugue on "B-A-C-H," Krebs; "If Thou but Suffer God to Guide Thee" and Fugue in G, Bach; "The Fifers," Dandrieu; Suite in F, Corelli-Noble; "The Musical Clocks," Haydn; Aria, Alex. Paepen; "Chanty," "Plymouth" Suite, Whitlock; "Background for a Worshipper," Betty Louise Lumby; "Distant Chimes," Snow; Scherzo, Titcomb; "Images," "Symphony of the Mystic Lamb," de Maleingreau.

Donald Ingram, Buffalo, N. Y.—Mr. Ingram played this recital Aug. 4 at the Washington Cathedral following evensong: Chaconne, L. Couperin; "Jesu, Priceless Treasure," Walther; Prelude and Fugue in D major, Buxtehude; "If Thou but Suffer God to Guide Thee," Bach; Sonata 2, Hindemith; Three Chorale Preludes, Walcha; Fantasia in F minor, Mozart. He included the Bach, Buxtehude, Walcha and Mozart on a midday recital July 15 at Trinity Church, New York City.

Jack R. Rodland, Altoona, Pa.—Mr. Rodland played a recital Aug. 25 at Grace Methodist Church assisted by two trumpets. The program: Prelude in D minor, Clerambault; Toccata in F, Bach; "Now Thank We All Our God" and "My Spirit Be Joyful," Bach-Biggs; Prelude, Fugue and Variation, Franck; Voluntary in C and Trumpet Tune, Purcell; "Litanies," Alain; "Forest Green," Purvis; "Carillon de Westminster," Vierne.

William J. Hawkins, A.A.G.O., South Orange, N. J.—Mr. Hawkins played a recital in the First Presbyterian Church, Mexico, Mo., Aug. 12. His program: Prelude and Fugue in E minor, Bach; "Harmonies du Soir," Karg-Elert; Suite 1, Borowski; "Second Benedictus," Rowley; Fantasia on "Duke Street," Kinder; Suite, Bartlett; Toccata and Fugue in D minor, Bach.

Gene L. Jarvis, Montgomery, Ala.—Mr. Jarvis played the following recital at the Memorial Presbyterian Church Sept. 29: Echo Fantasia, Scheidt; Fantasia and Fugue in G minor, Six Schübler Chorales and "O Lamm Gottes, unschuldig," Bach.

Douglas L. Rafter, A.A.G.O., Boston, Mass.—Mr. Rafter gave a recital July 30 on the Kotschmar memorial organ in the Portland, Maine, city hall auditorium. He played: Sketch in F minor, Schumann; Flute Solo, Arne; "Jesu, Joy of Man's Desiring" and Allegro, Concerto in G, Bach; "A Rose Breaks into Bloom," Brahms; "Piece Heroique," Franck; Ronde "Francaise," Boellmann; "Legend of the Mountain," Karg-Elert; "Nocturne," "The Little Bells" and Marche "Grottesque," Purvis; "Londonderry Air," Coke-Jephcott; Adagissimo and Toccata on the Gloria, Dupré.

Nyle Dufresne Hallman, White Plains, N. Y.—Mrs. Hallman played the opening recital of the three-manual Wicks organ in the new First Methodist Church, Portland, Ore., Aug. 4, including: Concerto in B flat, Handel; "My Soul Doth Magnify the Lord" and Fantasia and Fugue in G minor, Bach; "The Nativity," Langlais; "God among Us," Messiaen; "Naiades," Vierne; "Soul of the Lake," Karg-Elert; "Rhythmic Trumpet," Bingham; Prelude and Fugue on "B-A-C-H," Liszt.

Donald S. Johnson, Huntingdon, Pa.—Mr. Johnson will play the following recital Oct. 27 in Oller Hall, Juniata College: Agincourt Hymn, Dunstable; Toccata in E minor, Pachelbel; Passacaglia and Fugue in C minor, Bach; Sketches in D flat and C, Schumann; Cantabile, Franck; Suite, DeLamarter; Carillon, Roberts; Dialogue on Mixture Stops, Langlais.

Thomas Richner, New York City—Dr. Richner played the following recital Aug. 27 as part of the Colby institute of church music, Waterville, Maine: Prelude and Fugue in B minor and "Allein Gott in der Höh sei ehr," Bach; Chorale in E major, Franck; Rondo for Flute Stop, Rinck; "Pastel," Robert Hebble; "Outburst of Joy," Messiaen.

Enid M. Woodward, Northfield, Minn.—Mrs. Woodward played this recital Aug. 11 preceding the evensong service at the Cathedral of St. John the Divine, New York City: Toccata in E minor and "Nun lob, mein Seel, den Herren," Pachelbel; Vivace, Trio-Sonata 2, Bach; Canon in B minor, Schumann; "Souvenir" and Carillon, Dupré.

C. Harold Einecke, Santa Barbara, Cal.—Dr. Einecke played the first of his summer series of recitals at Trinity Church Aug. 9, including: Obra de Octavo Tono Alto, de Heredia; "The Walk to Jerusalem," Bach; Rondo in G, Bull-Elsasser; Andante, Stamitz; "Canyon Walls," Clokey; "The Hen," Rameau-Clokey; Variations de Concert, Bonnet; "Dreams," McAmis; Carillon-Sortie, Mulet. His program Aug. 16 was as follows: Concerto in D minor, Vivaldi-Bach; "We Pray Now to the Holy Spirit," Buxtehude; Adagio for the Glass Harmonica, Mozart-Biggs; "The Desert" and "Chollas Dance for You," "Casual Brevities," Leach; Prelude on "B-A-C-H," R. K. Biggs; "The Fifers," Dandrieu; "Reverie," Harold Hamer; Introduction and Toccata, Walond.

D. DeWitt Wasson, New York City—Dr. Wasson played this program Aug. 28 at the Bishopwearmouth Parish Church, Sunderland, England: Chaconne, L. Couperin; Elevation, F. Couperin; "Les Cloches," le Begue; "O Sacred Head," Kuhnau; Allegro, Concerto 13, Handel; "Joyfully, My Soul, Sing Praises" and "Blessed Are Ye," Brahms; "The Joy of the Redeemed," Dickinson; "Two Dubious Conceits," Purvis; "Land of Rest," Sowerby; "Elegie," Peeters; "Chant de May," Jongen; Grand Choeur Dialogue, Gigout.

Richard M. Peek, Charlotte, N. C.—Mr. Peek played the following recital at Lutheridge, N. C., Aug. 26: Concerto 2 in B flat, Handel; "Praise to the Lord," "My Soul Doth Magnify the Lord" and "In Thee Is Joy," Bach; Introduction and Allegro, Walond; Prelude, Fugue and Variation, Franck; Fantasia in F minor, K. 594, Mozart; Two Chorale Preludes, Schroeder; Finale, Symphony 1, Vierne.

Richard A. Foss, St. Paul, Minn.—Mr. Foss played the following recital Aug. 18 at the First Congregational Church, Minneapolis, Minn.: Trumpet Voluntary, Purcell; Largo, Concerto in D minor, Vivaldi; "Rejoice Now, Beloved Christians" and Fantasia and Fugue in C minor, Bach; Fantasia in A major, Franck; The Modal Trumpet, Karam; "Rhosymedre," Vaughan Williams; Finale, Symphony 1, Vierne.

David Crawford Stills, Atlanta, Ga.—Mr. Stills was sponsored in a recital Sept. 8 by the Culture for Service Club of the Ariel Bowen Methodist Church. His program included the following: Prelude and Fugue in C minor and "Be Thou but Near," Bach; "Now Bless the Lord, My Soul," Walther; "Christ Lay in the Bonds of Death," Pachelbel; Grand Jeu, du Mage; Fugue in G major, Bach; "Symphonic Piece," Clokey; "Fairest Lord Jesus," Matthews; "Melodie Celeste," Stills; Psalm 19, Marcello. Robert F. Thomas, piano, assisted.

Royal Jennings, M.M., A.A.G.O., Wilmington, N. C.—Mr. Jennings played the following recital July 11 in St. Paul's Episcopal Church, Greenville, Tex.: Gagliardo, Schmid; "The Cuckoo," Daquin; Arioso and Prelude and Fugue in A minor, Bach; "How Gladly I Welcome the Summer" and "My Heart Is Longing," Brahms; Allegro Moderato, Sonata 2, Mendelssohn; "Prayer of Christ Ascending," "Ascension" Suite, Messiaen; Antiphon 3 and Magnificat 6, Dupré.

William C. Wood, Washington, D. C.—Mr. Wood played this recital Aug. 30 as part of the Colby institute of church music, Waterville, Maine: "Muzete," Magnificat and Trio, Dandrieu; "Vater unser im Himmelreich," "Christ, unser Herr, zum Jordan kam" and "An Wasserflüssen Babylon," Bach; Fugue in F minor, Seeger; "Chant de Paix," Langlais; Interlude, Sowerby; Chorale in A minor, Franck.

Phyllis M. Cobb, Portland, Maine—Mrs. Cobb's program Aug. 28 as part of the Colby institute of church music, Waterville, Maine, included: "Puer Natus Est," Titcomb; "In Dulci Jubilo," Bach; Intermezzo, Callaerts; "Meditation and Prayer," Jongen; Pastorale, Rowley; "All Comes by God's Great Blessing," "After a Trial" and Festival Postlude, Karg-Elert; "Communion" and "Forest Green," Purvis; "Deo Gratias," Biggs.

Allanson G. Y. Brown, Leamington, Ont.—Mr. Brown played the following recital July 28 in St. Maurice's Church, York, Eng.: Prelude in G major and Fugue in D minor, Bach; Bourée and Musette, Handel; Introduction and Toccata, Walond; "Nimrod," "Enigma" Variations, Elgar; Trumpet Tune, Purcell.

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Explains Decline of Romantic Organ Music on Recitals

By EDNA D. PARKS

(A lecture which preceded a recital of late nineteenth-century organ music at the northern New England regional convention of the A.G.O. in Burlington, Vt., Aug. 14.)

Comparison of organ recital programs of twenty years ago with those being given today reveals a change in the selection of music performed. There is a trend away from much of the music which dates from the late nineteenth century and in its place is found contemporary music and works of composers who preceded Bach. This music is interesting both to play and to hear, but one wonders why the nineteenth-century music is being used less frequently. Should an organist feel he is dated if he plays, for example, a Widor symphony?

There are, I believe, four factors which have contributed to the gradual elimination of this music from many recital programs and which show that the low esteem in which this music is held by many organists today is not justified.

In all fields of music there has been a turning away from what the twentieth century has called the excessive sentimentality and over-ripe emotionalism of the nineteenth-century romanticism. Artistic growth is necessary to artistic life and that growth frequently is achieved by breaking down old modes of expression. Our contemporary music is the result of a break with nineteenth-century traditions in a way which might be called a revolt against romanticism. A revolt also occurred when the renaissance grew out of the medieval. It occurred again at the time of Bach; again when the baroque led into the rococo and with every change in style due to the present day. One of the characteristics of such a revolt, Einstein points out in "Music in the Romantic Era," is the bitter opposition of the revolutionary minded to their fathers. As a result, while we find the untrained listener is often loath to give up the music of the preceding era, this has never been true of the active musicians. They have always led the revolt. Paul Henry Lang gave several examples of this in his recent *Herald Tribune* article, "A Lesson from History."

"Musical taste has undergone remarkable changes these days and older music does not sound pleasant to our ears," complained Bach in one of his official memoranda. Ironically the great composer did not realize that he was issuing his own death warrant. Indeed, Bach's immediate successor at the cantorate, Friedrich Doles, dismissed Bach's entire life work when he declared counterpoint out of bounds in the church, singling out the fugue as an example of "senseless harmonic and rhythmic disorder to the layman." The new generation rejected the baroque of Bach and Handel. . . . "Even with Diogenes' lantern you could not find a melody in our elders' music," wrote Teleman; "Handel's head is empty and his taste dated," declared the royal composer and flute player, Frederick the Great, and Dr. Burney, the great English savant of the age, was convinced that "old" Bach can not hold a candle to his son Carl Philip Emanuel.

Standing in about the same time relationship to the late nineteenth-century composer Charles Marie Widor (1845-1937), as Burney (1726-1814) did to Bach (1685-1750), Dr. Lang has this to say about Widor in "Music in Western Civilization:"

... any of the "symphonies for organ" of Charles Marie Widor [are] contrapuntally belabored products of a flat and scant musical imagination, the bastard nature of which is evident from the title alone.

It is, of course, such statements from respected and learned musicians which have helped to remove Widor symphonies from our recital programs, and I am not trying to say that Dr. Lang and those who share his opinion are not right, but I am trying to point out that it is so easy

to be wrong when judging the generation immediately preceding one's own. History shows that time after time musicians have been mistaken in their judgments, for the best compositions of Bach's predecessors have survived in spite of Bach's opinion of them. Both Handel and Bach have survived in spite of the adverse criticism written about them by their followers. This is true in each case because under the stylistic features of the period, which each composer of necessity had to use and which were offensive to the musicians who were criticizing the music, there was some expression of formal and emotional significance. And so it will be with this late nineteenth-century music. If underneath the trappings of the romantic style Widor has expressed something which is formally and emotionally significant, his music will survive the criticism of this generation.

What are the stylistic features of romanticism which have made present-day musicians discard the romantic music? Just one, for an example, is the harmonic structure. This harmonic structure was the product of another century. It was a new and exciting harmonic structure in the nineteenth century and more emphasis was placed on it than on either melody or rhythm. Chromaticism was beginning to be stretched within the framework of a tonal center. Altered chords were new. Today this kind of harmony sounds neither new nor exciting. Popular music scooped it up and used it to excess so that we turn away from it with disgust. In polytonality, atonal music and the twelve-tone row, modern composers have found a new harmonic structure. It is conceivable that even these new harmonies which sound so exciting to us today will also become trite sounding in time. When the twelve-tone row is used for the cheap and easy music blaring forth from juke boxes or whatever means are found for dispensing it fifty years from now, the concert performers may not be eager to play too much of the music of the serious composers who have used the twelve-tone system. A period of some new kind of harmony will follow and then there will be a re-discovery of the twelve-tone music which is a formal expression of artistic significance.

That harmonies which sound new and radical on one occasion can give a different impression after a period of years has been clearly illustrated for me with the single chord used at the end of the last piece of the "Nativity" Suite of Messiaen. When this piece was played at a regional convention in Portland, Maine, soon after its publication in 1936, the harmonies were so new and strange sounding that many of the listeners were amused almost to the point of open laughter. Even the final chord, which is only a plain triad with an added sixth, was unconventional for a concluding chord and sounded quite in keeping with the rest of the piece. Since that time the chord with the added sixth has been used so much in popular tunes that it has lost all its aura of distinction. Only recently a friend who is a fine musician but too young to have heard the "Nativity" Suite in 1936, said she thought the final piece, the "God among Us," was splendid music except the last chord. "It is so weak sounding," she said. Actually it is not a weak chord in itself. It simply sounds weak to us at the present time because of the way it has been used in recent years.

The same may apply to the whole harmonic structure of the period during which Widor was writing his symphonies. It sounds weak to us but should be thought of only as a stylistic feature. Value judgment and style criticism should not be confused. When value judgments are based on style criticism they too frequently simply reflect the aesthetic prejudices of the day. An able defense of this theory is found in "Philosophies of Music History" by Warren Dwight Allen.

Another criticism of some romantic music is that it does not wear well. The first time it is heard the emotional im-

pact is strong but with repetition it wears thin. It loses its luster. This has been said of Tchaikowsky and Liszt and is true of much of the late nineteenth-century organ music. However, granted that it is true, is it a feature which should be open to criticism? An adequate definition of an aesthetic object includes this kind of music. Perishable art is that which grows less and less exciting after several experiences. If the initial impact is great this type of art should not be compared with the type which demands time and repeated hearings. Some art was never intended to be an accumulative experience but was meant for just one moment of intense excitement. Do you remember the first time you heard the Toccata from Widor's Symphony 5 played really well? Was it not exciting?

There are, in addition to the two basic reasons just discussed, two very practical reasons why I believe the late nineteenth-century music is heard less often in recent years. The virtuoso at the organ console has been on the ascendancy in this country the last twenty years. We can be proud of what the concert performers have done to raise the standards of organ performance as well as to improve the musical taste of the listener. We study their programs and we try to build our repertory from music found on their programs. Widor, for example, has not been found on many of these programs recently; therefore we no longer play Widor, without stopping to think that perhaps there may be some other factor beside the worth of the music that the concert performer must consider. When one is on tour, time must be a valid consideration when planning a program. How much quicker it is to adapt a Frescobaldi Toccata or a Sweelinck Fantasie to an unfamiliar organ than to search out the best registration for some of the nineteenth-century music which demands so many changes in tone color!

Another contributing factor to the omission of this music is the change in tonal design of the organ which has taken place in the last few years. One surely would not advocate a return to some of the extreme examples of nineteenth-century organs which we sometimes find. The function of the organ is not merely that of attempted imitation of the orchestra. However, all that was added to the organ in the nineteenth century was not bad and does not deserve to be discarded. Even as the pendulum swung too far in the direction of eight foot tone at that time, so perhaps it is swinging too far in the opposite direction now. At any rate, on many of the newest organs, the late nineteenth-century music just can not be made to sound well and therefore is not used.

The four factors, then, which have contributed to the present-day disregard of romantic music for the organ are: (1.) A natural turning away from stylistic features used by composers of the preceding generation. (2.) The current dislike of perishable art. (3.) The length of time necessary to find suitable registration. (4.) The trend away from organ tone which is effective for this music.

None of these factors has any bearing on the worth of the music, and there will be, I believe, a return of as much of this music as can withstand the test of waiting as well as a return of the best features of the romantic organ. For romanticism is recurrent in art. It answers a certain type of aesthetic need and is not just bad classicism. It will recur as long as what romanticism expresses interests human beings. When the time comes for its return, performers will again have to develop the kind of skill at the console which can cope with the technical difficulties which are found in it and which are never encountered in pre-Bach, Bach or the difficult-to-read contemporary music. Fortunately some young organists are already developing a technic which can meet its demands.

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"Ich ruf zu dir, Herr Jesu Christ" and Prelude and Fugue in C minor, Bach; "Sarabande for an Easter Morning," Howells; Aria, Peeters; Movement 1, Sonata 2, Hindemith, and "Ave Maris Stella," Willan. The recital, which drew a large appreciative audience, suitably concluded a full day of activities for the C.C.O.

The 1958 convention will be held in Ottawa, Ont.

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ORILLIA CENTRE—The Orillia Centre has been extremely active in the summer months. These activities were made even more pleasant by Miss Florence Clark of the Hamilton Centre, who was holidaying in the district. Visits were made to several district churches. Two meetings were held in the Presbyterian Church and the Church of the Guardian Angels. Members played the organs and informal discussion groups made interesting gatherings. Miss Clark played many of her compositions including Prelude on a Second Mode Melody which was heard in Westminster Abbey at the recent congress. Members attended morning prayer at the Church of St. James Aug. 25 where Miss Clark played the prelude and postlude. Gerald Death played the service and conducted the choir. The group motored the next day to the Church of St. George the Martyr, Jackson's Point, on the south shore of Lake Simcoe, to enjoy a bountiful picnic lunch in the church grounds. The summer of 1957 will be remembered as a time of inspiration, good fellowship and pleasant activity.—R. S. J. DANIELS.

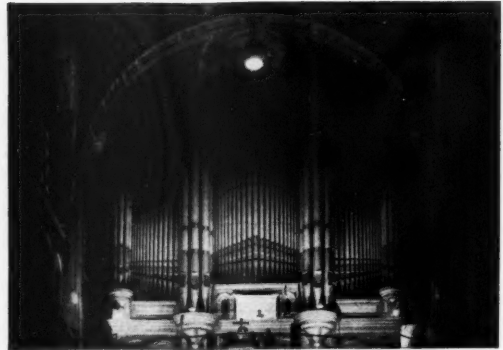
WINDSOR CENTRE—The last get-together of the season of the Windsor Centre was held June 22 at the home of Leslie H. Day, Willow Beach, a pleasant informal evening and picnic supper.

The fifth annual meeting and election of officers was held May 21 at the St. Barnabas' Church parish hall preceded by a dinner. A successful year was reviewed by the retiring chairman, Bernard Leshley, who gave his thanks to the members. The following slate of officers was elected: Chairman, Elmer E. Hartwick; vice-chairman, Alex. Dubs; past-chairman, Bernard Leshley; secretary, Mrs. J. D. Russell; treasurer, Miss Thelma Morden, A.R.C.T.; directors, Victor P. Batten, William A. Black, William Rose, Hugh Soper and Kenneth S. Madill, A.D.C.M., A.T.C.L. A music committee was appointed to make the selections for the organ class at the 1958 music festival.

BRANTFORD CENTRE—The annual dinner-meeting was held June 19 at the Erie Beach Hotel, Port Dover. A large group of organists and friends attended. Ken Winterbon gave a stereophonic sound demonstration. Records of "The Messiah" and other well-known works were heard. A "bon voyage" gift was given to Miss Eleanor Muir who attended the I.C.O.

An after-service recital was held June 23 in Zion United Church. The artists were Edith Rynal, vocalist, and Roger Swinton, organist. Proceeds were for the C.C.O. building fund.—DONALD CLUBINE.

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**Muriel Stafford Named
New President of C.C.O.
at Meeting in Toronto**

Owing to the absence of Gordon Jeffery, R. G. Geen, Oshawa, took the chair for the annual meeting in Maurice Cody Hall, St. Paul's Church, Toronto, Sept. 9. Mr. Geen was re-appointed representative for the Canadian Music Council.

Almost \$3,000 was raised within the year for the C.C.O. building fund, according to D'Alton McLaughlin, chairman of the trustee committee, and Henry Rosevear, treasurer.

The important subject of College examinations was discussed. Suggestions and comments were received from various members as to ways and means of encouraging more members to enter for the examinations and thereby strengthen and improve the standard of church music in Canada.

The list of newly-elected officers and council was read by Mrs. P. Pirie, general secretary. Muriel Gidley Stafford in taking the chair was given a standing ovation. She stressed the fact that this is an important time in the history of the College, the main objectives being more vital interest in examinations, the expansion of membership and a united resolve and purpose to bring the centres closer together.

Four new centres were added in the year: Bay of Quinte Centre, chairman, R. Bell, Belleville; Peterborough Centre, chairman, E.A.P. Bland; Saskatoon Centre, chairman, T. R. Whittet, and Cape Breton Centre, chairman, V. Atkinson. There are now thirty centres across Canada.

Annual Banquet

Mrs. Stafford, president-elect, presided at the banquet following the annual meeting. Grace was said by the Rev. Kenneth Scott, curate of St. Paul's Church. After the toast to the Queen, John Robb, Montreal, proposed a toast to the College to which Sir Ernest MacMillan responded. The registrar for examinations, F. C. Silvester, then awarded diplomas to the successful candidates in the June examinations (listed in the August issue).

After Henry Rosevear, chairman of the Toronto Centre, thanked Dr. Peaker and the officers of St. Paul's for the use of the building, the gathering adjourned to the church to hear the organ recital by Miss Catherine Palmer, F.R.C.O., organist of Holy Trinity Church, Toronto.

Catherine Palmer in Recital

Miss Palmer was heard in recital last summer at her own organ, a recent Schlicker rebuild. Her convention program, arranged in chronological order from Bach to moderns, proved again her ability to perform a variety of compositions with technical control and brilliance. Miss Palmer's most successful numbers were the Little Felton Tune, very neat and colorful, the Whitlock "Paean," Dupré's "Ave Maris Stella" and Suite "Breve" by Langlais with special reference to the last two movements. One felt that the romantic music of Mendelssohn was not as congenial to Miss Palmer, who played the variations of the Sixth Sonata without the warmth of tone and the sensitive grace associated with works of this period. The remainder of the program included: "Wer nur den lieben Gott lässt walten,"

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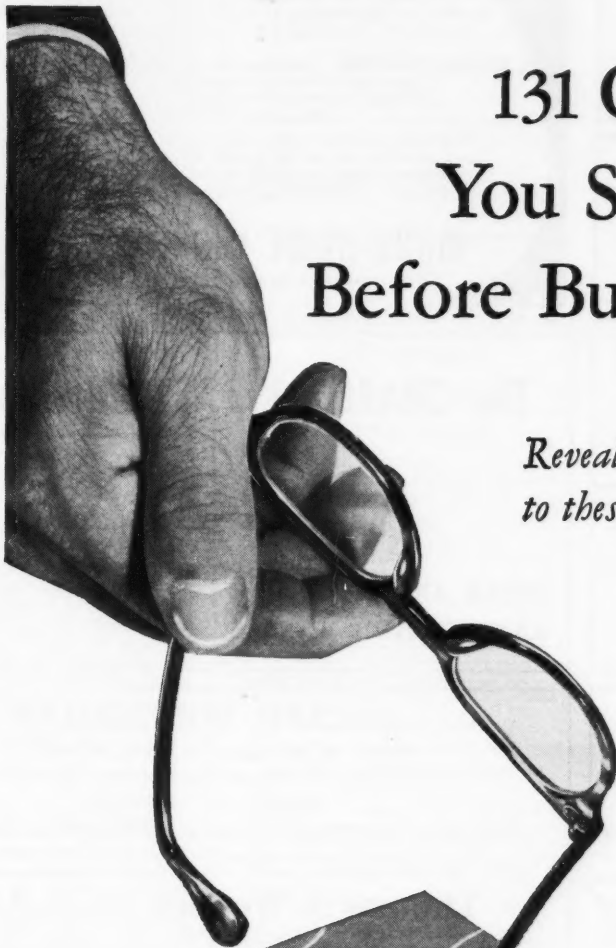
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JOHN HARMS, F.A.G.O., has been appointed organist and choirmaster of St. Michael's Episcopal Church, New York City. St. Michael's recently celebrated the 150th anniversary of its founding and was served for nearly half a century (until 1950) by the late William Neidlinger. Mr. Harms was formerly at St. Paul's Episcopal Church, Englewood, N. J.

WHEELWRIGHTS PLAN TOUR 'ROUND THE WORLD FOR 1958

Dr. and Mrs. D. Sterling Wheelwright will add a new tour to their summer list in 1958. They will lead a music and art tour westward around the world concluding with events of the world's fair at Brussels. Dr. Wheelwright made an exploratory journey in preparation last spring.

ABOUT TWENTY members of the University Park Methodist Church, Dallas, Tex., took part last summer in a five-week course of informal study of organ construction, use and literature.

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HUGH McLEAN



HUGH McLEAN, organist and choir-master at Ryerson United Church, Vancouver, Canada, is making a name for himself as an editor. His new edition of Purcell's organ works for Novello was reviewed favorably in these columns for June and he is presently at work on a new edition of the organ works of Orlando Gibbons.

Mr. McLean was born and educated in Winnipeg where he studied under Hugh Bancroft. His training has included two years as a scholarship student at the Royal College of Music, London, Eng., and from 1951 to 1956 as an organ scholar at King's College, Cambridge, where he was the assistant organist at King's College chapel.

He has recorded for Argo, distributed in the United States under the Westminster label. He is shown at the console of the King's College chapel organ.

O'DANIELS PLANS SERIES FOR BINGHAMTON CHURCH

Two series of programs will be heard this season at Christ Episcopal Church, Binghamton, N. Y. One monthly series by Harold C. O'Daniels, M.S.M., organist-choir-master, will comprise a historical survey. The October pre-Bach program will enlist the choir of men and boys. Buxtehude will be featured in November, Bach in December, nineteenth-century composers in February and contemporaries in March.

The other series of Thursday midday recitals will be designed for noon-hour listeners.

SECOND MUSIC MAN HIRED AT BATTLE CREEK CHURCH

Ralph Deal has been appointed full-time associate minister of music at the First Congregational Church, Battle Creek, Mich. He will conduct four of the youth choirs in their weekday activities and their singing in Sunday chapel services and will direct the dramatic activities of the church. Dr. Robert Hieber is minister of music.

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ADDS SCHARFS TO FACULTY**

Mr. and Mrs. Warren A. Scharf have been appointed to the music faculty of Hastings, Neb., College. Mr. Scharf will be assistant professor of organ, theory and choral conducting and Mrs. Scharf will be assistant professor of organ, piano and theory. They will also be engaged in the music program of the First Presbyterian Church where a new thirty-five-rank Austin organ is being installed.

For two years the Scharfs have been ministers of music at the First Presbyterian Church, Stillwater, Okla., where they inaugurated the church's first multiple-choir system as well as a series of special musical programs. They were also on the staff of Oklahoma State University. They organized the Stillwater and Ponca City motet choirs, community choral groups which gave concerts in central Oklahoma. Among the works performed, several with orchestral accompaniment, were Bach's Cantatas 4, 61 and 142, Brahms' "Liebeslieder Walzer" and "Schicksalslied," Menotti's "The Old Maid and the Thief," Handel's "Messiah," Britten's "Ceremony of Carols," Faure's Requiem, Buxtehude's "Rejoice, Christians" and Saint-Saens' Christmas Oratorio. Mrs. Scharf gave organ recitals throughout Oklahoma and Kansas. In 1955 she was a recitalist at two regional A.G.O. conventions. Mr. Scharf taught organ and theory at Mississippi Southern College, Hattiesburg, this summer.

Both Mr. and Mrs. Scharf hold bachelor and master degrees from the Eastman School of Music where they studied with Catharine Crozier. Mr. Scharf was for two years a graduate instructor in the Eastman School opera department.

**APPOINT AIDE TO SCOGGIN
AT CHURCH IN DALLAS, TEX.**

Miss Lora Krehbiel has been added to the staff of the University Park Methodist Church, Dallas, Tex., to serve as assistant to Robert Scoggin in the ministry of music. Miss Krehbiel's home is Reedley, Cal., where she served as organist in several churches. She attended college in Bluffton, Ohio. Her mother is an organist; her aunt is Ruth Krehbiel Jacobs.

**PEREDA TEACHES COURSE
FOR INTERNATIONAL MEET**

Robert Pereda, L.T.C.L., director of music and education at the Community Church, Vero Beach, Fla., was official organist and teacher of a daily course in church music at the international conference of community churches at Northfield, Mass., July 30 to Aug. 3. As part of the program Mr. Pereda played a recital in Russell Sage Chapel July 31.



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Dead or "Live"? Which Word Fits Your Situation?

By **WILMER T. BARTHOLOMEW**
(Reprinted from *Church Management*.)

No matter what field we discuss, we like to discover and invent catch-words. It is the fashion and probably it always was. How else would the advertising profession exist? The new look must constantly be re-found, re-named, re-worshiped.

And what is the presently fashionable theme in the field of ecclesiastical architecture? Lo, it is "acoustics." This interesting word has been discovered, or rather re-discovered, and now all and sundry admit that an enclosed space must have them, or it. The irony is that many who talk and write and invoke the subject know little of what is actually involved. And a further irony is that even when they do, their understanding of what is involved in good acoustics varies with their profession and even with their emotional background. In the eyes and ears of the uncritical, the use of the adjectival form of the word confers virtue on an absorptive material or on an auditorium in which such a material is used, even though the room actually may need to have less absorption for best results.

The matter of the acoustics of an enclosed space is by no means simple. It is the result of various physical factors, whose net effect on speakers, musical performers and listeners may vary in a complex way through subtle psychological and emotional influences. However, it is largely defined by four considerations which influence and modify each other in practice but which all who discuss the subject would do well to keep separate in their thinking.

(1) An auditorium should have the proper size in relation to the volume of the sound to be heard in it. Oversimplifying, a string quartet would not be effective in the Atlantic City Auditorium, nor a symphony orchestra in a hotel lobby. This, of course, is why it becomes necessary to install public address equipment when a hall becomes larger than some certain size, simply because the energy in a human voice is then insufficient to raise the sound level at a listener's ear to a point where the words will be understood. An important factor here is the audience noise, from tiny rustlings of clothing, programs or bodily movement, if not from actual whispering.

• • •

(2) An auditorium should have the proper shape. Again to oversimplify, it should be designed so that the sounds to be heard, wherever produced, will be evenly distributed throughout the enclosure, so that all may hear. This means that concave surfaces (domes and curved wall surfaces) must either be omitted from the design or carefully engineered so that their effects are mitigated. This is because a concavely curved surface tends to concentrate the available sound energy in certain directions, necessarily therefore to the detriment of other directions. The result is that although some persons hear well others hear little or else are distracted by echo effects. The extreme of this condition results in the "whispering gallery" effects and the "dead spots," which are never completely dead, however. We have all heard some hall or other enclosure praised as the epitome of good acoustics, because when a pin is dropped at one point, "you can hear plain as anything at some other point." That unsilenceable pin! It goes on and on dropping. Who keeps picking it up all the time? The probability is that a hall in which a tiny pin can be heard at some distant point is a poor hall acoustically, because of an uneven distribution of sound, due probably to the focusing effect of curved surfaces.

(3) An auditorium should be so constructed as to attain a reasonable insulation from unwanted sounds from elsewhere in the building or from outdoors. This is a matter of wall and floor design and is influenced only to a limited extent by the character of the surface materials within the enclosure. Speaking generally, freedom from transmitted sound is secured by making the walls and floor of several layers of materials varying greatly in density. Thus a "dead air space" interposes a substance (air) of very

WILMER T. BARTHOLOMEW



WILMER T. BARTHOLOMEW is minister of music of the East Congregational Church, Grand Rapids, Mich. A charter member and fellow of the Acoustical Society of America, he is also the author of the textbook, "Acoustics of Music," and of the article, "Musical Acoustics" in Collier's Encyclopedia. He was a research fellow in acoustics at Harvard University, has taught at Peabody Conservatory of Music, Goucher College and the Longy School of Music.

light density between two layers of heavier material. The more changes of density the better, since at each one some of the sound energy is turned backward by partial reflection. Similarly, floors are floated on felt and special attention is given to metal ventilator ducts, which are frequently cut to interpose a sleeve of rubber or other soft material. Vibrating machinery is acoustically isolated by mounting it on rubber mounts, again the principle of density change. A tuning fork touched to a table top will make its sound audible throughout a room but not through a sheet of rubber.

(4) Finally, and perhaps most important, an auditorium must have a proper length of reverberation—defined as the result produced when many single echoes (frequently several hundred) occur so close together as to overlap and blend into a continuous roll of sound. If this roll lasts too long, succeeding speech syllables blur, because too many are audible at one time, and a speaker's message becomes progressively less understood. Even some types of music become unsatisfactory. However, a certain amount of this reverberation, tagging along after a sound, far from "messing it up," actually becomes a necessary and pleasant ingredient in the total sound-complex. In a room so absorbent that little or no reverberation is left, a performer or speaker is likely to feel ill at ease or depressed. As Jeans has said, since the loudness of a tone as heard in a room is proportional to the length of the period of reverberation, "a long period naturally induces an exhilarating feeling of effortless power, not to mention a welcome slurring over of roughness and inequalities of force and tempo, while a short period produces the despair of ineffectual struggle, the music has only had time to show its blemishes in all their nakedness and is already dead."

• • •

Now, as all organists know, there is something about the particular nature of their instrument that seems to demand a long reverberation. Almost every organist would like to have more reverberation in his particular church than he now has, or at least more than he has with a full audience condition. There will be those who will say that this proves organists to be less competent technically than other musicians. There are other reasons, however. It has been variously explained as due to the nature of the instrument, or to the nature of the music that has been composed for the instrument, particularly as it sounds in cathedral-like enclosures. This is all true, but I believe there are still other explanations lying deeper in the psychological realm. A long, slowly-dying reverberation of music or spoken liturgy, particularly in the higher reaches of a large church, is an effective aid to a spirit of meditation and worship. The worship experience is aided by a degree of indefi-

nitensness as to the direction of the source of the sound, particularly a musical sound. If music, suitably composed and performed, is an aid to worship, and none will deny this, it is also true that to the extent that the music is pervasive, all around us, it gains in its spiritual effectiveness. The very difficulty of accurately locating the source, particularly if unseen, aids the worshiper emotionally. The objectivity of a sound with so little reverberation that its source is immediately localized is not compatible with the subjectivity of religious meditation. Ray Berry, chairman of the American Guild of Organists' committee on architecture and acoustics, has pointed out that the experience of sound—all-round-us, enwrapping us with its message and its beauty, is a force in unifying a congregation in thought and emotion.

Still another influence is at work. Because the imagery of aspiration and prayer is up, we can be aided toward a religious experience by any sense stimulus in an upward direction. God—and we all know that he is immanent, in and of and through all matter—is, in times of emotion, instinctively located up, even by the sophisticated. Herein lies the eternal power of the high Gothic arch, which pulls the eyes upward even as the reverberation of music or liturgy between the upper walls and ceiling "pulls the ears upward." In even a moderately reverberant church, the bulk of the roll is heard up because of the absorbing power of the audience itself.

Thus, no matter what clever adaptations of modern architectural patterns and materials we make to contemporary church design, we shall lose the "lift" of ears and eyes and heart in the same proportion as we lose interior height, all other factors being equal.

This is not to say that Colonial church architecture, for example, cannot have dignity and worshipfulness. But to whatever degree our attention is directed upward, by sight or sound, we are that much readier for the experience of worship, and this effect is none the less real for lying frequently below the level of consciousness.

• • •

Thus churches should have as long a reverberation time as possible without sacrificing the understanding of the spoken word. In many cases speech training on the part of the minister, particularly in the matter of maintaining a more constant dynamic level and not swallowing the ends of the words, will permit a church to be left safely on the reverberant side and beyond the "optimum reverberation times" given by the textbooks to the infinite enrichment of the music. It is even true that up-reverberation will enhance the effect of the minister's words and make them in a real sense more spiritual. This effect on people can even be noticed in certain highly reverberant structures of non-religious character. And in the case of churches and cathedrals, the persistence, and the very indefiniteness of localization except in the upward direction, may cause such reverberant sound to become a symbol for the omnipresence of the Holy Spirit, subconsciously or even consciously experienced. If this be true, and there is evidence that it is, a long reverberation becomes a desirable thing, perhaps at times even more desirable than the complete understanding of every spoken word! A church seating less than 1000 to 1500 persons will often need no absorptive material except the congregation itself. Carpeting, curtaining and cushioning should be held to a minimum and the smaller the church the more important this is. And merely because a tile or plaster or panel is called "acoustical," there is no guarantee that its use will improve the acoustical situation. Such materials do have an acoustic effect, a large one, but unfortunately in many churches it is in precisely the wrong direction. Such materials have their proper and excellent usage in the educational rooms, the church offices, kitchen, dining room, corridors and even in the narthex, but not always in the room set apart for worship. A great many churches are satisfactory acoustically with no other absorptive material than their audiences and should be so built in the first place. In the extremely few cases where some small amount of treatment is later found necessary, it may easily be added then.

These four matters all influence the total acoustical picture in an enclosure, interacting with each other. All who discuss the subject should attempt to keep them separate and distinct in the interest of clarity and understanding.



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**ORGANIST IN CALIFORNIA
COMMENCES FORTIETH YEAR**
Theodore T. Cavanaugh of Hayward, Cal., this year marks his fortieth year as a church organist. He began his career at the age of 14 at the Church of the Annunciation, Oranien, N. J.

His organ studies were pursued with the late Frank H. Mather and with Samuel A. Baldwin at City College, New York, with whom he also studied theory and harmony. His musical career has been a varied and active one. Mr. Cavanaugh served historic old St. Peter's, Perth Amboy, N. J., was assistant for six years to the late Frank E. Ward at Holy Trinity, New York, and has been organist-director in Lutheran, Episcopal, Baptist, Methodist and Presbyterian churches in both the New York area and on the west coast. He has also been active as an accompanist over the years in the voice studios of such teachers as Keimald Werrenrath, Andres de Seguroola, Helene Noldi Alberti, Dr. Ray Crittenden and Carolyn Allingham and for many professional singers in the East and in California. At present he is organist at the Fifth Church of Christ, Scientist, Oakland, Cal.

Mr. Cavanaugh has been an A.G.O. member for more than thirty years.

**JOSEPH ELLIOTT IS NAMED
TO CHURCH IN NEW JERSEY**

Joseph T. Elliott, Jr., has been appointed organist and choirmaster of St. Peter's Episcopal Church, Essex Falls, N. J. He has been organist of St. Paul's Chapel, Trinity Parish, New York City, since 1950. He has played more than 250 recitals there as a midweek feature for downtown office workers. St. Peter's Church is one of the largest parishes in the area with a congregation of more than 1,000 and a large choir.

SOLON ALBERTI was again director of the teachers' workshop at the University of Utah, Salt Lake City, Aug. 5-23 and held his seventh annual master class in Houston, Tex., under the sponsorship of Lillian Cooper.

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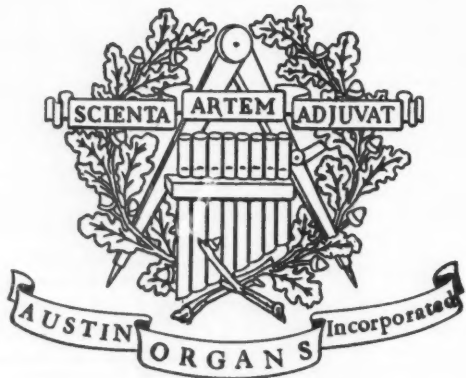
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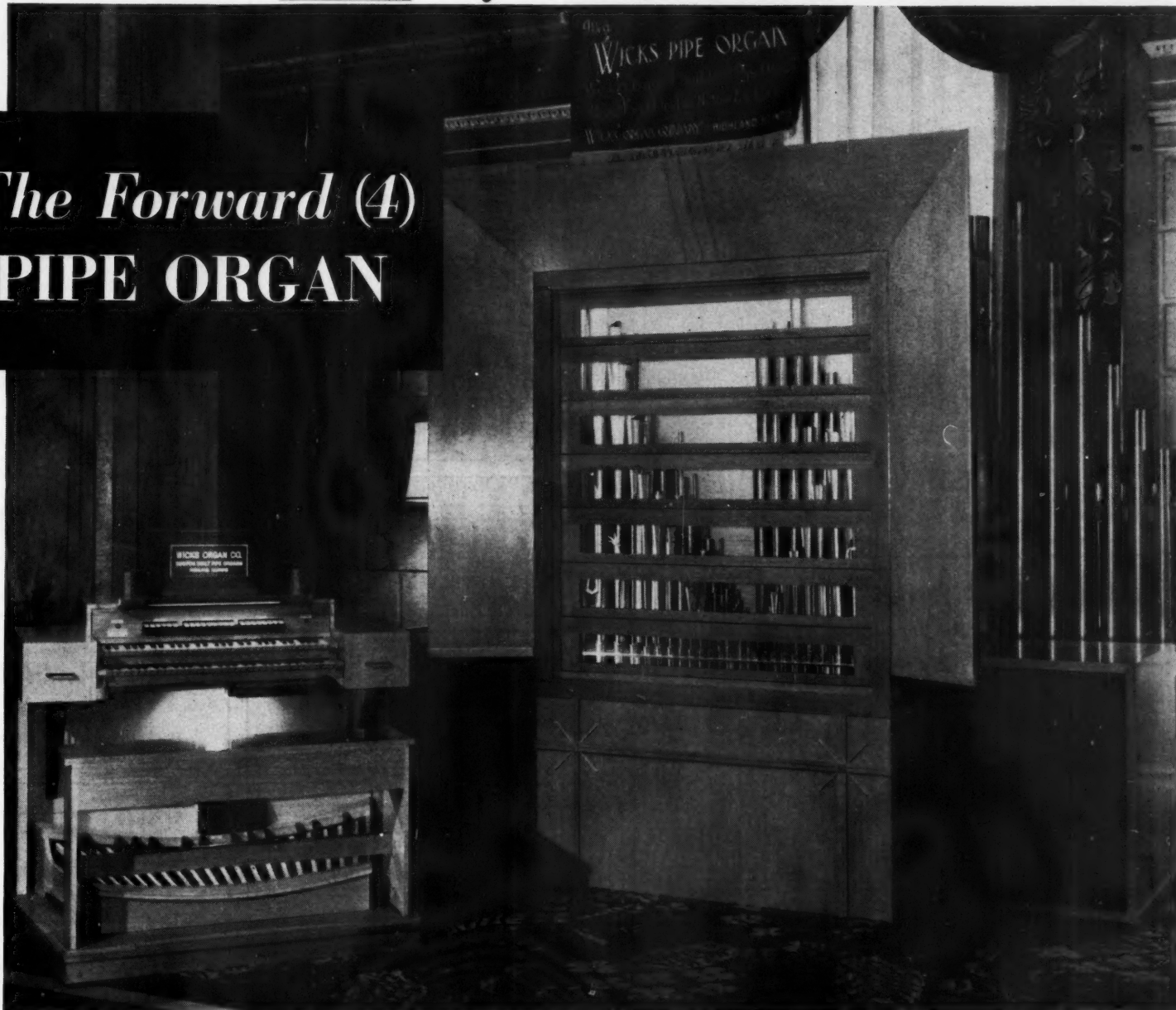
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**EPISCOPAL CONFERENCE
HELD IN MASSACHUSETTS**

Twenty church musicians from the Episcopal dioceses of western Massachusetts and Connecticut met for a three-day conference in Lasell House at Whitinsville, Mass., Aug. 12-14. The conference leader was the Rev. Frederick Chapman, M. S. M., rector of St. Paul's Church, Gardner, and adviser in church music for the diocese of western Massachusetts. The faculty consisted of Miss Mildred Buttrey, Frederick W. Graf, Henry Hokans and the Rev. William E. Soule.

Subjects covered included choral organization and direction, problems of service playing, the hymnal as service music, organization and direction of the junior choir, Anglican and Gregorian chant and anthems that deserve to be better known. Mr. Hokans played a recital on the Aeolian-Skinner organ in the Village Congregational Church.

The final day was given to trends in modern organ building, a description of the new McManis organ in St. John's Church, Waterbury, Conn., by Jerome Meachen, organist of the church.

AMO WILLIAM CAPPELLI



AMO WILLIAM CAPPELLI of Oak Park, Ill., has been appointed organist and choir-master of the First Congregational Church, Glen Ellyn, Ill. Mr. Cappelli holds a master's degree from the Cosmopolitan School of Music, Chicago, and the Great Seal of the University of Heidelberg, Germany. He gave recitals and lectures in Europe from 1951 to 1954 under state department auspices. Coming to the Glen Ellyn post from the Church of the Good Samaritan, Oak Park, he succeeds Donald Oakes who has accepted a similar position at the First Baptist Church, Boise, Idaho.

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Edmund Sereno Ender, organist and choir-master of St. Thomas' Church, St. Petersburg, Fla., has been chosen director of the St. Petersburg male chorus. For thirty-two years until his retirement in 1953, Mr. Ender was organist and choir-master of St. Paul's Church, Baltimore.

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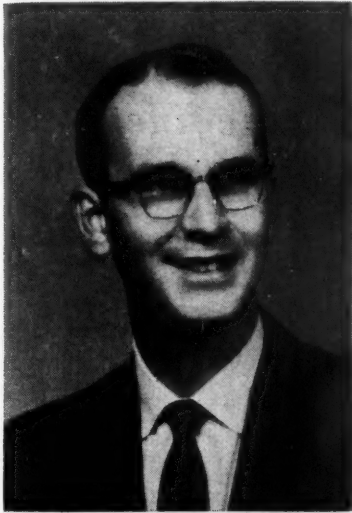
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KENT HILL.



KENT HILL has been appointed to serve as director of music at the First Methodist Church and at Vashti School for Girls, both in Thomasville, Ga. Born in Meigs, Ga., he studied with Ramona C. Beard at Florida State University, with Dr. Wilbur H. Rowand at Wesleyan School, Macon, and at Oberlin College, receiving his bachelor of music degree last June. A student of Richard Hudson and Leo Holden, he was for two years organist and choirmaster at St. Paul's Episcopal Church, Norwalk, Ohio.

Mr. Hill won first place in the 1957 A.G.O. Ohio River Valley regional student competition. He was active in many organizations at Oberlin and a member of the college choir.

In Thomasville his duties will include the complete choral programs of First Church and Vashti. He has initiated a series of Sunday evening vesper recitals to be given each week before the evening services and plans full-length recitals to be given within the year.

**BARITONE, TRUMPET HEARD
ON NEW ORLEANS PROGRAM**

The Salem Evangelical and Reformed Church, New Orleans, La., heard a program of voice, organ and trumpet music Aug. 12, the second of a series of musicals designed to assist the local A.G.O. chapter in its efforts to raise the standard of church music in the area.

Soloists on the program were Henri Noel, Chicago Lyric Theater baritone, Elizabeth Schwarz, Trinity Episcopal Church and Touro Synagogue, and Joseph E. Lewis, Jr., trumpeter.

Mr. Noel sang the "Four Scriptural Songs" of Brahms, two of Vaughan Williams' "Five Mystical Songs" and "Is Not His Word Like a Fire?" from Mendelssohn's "Elijah." Mrs. Schwarz played three pre-Bach organ selections and, with Mr. Lewis, the Trumpet Tune of Purcell. All three artists combined their efforts and closed the program with "The Trumpet Shall Sound" from Handel's "Messiah."

A SON, David Carl, was born July 6 to the Robert Scoggins of the music ministry of the University Park Methodist Church, Dallas, Tex.

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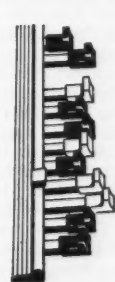
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By W. GREENHOUSE ALLT
(Continued from page 8.)

at the Holy Eucharist in Apostolic days was the normal music of the day and only became 'church music' when it arrived with definite church associations in Western Europe where it developed itself into the Plainsong we know." The Rev. Geoffrey Beaumont, who composed the "Folk Mass," should be put in touch with the International Musicological Society which is now preparing a dictionary giving the original sources of all known music in the world from the earliest times to the nineteenth century, or the New Oxford History of Music (1954) which states categorically that no document from the apostolic age has come down to us from which we can learn the exact nature of the music which was sung at the first gatherings of the followers of Christ.

However, as the so-called "Folk Mass" has now been recorded and has received the blessing of the Bishop of Kensington, who finds it "admirable," we ought perhaps to await the opinion of the authors of the Archbishop's Report who have called, in that report, for composers to provide music for holy communion "which is within the capacity of the average congregation and at the same time stimulating and interesting to the choir."

By all means, when setting the holy communion, let us make a joyful noise with strong physical rhythms for the 150th Psalm. Did not David and also Victor Hugo's "Jongleur of Notre Dame" dance before the altar? (You will recall Massenet's opera on the subject, 1902.) But surely, in using the idiom of the dance hall, one would falter as one set the Credo and approached the most sacred mysteries of the Christian faith in the "Et Incarnatus Est" and the "Crucifixus." The trumpet exuberance of "Et Resurrexit" set by a Bach is understandable and to this Louis Armstrong could do justice if he played "clean" as the term is used by jazz players, but must we rock'n roll in the "Pater Noster" and "begin the beguine" in the "Agnus Dei"? The Bishop of Kensington is probably not far wrong in adding to his approval the words "Some people will be slightly shocked."

We need not be disturbed by the fact that bishops, men with cultivated minds, are in favor of introducing into their services music that is unaccetable to musicians. It is known, and psychologists confirm, that erudition in specialized literary fields and even sensitive appreciation of the visual and plastic arts do not carry over or ensure a cultivated judgment concerning music. So we must excuse these Right Reverend gentlemen for what musicians consider lamentable lack of taste.

I suggest to the Bishop of Leicester that before he assumes that only the music of the dance band and crooner can attract the young to any hall, he should pay a visit to his colleague, the Bishop of Kensington, who admires the so-called "Folk Mass" and that together they should go to the Royal Albert Hall during the season of the Henry Wood Promenade Concerts where they would see the young in their thousands attracted and held spellbound by the finest classical music played by a symphony orchestra. They might even listen and study the emotional appeal of this music which, in the words of Lewis Mumford, "its composers have brought to a higher pitch of delight by masterly design and the discipline of intellectual effort," and compare this appeal with the physical, sensuous emotional appeal of the sounds that emerge from dance bands and crooners.

The author explains that "the title *Folk* is used literally to mean the normal everyday popular type of music," that is, I suppose, to avoid confusion with real folk music, the spontaneous vocal music-making of the folk, beloved by such collectors as Lucy Broadwood, Fuller-Maitland and Cecil Sharp, which has died, slain by broadcasting, recording and television, except perhaps in some remote corners of the world. Nowhere in music studies have pure fancy and wishful thinking been given free rein to such a degree as in the study of folk music.

Yet, primitive folk habits persist, for, as Dr. Jung tells us: "archaic patterns of behaviour are easily re-animated." And an upsurge of these patterns can be studied at the present day in the behavior of the unskilled-in-music in their apparently irresistible desire to make music in the skiffle groups. But the joys of sounds created from corrugated boards and elementary instruments of percussion from the kitchen begin to pall without a tune, and then the necessity to develop a rudimentary technical skill rears its ugly head. In addition to the emotions, the mind must become active—which is a strain! It is, however, gratifying to realize that in this contemporary world of VHF perfection in broadcasting long-playing records and every conceivable device for getting somebody else with ample skill to do the job, there is still a primitive desire to do some kind of a job oneself.

But the composer of this folk mass has the quite mistaken impression that the idiom of rag, fox-trot, jazz, swing, boogie-woogie of the last fifty years, of even the rock 'n roll and skiffle group of more recent history will be acceptable next month or next year to the new young in the ever-changing kaleidoscopic field of what the uninformed call "jazz."

The challenge of this deplorable trend in church music and elsewhere, supported as it is by the musically uneducated, can only be met by long-term and intensive planning for musical education in schools; not only in the public and grammar schools where music is accepted as an integral part of the curriculum and high standards are maintained in the cultivation of taste and a comprehensive background of musicianship, but in the secondary modern, the junior and infant schools where the challenge of vulgar music is not adequately met; for even when head teachers are enlightened and desire that their pupils should be trained efficiently in music, provision is not as yet made on the staffs by education authorities for a full-time music teacher except in certain secondary modern schools.

During my term of office as principal of Trinity College of Music, I have striven unceasingly to train teachers; I have exalted the vocation of teaching and preached the gospel of music as a vitalizing force for good in education, and I know that the college has not been unsuccessful in turning out first-rate and enthusiastic missionaries for music into the schools.

It is true that the structure of culture in any society is pyramidal. There will always be *the few* at the top, and if the base is broadened the top may flatten and a leveling down ensue. This is dangerous, but the trends of our times are such that if the emotionally base and vulgar are not wisely educated to use their increasing power and leisure in cultivating other values, our national culture is in danger of being engulfed in a morass of ignorance and worse.

The members of this great Incorporated Association, which is climbing towards 7,000 in number, represent a "ministry of music" in the churches in this country where music is an important aid to worship. It is for you so to strive and fit yourselves that you may worthily uphold the dignity of your contribution to the worship of Almighty God and keep inviolate the integrity of the art of music, for, in the words of Professor Westrup when he was addressing an international conference of musicologists at Oxford University, "Music is a humane study and like other humane studies it is concerned with a constant manifestation of the living spirit of man. On a lower level it involves an intellectual discipline quite as strenuous as that demanded by the study of ancient or modern languages or by any branch of mathematics or science. It demands not only accurate knowledge of a mass of details which are meaningless unless they are correlated, but also an intense exercise of the imagination. It calls into play the faculties required by the linguist and the historian; it offers opportunities for the accurate observation and precise calculation expected of the physicist, and it involves the same critical penetration as the study of poetry and the fine arts."

And in conclusion I quote from the presidential address I gave to the Incorporated Society of Musicians, entitled "The Frontiers of Music"—"Let me speak of Music itself, 'Music' which Dr. Johnson referred to as 'of all noises the least

disagreeable.' Or, as I would prefer, in the words from Addison's 'Song for St. Cecilia's Day': 'Music, the greatest good that mortals know.'

"The historic frontiers of music are receding, for musicologists have made foray after foray and pushed back these frontiers, revealing many treasures for our delight. (On Saturday we listened to some of these from 'Musica Britannica'.)

"Much could be said concerning the frontiers where music meets with other realms of human thought: with religion, poetry, philosophy, science and where strong affiliations exist. Music and religion, music and poetry, these have intermingled from time immemorial to the enrichment and comfort of mankind. Frontiers and barriers are here indiscernible, for this communication, at its highest, is on a spiritual plane, and the enhancement each by the other is mutual and enduring.

"Sages and thinkers throughout the centuries have meandered in the pleasant borderlands where music and philosophy meet. Scattered fragments of early writings record the thoughts which followed the impact of music on the human mind. From these beginnings, from Plato onward, there has grown a vast literature on aesthetic which subsumes music. There is an insatiable desire to express in words the significance of form (I have attempted this today), the nature of beauty and the appreciation of fine values, and this quest continues to attract by very reason of its elusiveness.

"Somewhere in these borderlands just beyond our frontier, Pythagoras, exploring the raw material of sound, pointed the way for scientists to join the ranks of the seekers and cross our frontier, timidly at first, but now the architect-physicist speaks with authority to musicians of the acoustically perfect conditions in which to enjoy music. Physicists have now even invented a method of varying, during a concert, an acoustic which suits the transparency of a Mozart, to an acoustic which has a resonance to carry the shadowy color-wash of a Debussy or a Delius, so to provide a feather-bed on which the ear can recline voluptuously."

"Psychologists have invaded our territory with determination and have attempted to investigate the nature of music; they seek to map the shadow-land where skilled craftsmanship and inspiration, both creative and interpretative, meet and are merged. They have assessed the musical mind and the nature of musical talent, largely inconclusively. Yet we are grateful to them for they have contributed toward the acceptance of music in schemes of education by stressing its use as a discipline for self-expression and emotion in achieving mental balance.

"Music therapy has become an important factor in psychiatry. The healing power of music has been known, of course, from earliest times. Homer wrote of it. And this revived association of music with medicine emphasizes again the enduring potency of sound and the mysterious power of music to which so many historic incidents testify.

"We musicians welcome the serried ranks of seekers, philosophers, scientists and the followers of Aesculapius, assembled within the frontiers of music, for they come seeking knowledge of 'the greatest good that mortals know.' They are doubly welcome if they come as music lovers gifted with intuition for one day they will find the truth which our fellowship of musicians proclaims, that music which has 'passed through the discipline of intellectual effort and brings delight to a higher pitch by masterly design,' such music is the most enriching and the most enduring of all the high and imaginative adventures of the human spirit."

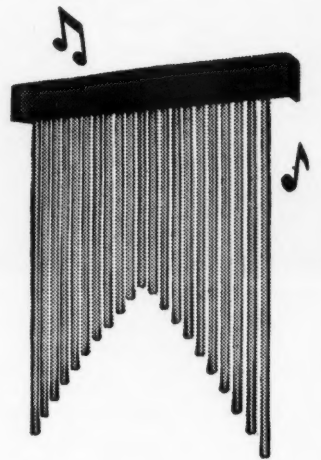
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S. Keith Forney has been appointed assistant choirmaster and organist of Christ Church Cathedral, St. Louis, Mo. He will assist Ronald Arnatt with the choir of men and boys, the junior choir and will direct a new volunteer mixed choir being organized this fall.

Mr. Forney received his B. Mus. from Kansas State College and the M. Mus. from the University of Southern California. He is voice therapist at Barnes and City Hospitals, St. Louis, and was formerly choir director of Immanuel Evangelical and Reformed Church, Ferguson, Mo.

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By **ARTHUR HOWES**

The tenth anniversary of the Organ Institute, Andover, Mass., was observed at an organ festival in the month of August. Of the many outstanding artists who have studied at summer sessions of the institute in the last ten years, sixteen were sponsored in this series of concerts. The festival also included piano and harpsichord recitals and performances of Bach cantatas.

All of the organ recitals were played on the former Boston Music Hall organ, originally built in 1857 by the Walcker Company of Ludwigsburg, Germany, and now standing in the Methuen Memorial Music Hall, where it was rebuilt by the Aeolian-Skinner Company in 1947. The tenth anniversary of the institute coincided with the 100th anniversary of the signing of the contract for this famous instrument.

The highest standards of performance were noticeable throughout the entire series. The most remarkable feature of the festival was the great diversity of styles, which ranged from the warmest romanticism to the most restrained classical concepts.

The first recital Aug. 9 was by William Hays of Union College, Kentucky, and Kathryn Ulvilden of Luther College, Iowa. Mr. Hays played the following program: Prelude and Fugue in G major, Bach; Prelude and Fugue in F sharp minor, Buxtehude; Chorale in B minor, Franck; "Te Deum," Langlais. A devotee of the French school, Mr. Hays was most at home and excelled in the pieces by Franck and Langlais. He imbued the former with a strong sense of tragedy and inner conflict, relieved only by a death-like repose in the quiet major-mode sections. He played the Langlais brilliantly and with fine dramatic effect.

Miss Ulvilden's program was: Chaconne in G minor, Couperin; "Jesus, My Joy," "Wither Shall I Flee?" and "We All Believe in One God" (Giant Fugue), Bach; Epilogue, "Hommage à Frescobaldi," Langlais; Fantasia and Fugue in G minor, Bach. The honors of the evening for pedal dexterity were clearly hers for her achievement of the seemingly impossible in performing the three-voice fugue for pedals alone in the Langlais Epilogue. Her playing of the entire program was characterized by a romantic lyricism and a thoroughly musical sense of melody and phrase.

Edward Hansen of Seattle and Edgar Billups of North Carolina continued the series Aug. 15 with a joint recital. Mr. Hansen's program was as follows: "Praise Ye the Lord," Walther; Ciacona in D major, Pachelbel; Adagio, Fiocco; Prelude and Fugue in E flat major, Bach; "O God, Thou Faithful God, Brahms; "Litanies," Alain. He successfully recreated each of these compositions, infusing life and feeling into them that communicated itself to the audience throughout the program. The perfect partnership between composer and performer never failed to yield happy results, but the highest dramatic peak was reached in the E flat Prelude and Fugue.

Played with full understanding of its musical and spiritual implications, it gave this reviewer and apparently the entire audience a sense of complete satisfaction and exaltation.

Any fears that following Mr. Hansen's masterful performance could only be an anti-climax were routed immediately when Mr. Billups, beginning with Dr. Arne's gentle Flute Solo, proceeded to duplicate Mr. Hansen's triumph. His program continued with Toccata in F major, Bach; Preludes 1, 2, 3, 4 and 9, Milhaud; Fantasia on "B-A-C-H," Reger. Again it was a Bach work which provided the climax. In the Toccata in F major Mr. Billups erected a tonal structure that was overwhelming in dramatic power. The artist won his audience with a colorfully registered and lively performance of the Milhaud Preludes and brought a memorable evening of brilliant music making to a close with a stirring performance of the Reger.

Both Mr. Hansen and Mr. Billups employed colorful and varied registration, in which they successfully exploited the infinite variety of tone color afforded by the remarkable instrument under their hands. Their solid musical accomplishments enabled them to eschew all showmanship and exaggeration in favor of a sincere and modest execution of the composers' patterns and plans with such good effect that no one present could fail to respond.

On the evening of Aug. 16 D. Robert Smith, music director of Bates College, Lewiston, Maine, and Douglas Elliott of the Royal Conservatory of Music in Toronto continued the series of double recitals. Mr. Smith gave a highly individual performance of the following program: Prelude, Fugue and Chaconne in C major, Buxtehude; Concerto 5, Handel; "O Spotless Lamb of God," Bach; "Rhosymedre," Vaughan Williams; Chorale in A minor, Franck. In the ever-popular Buxtehude work he chose a more moderate tempo than is usually heard. In the Handel Concerto he employed light and delicate registration and the effect was most convincing. He carefully avoided both legato and ritards, which was remarkable in consideration of his performance of the Bach Prelude immediately following. In it he evidently felt that an expressive rubato was essential for the proper effect. It was interesting to hear Mr. Smith's persuasive advocacy of rubato in Bach.

Douglas Elliott gave an energetic and strongly rhythmic performance of eight works of Bach, including seven Chorale Preludes: "In Thee Is Gladness," "Blessed Jesus, at Thy Word," "Let All Together Praise Our God," "O Thou of God the Father," "Lord God, Now Open Wide Thy Heaven," "In Dulci Jubilo," "Comest Thou Now, Jesus, from Heaven to Earth Beneath," and concluding with the Toccata in F major. The vitality and vigor of his performance of the Toccata produced a fine climax. Continuing with the Jacobi Prelude, Mr. Elliott brought the evening to a brilliant conclusion with the Dupré Variations on a Noel.

The festival week, in which there were daily concerts, began Aug. 18 when the Fine Arts String Orchestra, conducted by Arthur Howes, gave a concert in which Leonard Raver of New York City was organ soloist. Concerted numbers were as follows: Sonatas 13, 9, 16 and 15 for organ and strings, Mozart, and Concerto for organ and strings, Poulenc. In his review of the concert in the *Lawrence Evening Tribune*, Rudolph Janson-Lalme complimented Dr. Raver as follows: "Playing as cohesive and telling as

his was could only be the result of the utmost in technique, discipline and a keen musicality." It seemed to this reviewer that Dr. Raver was perfectly at home in both the Mozart and the Poulenc, felicitous in his choice of tempi and registration and that his performance lacked nothing that a critical musician likes to hear in these works.

Warren Hutton of the University of Alabama and Will Headlee of Syracuse University played Aug. 19. Mr. Hutton's program: Prelude and Fugue in E minor, Bruhns; "My Soul Doth Magnify the Lord," "Comest Thou Now, Jesus, from Heaven to Earth Beneath" and "O Man, Bewail Thy Grievous Fall," Bach; Sonata 1, Hindemith, Fantasia (K.608), Mozart. Well played throughout, the concert reached a logical and satisfying peak in the Mozart Fantasia, a work which Mr. Hutton played with the utmost art. His enthusiastic performance of the Bruhns Prelude and Fugue won friends among the audience for this piece. Each of the Bach chorale preludes was played effectively and the Hindemith was delineated clearly.

Mr. Headlee's program was as follows: Prelude and Fugue in G minor, Buxtehude; "Glory to God in the Highest" and Passacaglia and Fugue in C minor, Bach; Fugue in A flat minor, Brahms; "Rhythmic Trumpet," Bingham; "Dieu parmi Nous," Messiaen. He made the Buxtehude Prelude and Fugue a rewarding experience for his audience. His traversal of the intricate ornaments in the Bach Chorale Prelude was exemplary and the Passacaglia and Fugue received its full measure of dramatic power in his treatment. Losing himself in the extremely romantic A flat minor Fugue of Brahms, he was nevertheless able to make the Bingham "Rhythmic Trumpet" sound even gayer than usual. The final piece by Messiaen came off with fine effect and confirmed the impression which Mr. Headlee had already established that he is equally at home with the works of all schools and periods.

• • •

On Aug. 20 Jerald Hamilton of Grace Cathedral, Topeka, Kans., and Joyce Jones of Fort Worth, Tex., appeared. Mr. Hamilton played: Prelude and Fugue in G minor, Dupré; Variations on "My Young Life Hath an End," Sweelinck; "My Heart Is Filled with Longing," "Deck Thyself, My Soul, with Gladness" and "Blessed Are Ye Faithful Souls," Brahms; Prelude and Fugue in E flat major, Bach. Once again the Bach Prelude and Fugue provided the strongest dramatic climax. From the opening notes of the Dupré, Mr. Hamilton's thorough mastery was evident at all times. His art recognizes the romantic implications of a measure or phrase, while at the same time the over-all movement and larger elements of each piece are never forgotten.

Mrs. Jones played the following program: Prelude and Fugue in D major, Bach; Aria and Giga, Loeillet; Improvisation, from Suite "Médiévale," Langlais; Fantasia and Fugue on "Ad Nos," Liszt. In her program she thoroughly demonstrated her musical competence and her remarkable technical facility. Her performance of the Bach was brilliant, although slightly affected in manner. The Loeillet and Langlais pieces were played with the right character and feeling for each. But it was in the Liszt that she completely captivated her audience. This *tour de force*, with its arduous requirements in the way of pedal dexterity, was her *metier*. She was perfectly at home and achieved maximum effectiveness in all of

its varied passages, apparently with little effort.

Klaus Speer of the University of Houston and Clarence Ledbetter of Honolulu dedicated their program to the memory of the late Fritz Heitmann. Dr. Speer played the following: Prelude and Fugue in F sharp minor, "Man, Wilt Thou Lead a Blessed Life" and "How Brightly Shines the Morning Star," Buxtehude; "Let Us Now Praise God, the Lord," Lübeck; Prelude and Fugue in E minor, Bruhns; "Lord Jesus Christ, Turn Thee to Us," "To God on High Alone Be Praise" and Prelude and Fugue in E minor, Bach. Dr. Speer's program revealed a depth of musicianship that enabled him to play each of the baroque masterpieces in a convincing style. Effective registration, carefully chosen tempi and clean and rhythmic execution characterized his performance.

Mr. Ledbetter played: "We All Believe in One God," Bornefeld; Trio-Sonata, Distler; "Les Mages" and "Dieu parmi Nous," Messiaen. Mr. Ledbetter's concentration on contemporary work was a difficult assignment. However, he was more than equal to it, as his exceptional technical facility enabled him to play all of the notes in the Bornefeld Partita in such a way that they fell into place in significant patterns. He gave strong appeal to the Distler Sonata and brought off the Messiaen pieces with *elan*. His insight into these contemporary works resulted in authoritative performances that convinced his audience of their validity as art works.

Grady and Gordon Wilson, twins from Birmingham, Ala., appeared in a joint recital Aug. 22. Grady's program was: "Kyrie, God, Holy Spirit" and "Come Now, Saviour of the Gentiles," Bach; Prelude and Fugue on "B-A-C-H," Liszt; "Arabesque sur les Flutes," Dialogue sur les Mixtures and Epilogue, "Hommage a Frescobaldi," Langlais; "Requiescat in Pace," Sowerby; "Gargoyles," Edmundson. From the first note of his performance Grady proceeded to lose himself in the music of one composer after another and successfully carried his audience along with him in each flight of musical fancy. In the Epilogue the festival audience once again was treated to the seemingly incredible performance of three voices by two feet.

Gordon Wilson began his part of the program with Entree, Elévation and "Accclamations," Suite "Médiévale," Langlais, and quite matched his brother's excellent treatment of that contemporary Parisian organist's music. Gordon, apparently more devoted to contemporary music, succeeded in making the modern pieces in his program as understandable to the audience as the music of traditional organ masters. The latter were represented in his program by "My Heart Is Filled with Longing," Brahms, and by "We All Believe in One God," Bach. The Bingham "Rhythmic Trumpet" was as insouciant as ever. In the Hindemith Sonata 1 the young artist rose to the highest point in his part of the evening's music, imbuing it with irresistible mood and color. Concluding with the Messiaen "Transports of Joy," Gordon gave it all the bombast that this fragmentary work requires to make audiences feel that they have been overwhelmed by a musical cyclone and electrical storm.

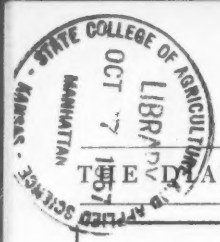
On Aug. 23 the orchestra appeared again with Edward Hansen as organ soloist, bringing the festival to a close. The organ was heard in Concerto 5, Handel, and "Cortege et Litanie," Dupré. Mr. Hansen again distinguished himself with beautiful performances of the Dupré in its original form for organ and orchestra.

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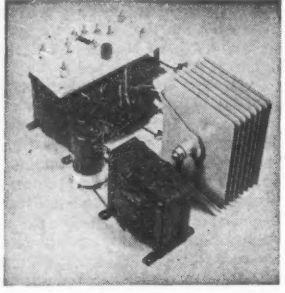
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LORENZO PRATT OVIATT DIES AT HOME IN FLORIDA

Lorenzo Pratt Oviatt, F.A.G.O., 75, died at his home at St. Augustine, Fla., Aug. 23. He had been in ill health for some time; death was attributed to a cerebral hemorrhage.

Mr. Oviatt was born in Milford, Conn., and began study of the piano at the age of 5 and appeared in organ recitals when he was 14. He was a graduate of Yale University where he studied with Horatio Parker and Harry B. Jepson. He was organist of churches in Bridgeport, Hartford and New Haven, Conn., before going to St. Augustine in 1922.

Mr. Oviatt was organist of the Flagler Memorial Presbyterian Church for thirty years where he commanded a seventy-five-rank Roosevelt organ, one of the last three built by that firm. He was widely known for bringing the best of concert artists to his city and for his many winter organ programs which attracted audiences from many states. He had been a reader of THE DIAPASON for thirty-seven years.

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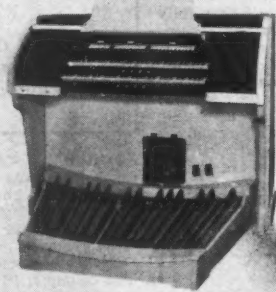
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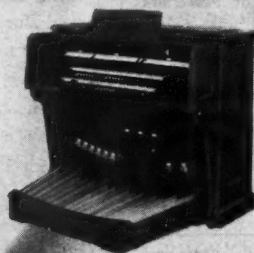
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