

THE DIAPASON

Dec. 1, 1959

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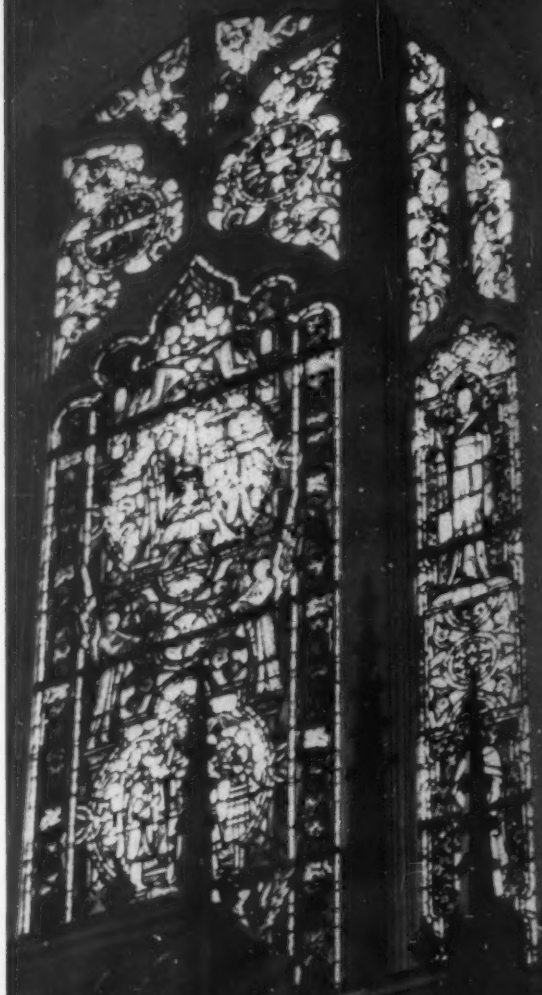
THE ROMANCE OF THE PIPE ORGAN

For centuries the pipe organ has played a key role wherever men are moved by the magic of music. Authentic records of the organ go back to the second century B.C. No noteworthy advances in the art of organ-making were made until the organ became established in Christian churches at the end of the seventh century. As Christianity developed, the organ increasingly played an important part. Today, no other instrument interprets church music as inspiringly as the pipe organ.

For the past fifty years THE DIAPASON has been a valuable asset to the development of the pipe organ as an inspiration to worshipers of all creeds. Since the first issue—December, 1909—the name MÖLLER has been found in its pages. We congratulate THE DIAPASON on its fiftieth anniversary and are proud of our continued association with this worthy publication.

M.P. MÖLLER
INCORPORATED

HAGERSTOWN, MARYLAND,



THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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VIDERO TO HEADLINE MIDWINTER MEETING

ORLANDO-WINTER PARK, FLA.

Central Florida Chapter of A.G.O.
Will Host Interesting, Restful
Schedule—Big Crowd Expected
for Vacation Session

The complete program is now available for the midwinter convale of the A.G.O. to be held Dec. 28-30 at Orlando-Winter Park, Fla. All signs point to a record attendance and a most inviting program for this first holiday meeting in the south and the first national convale to be held in Florida.

The three-day convention has been organized for a relaxed, almost vacation pace, with plenty of opportunity to enjoy fine weather as well as stimulating programs.

Late word indicates that Finn Viderø, eminent Danish organist and teacher, at Yale University this season as an exchange professor, will make his first appearance at a convention of American organists. His many records and his vast continental reputation have whetted the desires of Americans to see and hear him. This addition to the convale program is indeed a feather in the cap of the energetic host chapter.

Among the more serious phases of the Central Florida Chapter's plans, according to word from Dean Jesse Baker, will be a forum on "style and performance problems in Renaissance and Baroque music" which Dr. Harold Gleason will moderate and in which such participants as Robert Hufstader, Rollins College, and Robert Tusler, U.C.L.A., will discuss specialized aspects.

Organ recitalists will include Marilyn Mason and David Craighead; other programs will include a harpsichord recital by George Lucktenberg, University of Chattanooga, and a concert by the Texas Boys Choir.

The opening event will be a choral workshop headed by Jack Ossewaarde, now of New York City, who captained the fine Houston convention of 1958.

Details of the entertainment features are being kept under wraps—the kind of wraps that will scarcely be needed in the Florida sunshine.

CLAUDE MEANS IS HONORED ON SILVER ANNIVERSARY

Claude Means was honored Oct. 18 on the occasion of his twenty-fifth anniversary as organist and choirmaster of Christ Episcopal Church, Greenwich, Conn. A coffee hour was held in the new parish hall following the service. A dinner in his honor Oct. 21 was attended by former choristers, members of present choirs, vestry, music committee and friends.

A native of Cincinnati, Ohio, Mr. Means attended public schools in Denver, Colo. and was a chorister at the age of nine in the cathedral there under Karl O. Staps. He became assistant organist and later organist and choirmaster there.

A student of David McK. Williams and Norman Coke-Jephcott and assistant to Dr. Williams at St. Bartholomew's, New York City, he earned his F.A.G.O. in 1941 before his service in the armed forces overseas. He has served two terms in the Guild national council and is on the examination committee. First dean of the Stamford Chapter, he is Connecticut state chairman.

THE DIAPASON'S FOUNDER AND GUIDE FOR 48 YEARS



SIEGFRIED E. GRUENSTEIN, a rare combination of competent organist and professional newspaper man, founded THE DIAPASON in 1909 against the advice of his elders among organists, builders and well-wishers. That it grew and prospered

steadily under his forty-eight years guidance was due wholly to his skill, his impartiality, his integrity and his taste.

This golden anniversary issue of his magazine is dedicated in gratitude to his memory.

NATIONAL CHURCH GOODS CELEBRATES 100 YEARS

AS THE DIAPASON celebrates fifty years, National Church Goods Supply Company, whose choir robes have for many years been advertised frequently in our pages, celebrates its 100th anniversary.

In observance of this the company has issued a very attractive booklet illustrating its line of gowns, hoods, stoles, collars and caps. In addition are shown products not ordinarily advertised in our columns such as communion services, paraments, altar appointments, pews and other church furniture as well as pulpit and lectern antependia—a remarkably complete line of aids to worship.

GUEST CHOIR CELEBRATES CHURCH 125TH ANNIVERSARY

The choir of the Lower Brandywine Presbyterian Church, Wilmington, Del. sang a homecoming concert Nov. 1 for the 125th anniversary of the First Presbyterian Church, Port Penn, Del. under the direction of A. Stanley Douglas, organist-choirmaster. Organ and vocal solos rounded out a program of excerpts from Bach's In God's Own Time and a variety of anthems.

CROWD OF 7,000 JAMS NEW AUDITORIUM FOR CROZIER

Catharine Crozier played a dedicatory recital Nov. 6 before a crowd which must have set some new records. About 7,000 jammed the new auditorium of the Reorganized Church of Jesus Christ of Latter Day Saints to hear Miss Crozier play the new 110-rank Aeolian-Skinner organ. Hundreds were turned away as the overflow crowd jammed every corner of the Independence, Mo. hall.

Miss Crozier's recital included: Fanfare in C major, Purcell; Passacaglia and Fugue in C minor, Bach; Variations on a Noël, Dupré; Sonata on the 94th Psalm, Reubke. She played Prelude and Fugue in G minor, Dupré, for an encore.

COCHEREAU TO MAKE TOUR IN EARLY MONTHS OF 1961

Pierre Cochereau, organist of the Cathedral of Notre Dame, Paris, will make his fourth trans-continental tour of this country and Canada in January and February 1961 according to Manager Roberta Bailey. It will coincide with his recital on the Aeolian-Skinner organ in the Academy of Music, Philadelphia with the Philadelphia Orchestra Jan. 21, 1961.

THE DIAPASON STORY RELATED BY FOUNDER

S. E. GRUENSTEIN QUOTED

Gradual Rise of Magazine from
Small Beginnings Is the
Ancient American Saga Retold
in Characteristic Setting

The story of THE DIAPASON's founding and growth cannot be more vividly and accurately told than in the words of its founder in the fortieth anniversary issue:

Forty years ago, on Dec. 1, 1909, Volume 1, No. 1, of a new and unassuming publication came from the press. It was named THE DIAPASON, in honor of the principal tonal characteristic of the organ. The name's aptness was readily recognized by the cognoscenti; to others it was a puzzle, and even its pronunciation offered difficulties. Many placed the accent on the second syllable, while others referred to the newcomer as "The Dyspepsion" or "The Diapepsin," thus giving it a connotation with digestive disturbances.

A practical newspaper man who was also an active church organist and who was still young enough to disregard risks conceived the idea that such a paper was needed when he pondered the fact that the literature of the organ did not include a publication devoted exclusively to that instrument. At first the principal purpose was to represent the organ industry. It soon became evident that the organist and the organ builder were so closely allied in their interests that the field should include both of them and that the paper would serve to bring the two more closely together.

In 1893 an interesting publication, *The Organ*, had been founded by Everett E. Truette, a distinguished Boston organist and teacher, but it suspended publication in April, 1894. In his valedictory Mr. Truette wrote: "We are still convinced that the demand for *The Organ* is too limited to warrant its existence." *The New Music Review* was being issued by H. W. Gray as the official organ of the American Guild of Organists and to serve as a house organ for this prominent music publishing house. So much for what went before.

The project had been under consideration for months and during this period the originator consulted persons in the two professions concerned and outsiders whose business judgment was highly regarded. A man at the head of large business interests and prominent in the church the prospective editor served made it plain that he considered the field so limited that the project could hardly be successful. Several organ builders expressed the opinion that no such publication was needed. Many whose support and cooperation were desired looked askance on the idea and only a few manifested interest. As is the custom of youth, the prospective publisher listened to all the advice offered and did not follow any of it.

Though sowing on what seemed to be stony ground the editor persisted in going ahead and the initial issue, one of eight pages, thus made its appearance. A few leaders in the organ profession gave it real encouragement—men such as Clarence Eddy, Dr. William C. Carl, Dr. Peter C. Lutkin and Harrison M. Wild. Others gave the paper from three to six months to live. The first organ specification published was that of the three-manual designed by Dr. Lutkin for Fisk Hall at

Northwestern University and built by Casavant Frères. This instrument, recently modernized, now stands in the hall built in Dr. Lutkin's memory on the Evanston campus.

In the salutatory of this first issue the policy to be pursued was indicated in this paragraph:

"Although the construction of the king of musical instruments has been brought nearer perfection in the United States than in any other county during recent years, there is no professional or trade journal recording exclusively the doings in this important field. To meet this need is to be the mission of THE DIAPASON. To make it successful at the start and to assure an extensive circulation among those outside the trade whom it is intended to reach, the early and hearty cooperation of all builders is necessary. * * * Liberal advertising support is invited, but is in no sense necessary to the fair treatment of news."

Since he evidently believed in safety first, the editor resolved to keep on for at least a year and then to cease and desist if his losses exceeded a few hundred dollars. At the same time he showed a regard for security by retaining his position as telegraph editor of the *Chicago Daily News* and as organist of the First Presbyterian Church of Lake Forest.

Disaster did not, however, overtake the young publication, for at the end of the year the record showed a net profit of \$15, a paid circulation of 200 and accumulated capital assets consisting of a desk, a file, a wastebasket—not to mention goodwill that had been created.

The fixed policy that the advertising and editorial departments should be distinctly separate soon made friends for the new paper. At times this policy was difficult for some to understand. For example, THE DIAPASON wrote to a prominent organ firm in the East asking for the specification of a large organ which it had won the contract to build. The reply came back that there must be a mistake, as this firm did not advertise in THE DIAPASON. The rejoinder to this was that we desired to publish the specification not to please the builder of the organ, but as a service to our readers, who looked to this paper for such information and were not interested in our advertising. The same builder in later years was a regular advertiser until he went out of business.

The determination to present accurately a picture of the activities of the organists and organ builders of America seemed to win increasing approval, and from the initial 200 the circulation has increased in the two-score years to a total of 15,500, with a gain every month and year that has continued steadily, so that it now takes nearly four tons of paper to print a monthly issue.

This circulation is not confined to the United States and Canada, but extends to every part of the world in which there is an interest in the organ. English readers make up a sizable list, and Scotland and Ireland are well represented, as are France, Holland, Belgium and Sweden. In Europe there are, in addition to the foregoing, subscribers in Czecho-Slovakia, Yugo-Slavia and Austria, as well as Germany, Hungary and Switzerland. Australia, New Zealand, Syria, Thailand (Siam), Japan and the Philippine Islands are reached and a goodly number of copies every month go to points in South Africa.

Having gone through two world wars, a major depression, several strikes and various developments that affected the changing fortunes of its clients, THE DIAPASON has had problems to face. It has endeavored to improve its contents from month to month. In addition to descriptions of the new organs, news of the organ world, a picture of what the organists are playing through its recital program pages, which form a feature never before offered to those interested in organ repertory, besides reviews of new church and organ music, there have been many special articles of value. A glance through the files provides a history of the organ world in the last forty years. The specification of every important organ built in this period has been published and nearly every new composition for choir or organ has been noticed.

When THE DIAPASON was launched the electro-pneumatic action was new and tubular-pneumatic and even tracker action instruments were still being built. The electric fan blower also was in its infancy and water motors were being made, while the human blower was not yet extinct by any means.

THE DIAPASON witnessed a pronounced growth in the organ industry in the decade previous to the depression that began in 1929. This gain was due not only to the demand for theater organs but to the fact that many churches were able to purchase large instruments. The passing of the theater organ and the money tightness changed this and the war made it impossible to build organs for a long period. At present the industry is making great progress in spite of electronic competition in the sale of both large and small instruments and since the war ended the builders have been working at capacity to catch up with their orders.

To mention one or two high points, THE DIAPASON achieved what its readers described as a noteworthy news "beat" in 1937 with its full and impartial reports of the hearing conducted by the Federal Trade Commission on the complaint against the Hammond Instrument Company, based on the company's claims for its electronic organ. These reports, pronounced fair by both sides, constituted the only adequate press record of this trial, in which the entire organ fraternity was interested at a time when the electronic organ was something new. In 1938 the memoirs of Louis Vierne were translated for THE DIAPASON from the French by Esther E. Jones. This fascinating book, published in its English translation as a serial, attracted widespread attention, for it was not merely a collection of reminiscences, but, in addition to much personal data, threw a light on the lives and work of Franck, Widor, Guilmant and others, on their methods of teaching and on the history of their day in the French organ world.

In 1919 THE DIAPASON was selected to be the official organ of the National Association of Organists, an active organization which held an annual national convention and thus established gatherings which have become a great feature. When it became evident that one great national body was preferable to two, THE DIAPASON was the first to propose that the American Guild of Organists, an older and larger organization, which laid emphasis on the standards created by its examinations, and the N.A.O., which promoted good fellowship and the benefits of conventions, should amalgamate. On Jan. 1, 1935, the union of the two became effective and THE DIAPASON was selected by a plebiscite among its chapters from coast to coast to be the official organ of the merged bodies. Since that day this magazine has witnessed the steady growth of the A.G.O. and has contributed its share to promoting the progress of a united body of organists.

Hands were extended across the border in December, 1933, when THE DIAPASON was made the official organ of the Canadian College of Organists. In this capacity it has served the organists of the Dominion for sixteen years. In the spring of 1929 the Hymn Society of America made THE DIAPASON its official organ, thus enabling this magazine to represent a unique group of ministers and church musicians who devote themselves to a study of hymnology.

One can only conjecture what developments of interest in church music and in organ design will come in another forty years of change and continuing progress.

BIGGS ELECTED A MEMBER OF ENGINEERING SOCIETY

E. Power Biggs has recently been elected to membership in the Audio Engineering Society of America. Membership of the society includes many distinguished inventors and leaders in the art and science of modern electronics.

At the annual banquet of the society Oct. 8 in the ballroom of the New Yorker Hotel Mr. Biggs addressed the membership on his experiences in recording many notable European organs.

CHARLES S. RHYNE, Otilie Timblin McGehee and James R. Lawson were soloists at a festival of carillon music Aug. 2 at the First Evangelical Lutheran Church, Green Bay, Wis.



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The More It Changes

By GEORGE MEAD

Because I am a little older than THE DIAPASON, I have been asked to write about the ups and downs of musical taste during our lifetime. My seniority amounts to about eight years. It may not be amiss to describe what I was doing when THE DIAPASON was born.

I was a choirboy. The musical judgment of an eight-year-old choirboy may not reach beyond an occasional sense of awe and an itch for rehearsal to be over, but one has memories. Looming large are Stainer's "Crucifixion" and a tenor singing "If with all your hearts" with a swoop after "If". It was the choir of men and boys who sang in the Chapel of St. Cornelius the Centurion on Governor's Island in New York Harbor. The chapel is a part of Trinity Parish and is the official Episcopal house of worship for the army post on the Island. This will account for another memory, the "Soldiers' Chorus" from "Faust" which we sang at a garden party (officers and wives), the program for which included the fondest memory of all, a sham battle, with real soldiers, for the entertainment of the guests, followed by sandwiches and punch.

Let us see what the older lads were doing. Since this is the golden anniversary of a musicians' magazine, a time for feeling good about things, we might be excused if we contrasted the bad old days with our present glory. As Gilbert says: "When the coster's finished jumping on his mother, He loves to lie a-basking in the sun."

The Immediate Pre-Diapason period

Boy choirs were plentiful in churches of the Roman and Anglican tradition. But the ancient concept "Women are to be silent in church" had been negated in many churches, as well as in other places, and the mixed quartet and the mixed chorus choir, or both combined, were assuming their important position.

The quartet choir then, as now, relied on, at best, oratorio excerpts and also on the sacred song which sometimes reached its heights in the kind advertised at a somewhat later date, as follows:

Open the Gates of the Temple by Mrs. (Introducing the magnificent strains with which Handel clothed the sublime "I know that my Redeemer liveth".)

Concerning chorus choirs, it was noted in 1902 that there had been a decrease in vested all-male choirs and an increase in vested mixed choirs. What bothered the writer is indicated here: "Novelties, per se, are not offensive in a considerable portion of the Church, for certainly there can be no greater novelty than to dress women as men." The Rev. Mr. Hawses, who wrote the book called "Music and Morals" had introduced the vested mixed choir in England. An English writer said "People were amazed at seeing girls and women dressed up in the ecclesiastical attire of men and boys." A comment from Australia remarked that the vested mixed choir "made some commotion, but will eventually disappear".

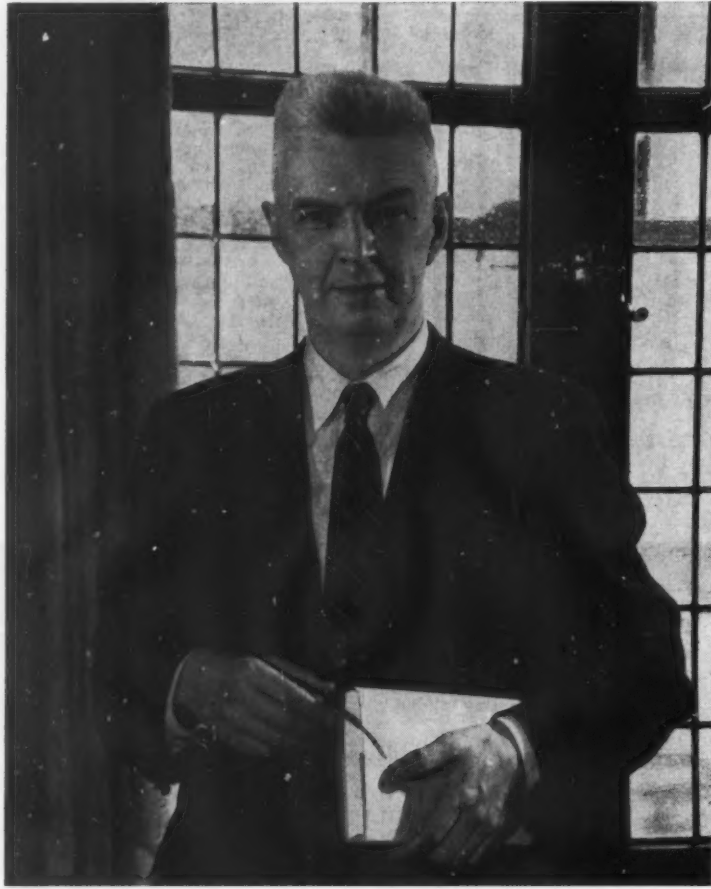
The boy choirs who were employed in singing the Anglican (or Episcopalian) Communion Service, Morning Prayer and Evening Prayer, had for their repertory the appropriate works of Stainer, Smart, Stanford, Martin, West and many others who were themselves masters of boy choirs and knew how to write for them. At the offertory appear anthems by those already named, and by Sullivan, Gounod, Goss, Barnby, among many. Notable among the Americans was Horatio Parker, of whom more later. Choruses by Handel and Mendelssohn filled the same spot in the service. The rehearsals required for boys to be trained for such music were originally part of the schedule of English Choir Schools. In America, with few exceptions, boy choirs had to be trained after school, and with the increasingly expanding after-school activities of American school children, the boy choir became more and more difficult to maintain at its best.

Let us see what two of the mixed choirs were doing a little before 1910.

A Baptist Church in Philadelphia: Hark, Hark, My Soul, Shelley; My Hope Is in the Everlasting, Stainer; The Wilderness, Goss; Two numbers from the Requiem, Verdi.

An Episcopal Church in New York City (a choral recital): Daughters of Jerusalem, Gounod; Thy Rebuke (solo),

ORGANIST OF TRINITY CHURCH DOES SOME COMPARING



Handel; How blest Are They, Tchaikovsky; Into Thy Hands, Bach; Stabat Mater, Palestrina, edited by Richard Wagner.

Service music at the same church somewhat later: Soon Night Will Pass, Henschel; The Lord Is My Light and Magnificat and Nunc Dimittis in E flat, Parker; Thou, Lord, in the Beginning and Magnificat and Nunc Dimittis in B flat, Stainer.

As one looks over the programs of the period, the Palestrina work in the program just listed accents sharply the lack of early polyphonic music in the others. At the Coronation of King Edward VII, Orlando Gibbons was allowed in, but only with a "three-fold Amen". A London correspondent speaks of "the most expressive and purely devotional piece of music in the whole service, an all too short offertorium "Let the People Come Up." It was by Henry Purcell. The others represented were Sullivan, Bridges, Martin, S. S. Wesley and Stamford, and of course, Handel, with "Zadok the Priest." Sir Walter Parratt wrote a setting of "Be Strong and Play the Man" for King Edward VII.

The choir singers of the time assisted in the many choral societies which were flourishing, both in church and in concert halls.

A 1908 sampling of special programs in churches and choral societies:

Lancaster, Pa. (Choral Society): Christ, Mendelssohn; The Last Judgment, Spohr.

St. Louis, Mo. (Choral Society): Caractus, Elgar.

Yonkers, N. Y. (Choral Society): The Seasons, Haydn.

Pittsburgh, Pa. (Choral Society): Judas Maccabeus and Messiah, Handel; Requiem, Brahms.

Stockton, Cal. (Choral Society): The Death of Minnehaha, Coleridge-Taylor; A Spring Song, Pintsuti; The Creation, Haydn.

Philadelphia, Pa. (Choral Society): Messiah, Handel; St. Paul, Walpurgis Night and Hymn of Praise, Mendelssohn.

New York City (Episcopal): The Crusaders, Hiles.

Bridgeport, Conn. (Episcopal): The Holy City, Gaul.

Dayton, Ohio (Episcopal): Jubilee Cantata, Weber.

New York City (Episcopal): St. Cecilia Mass, Gounod.

Louisville, Ky. (Presbyterian): St. Cecilia Mass, Gounod.

Philadelphia, Pa. (Methodist): St. Cecilia Mass, Gounod.

Philadelphia, Pa. (Reformed): The Shepherds' Vision, Parker.

Brooklyn, N. Y. (Presbyterian): Ruth, Gaul.

This is, of course, an incomplete sample plucked out of one short period. There were other composers at work. There was the Harry Rowe Shelley of "Vexilla Regis", a large serious work, far from "Hark, Hark, my Soul". It is pleasant to think of him sitting in Lúchows, with James Gibbons Huneker and Dvorak, where the two Americans watched with unbelieving eyes while "Old Borax" downed his drams of Slivovitz. Horatio Parker had written his "Hora Novissima" in 1893, and the Church Choral Society had performed it. In 1899 it was the first American work to be performed at the Worcester Three Choir Festival in England. This and Elgar's "Dream of Gerontius" (1899) were making their way into the more ambitious choral programs. The latter work, with its strong Catholic roots, "Hora Novissima" with its ancient Latin words, the "St. Cecilia Mass" with its three performances in Methodist, Presbyterian and Episcopal churches, all give an indication that non-Roman church musicians, when not called upon to satisfy the liturgical and doctrinal requirements of divine service, would take then, as now, their music where they found it, in spite of controversial words like "Mass" and poems not "in the language of the people".

The organ recitals of the time present similar interesting differences. A New York recital is made up of the music of Handel, Guilmant, Rheinberger, Widor, Franck and Mendelssohn. Another recital, all French, contains Gounod's "Funeral March of a Marionette" and a selection from "Mignon". Bach is present, but mainly in the big preludes and fugues. And in Pennsylvania, in 1909, we hear, like the ringing of a prophetic bell, the name of Buxtehude (Prelude and Fugue in G minor). But no Pachelbel, no Couperin, no Frescobaldi, et al. These were still so old that they were not yet new.

1914 and after

Jules Ecorcheville, a pupil of Franck, a historian and critic, a founder of the International Society of Music, was old enough to be in the reserves but went into action as an infantry lieutenant, and fell at the head of his company as he shouted "Forward, do your duty!" And along with him, many others. But the war which precipitated this and so many other tragedies also carried numbers of young students to France; Fontainebleau became a fresh spring at which many young Americans drank an invigorating musical

draught. We already knew Guilmant and Bonnet as players and composers. Woodman and other organists had studied in France. But all this was, as one critic has described it, "pre-Boulangier". Now in the 1920's more and more American students studied organ with Widor and Vierne, and composition with d'Indy and his school.

If we compare the Petite Suite of the young Edward Shippen Barnes, (the title itself is informative) with Boëllmann's earlier "Suite Gothique", we may note how the structure of harmony was being gently modified. Of course, Stravinsky was even then dynamiting the foundations of the whole structure but we organists close our church doors very tightly, and for some of us the sound-waves of contemporary explosions do not make much impression for a generation or so.

Along with the contemporary French, we became more aware through Bonnet and others, of the old French. Harvey Grace in England wrote his "French Organ Music" and our own Wallace Goodrich "The Organ in France". And there was also the Prix de Rome. However, it did not make Leo Sowerby Italian, it made him Sowerby, as the skies of Italy made Berlioz and so many others find more of themselves than they had known before. Sowerby, as an instrumental composer, opened the church doors to the sounds of harmony not found in Goetschius nor in d'Indy. As a choral writer, his style is protestant and, in the sectarian sense, very un-Roman.

And what shall we say of the Roman Catholic music? I would rather leave it to some of my very well qualified brothers in that great communion. Rome itself has stood for the purity of the musical beginnings of Christendom. The chant is taught to priests and those responsible for Catholic music. In 1916, Fr. Perosi is praised in one of our periodicals for keeping alive the Palestrina tradition in the Sistine Chapel. Somewhat later, Richard Runciman Terry was active in reminding the English of the Tudor motets. But American Catholic musicians, even as all of us, are subject to congregational pressure for pretty music. The chant is not easy to teach to volunteers who have not much time to rehearse because so many are commuters and "get stuck at the office", and plainsong and polyphony sometimes lose out. The noble standard of Pius X has prospered in situations where a community of persons is dedicated to it, as in monastery churches, convents and seminaries. We must salute the Catholic organists and early-trained choir singers who love this music and its great tradition. We must also recognize the fact that one occasionally finds in America a monsignor who "likes a good tune" and will have it despite the well-defined principles of the central authority. The Italian proverb is very old which says: "We are here. The Pope is in Rome."

At the first national A. G. O. convention in late 1914, two papers were offered in discussion on the subject "musical appreciation as a national asset". The seed was later to flower in Dr. Damrosch and his radio talks, and to show its perennial bloom in Leonard Bernstein at the Philharmonic. More important, this subject was the means by which music got an early foothold as a course in college curricula for future listeners. In fact it became something of a necessity for an ambitious young instructor in music to write another book on the subject in order to get a promotion, a circumstance which Virgil Thomson later referred to as "the appreciation racket." But long before this the colleges were opening their halls to music. In 1901, at Yale's two-hundredth anniversary, Henry Krebhiel, referring to college music, mentions "the serious attitude which the great university has borne since the Battell chair of music has been filled by Professor Horatio Parker." And the "serious attitude" was later to take hold more seriously when musicology became a part of our academic life. Sonneck had long been with us but with the advent of Kinkeldey and others the universities began to produce students who now, as teachers, have produced their students. The result has been that a whole new musical past has been opened up by the realization of early manuscripts, and with it has come an insight into the work which European musicologists have been doing for many years. Along with this has come the increasing importance of the college choir as a serious musical organization with the opportunity for young students to hear authentic performances.

Harmony had continued to pull itself further away from Professor Prout. From the implications of certain parts of Wagner's "Tristan" tonality was pulled to its limits, and Stravinsky and Schoenberg had ploughed up their own furrows. But Vaughan Williams, with a deep grounding in the English choral medium, produced works that could be admitted into church without bringing with them the outside pagan air. However, even in 1924, when some of us began to play his three hymn-preludes, the newer harmonic character could be noted. The hymn-preludes of T. Tertius Noble which we still hear make use of older harmonic routines which Vaughan Williams has left behind. And as we move on to Honegger and Walton, whose works are now heard in our churches, along with Stravinsky's "Symphony of Psalms", the shivering diminished sevenths which Gounod loved so well seem part of an old language. It should be said, though, that at this present moment it does not appear that these newer works will, for many parishes, replace Stainer's "Crucifixion" for Holy Week or even "Penitence, Pardon, and Peace".

Having come through another war, we have come through another period when young Americans seized the opportunity to find out about Europe. As before, scholarships and subsidies were found and Senator Fulbright became something like a modern day Duke of Chandos. This time we have found out about the organs in Belgium and Holland and Scandinavia, but older organists and builders among us had prepared the way.

Our taste in organs has changed gradually but surely. Some of us recall Lynwood Farnam's investigating ear for proper sonorities for his Bach, particularly in the quieter chorale-preludes. We have gone on from there. The scorn of the young for the term "romantic" sometimes suggests the coster jumping on his mother, but the world moves. The advent of hi-fi and the broadcasting of good organ music has helped to make the bright sounds of the old upper work familiar to listeners who might never have heard them, and the builders have found that many players of the present will not settle for high pressure impressiveness at the expense of clear

sonority. Looking for a comparison with the old days, what do we find? In 1909, a correspondent writing to a magazine brings up the matter of the suitability of the Wedding March from Lohengrin at weddings. Around 1950 Wagner's granddaughter on attending a wedding in the United States is heard to remark: "Mein Gott, do they play that in Church!"

In Lent, many churches will perform "The Crucifixion" by Stainer and cherish it. Some of the same "sacred songs" are just as sacred as they were fifty years ago. Handel's Messiah is still performed at the same season as before, though in many places in a new edition. (The new Prout edition was supposed to have taken care of everything in 1901.)

We have greatly advanced in the treatment of harmonic texture. However, it should be noted that at a symphony concert a few years ago, where some organists were present, Aaron Copland's "Appalachian Spring" was performed. I am an admirer of this piece, but an organist of some standing told me with authority that "it isn't music."

We are hearing excellent performances of some of the old works in their proper orchestral setting. We have added two centuries of music to our store to the great good of all.

We have developed the junior choir to the great benefit of the congregation. We have improved the organ recital.

We have, in the A. G. O., an organization that, in spite of great expansion, still adheres to the terms of its charter with reference to the value of a proper musical education for its members. Thanks to some good teaching, we have discovered the great beauty of the Bach chorale-preludes, and have rediscovered Purcell (notably the Trumpet Tune, unfortunately by someone else).

We have added to the repertory of large choral forms: King David, Honegger; Belshazzar's Feast, Walton; works of Vaughan Williams, Sowerby, Stravinsky, etc. Requiem, Fauré. (Faure, without an accent, died in 1914. He wrote "The Palms", which is still doing fine.)

We have produced organ composers such as Bingham, James, Donovan, Sowerby, etc.

The non-Roman liturgical churches have in many cases become more liturgical. (The development of Dr. Healey Willan from his early style to his restrained later treatment shows this trend.)

The Protestant churches have become, in many cases, conscious of liturgical needs, and have developed forms which retain some of the beauty of older liturgies while making allowance for the present need.

The Roman Church is, as ever, conscious of its heritage, and has a pope who is a patron of contemporary music.

The Jewish temple service has been blessed by good composers, notably Bloch.

Having said all this, let us conclude by looking at some programs in today's paper. The music is for All Saints' Day.

Special Musical Services: Requiem (with orchestra), Verdi; Requiem, Brahms; Judas Maccabeus, Handel.

Recitals for the week include music by Bach, Stanley, Guilment, Bossi, James, Bonnet, Widor, Arne, Walther, Vaughan Williams (one of the hymn-preludes), Dupré, Handel, Franck, Buxtehude, Sweelinck, Boëllmann, and Mascagni.

Six organists played a Brahms chorale-prelude.

Anthems include: How Blest Are They, Tchaikowsky, a chorus from Franck's "Beatitudes", motets by Willan, Viadana and Vittoria, a sacred song by Scott, If with All Your Hearts, Mendelssohn and Byrd's Justorum Animae.

Masses include the Aeterna Christi Munera, Palestrina, and the St. Cecilia, Gounod, both in Anglican churches.

The mixture is as before, but we do move on. If we must jump on someone, let us pick on an old critic. The year 1908 saw the publication and performance of Edward Macdowell's orchestral poem "Lamia". Our critic wrote of Macdowell: "Had he heard it played by an orchestra, he would have undoubtedly rewritten pages, or put it in the waste basket". The same work was performed a few weeks ago in New York. Winthrop Sargeant, the not easily impressed critic of *The New Yorker*, proclaimed it a masterpiece.

Statement of The Diapason

Statement required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233) showing the ownership, management, and circulation of THE DIAPASON, published monthly at Chicago, Ill., for October 1959.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher—none; Editor—Frank Cunkle, 343 S. Dearborn St., Chicago 4, Ill.; Managing editor—none; Business manager—Dorothy Roser, 343 S. Dearborn St., Chicago 4, Ill.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)—The Diapason, Inc., 343 S. Dearborn St., Chicago 4, Ill.; Halbert S. Gillette, 343 S. Dearborn St., Chicago 4, Ill.

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DOROTHY ROSER, BUSINESS MANAGER
Sworn to and subscribed before me this 16th day of October, 1959.
(Seal)

GENEVAE LAUS
(My Commission Expires July 13, 1960.)

By the way, in that same year, Professor Sloane of Columbia University said that we need a new national anthem.

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First
Presbyterian Church

Fort Worth,
Texas

Lawrence, Kansas

The Diapason and us (The R. C. C. O., That Is)

By CHARLES PEAKER

As all readers of THE DIAPASON know, the golden jubilee of the Canadian College of Organists has been sung and signalized by the accolade of Her Majesty, Queen Elizabeth the Second, which gracious act has made us the "Royal Canadian College of Organists", with a tacit obligation to behave royally, henceforth.

This same year we are happy to reciprocate and congratulate THE DIAPASON on half a century of growing influence. Six hundred issues, just think of it, since that resolute skipper, S. E. Gruenstein, launched the noble craft. Twenty-six years ago, he piped the Canadian College of Organists aboard, and with magnificent impartiality began entering in the ship's log, the "doings" on both sides of the line.

Inevitably we are a smaller body than the Guild, but yet the last quarter-century has seen a colossal expansion in Canada, and through the efforts of leaders such as Reginald Geen we have formed many new centres. Eminent men from England and Europe have strengthened our hands, there has been a frequent interchange of recitalists and lecturers, American and Canadian, and we have added to our own builders some sterling craftsmen from England, the United States and Europe. All these things have been faithfully chronicled in the pages of THE DIAPASON to such purpose that the column "Forty-five years ago, twenty-five years ago and ten years ago" has become very interesting to us in Canada.

In the October issues for any year, you may read what we ate at our first meetings from Boston to San Francisco, from Halifax to Victoria, (lobster, beef, curried lamb, etc.—what beasts we are!) and hear what the well-stuffed organists said and did. Celebrities, nobodies, youngsters and

FRIEND OF FOUNDER, INVITED TO SPEAK FOR R.C.C.O.



oldsters, compositions, pipes and consoles, programmes and specifications, clinics, work-shops, criticisms and vital statistics illuminated by hundreds of pictures—how do they do it all, those recording angels on South Dearborn Street?

One pleasant aspect of our mutual bargain is the greater publicity our affairs receive in a journal with such a circulation; most of us are naive enough to be glad that the pictures of our innocent mugs are seen in Kalamazoo as well as in Moncton, and, as for us, we do witness the incessant activity of the Guild across the continent.

Yes! we are grateful to those "learned

clerks" (borrowed from *Punch*) of THE DIAPASON, first and foremost Mr. Gruenstein, like Horatius, alone on the bridge! And then his successors. What patience these men must possess to decipher some communications, and what a sense of duty when they are compelled to edit and proof-read them.

Alas! Fifty years! "Chance and change are busy ever"—some of us are gone from this earth, and many of us find that Father Time has thinned our hair, thickened our waists, dimmed our eyes, lengthened our anecdotes, and shortened our tempers. What is more, the instrument we play has suffered a change, and not always into

something "rich and strange" either. Today, our awed eyes gaze on stops which speak Dutch and German (our ears may not always notice much difference), and, more important, the figure 8 has been supplanted in some quarters by a host of vulgar fractions. All this may be read in the ship's log.

Anyway, it is a delightful thing that the organists of North America get along so well on one stop (has it become a *little* more astringent lately?) voiced on moderate wind-pressure, THE DIAPASON. "Men may come and men may go" but, like Lord Tennyson's "Brook", it goes on for ever.

Here, to a plagal cadence, the Royal Canadian College of Organists joins me, I am sure, in a fervent "amen".

SURPRISE PARTY IS GIVEN ON SYKES' SILVER WEDDING

Recently Mr. and Mrs. Lauren B. Sykes were pleasantly surprised by several hundred friends on the occasion of their twenty-fifth wedding anniversary, Oct. 26. Mr. Sykes is director of organ and choral music at Warner Pacific College, Portland, Ore. and organist for the First Methodist Church where the surprise gathering was held. Gunther Ramin played for the Sykes' wedding twenty-five years ago when he appeared in Portland as the first concert organist in a series of many brought to Portland by Mr. and Mrs. Sykes in the interest of promoting the best in organ music.

The reception was arranged by Laurelee Sykes, sixteen-year-old daughter who will accompany the Sykes to Europe in the summer and fall of 1960 for a time of study.

CARNEGIE FREE RECITALS OBSERVE 64TH BIRTHDAY

Marshall Bidwell's recital Nov. 1 at the Carnegie Music Hall, Pittsburgh, Pa., the 4407th in the series, marked the sixty-fourth anniversary of the hall and the inauguration of the free series.

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The tonal re-design of this 1928 Austin Organ is now in progress. The new Great and Pedal are scheduled for Christmas completion. Immediately in the New Year, work will proceed on the Swell division.

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Choral Output Is Routine As Holidays Near

A large stack of choral music from two of the firms belonging to the Music Publishers Holding Corporation group covers a wide variety. The most remarkable is perhaps a further listing of numbers in Clara Tillinghast's Mount Holyoke choral series (Witmark), in which the arranger demonstrates the lengths a woman's college group is prepared to go for needed material. The list of well-made arrangements this time, all SSA, is: All Ye that Cried, Hymn of Praise, Mendelssohn; As the Hart Pants, 42nd Psalm, Mendelssohn; Awake the Harp, The Creation, Haydn; Blessed He, The Beatitudes, Franck; How Excellent Thy Name, Saul, Handel; Now Thank We All Our God, Cantata 79, Bach; Praise the Lord, O Jerusalem, Purcell, and Now Thank We All Our God, Mendelssohn. Also SSA from the same publisher is an original Go Ye Forth with My Word by Florence Madsen, long and with divided parts and extreme ranges. Others from Witmark are: In the Beginning Was the Word, Moffatt, with baritone solo, and a simple and effective Behold the Lamb of God by Joseph Roff. Ruth Anderson's SA junior collection In Excelsis contains familiar material but is better than average.

The other MPH firm, Remick, sends a wider variety: Royal Stanton's communion anthem, Be Present with Us, has a soprano solo and some rather good choral writing; God Bless This House by Philip Gordon may remind you of something else, for the words get very similar; Haydn Morgan's My Shepherd Is the Lord Most High is another usable setting of a version of the Twenty-Third Psalm; three conventional but practical ones by A. P. Van Iderstine—Hold Fast to That Which Is Good, Under the Shadow of His Wings and I am a Child of God, in descending

order of choice; H. R. Evans' not very moving Out of the Depths; three hymn anthems—Rejoice, the Lord is King and Soldiers of the Cross both arranged by Killgrove and A Praise Psalm arranged by Barker; a big interesting The Holy Mountain by Katherine K. Davis with soprano solo; the same composer's All Ye Saints Be Joyful in SATB, SSAA and TTBB voicings; Jessie Fisher's SSA Hail! The Prince of Peace, with a pianistic accompaniment; a unison small carol, Noel, Sing We Now of Christmas by Jean S. Slaters.

Joseph Roff's four in the month's Rode-heaver Hall-Mack issue (My Lovely Saviour, Come Ye Blessed, I See His Blood upon the Rose and I'll Follow Thee) are scarcely more than gospel hymns. We regret Mr. Roff's present emphasis on quantity output.

Anthems for the Junior Choir (Westminster Press) includes some combined choir and choral speech items. Some of the original material seems to us a cut above the average for this category.

Harald Rohlig's O Holy Jesus is another of those very flexible small cantatas which Concordia has issued. There is only a very little music present but there are many ways it can be used effectively in a fairly limited situation.

Carl Fischer's list is headed by Wondrous Love by Eusebia Hunkins, a "mountain choral drama of the Nativity" available for treble or mixed voices. This work probably will have many admirers and much use; to us it is a disappointing piece which the dialect narration does little to redeem. Austin Lovelace's Take Up Thy Cross is easy and has some interesting rhythmic shapes achieved by mingling two, three and four beat measures. Jane Marshall's a cappella Drop, Drop, Slow Tears is a good musical idea well worked out. Faulty prosody mars Lee Kjelson's Thou Hast Heard My Cry. W. Glen Darst's All Praise to Thee, Eternal God is a Christmas hymn anthem for combined choirs. Joseph Jenkins' arrangement of the Russian carol Holyada would make an addition to the "carols of nations" program.

Walter Ehret has a hymn anthem on Glorious Things of Thee Are Spoken

(still Carl Fischer). Haydn Morgan's At the Cry of the First Bird is a largely block harmony unaccompanied Lenten piece and a good one. Charles Cronham's arrangement of the spiritual Seek and You Shall Find has soprano and baritone solos and choral hums. Carl Mueller's effective Christmas anthem Today the Prince of Peace Is Born has short solo bits and his We Come unto Our Father's God has a male solo and a big ending; his greater than usual skill in SAB arrangement shows itself in three based on hymn tunes (Come Christians, Join and Sing, Saviour Blessed Saviour, and Great God and God of Our Salvation) and in a less successful one on Stainer's God So Loved the World.

The beautiful covers of issues from Sacred Design are so far not quite matched by the "innards." This month's is a hymn anthem by Dale Wood: Christ Is Made the Sure Foundation.

Summy-Birchard's list this month contains: a sixteenth century O Quam Gloriosum by Vaet edited by David Pizarro; a strong arrangement by Lloyd Pfautsch of a fine old tune and entitled Sing Praise to God; Donald O. Johnston's Sing to the Lord, with a prominent organ part; an arrangement by John F. Ohl of the tune we know as Kremser—We Gather Together—that is no real addition to other versions.

Galaxy has a new and good edition of an ornate Hear the Joyful News from Bach's Cantata 141.

The Skidmore Music Co. has two carols arranged by Joyce Barthelson a little late for this year—a good SSA Lullaby, Little Babe from the German and a Polish-based Gloria in Excelsis Deo with optional brass quartet. And there are two by Joseph Roff—With Him for All Eternity and If Ye Then Be Risen with Christ, the latter especially showing Mr. Roff in a more favorable light. Finally there is a simple, straightforward Let There Be Light by Marcel Franck.—F. C.

BRITTEN'S St. Nicholas will be given Dec. 8 at Christ Church, Greenville, Del. with string orchestra, piano, timpani and organ. Three children's choirs will sing with the Christ Church choir.

RICHARDS MAKES ADDRESS TO ORGAN PLAYERS CLUB

Emerson Richards addressed a dinner meeting of the American Organ Players' Club, Oct. 14, the First Presbyterian Church, Philadelphia. The topic, requested by the members through their president, Frank W. Harvey, Jr., was a controversial one—the "baroque" organ and tracker action. Because of the controversial nature of the topic, Mr. Harvey requested that, while questions were in order after the talk, there was to be no speeches nor airing of personal opinions.

Senator Richards discussed the real meaning of the term "baroque" and traced the development of the baroque period from 1625 to 1750. His talk then covered the complete organ development through the romantic organ to the present.

He listed advantages of the baroque organ, such as its intimacy with the player, and continued to give his reasons for not believing them. He pointed out test results of tracker action versus modern action as conducted in the Bell Laboratories. As to the nicking of pipes, Senator Richards discovered an abundance of evidence in his research in Germany that pipes were nicked.

The talk was concluded with his illustrated ideas of what is required for a basic organ and how additions should be made in building to a large four-manual instrument.

The ninety-five guests engaged in a question and answer period. The guests adjourned into the church to hear a recital by Robert Noehren, who was also a guest at the dinner.

VIDERO SCHEDULES FIVE YALE RECITAL PROGRAMS

Finn Videreg, Danish organist on a visiting professor status at Yale University, played the first in five scheduled campus recitals Nov. 8 on the Holtkamp organ in Battell Chapel. Recitals Dec. 6, Feb. 21 and March 20 will also be in the chapel. A Jan. 10 program will be played on the Newberry memorial organ in Woolsey Hall.

ROBERT NOEHRN



UNIVERSITY OF MICHIGAN

"Many people had come from far away to hear the American organist, Robert Noehren. It was an exceptional musical experience, the kind which leaves lasting impressions on the spirit. From the first measures there was no doubt that he was a great international organist who had come to our town to play for us. There was no virtuosity; the program was not intended to be a dazzling show of technique, even though the technical part was completely in order. One could, for instance, emphasize the imaginative and beautiful registration. But there was something else and more—much more—behind these tremendous impressions; it was, I suppose, an indefinite quality which one calls spirit. Old Bach would have rejoiced to hear Robert Noehren playing this organ, which he appreciated more than all other instruments, and which one understood better and better during this recital."

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Organ Teaching of 50 Years Surveyed by Master Teacher

By MILDRED ANDREWS

Teaching concerns all organists, for we are all either teachers or the products of one or more teachers. Because organists are so fortunate as to have their particular sphere of art more deeply rooted in the past than any other branch of music they have a special responsibility. They are the guardians of a living tradition. A distinguished teacher should pass his art on to another generation with the tradition enriched and still growing.

As teacher and performer I know that artistry in performance is impossible without the solid basis of technical skill. It is in the methods of developing technique that one would expect to find great differences between teachers and, in particular, I had the belief that there had been a great change during the last half century. I was very much surprised to learn, as I studied the writings of earlier organists, that my methods of teaching organ playing are not "new" and "up-to-date" at all; the teachers at the turn of the century taught the very same principles that I teach my students today.

Happily, there have been two marked changes—in the public attitude toward women as organists and in their chances for professional advancement and remuneration. In 1900 you could count on one hand the women concert organists, but the prejudice against women as church organists was fast disappearing. In a music magazine of 1901 appeared the following: "There are comparatively few women who are able, either from lack of time, strength, ability, or inclination to do a thorough study of Bach. The expression is often used that women are not strong enough to play the organ. Undoubtedly, up to a certain point, women make just as good organists as men. Many of them surpass their brother-organists. In modern organs, the old question of physical strength has been eliminated. Women develop digital dexterity even more rapidly than men. Pedal technique of ordinary style comes easy to them. In short, with the same conditions as to hours of practice, freedom from outside interruptions and continuation of study, the majority of women will surpass the men. Nevertheless, very few women attain the pinnacles of success as virtuosos because they abandon the chase before the game is won. The day may not be far distant when we shall have a group of organists of the gentler sex ranking with Guilman and Widor. Some years ago it was unusual for a woman to study the organ. Her physique was not equal to the strain. America pronounced judgment against her physical fitness; Germany questioned her musical ability. The musical woman is a good organ student."

An article "Will It Pay?" which appeared in 1913 has this to say about the cost of study and the financial rewards: "If living in a city, like Chicago, the expense of a three year's course of study would be about \$600. This does not include living expenses. At the end of such a period of study the chances of earning thirty dollars per month would be very good. Pending this, one might reasonably hope for a position in the first year or forepart of the second, at either no salary or two dollars per Sunday, giving routine and experience. From then on increase of salary would be sure, as efficiency and dependability came into notice of the employers. Many positions are open to the male organist where the female need not apply. The time may come when the female choirmaster and organist will be just as effective as the male organist, but musical ability being equal, that time is not yet."

In articles on organ playing published in various periodicals since 1900 one finds much sound advice to students from the organ teachers of past years. The follow-

ing excerpts seemed to me of particular interest.

Apparently, the problem of what the organist will wear on his feet has always existed. In 1902 a teacher told his students that a high shoe was best, of course. He said that rubber soles or heels were out of the question and that heavy winter shoes were not desirable. "Wear a light, thin soled shoe, but strong."

Widor taught and strongly influenced many American organists. In 1902 he published some "Thoughts on Organs and Organists." "Sit still. Avoid every useless movement. A good organist sits upright on his bench, slightly leaning toward the keyboard, never resting his feet on the frame of the pedals, but letting them lightly touch the keys, the heels being, so to speak, riveted together, and the knees likewise. Nature has provided us with two very useful compasses: with the heels tight together, the maximum of separation between the points will give us the interval of the fifth, and with the knees placed in the same position, this maximum should produce the octave. It is only by training in this way that we can ever hope to attain precision, the calves touching, the feet constantly coming together again. The foot should never strike the key perpendicularly but with a forward movement, just touching the note as nearly as possible an inch or two from the black key." In 1902 students were cautioned not to look at the pedals and not to strike but to press the keys. Students were advised to use the heels as well as the toes: "We no longer accept the continual use of alternate feet as the *natural* or *principal* method of pedaling. The best pedagogy has swung to the principle that the maximum use of heel and toe is preferable, giving the greatest possible security."

1903: One of the organ playing essentials is accent. It is a wrong idea that the organ cannot accent.

1913: Frederic Archer said, "Any fool could put a note down, but it took an artist to know when to release it."

1914: *Practical Help in Organ Study:* "The first thing to consider is whether or not the student can play the piano well. One must be possessed with plenty of stick-to-itiveness and much patience. Daily practice is essential. Legato touch is the most important one—not dead, clinging, cannot-let-go style which means indecision and a lack of accent but a legato which causes each note to be pressed down quickly and firmly and released with equal force and decision. This manner of releasing notes makes them sound more forcible and crisp."

The "Do It Yourself" style of teaching organ, and its unfortunate results, is not new. As early as 1915 many articles appeared on how to "Teach Yourself to Play the Organ." Back in 1916 people were "picking up the organ." Organists were divided into three groups: (1) Those who can play; (2) Those who think or are told that they can play (those people are piano players who usurp organ positions. They should be called piano-playing organists); and (3) Those who play because there is nobody else within call who can (a necessary evil, indeed). Quoting from an article published, in 1916: "The organist who 'picked up' the organ loved the tremolo. His right foot was constantly moving the swell pedal, and his left foot skipped about aimlessly. The hymns were announced in a heavy lumbering style and the accompaniments to the anthems were played as on the piano: jerky and thin. Although the American Guild of Organists is doing great things there is yet much missionary work to be done in elevating the standards of organ playing. The amateur should disappear. Organ playing is an art in itself and is not something to be 'picked up.' The student who picks it up naturally falls into many bad habits. It is far better to have a few lessons from a trustworthy teacher than to fumble about by one's self. The footless organ player is no player at all. Mistakes on the organ are both fearful and wonderful. Sloppy organ playing is not permissible anywhere. The self taught organist should purchase a modern book on organ playing. So fast has been the improvement of the organ

MILDRED ANDREWS



MILDRED ANDREWS, professor at the University of Oklahoma, has played in many recitals in Oklahoma, Texas, Colorado, Arkansas and New York, and is acknowledged to be an outstanding teacher of organ. Two of her students won the national contest in organ playing that is sponsored by the American Guild of Organists. Another won the 1957 national competition in organ playing sponsored by the American Federation of Music Clubs and played a concert at the national convention in Columbus, Ohio, and six others have won Fulbright fellowships to study organ abroad. Several have won regional honors. Miss Andrews was cited as the outstanding woman faculty member of the University of Oklahoma in 1948, and received a \$500 award as one of the ten outstanding professors at the University in 1952.

She is national chairman of the organ and church music committee of the Music Teachers National Association and national adviser of organ for the National Federation of Music Clubs. She is state chairman of the American Guild of Organists. She did graduate study with Palmer Christian, Arthur Poister, David McK. Williams, Carl Weinrich and Marcel Dupré.

that books published twenty or more years ago are obsolete."

1916: "In no other branch of the musical profession is so broad a musical education desirable and necessary as in the niche filled by the organists of the present. With the world as a whole regarding the organ as 'lifeless, expressionless' it is most convenient for the organist to do likewise and thus help to give credence to the error. The genuine organist is one who has made a long and special study of the organ. Both hands and feet are minutely timed, and each is master of his part. The good organist knows that a rhythmless and undecided manner of playing produces weariness in the listener, who is at his mercy. The organist who mentally sings the parts and makes the melody breathe at the same places as would an artistic vocalist is always interesting and intelligent in performance. The organists' workbench is the piano. Most students confess that the pedaling gives them the most trouble, whereas, as a matter of fact, it is the simplest of all their difficulties: 1—He attacks the subject without the knowledge of what the key is and how to treat it, 2—He worries too much about his ability to find his way about the pedal board. He picks out various notes with the toe of either foot and the more notes he gets right, the more pleased and satisfied he is. All this is the wrong way."

1917: "An American fault is that of demanding results too soon—trying to run when the student is able only to walk. Some performers seem to think that so long as a musical selection is played without striking a wrong key, nothing more important is required. Rhythmic values exercise greater power over musical inter-

pretation and the pleasure derived from them than do tonal values. Keeping time and rhythmic playing are two different things. Ideal rhythm is felt rather than heard. An automatic player keeps time. One thing lacking in the average musical performer today is *rhythmic perspective*. Rhythm may be expressed on the organ without the physical force of accent; repose is the very essence of rhythm.

"Rhythm is the underlying heart throb of music. One must think of rhythm along broad lines, as pertaining not alone to the measure, but to the phrase and sentence and composition as a whole. The student must practice systematically. Set aside a time for working things out and a time for continuous performance. At times the teacher might do well to permit the student during a part of the lesson to do only these things that are possible while before an audience. Good practice habits must be formed: (1) Listen to your playing, (2) Learn to save yourself physically—plan your practice, (3) Considerable preliminary work can be done at the piano, (4) When learning a piece, decide on the fingering of troublesome passages at once, and stick to it; a hasty change of fingering at the last moment will often spoil a performance, (5) Decide on the best pedaling at the start, mark it if necessary and never change, (6) Do not play a piece over and over; concentrate on a page or so at a time; (7) Let practice be thoughtful: playing slowly and observing details, (8) Learn to think polyphonically. Think of the music as a combination of independently moving voice parts, rather than a succession of clumps of tones forming chords. Students must be encouraged to listen and learn to practice profitably. They must recognize that a mistake is made not at the moment a wrong note is heard but in the instant just before. The wrong note is inevitably the result of an incorrect movement."

In 1917 Samuel A. Baldwin wrote that "There are two technical points of importance: (1) Bringing the finger or foot directly over the key before striking it will add greatly to one's accuracy; (2) Use of the heels alone—the note immediately preceding or following being played by the other foot. Such a type of pedaling was unknown in my youth, when all passages were played with the alternate toes. The purpose of using the detached heel is to eliminate superfluous motion, gaining greater sureness and ease."

The tyranny of the all-toe pedaling method was an outcome of early straight boards. The early conception of toes alone making for clearness in pedaling was false. In the 19th century beginning books there was 1) persistent use of toes in all exercises, 2) failure to systemize in any way, shape, or form the pedaling of scales and arpeggios, 3) absence of any special exercise for securing freedom in playing low and high keys. In the books from 1900-1915 there was proof that the toe method was surely, although slowly, being superseded by a more rational use of the heels as well as the toes; there was still no system of pedaling scales and arpeggios. As early as 1917 organists were referring to the "old method of pedaling" and the "modern method of pedaling." In the *old method* the "organist never uses the heel alone, but always in connection with a toe note before or after. It was based chiefly on toeing and ignores the great value of the heel, which gives more control over the pedal touch and phrasing than did the toe." In the *modern method* of pedaling the "organist uses the toe with the smallest amount of action, the toe never rising from the key more than one half inch. The heel is used as much as the toe. The toe and heel action is reduced to the smallest amount possible, resulting in economy of movement and greater speed. The use of the heel alone frequently clarifies the system of footing and the organist finds greater security in finding the right note, when isolated, by playing with the heel. In the modern system the feet travel along one continuous line as much as possible. When the toe is required to press a short note it is already over it and does not have to travel back and forth. This method of footing will allow you to play

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In 1920 a well-known organist said that "legato playing as a foundation is good, but as a superstructure or complete plan it is worthless. Legato playing is not a whit more important than staccato. There is not a brilliant recitalist in this country who does not use staccato as much as legato. Why do we not phrase more? Students grind off their fugues with the artistic abandon of a train going over a trestle."

1924: "When playing hymns, use the ten fingers of both hands like one large extended hand, playing the alto and tenor parts with the fingers that reach the notes most easily, regardless of what voice they are in." The student is always urged to have a good piano background. A well developed and fluent technique is greatly to be desired and the student must not study the organ before he is ready. The student must learn to play the manuals and the pedals at the same time, and he must start at the bottom and learn to play slowly and carefully. "Harvest never comes before seed time. Results never amount to much where hurry and indifference prevail in preparation. Growth takes place all at once or not at all. A gardener cannot say to a rose bush, 'This year we shall grow roots'; next year branches and leaves, and the next year flowers." If a student practices manuals alone and pedals alone for five years he will still be unable to play manuals and pedals at the same time at the end of the five years.

1925: "Thirty years ago the legato touch was almost universal. Today the up-to-the-minute organist uses staccato and wrist touches as well. In recent evolution in organ design there is greater need for accuracy and exactness in repetition of notes. Repetition and staccato are two different things."

"When Guilman came to America to play at the Chicago World's Fair people exclaimed, 'Why, when he uses his hands and feet the notes are struck exactly together.' His influence was great in America and he came when he was most needed. During world war I Bonnet came to this country and he had great success. Both Guilman and Bonnet showed us what method and system could accomplish."

One cannot write or talk about organ teaching without mentioning Lynwood Farnam, whose name is now legendary to young organists. He was a good student in piano in Canada and then went to study in England where he decided to change from piano to organ. He came to the United States from Montreal in 1913. He achieved rhythmic vitality without allowing his playing to sound metronomic. His use of colorful registrations were exciting and brilliant without being demonstrative. He was very modest and honest. He practiced carefully, sometimes spending hours mulling over a difficult phrase, and memorized faithfully, believing that no one could really play a piece as an artist until it was memorized. The outstanding organists of Europe were overwhelmed by his playing. His performance, in 1929-30 of the entire Bach works in a series of twenty recitals was the first complete Bach series on the American continent. Farnam's public influence was very great; for the first time New York music critics attended and reviewed organ concerts. Many a local organist in the audience was inspired to raise his standards. But his well instructed pupils are his most durable work for his brilliant and imaginative conceptions are permanent only to the extent that he has transferred part of his personality to others. He was very sparing with his praise, saying that he saw no reason to praise his students when they did what they were supposed to do. He always said that every performer needed technique and more technique and attributed his own phenomenal technique to his many years of piano study. He said, "When I make a mistake in practice, I stop. First, the reason for the error must be found. Second, clearing of any technical difficulty must be decided—possibly a new fingering is needed. Finally, I decide that I will never make that mistake again, and I never do." He told his students, "If one keeps his eyes and ears open he can learn something useful from every service and recital he attends, since even a hopelessly bad service has the virtue of showing what not to do."

Farnam practiced doing things foreign to the actual playing—practiced being able to do more than ever called upon to do in performance. He might put a glass of water on the organ. With a spare hand he would put it on the bench; another

VERNON DE TAR



VERNON DE TAR marked the completion of twenty years as organist and choirmaster at the Church of the Ascension, New York City, Oct. 1. The regular "services of music" began Oct. 26 with Beethoven's Mass in C and Brahms' Song of Destiny. Honegger's King David, usually sung in January, was moved up to November 23. Mr. de Tar continues his large class of organ students at the Juilliard School and at the Union Seminary. He recently conducted short conferences on church music for the Episcopal dioceses of Richmond, Virginia and Connecticut.

time he would put it back on the organ or to the other side of the bench. In this way he was able to make many stop changes and not feel hurried. He had excellent pedal technique and never made a sound on the pedals. He sat very quietly on the bench and had no manual mannerisms so that one was never conscious of his technique. He said that there were two reasons for playing a wrong note—not knowing where the note is or not knowing what the note is. He stressed legato and strongly rhythmical playing. He assigned the Bach Trio Sonatas to all his students. He inspired students and musicians for over fifteen years till his untimely death in 1930.

A generation ago many people advertised themselves as concert organists, but few could qualify. Today there is a large group of young American organists who can and do qualify and fully measure up to the highest artistic attainments of other contemporary artists. Our music schools, the finest in the world, are turning out a never-ending stream of well trained organists and choir directors, who, as soon as they assume authority, proceed to carry out the principles, standards and technique acquired during their training.

Although each student is different, there are certain basic principles which we teach to all in the beginning. The successful teacher is demanding; he never tolerates anything less than a student's best efforts and insists on accuracy and proper fingering. The organ must be presented as a musical instrument. It is a fallacy that the organ is not a rhythmic instrument, for no instrument is of itself rhythmic or non-rhythmic. If the performer lacks a basic sense of rhythm he alone is responsible for the result. The same organ may sound vitally alive or dead, depending entirely on the performer's ability. The subject of "touch" has always been a controversial one, but the skilled performer uses a wide variety of touches to achieve a wide variety of effects. Opposing schools of thought place emphasis, the one on a pure legato and the other on a more detached non-legato style for the sake of clarity and liveness. The final answer is not a question of right or wrong but of taste and there can be no fixed arbitrary edict on matters of taste. Even the acoustics of a building may determine which touch is best.

But teaching is more than a matter of technique; it is an art. The one unchanging fact is that the truly great, the inspired teachers are those who stimulate and challenge the strong student, support and encourage the weak, and by their own ideals and enthusiasm instill in all their students a love for the best in their art.

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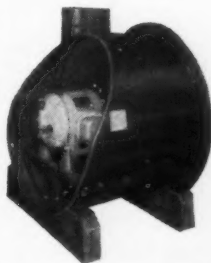
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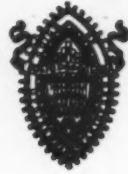


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The President's Column

"What's in a name?" Psychologists tell us that a name may have a determining influence upon its bearer, so let us for a moment consider the title of the magazine to which this column owes its existence. Webster's definition includes that of "the entire compass of tones." Siegfried Gruenstein named his literary offspring well, for as the "eyes of the organist" THE DIAPASON presents, as it always has, an encompassing view month by month of the multiple inter-related activities of our profession.

This faculty however is not automatic for method is no substitute for man. A magazine depends ultimately upon its editor and his staff. This is its core. The policy of a magazine, which extends far beyond the editorials, pervades indirectly the entire publication and determines its general character. It must not only "speak the language" of those to whom it is addressed but also provide continual professional nourishment. That latter involves that most difficulty of human endeavors: creativity. A well-known writer of detective stories said recently: "I'm tired of punching my brains."

There are specific and trying problems. For example, we often hear of the necessity for the "freedom of the press," and this we hold in jealous regard. We seldom hear of the opposite necessity of "freedom from the press." In the balance between these two aspects of journalism lies the touchstone of the gifted editor, and a magazine serving a profession which so obviously lends itself to criticism as does ours, does not reach the half-century mark without a consistently high average of attainment in this crucial respect.

It is of significance that Siegfried Gruenstein was a church organist and a member of the American Guild of Organists and that the present editor holds the certificate of A.A.G.O. To speak further for a magazine which speaks so eloquently and naturally for itself would be redundant.

"What's in a name?" All honor to those who in the varying and often puzzling vicissitudes of music and musicians keep bright the headlights of the profession throughout THE DIAPASON.

Houston

The Houston Chapter met Oct. 12 for a dinner and the annual Guild service at Christ Church Cathedral. The choir was conducted by William Barnard. Members heard the evensong service which included the Missa Brevis, Kodaly. The November meeting was a recital by Dr. George Markey at St. Luke's Methodist Church.

Mrs. PAUL I. O'FIELD

Alamo

The Alamo Chapter held its first meeting of the season as a picnic at the home of Walter Faust, New Braunfels, Tex. Oct. 10. A short business meeting was held and new members were introduced. Dean Harry Currier gave a short report on the southwestern regional held in Wichita Falls. An evening of fellowship followed.

BRYANT C. WALKER

FINN VIDERO



FINN VIDERO, eminent Danish organist and teacher, an exchange professor this season at Yale University, will headline the full and varied program of the midwinter conclave at Orlando-Winter Park, Fla. the last week of this month.

Texarkana

The Texarkana Chapter met Oct. 24 at the First Methodist Church. Dorothy Fletcher introduced four new members. Mrs. Carl Felley, dean, welcomed the new members and read the motto *Soli Deo Gloria* and the declaration of religious principles. The lecture-type program given by Byron Hackett included numbers by Pachelbel, Couperin, Bach, Widor and Willan.

The chapter honored ministers of the city with a dinner in the Palm Room of the Hotel Grim Oct. 4. Dean Felley was mistress of ceremonies. Speaker of the evening was Henry W. Sanderson, A.A.G.O., Dallas, who has conducted classes for the Texas chapter in preparation for the Guild examinations. He entitled his talk "Num-burrs" and included a brief history of hymns and hymn singing. Mrs. Ralph Crosnoe was in charge of the dinner.

DOROTHY ELDER

Tulsa

The Tulsa, Okla. Chapter met Nov. 3 for a dinner at the Trinity Episcopal Church and at the Will Rogers Methodist Church for a recital by students of Jean Gentry Walts. Kenneth Fox, Sharon Handley and Becky Thompson played: *Credo* and *Agnus Dei*, Bach; *Suite Gothique*, Böllmann; *Scherzo*, Vierne, and *Variations de Concert*, Bonnet.

SAM BRIGHT

Attention Treasurers

All renewals of subscriptions were due Oct. 1. Guild members for 1958-59 will receive THE DIAPASON until Jan. 1, 1960, at which time unpaid subscriptions will be removed from the mailing list.

Texas

The Texas Chapter met at the Trinity Presbyterian Church Oct. 18. The dinner and the business session were presided over by Dean Robert Ekblad, with reports from the treasurer, recital, membership and examination chairmen. Four students from area colleges and music departments were selected for the E. Power Biggs master class on Nov. 4. Members of the chapter will audit this session. A chapter installation service was conducted by Chaplain Curtis Wiberg and the Rev. W. Wallace Fairs gave the sermon. The music for the service was furnished by the church choir, Mrs. Victor Anderson directing and James M. Guinn was at the organ.

CARL W. GREEN

Central Arkansas

The annual organist-minister banquet of the Central Arkansas Chapter was held Oct. 13 at the First Presbyterian Church, Little Rock. Joe Lee Flemming, Hendrix College, Conway, spoke on the subject "the philosophy of the choice of music for the Church." Following Mr. Flemming's lecture, organists and soloists from five churches offered examples of appropriate music for the wedding ceremony. Organists taking part were: Mrs. Conrad Farell, Glenn Metcalf, Merlin Kelsay, Archie Y. McMillan and John H. Summers.

ARCHIE Y. MCMILLAN

Fort Worth

The Fort Worth, Tex. Chapter met at the Broadway Baptist Church Oct. 12. After a dinner and regular business meeting the group adjourned to the church proper for the first program of the season. Dale Peters, recently returned from study in Copenhagen on a Fulbright grant and now a faculty member of North Texas State College, played the following program: Three Preludes, Buxtehude; Suite, Clérambault; Prelude Profane, Alain; Dirge-Passacaglia, Moore; Three Short Preludes, Nielsen, and *Fantasia and Fugue in D minor*, Reger.

MARSHA MCLANE

Oklahoma City

The Oklahoma City Chapter held its meeting Nov. 2 at the First Presbyterian Church. A fried chicken dinner was served. Dean Nancy Ragsdale presided over the business meeting at which time guests were introduced. Announcement of the forthcoming recital and master class by Flor Peeters was made and plans were discussed. The group then went into the chapel of the church and was given lists of compositions by Mr. Peeters showing publishing houses, a biography of his life and program notes on a group of his works played by Gale Enger and sung by Helen Kemp. The program heard is in the recital section of this issue.

MARY SCHULZ

Oklahoma City

The Oklahoma City Chapter opened its 1959-60 season Oct. 5 at St. Andrew's Presbyterian Church. A catered picnic-style supper was served followed by the business meeting presided over by Dubert Dennis, sub-dean. The program for the evening was given by the handbell choir of St. Andrew's under the direction of Mrs. R. M. Wiser.

MARY SCHULZ

NEW LONE STAR CHAPTER

Organists and choir directors of the Pampa, Tex. area met at the First Methodist Church Sept. 28 for the purpose of organizing a Guild chapter. Tracy Cary presided as moderator and the necessary number signed the chapter petition. George DeHart, Midland, gave a talk on his recent European travels and spoke with particular emphasis on the European organs.

The chapter held its first meeting at St. Matthew's Episcopal Church Oct. 26 to elect officers. They are: Thomas Atkin, dean; Wanda Gill, sub-dean; Mrs. J. J. Rance, secretary; Lois Fagan, treasurer; Fedilia Yoder and James Chenoweth, auditors; Juanita Haynes, registrar; the Rev. W. E. West, chaplain; Tracy Cary, Joe Erickson and Eloise Lane, executive committee. It was noted that the Pampa Chapter would be the only active chapter of the Guild in the Texas Panhandle. At the conclusion of the meeting members heard an organ and voice recital by Rosemary Lawlor, contralto, and Mr. Atkin. The organ program is on the recital page.

Lubbock

The Lubbock, Tex. Chapter met Nov. 3 at the home of H. W. Wylie. Mrs. William Finkner and Mrs. J. P. Kenney played several organ numbers. J. M. Hall gave a talk explaining the difference between what he calls the electric organ and the electronic instrument. Cecil Bolton played and demonstrated comparisons of the pipe organ effects and electric instrument effects. Mrs. George N. Atkinson was in charge of the program. Dean Harold Dutton presided over the business meeting. Mrs. Wylie served refreshments.

Mrs. J. P. KENNEY

Waco

The first meeting for the season of the Waco, Tex. Chapter was held at the home of Past-dean Lee Spencer Oct. 20. Members read in unison the declaration of religious principles. New year books were distributed and after a short business meeting a program was given by Dr. Robert Markham, Baylor University, who spoke about new trends in organ building today. He had about twenty different types of organ pipes which were passed around to the members to see and to blow. The E. Power Biggs recording illustrating the kinds of tones produced on various organs was played.

PAUL BENTLEY

Salt Lake City

The opening meeting of the Salt Lake City, Utah Chapter was held Oct. 10 at the Aviation Club. Dean Max E. Hodges gave an illustrated lecture on "great organs of the world." Martin Allred assisted with the stereophonic equipment. A comparison of organ sounds of the cathedrals of Holland, England, France and Germany with some of the larger installations of American organs was made. After dinner a short meeting was held. The new officers for the year are: Max E. Hodges, dean; Eleanor H. Todd, sub-dean; Joanne F. Bair, secretary; Angela Dunyon and Virginia Freber, assistant secretaries; A.A. Selander, treasurer; Florence S. Allen, registrar; Paul Whitehead, librarian; Martha Lea Mitchell, historian; Roy Darley, chaplain; Marcia Green and Adine Bradley, auditors; Erma Baker, Edna Burkardt and Ellen Asper, executive committee.

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News of the American Guild of Organists—Continued

Pasadena Begins Season With Chamber Concert

The first program of the year for the Pasadena and Valley District Chapter was held Oct. 12 at the Church of the Good Shepherd, Arcadia. Frederic Bacon-Shone, organist, assisted by a chamber orchestra, Donald MacPherson, concertmaster and the chancel choir under the direction of James Fahringer played a concert honoring Purcell, Handel and Mendelssohn. Ensemble numbers included Concerto 1 in G minor and Concerto 4 in F, Handel. The choir sang He Watching Over Israel and Then Shall Their Light Break Forth, Mendelssohn; Thou Knowest Lord the Secrets of Our Hearts and An Evening Hymn on a Ground, Purcell. Mr. Bacon-Shone's numbers included Prelude 1, Bloch; Verse in the Phrygian Mode, Verse in F, Voluntary in C and Voluntary for Double Organ, Purcell. The large attendance at this concert seemed to indicate an increasing interest in varied ensemble programs of this type and more are planned under the sponsorship of the chapter in the future.

GAYLORD CARTER

Sacramento

Members of the Sacramento, Cal. Chapter met at the Pioneer Congregational Church Oct. 13. Ernest White gave a lecture-demonstration. Dean Helen Kilgore called a short business meeting to order following the serving of refreshments. Fred Errett, chairman of the Guild Student Group, announced that Tom Rhoades, Palo Alto, was to appear in a recital in November to be sponsored by the students.

MARGARET BALLMER

Orange Coast

The Orange Coast Chapter observed National A.G.O. Sunday with a service at the First Baptist Church, Santa Ana, Cal. Oct. 11. The service was preceded by an academic procession of chapter members. The music was provided by organist James Friis and a combined choir under the direction of Robert Larson.

Chico

The Chico, Cal. Chapter met Oct. 14 at the First Christian Church. Dr. James McKelvey, American Junior College, Sacramento, gave the program on "The Worship Service." Ministers and members of worship committees from the Chico churches were invited to this meeting. After Dr. McKelvey spoke there was a question and answer period. Refreshments were served following the program.

G. Leland Ralph was sponsored by the chapter in a recital Oct. 21. His program appears on the recital page.

MARJORIE WILLIAMSON

Long Beach

The Long Beach, Cal. Chapter sponsored Donald McDonald in a recital Oct. 27 at the First Methodist Church as the second in a series of four concerts. Mr. McDonald's program is listed on the recital page.

The chapter had Ernest White, M.P. Möller, Inc., give a lecture-demonstration on up-to-date organ building and playing Oct. 23 at the First Congregational Church. This was followed by a question and discussion period. Mr. White played several Bach numbers.

MARY F. CHASE

Long Beach

The Long Beach, Cal. Chapter sponsored the Gregg Smith singers Oct. 6 in an a cappella program ranging from renaissance motets and madrigals to contemporary works. A large audience was in attendance at the First Presbyterian Church.

Plans were complete for a lecture recital by Ernest White Oct. 23 at the First Congregational Church and a program by Donald McDonald Oct. 27 at the First Methodist Church.

ELIZABETH LOOMIS

Los Angeles

The Nov. 2 meeting of the Los Angeles, Cal. Chapter was held at the Hollywood-Beverly Christian Church. Preceding the meeting there were exhibits by Ireland Needlecraft and Mrs. Virgie Westland. Ernest White gave an informal lecture-demonstration on the recently installed Möller organ. Mr. White played works by Dandrieu, Bach, Karg-Elert, Arne and Pachelbel. Much of the lecture dealt with registration. A question and answer period followed. A reception was held for Mr. White at the close of the program.

ELFRIEDA DOLCH

Santa Barbara

The Santa Barbara Chapter held a meeting Oct. 27 at Bill Beasley's home. The host was chairman of the program on organ teaching materials. Betty Nitake showed slides of European churches.

The chapter held its first meeting Sept. 26 at the home of Robert Nitske. A dinner was served before the business meeting presided over by Dean Brookes Davis. After the meeting the dean outlined plans for the new season. Past-dean Lucille Beasley gave a report on the regional convention held in Sacramento last June. After this Dr. and Mrs. C. Harold Einecke told of their experiences on a trip to Europe this summer. Mrs. John Walser was appointed membership chairman.

BROOKES M. DAVIS and C. HAROLD EINECKE

Mojave Valley

The Mojave Valley Chapter with headquarters at Barstow, Cal. observed its first anniversary with the issuance of a yearbook. The officers listed for the year are: Grace Moore, dean; Bob Smith, sub-dean; Esther Graybill, registrar; Nancy Hathaway, corresponding secretary; Carol Smith, treasurer; Clara McKinney, historian.

ESTHER GRAYBILL

Riverside-San Bernadino

The Riverside-San Bernadino Counties, Cal. Chapter and the Choral Conductors Guild shared a retreat in the mountains above Mentone Sept. 27. The afternoon was devoted to choral work. A talk about Albert Schweitzer was given.

MARGARET WHITNEY DOW

Portland

The Portland Chapter met Oct. 12 at the First Methodist Church, Salem, Ore. Josef Schnelker, Willamette University, played a program on the new three-manual Aeolian-Skinner. Compositions of Bach, Couperin, Frescobaldi, Franck, Brahms and Liszt were heard. A social hour and short business meeting completed the evening.

The chapter held its first meeting of the fall season Sept. 12 at the First Presbyterian Church, Portland. The program for the year was announced by Dean James Welty with emphasis placed on the organist and his role and responsibility in the community. A regular monthly first Wednesday luncheon date was established for members and guests.

St. Petersburg

The St. Petersburg Chapter held its annual Guild service at the Trinity Evangelical and Reformed Church Oct. 11. The Rev. Robert Frey gave the invocation and address and installed the officers. David Elwood, director of music at the church, played At the Altar, Arensky as the prelude and directed the choir singing Carol of the Mother, Lovelace and My Eternal King, Marshall. Dean Marguerite Beckwith gave the purposes of the Guild and declaration of religious principles.

FLORENCE G. ANDERSON

Eugene

The Eugene, Ore. Chapter met Oct. 13 at the First Baptist Church. Members performed on the three-manual Reuter organ. The chapter officers and board for the 1959-60 season were installed. Reports were made on the Northwest regional convention held last June in Seattle, Wash. Refreshments were served.

MARGARET S. GRAEVE

Central Arizona

The Central Arizona Chapter held its first meeting of the season Oct. 19 at the First Christian Church, Phoenix with Dr. William Boice as host. After a pot-luck dinner everyone made a speech introducing someone else. Sub-dean Vernon Johnson played three numbers on the organ.

MARVIN ANDERSON

La Jolla

The La Jolla, Cal. Chapter met Oct. 12 at the First Presbyterian Church, San Diego. Dr. Walter Teutsch, dean, conducted the short business meeting. The chapter yearbooks were distributed and Dr. Teutsch announced several events to be held in the area. Following the meeting members attended an organ recital and lecture by Edouard Nies-Berger sponsored by the San Diego Chapter.

RUTH E. KEISO

Alexandria

The Alexandria, Va. Chapter met at Gunstan Hall Oct. 17. Following the business session arias and recitatives from Elijah, Mendelssohn, were sung by Lindsey Bergen. Rozella Bowman, hostess, played several piano solos. The chapter sponsored Wilmer Tidmarsh in a recital at the First Baptist Church Oct. 4. The program is on the recital page.

MRS. KENNETH N. HARDY



M
C
DONALD
DONALD
Recitals
DONALD
DONALD

Faculty, Westminster Choir College
Princeton, New Jersey

Organist-choirmaster, First Congregational Church
Montclair, New Jersey

News of the American Guild of Organists—Continued

Buffalo Hears Peaker, 40th Party Speaker

Dr. Charles Peaker was the speaker for the fortieth anniversary celebration of the Buffalo Chapter held Oct. 27 at the Park Lane Hotel. Dr. Peaker was introduced by his friend and former pupil Cyril G. Hingston. Dr. Peaker spoke delightfully and succeeded in lifting the spirit of the evening.

May Goehler Oddie, sub-dean, was chairman of the program. Congratulatory letters were read from former deans. Edna L. Springborn, charter member, gave a history of the chapter telling of aims and accomplishments over the years. Dean Clara Pankow gave past-dean pins to Leonard Adams, Reed Jerome and Miss Springborn. It was announced that all past-deans not present were sent pins.

The anniversary occasion was honored by a performance of a Mozart Trio for viola, clarinet and piano with Squire Haskin at the piano. An anniversary year book was distributed to members.

EDNA M. SHAW

Northern New Jersey

The monthly meeting of the Northern New Jersey Chapter was held Oct. 6 at J. Fischer Bros., Glen Rock. At the business meeting Jack Sechrist gave a report on the membership committee. Following the business meeting Gary De Waard and Paul Herbert gave a demonstration on the Conn electronic organ followed by an anthem reading session. Refreshments were served.

HENRIETTA BREKMAN

Eastern New York

The Eastern New York Chapter sponsored a choir festival at the Cathedral of All Saints, Albany Nov. 1. Forty-three choirs participated under the direction of Dean Helen Henshaw and Dr. Elmer A. Tidmarsh. Chester Jones, cathedral organist, accompanied the choir. Mrs. Foster Potter played the prelude, Judson Rand the offertory and H. Wellington Stewart the postlude.

Mrs. JOSEPH SAETVEIT

Monmouth

The Monmouth, N. J. Chapter held its annual organist-clergy banquet Oct. 12 at the Evangelical Lutheran Church of the Atonement, Asbury Park. Dean Joan Covert Millering presided. Helen Antonides, charter member, was honored with a gift of a framed copy of the Guild declaration of religious principles. Arthur Reines led community singing that was accompanied by James Scull. Georg Steinmeyer gave a lecture with color slides on the E. Power Biggs Mozart tour of Germany in 1954. The Biggs recording "Art of the Organ" was used to illustrate the sound of some of the forty-four organs played on the five-week tour.

The chapter heard Marjorie Robinson play the program appearing in the recital section of this issue at the Nov. 2 meeting at the First Presbyterian Church, Long Branch. Mrs. Everett Antonides, sub-dean, read a paper she prepared on the history of the Monmouth Chapter. Barbara Fielder, A.A.G.O. and Marshall Bush, A.A.G.O. led a discussion on paper work for the A.A.G.O. examination.

MARIAN W. TATEM

New York City

The New York City Chapter held its first meeting of the season Oct. 21 at the Cathedral of St. John the Divine. The officers elected are: Alec Wyton, F.R.C.O., Ch. M., F.A.G.O., dean; Charles Dodsley Walker, F.A.G.O., sub-dean; Marion Engle, secretary; Oswald Satzinger, treasurer; Alice Gordon-Smith, A.A.G.O. registrar; Charles Henderson, librarian; Bronson Ragan, F.A.G.O. and Willard Sektberg, F.A.G.O., auditors; the Rev. James W. Kennedy, D.D., chaplain. The program for the year was announced and includes a recital in February by Finn Viderø. Following the dinner Larry King, A.A.G.O., played the program on the recital page.

ALICE GORDON-SMITH

Princeton

The Princeton, N. J. Chapter met Oct. 5 at the Princeton University chapel. Dr. Carl Weinrich spoke about the chapel organ and the changes which have been made in recent years. Among the compositions he played to demonstrate the character of the new organ was the Concerto in A minor, Bach.

RUTH A. REED

WORKSHOPS FOR TWO FAITHS

The Waterbury, Conn. Chapter started the fall season by holding two workshops; one for Protestant organists and choir directors and another for Catholic church musicians. The Protestant workshop was held at the Second Congregational Church Sept. 19. Music for the May festival was selected and rehearsed. The workshop for Catholic organists and choirmasters took place Oct. 24 at the Church of the Immaculate Conception under the direction of Margaret Leddy. Instruction was given on Gregorian chant and the Regina Pacis mass.

The meeting of Oct. 18 was held at St. John's Episcopal Church. Plans were made for the festivals and music distributed for the same. After the meeting Mary Moore Grenier played a recital listed in last month's issue.

HELENA E. ASHBORN

Staten Island

Under the chairmanship of Harriette Ruberg, the Staten Island, N.Y. Chapter met at Christ Episcopal Church Oct. 20 for its first meeting of the season. Bill Simon, Wesley Bartlett and Ruth Rowen, all of the Carl Fischer Company conducted a choral reading session. Mr. Simon conducted the chorus of chapter members. Mr. Bartlett commented on the music sung and Miss Rowen accompanied. Music for Thanksgiving, Christmas and general use was heard. Dean John Balnbridge welcomed members to the season's activities. Following the session members inspected a display of organ and choral literature set up by the publishing company and had refreshments.

HARALD C. NORMANN

Northern Valley

The choir of the First Methodist Church of Ridgefield Park, N.J. was host to the Northern Valley Chapter Oct. 12. Under the direction of Alice Getz they sang the following anthems: Wheres'er Thou Walkest, Friske; The Twenty-third Psalm, Davis-Christiansen; Lo! He Comes with Clouds Descending, D.H. Williams. Organ numbers were played by Helene Buchanan and trumpet pieces by Robert Harley. Refreshments were served after a business meeting.

Westerly Branch

The Westerly Branch, R.I. Chapter opened the season by sponsoring Fred Cronhimer, organist, Providence and Harpist Joyce Ellen Mangler, Brown University in a recital at Grace Methodist Church Oct. 18. Mr. Cronhimer's organ numbers included: Introduction and Trumpet Tune, Boyce; Canzona Dopa L'Epistola, Frescobaldi; God's Time Is Best and Fantasia and Fugue in G minor, Bach; Comes Autumn Time, Sowerby; Allegretto, Parker; Prelude on Nyland, Hayton; Modal Trumpet, Karan, and Angelus, Snow. Miss Mangler joined Mr. Cronhimer in organ and harp selections including Aria in Classic Style, Grandjany and Introduction and Allegro, Ravel. Miss Mangler's solos were Variations on an Old Nöel, Samuel-Rousseau and Féerie-Prelude and Danse, Tournier.

ALBERT M. WESTER

Syracuse

The Syracuse Chapter sponsored its annual members' recital Nov. 2. The instrument was one of the newest organs in the city: a three-manual of thirty ranks installed in 1957 in the St. Vincent de Paul Church. Participating members were Helen Jenks, Dean J. Paul McMahon and Dr. Joseph McGrath. Mrs. Jenks played Movement 1, Sonata 6, Mendelssohn. Mr. McMahon selected several pieces listed for the service playing certificate and Fugue in G major, Bach. Dr. McGrath chose music of the pre-Bach period and closed with a group of his own compositions. A business meeting and refreshments concluded the evening's activities.

ARLENE WARD

Portland

The first meeting of the Portland, Me. Chapter was held at the Westbrook Baptist Church Oct. 19. The program was planned to show the possibilities of the small organ as an accompanying and solo instrument. Lois Maye played and directed the choir in a short program. Dean Fred Lincoln Hill presided at the business meeting. Discussion concerning the programs for the year was held. The chapter joined in celebrating the seventy-fifth anniversary of the Salvation Army with a program of choral and organ music at the City Hall Nov. 8. Dr. Malcolm Cass was at the console and Phyllis M. Cobb conducted the massed choir.

Mrs. HAROLD D. HAINES



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8' Gemshorn	8' Gemshorn	8' Gedackt
4' Oktav	8' Dolce	8' Quintadena
4' Quintadena	4' Rohrflöte	8' Dolce
2 3/4' Nazat	4' Gemshorn	4' Choralbass
2' Rohrflöte	2' Prinzipal	4' Kleingedackt
1 3/8' Terz	1 1/2' Quinte	2' Rohrflöte
11 Mixtur	1' Sifflöte	11 Rauschpfeife
8' Trompette	3/4' Terz	16' Basson-Schalmei
4' Clarine	8' Trompette	8' Trompette
		4' Clarine

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News of the American Guild of Organists—Continued

CHOIR FESTIVAL IN VERMONT

The Vermont Chapter held its annual choir festival at the Rutland Congregational Church Oct. 25. Sixteen choirs were under the direction of James Stearns, Brattleboro. Harriette Richardson accompanied at the console. Other organists who took part were: Dr. Robert English who played as the prelude his Chorale Paraphrase on St. George's Windsor; Genevieve Murphy who played Reverie, Vierge for the offertory, and the Rev. Harry Ford played Couperin's Chaconne in G minor. The combined choirs sang the following program: O King All Glorious, Willan; Cantate Domino, Williams; Praise the Name of the Lord, Ivanoff; Let All Mortal Flesh Keep Silence, Holst; Let My Prayer Come Up Into Thy Presence, Purcell; Go to Dark Gethsemane, Noble; Like the Beams that from the Sun, Sowerby; Worthy Is the Lamb that was Slain, Handel. Leo D. Ayen and Robert C. McMahon were responsible for the arrangements of the festival.

CARL ADAMS

Bridgeport

The second meeting of the Bridgeport Chapter was held Oct. 23 at the Temple Israel, Westport. Temple organist Nelson Close was host. Music was sung by the quartet. Refreshments were served by members of the Temple sisterhood.

The opening meeting of the chapter was held Sept. 13 at the home of Chester Menne, Nichols. Members brought a box supper which was eaten in the garden. Following reports from various members as to their summer activities the group moved to the house where James Litton played organ records.

PATRICIA BROWN

Rochester

The Rochester, N. Y. Chapter sponsored a recital by Flor Peeters at the First Church of Christ, Scientist Oct. 19. The program of this recital is the same as the one on this issue's recital page. More than 1000 persons attended.

RUTH FAAS

Central Hudson Valley

The Central Hudson Valley Chapter observed Guild Sunday with a vesper service at the First Presbyterian Church, Poughkeepsie, N.Y. Oct. 11. Music of Bach, Buxtehude and Handel was played by Edward B. Green, organist of the church who also played the service. Eric Bergmann, Rosalie Tucker, A.A.G.O. and Richard Colvig, A.A.G.O. played solos by Van Hulse, Jongen and Walcha. The choir, under the direction of John Poellein, Ch.M., sang three anthems. The reading of the declaration of religious principles was led by Mrs. Lester E. Decker, dean. The chapter sponsored a recital by E. Power Biggs at St. James Methodist Church, Kingston Oct. 6.

REVILLA H. SHAFFNER

Merrimack Valley

The Merrimack Valley, Mass. Chapter met Oct. 20 at the Temple Emanu-El, Haverhill. Rabbi Abraham Jacobson gave a lecture on Hebrew music, customs and liturgy. He was assisted by organist Charles Hillner and vocally by Riveille Feldman. Rabbi Jacobson explained the importance of music in the services of the synagogue and the difference between daily, Sabbath and holiday music in spirit and in mode. Mrs. Feldman chanted several prayers, sang religious numbers and three Hebrew folk songs. An informal question period was held and the chapter moved to the First Baptist Church for a social hour and refreshments. Dean and Mrs. Alvin Wooster were in charge.

ELEANOR F. HOOPER

Hartford

The Hartford, Conn. Chapter sponsored a recital by George Faxon, Boston, Mass. Oct. 20. Among the numbers played were Comes Autumn Time, Sowerby; Adagio and Toccata, Nancy Plummer Faxon; Concerto 2 in B flat, Handel; Sonata 4, Bach; Deck Thyself, My Soul, Brahms; Fantasia on Ad Nos, Liszt. The program closed with three numbers by Ibert, Poulenc and Dupré.

A console party was held at the Prospect Methodist Church, Bristol, Conn. Oct. 6. The first meeting of the chapter was held at the First Congregational Church, Wethersfield, Conn. Sept. 21. Directors of the youth and junior choir festivals reviewed the program music. The music for the coming senior choir festival was studied at the evening session.

FLORENCE B. CASE

New Hampshire

The New Hampshire Chapter met Nov. 3 at the Grace Episcopal Church, Manchester for an organist-minister dinner meeting. Following the dinner Dean Rebecca Dole conducted a brief business meeting and introduced the speaker for the evening, the Rev. George B. Higgins. Roger Barrett was in charge of arrangements.

The chapter sponsored a tour of churches in Portsmouth Oct. 18. Churches visited were: St. John's Church, the Congregational Church and the Unitarian-Universalist Church. The group then went to Exeter for supper at Kurtz restaurant and then to Phillips Church, Phillips Exeter Academy, to hear a recital by Flor Peeters. Donald Vaughan was chairman of the tour.

EVELYN FISHER

New Haven

The New Haven, Conn. Chapter held a meeting Nov. 16 at the Trinity Lutheran Church. The following program of service music was played: John M. Bullard; Chromatic Fugue, Pachelbel; Liturgical Prelude 2, Oldroyd; Melcombe, Parry; Voluntary in C, Croft. Joy Crocker; Nun bitten wir, Buxtehude; Lied, Vierge; Sarabande, D'Anglebert. Clarence B. Carter; Elevations, Benoit. Carolyn Larom; Thanksgiving, Purvils; The Nativity, Langlais; Hanover, Van Hulse; More Love to Thee, O Christ, Edmundson; Praise My Soul, the King of Heaven, Hill.

MARY P. REID

Long Island

The first meeting of the Long Island Chapter was held Oct. 11 at the Faith Lutheran Church, Syosset, N. Y., following a buffet supper. Plans for the year were announced by Dean Sophy Toppin. The musical portion of the evening was given by Willard I. Nevins, F.A.G.O., Gullmant Organ School. Mr. Nevins' program was a workshop of choral rehearsal and conducting techniques. Assisting were Dean Toppin, Charles Schwack, Mario Sinisi and Nancy Christensen.

Rockland County

The Rockland County Chapter held its Nov. 9 meeting at St. John's Episcopal Church, Ramsey, N. J. Following the business meeting there was a discussion of the Guild certificate examination and several members demonstrated sample hymns, canticles and anthems from the examination.

BOSTON IS SCENE OF CRAWL

The Merrimack Valley, Mass. Chapter met Oct. 17 at the Methuen Memorial Music Hall for an all-day organ tour in Boston. First stop was the New England Conservatory of Music, where chapter members saw and heard the Riegger, Noehren and Aeolian Skinner organs. After lunch the group visited the Old North Church to see the old organ that recently has been rebuilt by Schlicker. Next stop was the M.I.T. chapel in Cambridge where the small Holtkamp organ was demonstrated by Daniel Pinkham, King's Chapel organist. At the Kresge auditorium various members played the large Holtkamp. Next followed a demonstration by Mrs. Lawrence I. Phelps of the Aeolian Skinner organ, designed by Mr. Phelps, in the Mother Church, the First Church of Christ, Scientist. The large three-manual Hook organ in the Unitarian Church brought the group next to Jamaica Plain. After a German-type meal at Harvard Square's Wursthau, the group gathered at the Busch-Reisinger Museum to hear and play E. Power Biggs' new three-manual tracker Flentrop organ.

R. J. REICH

Queens

The Queens, N.Y. Chapter held its meeting Oct. 5 at the Union Evangelical Church, Corona. The program was led by Anna Shoremount Rayburn. Mrs. Rayburn discussed Guild examinations and requirements for the new service playing certificate. Several members of the chapter illustrated the sections of the examinations. A panel of recipients of A.A.G.O. and F.A.G.O. certificates answered questions from the audience concerning the exams. Members were encouraged by the chairman and panelists to take the service playing exam.

MARY KANEH

New London

The New London, Conn. Chapter met at the Croton Heights Baptist Church Oct. 19. Feno Heah, Yale school of music, conducted a choral technique workshop. A dinner preceded the program of the evening.

VICTOR NORMAN

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 The Ten Commandments, SATB (Declarative)-----Ringwald
 He Watching Over All the World, SATB (Faith)--Mendelssohn-Hoggard
 The Palms, SATB (Narrative)-----Faure-Ringwald
 Rejoice, Ye Pure in Heart, SATB (Praise)-----Messiter-Angell
 Three Christmas Scenes, SATB (Adoration)-----McCormick
 Gracious Spirit, Dwell with Me, S-SATB (Pentecost)-----Jolley
 Early in the Morning, SATB (Easter Narrative)-----McCormick
 Let All the Nations Praise the Lord, SATB (Praise)---Leising-Hoggard
 How Far Is It to Bethlehem?, SATB (Carol)-----Pfautsch
 How Lovely Are the Words of Jesus, SA (Adoration)-----Roff
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News of the American Guild of Organists—Continued

New Chapter Has First Meeting

"What is an Organ?" was the subject for the first formal meeting of the Southern Illinois Chapter held at the First Presbyterian Church of Carbondale, Oct. 9. Dr. Herbert White gave an enlightening lecture on the tonal, acoustical and mechanical properties of pipe organ construction. The various points of the lecture were illustrated at the organ by Dean Wesley Morgan. The new chapter has been launched with a considerable measure of success; our membership now totals well over forty representing an area of more than 2000 square miles in Southern Illinois. Eloise Thalman and Mrs. Max Turner were hostesses.

JOHN DAVEY

St. Louis

The St. Louis, Mo. Chapter met at the First Presbyterian Church, East St. Louis Oct. 26. The business meeting was called to order by Dean Charles Heaton. After old and new business had been disposed of Robert Glasgow, MacMurray College, Jacksonville, Ill. played the program found on the recital page.

The chapter took a bus trip Sept. 28 to an old section of the city to visit three churches. At Trinity Lutheran Church the chapter inspected a Pfeiffer organ installed in 1865. A Kilgen organ installed in Holy Trinity Catholic Church in 1896 was the second organ visited. Ervin Thoma played both organs for members. Christ Lutheran Church was the third stop on the tour where a 1959 Schlicker had been installed.

DOLFINE WADELL

Northwestern Wisconsin

The Northwestern Wisconsin Chapter held its first meeting of the season Oct. 3 at the First Presbyterian Church, Neenah, Wis. Dean Le Roy Fieting presided at a short business meeting at which Clinton De Witt was elected treasurer for the remainder of the 1959-60 season. Daniel Smith demonstrated the new Wicks organ which was recently installed in the chapel of the church. Refreshments were served.

SALLY THOMPSON

Western Iowa

The Western Iowa Chapter sponsored Russell Saunders in a recital Oct. 9 at the First Methodist Church, Sioux City. The program of this recital is on the recital page. A coffee hour following the recital gave the members and their guests an opportunity to meet the recitalist. A church music workshop was conducted by Mr. Saunders Oct. 10 and materials suggested for service playing, hymns, registration and organ music in general.

RUTH CORBIN

Madison

"Liturgical Ideals" was the subject of a talk by the Rev. Robert Jaques at the Oct. 26 meeting of the Madison, Wis., Chapter. The meeting took place at the Presbyterian student center. Father Jaques played from the record, "20th Century Folk Mass," by Geoffrey Beaumont and from the record of liturgical music sung by the choir of St. John the Divine. Mrs. Marvin Beatty played the following compositions as a prelude: A Mighty Fortress, Waltham; Rhoymedre, Vaughn Williams; O God, Thou Faithful God, Brahms, and Old Hundredth, Robert Crane. A business meeting and refreshments completed the meeting.

RUTH PILGER ANDREWS

Wichita

The Wichita, Kans. Chapter met at St. John's Episcopal Church Oct. 20. The chapter welcomed new members and voted to invite the regional convention to Wichita for the 1961 meeting. Three members played Flor Peeters compositions: Myrabel Hollowell played Meditation and Lied to the Mountain; Janet Witmer, Aria and Elegy; Dorothy Addy, Suite Modale.

ELLA FRANE

Twin Cities

The Twin Cities Chapter held its first meeting of the season Oct. 12 at the First Methodist Church, Hopkins, Minn. After dinner a choral and organ workshop was conducted by Edna and Loren Lund. Mr. Lund gave a talk on contemporary architecture, its influence on music and the use of the rear choir loft; he demonstrated with his choir how to achieve good enunciation. The evening was brought to a close with a worship service and the choir sang three anthems.

JANE AXNESS PETERSON

SPONSOR PLAYING CONTEST

The Milwaukee, Wis. Chapter is sponsoring a chapter organ contest for non-professional organists up to the age of 25 with a cash scholarship for first place winner and prizes of organ music and recordings for other winners. Judging will take place Jan. 16 and winners will take part in a recital March 20. The chapter's employment secretary will recommend them as substitute organists.

Mason City

The Mason City, Iowa Chapter met Oct. 20 at St. John's Lutheran Church, Charles City. Following the business meeting a program of French and Belgium music was played by the following members: Mrs. Richard Covault, Andante in D and Largo in D flat, Franck; Earl Stewart, Noël in G and The Cuckoo, Daquin, Prière, Jongen and Finale, Sonata 1, Gullmunt; Mrs. Wallace Allen, Chaconne and Elevation, Couperin, Basse et Dessus de Trompette, Clérambault, Pastorale, Milhaud and Te Deum, Langlais.

WILMA NYCE

Dubuque

The Dubuque, Iowa Chapter held a meeting Oct. 25 at St. Mary's Catholic Church. Lillian Staiger played Fantasia in F minor and F major, Mozart. Bonnet's Caprice Héroïque was played by Carolyn Sanders. The Schola of St. Mary's, under the direction of Clarence Willging, sang the Proper of the mass for the day and a Salve Regina, both in Gregorian chant. Mr. Willging spoke on the liturgical background of the Propers. Mark Nemmers followed with Fantasia and Fugue in A minor, Bach and Doris McCaffrey closed the program with Vierne's Carillon de Westminster.

MARK E. NEMMERS

Central Missouri

The first meeting of the new season for the Central Missouri Chapter was held Oct. 18 at Dean Carl E. Burkel's cabin near Jefferson City. After a "bar-b-que" picnic dinner the group held a business meeting to make plans for the winter and spring. The chapter voted to hold a workshop in the spring. There was also some discussion concerning the sponsoring of a recitalist as a project for the season.

JACQUELINE RATHER

Red River Valley

The Red River Valley Chapter held its first meeting of the year at the First Methodist Church, Fargo, N. D. Oct. 25. A program of wedding music narrated and arranged by Mrs. Noel A. Gagstetter was given. Three singers and two violinists were heard. Organists were Mrs. A. Ross Fillebrown, Mrs. Robert W. Seigel, Mrs. Gagstetter and Clara A. Pollock. Compositions of Ernest Bloch, Clokey, Dvorak, Buxtehude, Purcell, Wesley and Bach were played. Mrs. Seigel, dean, presided at a business meeting following the program.

ROSS M. TRECHMAN

Buena Vista

The Buena Vista Chapter met Oct. 11 at the Hanover Lutheran Church, Alta, Iowa. Lee McGinnis called the meeting to order and explained the programs planned for the year. Mr. McGinnis began the October program on German music from the Baroque period by giving highlights of the activities of Bach as a person, composer and teacher. Frances Heusinkveld, Hilvie Johnson and Max Leget played numbers of Waltham, Bach, Buxtehude, Boehm and Krebs. Two choral numbers from the Baroque period completed the program.

VIRGINIA BOGGS

Winfield

The Winfield, Kans. Chapter held its first meeting of the year Oct. 6 at Mary's Coffee Shop. Officers for the year are: Elizabeth Every, dean; Marie Burdette, program chairman, and Natalia Woods, secretary-treasurer. Don Gibson reported on the regional convention held at Wichita Falls, Tex. Miss Burdette reported that plans for the 1959-60 season are in the making.

CORAL COMPTON

Stevens College G.S.G.

The Stevens College Student Group met Nov. 5 at the Columbia, Mo. campus chapel to hear the following program: Ila June Chader, Prelude and Fugue in C major, Bach; Julia Cobb, Goin' Home, spiritual and My Heart Ever Faithful, Bach; Judy Silbert, Wer nur den lieben Gott lässt walten, Bach; Madeleine Trichel, Pedal Solo, Dietrich, Largo cantabile, Höller, Adagietto, Bach and Süßer Herr Vater Gott, Isaak; Gayle Richardson, Study, Dickinson and Valet will ich dir geben, Gullmunt. Refreshments were served after a business meeting.

Bloomington-Normal

The Bloomington-Normal Chapter met at the Second Presbyterian Church Oct. 26. After a dinner Robert Anderson spoke of his experiences while a student and recitalist in Europe on a two-year Fulbright scholarship. Mr. Anderson studied with Helmut Waicha while in Europe.

MRS. T. O. TIFFIN

Lincoln

The Lincoln, Neb. Chapter met Nov. 2 at the Y.W.C.A. for a cafeteria supper and business meeting. For the program the group went to the First Presbyterian Church. Beatrice, where Elizabeth Ching and Charlotte Lampe, both students of Josephine Waddell, gave a recital. These two programs are in the recital page of this issue.

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Ohio State University
Trinity Church
COLUMBUS, OHIO

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

MARIE BRIEL HUMPHRIES
North Shore Methodist Church
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Warren A.—Margaret Rickerd
SCHARF
Hastings College
Hastings, Nebraska

PAUL KOCH
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St. Paul's Cathedral Pittsburgh, Pa.

FRANK CEDRIC SMITH
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GRACE CHURCH
Newark, N. J.

ROBERT M. MCGILL
Minister of Music
Grace Methodist Church
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Richard Warner, Ph. D.
Head, School of Music
KENT STATE UNIVERSITY
Kent, Ohio

Fort Wayne
The Oct. 27 dinner meeting of the Fort Wayne, Ind. Chapter was held at the Trinity Episcopal Church. A mixed chorus, assisted by chapter members gave a program of anthems based on hymn tunes. The first part of the program was held in the children's chapel where the new Wicks positif organ was heard. The remainder of the program was held in the main auditorium of the church and members heard the new ranks of pipes recently installed.

WILLIAM E. SNOOT

St. John's College G.S.G.
The Student Group of St. John's College, Winfield, Kans. held a meeting Oct. 9. A demonstration of a three-manual organ built by Ben and Don Gibson was the program for the meeting. The following numbers were played: In Thee Is Gladness and Pastorale in F, Bach.

GRACE KRINGEL

Southeast Minnesota
The Southeast Minnesota Chapter met at the Redeemer Lutheran Church, Rochester Oct. 19. The program for the evening was a typical Missouri Synod Sunday service emphasizing the musical portion of the service. Earl Schwerman, Jr. played the prelude and Mrs. Roger Peterson directed the senior, junior and men's choirs. A soloist, flutist and a violinist assisted. The Rev. Earl Schwerman spoke on "the art of worship." Refreshments and a business meeting followed.

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News of the American Guild of Organists—Continued

REFORMATION FESTIVAL

The Whitewater Valley Chapter met at the Zion Evangelical Lutheran Church, Hamilton, Ohio for a Reformation Day festival of music Oct. 25. Leah Baumgartner played Praise God, Ye Christians and We Pray Now to the Holy Spirit, Buxtehude and My Jesus, I Ne'er Will Turn From Thee, Walther, for the prelude and silent processional. Four choirs, under the direction of William Ellinberger and Robert Rudesill, sang Psalm 100, Schütz; Laud We the Name, Bach; He Watching Over Israel, Mendelssohn; How Lovely Is Thy Dwelling Place, Brahms; Worthy Is the Lamb, Handel. Choirs, congregation and a brass ensemble joined to sing the chorales, Wake, Awake for Night Is Flying, How Brightly Doth the Day-star Shine, Lord, Keep Us Steadfast in Thy Word and A Mighty Fortress. The choir recessed to A Mighty Fortress, Bach, played by Olive Joslyn.

WILLIAM BREWSTER GILES

Blennerhassett

The Blennerhassett Chapter held a meeting at the Central Christian Church, Marietta, Ohio Oct. 28. Members and guests had a covered dish dinner. A short business meeting was conducted by Mrs. Roger Buchert, dean, and the meetings for the coming months were announced by Mrs. Millard Hess, sub-dean. Mrs. William E. Waxler gave a report on the regional convention held in Cincinnati and urged all members to attend the national convention to be held in Detroit.

KATHLEEN REEL

Central Pennsylvania

The Central Pennsylvania Chapter met Oct. 24 at the Tyrone Lutheran Church with Jack Rodland as host. Reports were given by the secretary and treasurer. Featured at the meeting was a period of anthem reading followed by a discussion under the direction of Mr. Rodland and Madalene Shaffer. Refreshments were served by Miss Shaffer and Iola Pretz.

MARY E. WERTZ

Detroit

The Detroit, Mich. Chapter met Oct. 18 at the Temple Emanu-El, Oak Park to hear music of the High Holy Days. Marjorie Grulich played music from the Hebrew organ literature on the Reuter organ. The choral portion was partially sung by combined children's choirs and explained by a rabbi in translation from the Hebrew. Coffee and cakes were served by the women of the synagogue.

The opening meeting was held Sept. 27 at the Emmanuel Lutheran Church and Cherry Hill Presbyterian Church. Dinner was served at the former and the membership briefed on the national convention plans. Eugene Hancock played a short recital on the recently installed Möller organ. At the Cherry Hill Presbyterian Church Dean Theodore Herzog played a short recital on the new three-manual Austin organ.

MARIE JOY CURTISS

Lake County

The Lake County Chapter met Oct. 26 at Luccioni's restaurant, Cleveland, Ohio for dinner. After the meal the chapter went to the Trinity Cathedral to hear cathedral organist-choirmaster, Dr. Harry Gay, play: Psalm Prelude 2, Howells; Toccata in Five Movements, Muffat; The Mirrored Moon, Karg-Elert; Deck Thyself, Walther; Pastorale, Franck; Fantasie in G major, Bach, and Pageant, Sowerby.

LUKE P. DUDLEY

Dayton

The Dayton, Ohio Chapter went on a tour of organs in Xenia Nov. 1. Churches visited were: Second United Presbyterian, Westminster United Presbyterian, First United Presbyterian, Trinity Methodist and the First Methodist Churches. Mrs. William Graham, Mrs. Robert Jarvis, Arthur Snider and Marjorie Street played. A box supper was served to the group.

MARILYN BAUMGARTNER

Saginaw Valley

The Saginaw Valley Chapter met at the First Presbyterian Church, Mt. Pleasant, Mich. Oct. 18. Following a brief business meeting members heard a recital by Don Small, Albion College. This was the first anniversary of the dedication of the church's Casavant organ. At the close of the recital a reception for Mr. Small was held. Hostess for the evening was Harriet Collin.

JOSEPHINE HILL WALTHER

Youngstown

The Youngstown, Ohio Chapter sponsored Alec Wyton in a recital at Trinity Methodist Church Oct. 16. Mr. Wyton's program included: Concerto 13 in F, Handel; Six Schübler Chorales, Bach; Pièce Héroïque, Franck; Andante con moto, Boëly; Fugue in A flat minor, Brahms; Pange Lingua, Kodaly, and Carillon, Murrill. Mrs. George Schoenhard, contralto; Ralph Meranto, tenor, and Clarence Smelser, baritone assisted. The remaining recitals on the chapter's concert series at the Trinity Methodist Church are: Donald McDonald Nov. 6; Mabel Zehner Feb. 7 and Virgil Fox, Apr. 22. Mr. Wyton held a choral-organ workshop at the First Covenant Church Oct. 17. Forty attended.

DONALD L. LOCKE

Wilkes-Barre

The Wilkes-Barre, Pa. Chapter opened its 1959-60 season with a smörgasbord dinner at the Dorranceon Methodist Church house Oct. 5. Dean Carl Roth conducted a short business meeting and announced the outline for the year's program. George Jones, sound engineer, gave a stereophonic demonstration of several organ works.

Cincinnati

The Cincinnati Chapter held its first meeting of the season Oct. 13 at the Baldwin Studio. Dean Dimmerman presided at the business meeting, reporting on the success of the Cincinnati Regional convention. John Weissrock played several numbers on a Baldwin instrument. A coffee hour followed.

MRS. CARL H. HEIMENDINGER

Lorain County

The Lorain County, Ohio Chapter met Oct. 19 at St. Paul's United Church of Christ, Elyria. Mrs. John Schmidt, sub-dean conducted the business meeting. It was announced that in place of the next regular meeting the group was to attend the organ recital played by Alec Wyton at the First Congregational Church Nov. 16. Lowell Riley, Columbus gave a lecture-demonstration on "The Small Organ in Today's Church." He covered registration, modulation and interpretation and closed by playing Bach's St. Anne Fugue. A social hour followed with Mrs. Fred Krapp and her committee in charge.

ALINE FERNER

Pittsburgh

The Pittsburgh Chapter met Oct. 19 at the Mt. Lebanon Methodist Church. Horace M. Hollister was the host organist. Following dinner and the business meeting the chapter heard John Weaver in the following recital: Now Thank We God, Sleepers Wake, Jesu, Joy of Man's Desiring, Praise the Lord, the Mighty King and Fugue in D major, Bach; Flute Solo, Arne; Noël in G major, Daquin; Dialogue for the Mixtures, Langlais; Antiphon 5, Dupré; Psalm 94 Sonata, Reubke.

The chapter met at the First Presbyterian Church, Crafton, Pa. Sept. 28. Joseph E. O'Brien was host organist. Following dinner Dean William E. Lindberg called the meeting to order and introduced the chairmen of the committees. The chapter then heard Antony Doschek, sound engineer, talk about "Physics for Musicians." Mr. Doschek illustrated his remarks on the many facets of sound waves with tape recordings of each, concluding the lecture by playing recordings of organ numbers played on famous and interesting instruments.

LILLY S. MCGREGOR

Pennsylvania

The Pennsylvania Chapter observed Guild Sunday with a festival service at the First Presbyterian Church, Philadelphia Oct. 11. A massed choir sang the choral portion of the service. Included in the service were: Adagio, Sonatina, Sowerby played as the prelude by Newell Robinson; Harry C. Banks' The Souls of the Righteous, conducted by the composer; Communion Service, Wyton, conducted by Dean John Henzel with Francis Murphy, Jr. at the organ; Psalm of Redemption, Elmore, conducted by the composer with Clarence Snyder playing the organ accompaniment and a brass ensemble from the Philadelphia Orchestra assisting along with two soloists. In the final movement of the work the congregation joined in the singing of a Moravian hymn tune.

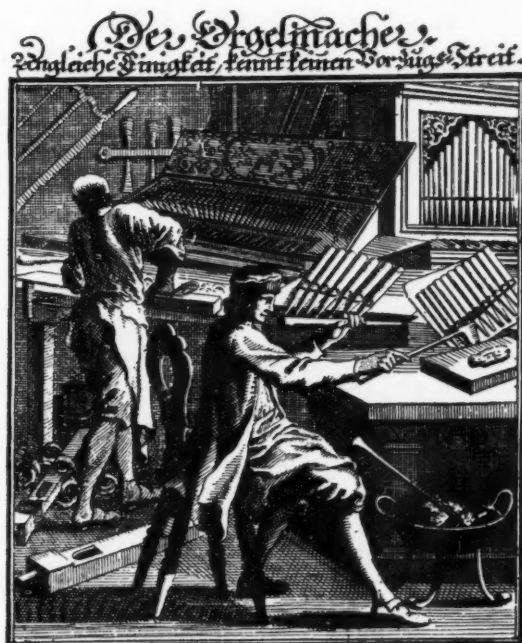
VIRGINIA M. HEIM

Delaware

The Delaware Chapter met Oct. 11 at the Immanuel Episcopal Church, Wilmington, for a recital by Frank Thompson which included one of Mr. Thompson's compositions. The program was in observance of Guild Sunday.

CAROLYN CONLY CANN

season's
greetings



Der Orgelmacher.
Englische Sprach ist kein lein Vorzug Streit.
Deringe nehen sich verlachen,
reist Glück und Staat der Grossen ein.
Was soll man mit der Orgel machen,
wo nicht auch kleine Pfaffen sein?
Last uns einander gleich-getrieben,
zur Ehre unsers Meisters lieben.

"The Organist" etching by Chr. Veigel, 1690

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News of the American Guild of Organists—Continued

Louisville

The Louisville, Ky. Chapter met at St. Peter's Evangelical and Reformed Church Oct. 19. Donald Morrison, Hanover College, Ind. was introduced by Dean Joseph Schreiber and directed the chapter in the singing of new anthems. Ray Pylant Ferguson gave a recital Oct. 11 at the Central Presbyterian Church under the auspices of the chapter and the church. David Craighead was to be heard in a recital at Christ Church Cathedral Nov. 20.

Mrs. WALTER KENNEDY

Spartanburg

The Spartanburg Chapter met Oct. 23 at the Covenant Presbyterian Church. Final plans were discussed for the choral festival Nov. 22 under the direction of John Williams, minister of music of the First Presbyterian Church. Carol Bizzell, dean, was in charge of the program, presenting some new organ selections with several members assisting in interpretations of the selections.

MARY WOLFE

Knoxville

The Knoxville, Tenn. Chapter sponsored a recital by Corliss Arnold, S.M.D., F.A.G.O., Michigan State University, Nov. 9 at the Central Baptist Church, Bearden.

The Oct. 12 dinner meeting was held at the Church of the Ascension, Episcopal, with Charles E. Hunnicutt as host. Following the dinner and business meeting members went to the choir room for a program about Ralph Vaughan Williams. Mr. Hunnicutt played recordings of some of the composers works and several sacred choral works of Vaughan Williams were passed out to and sung by members under the direction of Jane Wauford. Mrs. Douglass Kloss talked on "How to use your diapason."

The chapter sponsored a choral and organ workshop Oct. 5 and 7 conducted by Dr. Oswald Ragatz, University of Indiana. Dr. Ragatz also played the dedicatory recital on the new Schantz organ at the First Christian Church Oct. 6.

BETTY WHITTE

Miami

The Miami, Fla. Chapter held two workshop sessions on practical help in service playing Oct. 27 and Nov. 3 at the Trinity Episcopal Church. Topics included the construction of a pipe organ, various tone qualities, registration for both pipe and electronic instruments, hymn playing, responses, adapting piano accompaniments to the organ, a historical sketch of organ literature and repertoire for church services. The workshop was conducted by Louise C. Titcomb, F.A.G.O., Ethel Tracy, F.A.G.O., Harold Frantz, Robert Lee and Charles G. McVay under the direction of Edward May.

The first meeting of the season was an organist-clergy dinner Oct. 20 at the Park Lane cafeteria. A panel of clergymen including a rabbi, Catholic priest and several Protestant ministers answered questions from members of the chapter. Edward May was moderator for the discussion and many subjects were covered including relationships between clergy, music committees and musicians, selection of church music, organ maintenance, salaries and fees, etc. The first newsletter of the season reminded members of the placement service for organists, choir directors and soloists.

PATRICIA HILL

Greenwood

The Greenwood, S. C. Chapter held its annual minister-organist dinner meeting Sept. 28 at the First Baptist Church. Dean Roberta Major presided over the meeting. Mary Hansard and Alva E. Garrett, Jr., both of Lander College, were special guests. William Bobo, program chairman, reviewed the programs planned for the year. The Rev. B. Herman Dillard was guest speaker and spoke on the subject of "our ministry together," dealing with our musical heritage and the co-operation needed between ministers and church musicians. The meeting was closed with a prayer by Chaplain James A. Bowers.

WILLIAM N. BOBO

Charleston

The Charleston, S. C. Chapter sponsored a hymn festival Nov. 1 at the Episcopal Church of St. Luke and St. Paul. Children's and adult choirs of many faiths combined to sing numbers based on hymn tunes. The prelude was played by Mrs. Paul Davis, offertory by Mrs. Wilson Cone and the postlude by Mary Borden Lee.

The Charleston, S. C. Chapter held its annual clergy-organist dinner Oct. 9 at the John Wesley Methodist Church. Julian Metz entertained with musical glasses on which he played several melodies interspersed with anecdotes. The Rev. T. J. Horton showed slides on church music. Members were given yearbooks. The yearbook committee was named and thanked by the dean. Mrs. J. W. Moore gave Mrs. J. D. Royal a gift for her efforts in typing and compiling the yearbook. The evening was closed with "around-the-table" introductions.

CORINNE S. ROWE

Savannah

The Savannah, Ga., Chapter observed Guild Sunday Oct. 11 with a service of music at Christ Episcopal Church. The choir sang under the direction of Addie Mae Jackson. Guest soloist was Lt. Richard D. deClere, tenor, Hunter Air Force Base. Organ selections were played by Dwight James Bruce and William B. Clarke. The Rev. Norman M. Levelin, chaplain, delivered the invocation. Dean Freeman D. Orr led the members in the declaration of religious principles. The organist-pastor dinner, was held Oct. 19 at the Bull Street Baptist Church. After the dinner Dean Orr conducted a short business meeting and an educational movie on organ making was shown.

ELIZABETH BUCHSHAW

Lakeland

The Lakeland, Fla. Chapter met Oct. 27 at the Bible Presbyterian Church. Thomas Brierley, Jr., A.A.G.O., Florida Southern College, introduced the group to the Guild examinations. The chapter plans to study for the exams as a group. Following the meeting members listened to a recording of the Guild service held Oct. 11. Heard were works by Bach, Noble, Ashford, Handel, Guion, Franck and Purvis.

SARA JAMISON WELCH

East Tennessee

The East Tennessee Chapter held a dinner meeting at the First Presbyterian Church, Johnson City, Oct. 12. Following dinner Dean Richard Toppa presided over the business meeting. A display of music suitable for church service was on display and was discussed. Mrs. D. G. Stout played the recital listed on the recital page.

LUCILLE CAMPBELL

Central North Carolina

The Central North Carolina Chapter observed Guild Sunday with evensong at St. Philip's Church, Durham. The anthem was written by Frederick S. Smith, A.A.G.O., member of the chapter. Celia Davidson played a recital following the service that included the following numbers: Nun komm, der Heiden Heiland and Jesus Christus, unser Heiland, Bach; Adagio, Symphony 3, Vierne; Concert Piece, Peeters.

Sarasota

The Sarasota, Fla. Chapter held its regular monthly meeting Oct. 13 at the First Methodist Church. Charlotte Cooper and Mrs. Floyd Cooper sang sacred songs for the program. Mrs. Hugh Clark gave a history of the hymn A Mighty Fortress Is Our God and of Martin Luther. Mrs. Walter Woolen spoke on thanksgiving hymns. Mrs. Worth Dexter was program chairman for the evening.

The Sarasota Chapter held its annual member-clergy dinner meeting Oct. 6 at the New Terrace Hotel. A quartet sang several songs and a discussion was held by pastors on questions submitted by organists.

EMILY I. SIMPSON

Jackson

The first meeting of the season for the Jackson, Miss. Chapter was held at the Capitol Street Methodist Church Sept. 26. Dean Neal Smith welcomed members and guests and introduced Dr. Benjamin Harrison, University of Mississippi, who told of his visits with organists of Paris. Officers for the new year are Neal Smith, dean; Charles McCool, sub-dean; Leona K. Vinson, secretary-treasurer; Mrs. Tom Bratcher, Jr., registrar; Lucille Christopher, chaplain; Mrs. Bernard Jones, social chairman. Charles McCool added interest with his preview of the programs for the year.

Mrs. TOM BRATCHER, JR.

Tampa

The Tampa, Fla. Chapter met Nov. 2 at the First Baptist Church, with Margaret Knauf as hostess. A delightful program was played on the four-manual Midmer-Losh pipe organ by Mrs. Knauf and Ralph D. Cripe. Mrs. Knauf presented Fantasie Pachelbel; Out of the Deep I Cry, Bach; Canzona, Purvis; Father in Thy Holy Presence, Bingham; Chorale and Elevation, Franck. Mr. Cripe played The Lesson, Selby; Hark a Voice Saith All Are Mortal, Bach, and Prelude and Fugue in A flat, Ralph D. Cripe. A business meeting followed the program, presided over by Dean Helen Wiltshire.

WILMA W. SHOKES

Richmond

The Oct. 12 meeting of the Richmond, Va. Chapter was held at the Second Presbyterian Church. Wyatt Insko, sub-dean, gave a talk on organ repertoire. A listing of early French, German, Italian and Flemish masters was submitted and examples of various schools taped by the lecturer were played. Mr. Insko's organ music library was on display. Plans for the season were announced which include a recital by Robert Noehren in March.

The Sept. 21 meeting took place in Byrd Park with a picnic supper followed by an inspection of the world war 1 Memorial Carillon. Wyatt Insko, carillonneur, described and illustrated this instrument.

GRANVILLE MUNSON, JR.

Memphis

The new refectory on the campus of the Southwestern University was the setting for the Oct. 12 minister's dinner meeting of the Memphis Chapter. Dean William E. Gravesmill was host and after the dinner conducted the business. The Rev. Father Robert Park spoke about the relationship between the clergy and the organist and its bearing on the effectiveness of the worship service.

EUGENIA EASON

Spartanburg

The Spartanburg, S. C. Chapter met Sept. 25 at the Trinity Methodist Church. Sylvia Scoggins was in charge of the choral workshop program. Others taking part were Mary Ellen McDaniel, A. M. White, Jean Houpt and Sam Woodruff. Dean Carol Bizzell presided over the business session. The chapter sponsored choir festival was held Nov. 15 at Converse College.

MARY B. WOLFE

Charlotte

The Charlotte, N.C. Chapter met for dinner at the Epicurean restaurant Oct. 19. A business session followed with Mrs. Earl Berg, dean, presiding. A program, "new music for choir and organ," was given at the Covenant Presbyterian Church. Copies of anthems published within the year were distributed and recordings of the same were played. Dr. Richard Peek played the music for organ.

NELL MORGAN

Daytona Beach

The Daytona Beach, Fla. Chapter met Oct. 28 at the First Congregational Church. Mrs. John Parker, sub-dean, planned and arranged for a display of organ and choir music from numerous publishing houses with emphasis on Christmas numbers.

JEAN MACDUFF

Rockingham

The Rockingham, Va. Chapter held the fourth annual pastor-organist dinner Oct. 6. Edmund Wright, Hollins College, spoke on "music and worship." Mr. Wright stressed the need for co-operation and consultation between pastor and organist. The declaration of religious principles was read by Sub-Dean Lowell Watkins. A tribute to Edna Shaffer was read by Dean George Raymond Hicks. Special music was furnished by a woman's quartet from Bridgewater College.

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News of the American Guild of Organists—Continued

District of Columbia

The Nov. 2 meeting of the District of Columbia Chapter was held at the Truro Episcopal Church, Fairfax, Va. The organ was a new eight-rank installation by Lewis and Hitchcock, Washington, D.C. A commemorative program of the music of Purcell and Handel was sung by the choir under the direction of Cleveland Fisher and organ works were played by Robert Stigall.

After a brief business meeting Oct. 14 the chapter sponsored a recital at the Washington Cathedral by Gerald Bales, Canadian organist now at Minneapolis, Minn. Some 300 listened to his articulate, sensitive playing. A reception in his honor was given at the conclusion of this program: Prelude and Fugue in D major, Bach; Introduction, Passacaglia and Fugue, Willan; Concerto 2, Handel; Symphony, Bales.

An interesting program was sponsored Oct. 11 at the National City Christian Church. The program by the choir and organist John Harvey included: Aria, Heeremans; Adore Devote, Edmundson; Unto the Hills, Bingham; Awake, My Heart, Marshall; The Lord Reigneth, Braman; O Lord God, unto whom Vengeance Belongeth, Baker; Let This Mind Be in You, Beach; He Comes to Us, Marshall; Expectans Expectavi, Wood.

The chapter enjoyed a picnic Sept. 12 at the home of Cleveland Fisher, Manassas, Va. Mr. Fisher displayed the new portable organ he recently built.

EVANGELINE EVERETT

Central New York

The Central New York Chapter met Nov. 3 at the workshop of William H. Barlow and Son in Utica, N.Y. Dean Cornelia M. Griffin conducted the business meeting and reminded the members of coming events: the midwinter convale and the national convention to be held in Detroit in June. Dean Griffin also announced that the requirements for the Guild examinations and applications for the service playing certificate were available. Alastair Cassels-Brown reported that the junior choir festival committee will soon announce the anthems to be used for this year's festival. The program was turned over to Mr. Barlow who gave a talk on the construction of the organ with a demonstration of the various kinds of pipes. A buffet lunch was served.

JEANNETTE E. SNYDER

Augusta

The Augusta, Ga. Chapter gave a memorial service and recital Oct. 11 at the Good Shepherd Episcopal Church in memory of the late Gerald Stanley, seventeen-year old organist who lost his life in an automobile accident last July. The service featured a recital by Eugenia Toole who played the following program: Grand Jeu, du Mage; Adagio, Flocco; Prelude, Fugue and Variation, Franck; Chant de Paix and Rhapsodie Gregorienne, Langlais. Three choirs participated in the service doing works by Schuetz, Wood, Wesley, Purcell and Bitgood. William Lee played Psalm 19, Marcello for the prelude and William Poppler played Trumpet Voluntary, Purcell for the postlude.

The chapter held its first meeting for season Sept. 14 at the home of Dr. John Remington. Plans for the year were announced by Dean William Poppler and Program Chairman Emily Remington. Members of the Aiken, S.C. Chapter were guests of the Augusta chapter. A program of recorded organ music concluded the evening.

ROYSTON MERRITT

Central Ohio

The Central Ohio Chapter met at the Indianola Presbyterian Church Oct. 28. Hosts were Lawrence Frank, organist and Eldo Neufeld, choir director. In the absence of the dean, Mr. Frank presided over the business meeting. The program was a lecture-demonstration by Mr. Neufeld on choral music. In his talk, Mr. Neufeld traced choral music development and trends from the middle ages to the present. For the second part of the program Mr. Neufeld distributed a varied and excellent repertoire of choral music of different styles from several periods. Members served as a choir. Announcement was made of the years program. Cider and doughnuts concluded the meeting.

ELEANOR CLINGA

South Dakota

The South Dakota Chapter met Nov. 6 at the First Lutheran Church, Mitchell, in connection with the meeting of the South Dakota music teachers association. Dr. Evelyn Hohf talked on "teaching problems with the beginning organ student." James Boeringer, A.A.G.O., played works by Scheidt, Stanley, Bach and Langlais. Grace Nocera, violinist, assisted.

MARY WOOLSEY

Lexington

The Lexington, Ky. Chapter held its meeting Oct. 13 at Everybody's Church. Dean Hammond Porter presided over a short business meeting. A program was given by Mrs. Henley M. McCready and Mrs. Norman Chrisman Jr. Mrs. McCready brought her report from the biennial meeting of the National Fellowship of Methodist Musicians in Dallas, Tex. Mrs. Chrisman attended the Presbyterian conference at Montreat, N.C. The chapter inspected music given at these conferences and the speakers passed out lists of reference books and periodicals on church music, selective lists of new organ music and lists of hymns graded for church school. Following the program a coffee hour was held.

BETSY D. STEINER

Central Arizona

The Central Arizona Chapter met Nov. 3 at the Faith Lutheran Church, Phoenix. Members brought their pastors as guests for a potluck dinner. Dean Vernon Johnson explained the work of the Guild and reviewed plans for the year. After the dinner Ernest White gave an informal lecture on the subject of church building design in relation to the organ, followed by a question and answer session. As a part of the program Mr. White played several numbers on the organ.

MARVIN ANDERSON

Meridian

The Meridian, Miss. Branch Chapter held a workshop Oct. 17 at the First Baptist Church, its first since its founding three years ago. Eleven churches of seven denominations in Meridian and churches at Philadelphia, Quitman and Butler were represented by their organists and choir directors. Valerye Bosarge and Bennie Banes were hostesses and Mrs. J. H. Mallard was registrar. Regent William Porter welcomed the guests. David Witt was recitalist playing: Toccata in E minor, Pachelbel; Prelude, Fugue and Chaconne, Buxtehude; Fugue a la Gigue, Bach; Cantabile, Franck; Three Short Chorales, Zachara; Chorale in E flat, Arden; Will o' the Wisp, Nevin; Elegy, Peeters; March, Goemanne. Linda Lockett, member of the student group, was used to demonstrate organ technics. She played a Bach chorale.

Atlanta

The Nov. 9 meeting of the Atlanta Chapter was held at the Second-Ponce de Leon Baptist Church with a dinner preceding a recital by Norman Blake consisting of: Prelude and Fugue in G minor, Buxtehude; When in the Hour of Need and Prelude and Fugue in C minor, Bach; Processional, Bridge; Tune in E, Thalben-Ball; Psalm Prelude 1, Howells; Canzona and Scherzetto, Whitlock; Fantasie and Fugue in G major, Parry.

The chapter opened the fall season Oct. 12 at the new First Christian Church with Mrs. M. Cocke Cunningham as hostess. The group toured the new church after which Dave Woodall showed slides taken at the Möller factory. Edith Clarke gave an account of organs she encountered on her recent trip to Europe.

MOZELLE HORTON YOUNG

Danville

The Danville, N.Y. Chapter held its opening meeting and installation of officers Oct. 19 at the chapel of the First Presbyterian Church. Officers installed were: Hampton Benton, dean; James E. Porterfield, Jr., sub-dean; Ruth Herman, secretary-treasurer; Mrs. Kenneth Crumpton, Jr., librarian-reporter. Following the installation service a business meeting was conducted by Dean Benton. Afterwards James E. Porterfield gave a program on choral diction. Program plans for the forthcoming season were discussed.

KATHARINE M. CRUMPTON

Central New Jersey

Members of the Central New Jersey Chapter met Nov. 2 at St. John's Slovak Lutheran Church to attend and participate in a special vesper service given by the pastor, choir and organist of the church. The program was planned primarily to introduce the Slovak liturgy to members and guests who would seldom, if ever, have the opportunity to join the worship service. Helen Pivovarnik was host organist for the evening. Refreshments were served following the business meeting. Members were then conducted on a tour of the church's new additions and the parsonage by the pastor's wife.

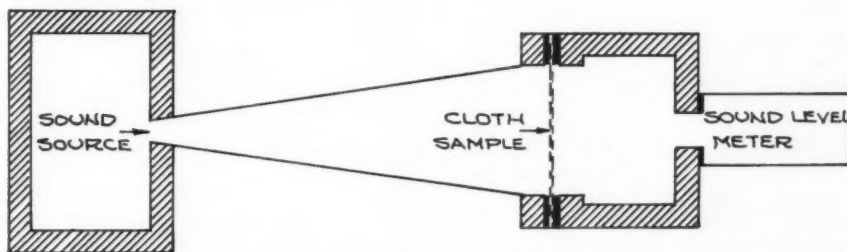
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News of the A.G.O.—Continued

Binghamton

The Oct. 28 meeting of the Binghamton, N.Y. Chapter was held at the Roberson Memorial Center. Members of the Harmony Club were guests and the speaker was J. Alex Gilfillan, Harpur College, who gave a talk on New York State nineteenth-century music that developed into the Singing School of that period. Song books were on display representing the work of such early greats as Bradbury, Mason and Hastings.

The chapter sponsored a recital Nov. 4 at the West Presbyterian Church by Alexander Schreiner. The program included works of Bach, Franck, Biggs, Barnes, Sowerby, Mulet, Vierne and Dupré.

MARION A. ROWLEY

Johnstown

The Johnstown Pa. Chapter was in charge of the music for the annual Protestant union Reformation Day service Nov. 1 at the war memorial. The committee in charge included Mrs. Thomas J. Murphy, Jr., Catherine String and Zane Sanner. Dean Helen K. Flanagan was organist for the massed choir of 400 voices. 4,500 people attended the service.

Ward Abusamra, University of Rhode Island, conducted the Duncan seminar Oct. 31 at the First Presbyterian Church, discussing choir techniques and new materials, rehearsing a large choir and conducting it the following evening.

MILDRED E. PAXSON

Tacoma

The Oct. 12 meeting of the Tacoma, Wash. Chapter was held at the First Presbyterian Church where Alma Lissow Oncley gave a program with the Tacoma chamber music society. A reception for new members followed. The drive for a more general membership among local organists is showing results.

The chapter held its first meeting of the season Sept. 14. The group made a visit to the First Church of Christ, Scientist, Seattle, where Eugene Nye played on the new Dutch organ. The next stop was at St. James' Cathedral for a recital by Clarence Nye and a tour of that church.

ARLINE BAKER

Ottumwa

The Ottumwa, Iowa Chapter sponsored a workshop recital Oct. 26 at the First Christian Church. Russell Saunders, Drake University, conducted the workshop and played The Stations of the Cross, Dupré.

The chapter held its opening meeting at the home of John Abernathy Oct. 5. Mrs. Jesse Miller, dean, presided at a business meeting and plans were discussed concerning the workshop recital to be held later in the month. The evening's program included an informal recital by John Abernathy on the newly installed organ in his home.

Mrs. JESSE MILLER

Lockport

The Lockport, N.Y. Branch Chapter met Oct. 11 at St. Joseph's Catholic Church. The Rev. Msgr. Paul J. Eberz, guest speaker, spoke on Gregorian chant. The discussion was accompanied with recorded illustrations. Officers for the year are: Cecil A. Walker, regent; Eleanor Strickland, sub-regent; Mrs. Leo Donahue, secretary, Mrs. Norbert Fritton, treasurer.

MARILYN H. DONAHUE

Kansas City

The Kansas City, Mo. Chapter met Oct. 19 at the Broadway Methodist Church for a dinner meeting. Dean Graham Cook presided. Sub-dean Harling Spring provided the entertainment by having his girls' sextet sing. Archie Jones, Kansas City University, spoke on his plans for the school's new music department. The chapter will sponsor Russell Saunders, Drake University, in a recital Nov. 16.

FINN OLSEN

Allegheny

The opening meeting of the Allegheny Chapter was held at St. Stephen's Episcopal Church, Olean, N.Y. Oct. 27. Dean Chester E. Klee opened the meeting and announced the proposed 1959-60 program. Following this members heard Robert C. Wells give an organ recital on the three-manual Austin organ. Composers represented were: Marcello, Couperin, Walther, Bach, Karg-Elert, Willan, Titcomb, Purvis and Peeters. Refreshments were served after the program.

PHILIP F. SMITH



GREAT (Around Window)

- Quintaton 16'
- Principal 8'
- Gedeckt 8'
- Octave 4'
- Octave 2'
- Mixture IV
- Trumpet 8'

SWELL (Enclosed, Under Great)

- Spitzflöte 8'
- Salicional 8'
- Celeste 8'
- Nachthorn 4'
- Nasat 2 1/2'
- Nachthorn 2'
- Terz 1 1/2'
- Tremolo

RUCKPOSITIV (On Galley Rail)

- Holzgedeckt 8'
- Principal 4'
- Koppelflöte 4'
- Gemshorn 2'
- Quinte 1 1/2'
- Octave 1'
- Schart II
- Krummhorn 8'

PEDAL (Towers Each Side)

- Subbass 16'
- Quintaton 16'
- Principal 8'
- Quintaton 8'
- Octave 4'
- Mixture II
- Posaune 16'

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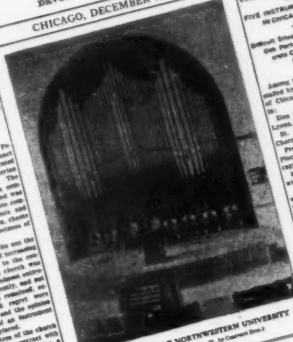
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CHICAGO, DECEMBER 1, 1959

Number One

ORGAN FOR THE BUILDERS

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Wesleyan University has ordered a duplicate of the organ which was destroyed by fire in 1918. The organ was destroyed by fire in 1918. The organ was destroyed by fire in 1918. The organ was destroyed by fire in 1918.



ALMIGHTY ORGAN AT NORTHWESTERN UNIVERSITY

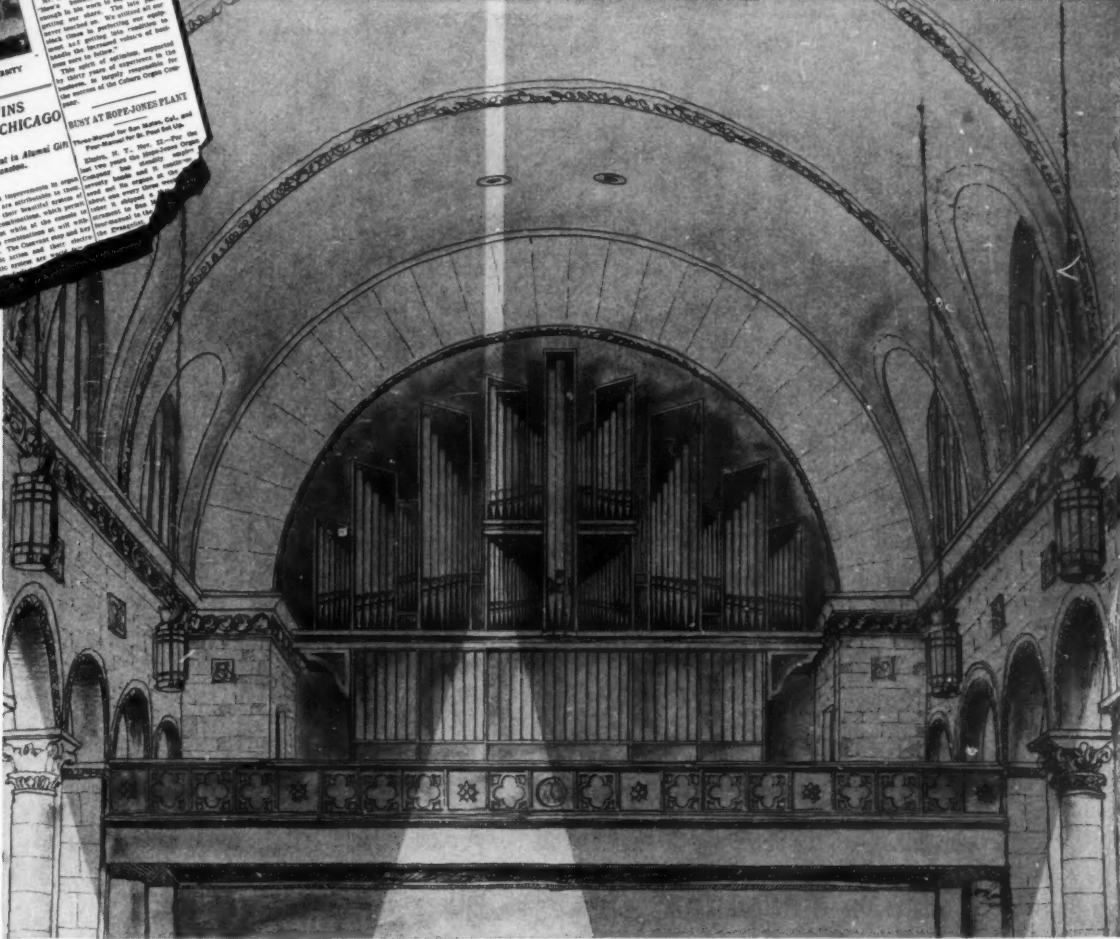
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Canada has shown that it is in the lead in the field of organ building. The organ which was destroyed by fire in 1918. The organ was destroyed by fire in 1918. The organ was destroyed by fire in 1918.



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Virgil FOX

Virgil Fox, the organist of The Riverside Church in New York, created a furor in Munich a few years ago: a Liszt at the organ, a wizard of registration, unrestrained in sentiment, revelling in the performance. A recital of Bach to be performed by a representative of orchestral organ playing was anticipated with mixed feelings. The surprise which greeted us was so much the greater. This famous American modestly subordinated his own refinements to the style principals of Bach. In the Sixth Trio Sonata, he diminished the timbre of the great organ to the silvery, intimate tone of an old Baroque instrument, displaying nuances of a pianissimo such as one rarely hears. Into the Lento movement, he injected a romantic feeling so unobtrusively that even puritanic ears could not have been offended.

The most astonishing thing about Virgil Fox is his registration technique. He drew an amazing variety of color out of the bellows and pipes without for one moment obliterating the contrapuntal line. The F major Toccata, the showpiece of organists, had great virtuosity and buoyancy, in which an embellishment never sacrificed clarity, a fortissimo never boomed metallic, a trilled passage never sank into the realm of Etude. The concept of Baroque organ virtuosity was again known; that ingenuity—for which the Old Masters were praised—consisted of poetic expression and not of wild, fast overzealousness.

Karl Schumann
Sddeutsche Zeitung
Munich — October 1, 1959

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All correspondence should be directed to the secretary

The President's Column

Within the past months we of the R.C.C.O. have been stimulated by our golden jubilee to look back over past achievements and to look forward to the future. It therefore gives us particular pleasure to express our good wishes to THE DIAPASON whose fiftieth birthday also falls this year.

For fifty years we have, each in our own sphere, worked steadily in the interests of organ playing and church music. Since 1933 when THE DIAPASON became the official magazine of the College, we have progressed not only side by side but hand in hand.

To us in Canada THE DIAPASON brings not only news of the activities of our own members but keeps us in touch with the doings of the A.G.O. and, no less important, keeps our friends in the U.S.A. informed of our activities. Thus are the bonds of friendship and understanding strengthened. Were this the sum total, we would have good reason to wish THE DIAPASON well. But we are grateful too for the many articles of interest which stimulate our thinking and keep us in touch with major developments and historic background in Britain and on the continent. So in expressing our congratulations and our wishes for a "Happy Birthday" we look forward to the future in which, together, we may continue ably to serve those connected with the organ world.

To this I would add my wishes that THE DIAPASON and all its readers may have a Merry Christmas and a Happy and Prosperous New Year.

JAMES HOPKIRK

Calgary

The Calgary Centre held its first meeting of the season Oct. 17. The meeting took form of an electronic organ tour. In St. Giles Presbyterian they listened to a Baldwin, explained by Leo Harries who also spoke on the Hammond at the Northminster United Church. At the German Baptist Church Laurie Moon gave a description of the Ahlborn instrument built by Steinbach of Germany and Werner Lange gave a short demonstration of the specification. The last to be heard was the Conn in the home of Chairman Robert Hooper. Mr. Moon explained the operation. Peter J. Hodgson, A.R.C.O. was organist for the entire demonstration playing this program on each instrument: Wir glauben all, Peeters; Fuge in C, Buxtehude; Adagio, Sonata 3, Guilmant; St. Anne Fugue, Bach. A discussion period followed at which members expressed varied opinions on the instruments and on electronic organs in general. A business meeting and refreshments followed.

OLIVE L. MOON

Hamilton

The first monthly meeting of the Hamilton Chapter for the 1959-60 season was held Oct. 17 at the Notre Dame Convent, Waterdown. A recital by Gordon Douglas, F.C.C.O. was heard. The program is listed on the recital page of this issue. Preceding the recital the chapter was given a tour of the school facilities with special emphasis on the newly-constructed wing housing the contemporary chapel and organ. After the recital members met at the Waterdown restaurant for a dinner.

HOWARD W. JEROME

St. Catharines

St. Catharines Centre met Oct. 19 at the Grace Anglican Church for a dinner meeting to mark the opening of activities for the fall and winter season. The Rev. William Skelly addressed the gathering and John Joyce Jr. gave a travelogue, illustrated with pictures taken on an extended journey through Europe and Asia.

GORDON KAY

Montreal

The Montreal Centre held its fall dinner meeting Oct. 24 at St. Matthew's Presbyterian Church. A short business meeting followed the dinner and reports were given by several members who attended the golden jubilee convention in Toronto. Plans for coming events were made. A program of music followed. David T. Brown played Chaconne, Couperin; Psalm 19, Marcello and Suite on Sixteenth Century Hymn Tunes, McKay. Montague Matthews played Prelude and Fugue in C minor and Have Mercy on Me, O Lord God, Bach; A Rose Is Blooming, Brahms; Clair de Lune and Nun Danket, Karg-Elert. Georges Lindsay played Benedictus, F. Couperin; Basse de Cromorne, Clérambault; Aria, Peeters; Ariel, Bonnet, and Finale, Symphony 1, Vienne.

DAVID T. BROWN

Victoria

The first meeting of the season of the Victoria Centre was held in the historic Church of Our Lord Oct. 3. Anne Vandervoort gave a report on the golden anniversary convention in Toronto. Hugo Spilker gave a talk on organ building and tuning and demonstrated the various pipes of the flute family. This was followed by a short recital given by J. I. Smith. The numbers played displayed the fine quality of tone of the flutes and diapasons of this very old organ which was originally imported from England more than 100 years ago. Included in the program were: Pastorale, Zipoli; Andantino, Wetton; Choral Prelude on Andernach, Willan. Refreshments served in the Fireside Room and a short business meeting brought the evening to a close.

HILDA ASHEY

Owen Sound

The Owen Sound Centre made visits to three churches Sept. 27. The group first met at St. Andrew's Presbyterian Church and the organ's possibilities were demonstrated. The next church visited was St. George's Anglican and members were given a chance to see and hear this organ. The last church visited was the Knox United Church. A short business period followed.

The Oct. 25 meeting of the Owen Sound Center was held in St. Andrew's Church Christian education building. The speaker was the Rev. A. F. Cowan of Westside United Church who gave a talk entitled "mining in the hymnary." He traced the use of music in worship from early plainchant to modern hymns and Christmas carols, using examples from the hymnary. Victor Kerslake thanked Mr. Cowan on behalf of the members for his interesting and educational contribution. G. Tucker and K. Vansickler played recordings.

RETA MARSHALL

London

The London Centre held its first general meeting of the season at the home of Earle Terry Oct. 4. Chairman T. C. Chattoe presided. Several items of business were discussed and the program for the ensuing year was planned, which includes a recital by Virgil Fox in January. An invitation to hold the November meeting at the First St. Andrew's United Church was accepted.

Brantford

The Brantford Centre met at the Holy Trinity Anglican Church, Oct. 17 to hear a program arranged by Donald Wakely. The numbers included in the program were: Suite in F, Corelli-Noble; Fugue in D minor, Bach; Two Choral Preludes, Karg-Elert; Prelude in F minor, Bales, and Prelude in E minor, Clark. Arlene Culbert, violinist, and Frank Culbert, cellist, assisted. Chairman Donald Clubine presided over a brief business meeting.

ELEANOR MUIR

Peterborough

The Peterborough Centre met at St. Mark's Church, Port Hope Oct. 3 for an evening of music. Anthony Prower, organist, Doris Dunlop, contralto, William Reid, tenor, Arthur Jones, bass, the St. Mark's Choir and the Port Hope-Cobourg Symphony Orchestra string section, conducted by Eric Niles, played the following program: Concerto Grosso 1 and Concerto 2 in B flat, Handel; A Ground, Purcell-Grace; Thou Knowest Lord, the Secrets of Our Hearts and Rejoice in the Lord Alway, Purcell; Prelude and Fugue in A minor, Bach.

WALTER E. DOWNES

Fredericton

The Fredericton Centre met at the home of Hilda E. Shorten Oct. 18. The highlight of the meeting was an address by Mrs. E. W. Thompson who spoke on music in worship. This was illustrated by two films.

HILDA E. SHORTEN

Oshawa

An evening of records and discussion was held by the Oshawa Centre at the home of the vice-chairman, Clifford Evans, in Bowmanville Oct. 27. The meeting was conducted by Chairman John Smart.

MARGARET DRYNAN

Edmonton

The music room of the Edmonton Public Library was the meeting place of the Edmonton Centre Oct. 26. "Organs from old to new around the world" was the subject presented by Arthur Crighton and Ralph Gibson. Recordings and commentary provided an enjoyable evening. Coffee was served by Mrs. Hugh Bancroft and Mrs. Ralph Gibson.

DIANNE FERGUSON

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Toronto

The Toronto Centre met Oct. 5 at the Catholic Church of the Blessed Sacrament. This meeting was designed to afford members the opportunity of hearing some of the music of the Catholic Church and of appraising the new organ. Marjorie Hoperton opened the proceedings with Toccata in E minor, Pachelbel; Cibavit Eos, Titcomb, and Vienne's Communion. The choir, under the direction of W. J. Freyde and accompanied by D'Arcy Atkins, sang a representative selection of parts of the mass. John Dedrick played Trumpet Voluntary, Stanley; Pastorale, Franck; Fantasie and Fugue in G minor, Bach; The Musical Clocks, Haydn; Regina Coeli, Titcomb, and Litanies, Alain. After the program all adjourned to the Glenview Terrace Hotel for a social hour.

JOHN DEDRICK

Kitchener

The Kitchener Centre met at the Highland Road Baptist Church Oct. 17. After a tour of the newly-built church and an organ demonstration by Garfield Bender the centre was addressed by the Rev. Harold Baisdon. A discussion, led by Gwilym Bevan, chairman, followed the address. Pauline Hymmen convened the social hour.

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STEPHEN STOOT, CASAVANT DIRECTOR, PASSES AT 78

Stephen Stoot, technical director of Casavant Frères since 1933, died Oct. 8 in his seventy-eighth year. Born in Truro, Cornwall, England, he was apprenticed at 14 to Heard and Son, organ builders. He was a competent voicer, finisher and mechanic, and his inventions and improvements did much to build up the reputation of his employers.

Mr. Stoot crossed the Atlantic in 1910 and worked for a time with Charles Viner, Buffalo, N.Y. before he began his long association with the Casavant firm in 1916.

On the death of Claver Casavant in 1933 he took over the technical direction of the firm. He became a director of the organization in 1939.

Mr. Stoot's search for knowledge continued throughout his life. He was well-versed in astronomy, physics and mathematics and was a remarkable Bible student. His use of the English language was precise and colorful.

DEATH CLAIMS MRS. NUTT, HOT SPRINGS ORGANIST

Harriet Johnson Nutt, widely known organist, died Sept. 28 at Hot Springs, Ark. where she was born and where she had resided all her life. She was 73. She was a member of the Arkansas Chapter of the A.G.O. and studied with Erich Rath, Hollins, Va., and with Marcel Dupré.

Mrs. Nutt served three churches in Hot Springs: First Presbyterian, First Methodist and First Baptist. In the days of the silent movie she was organist in theaters operated by her husband. She also had her own radio program and was a teacher of piano and organ.

Her husband, a son and two sisters survive her.

GEORGE SHACKLEY PASSES IN FLORIDA AT 69 YEARS

Dr. George H. Shackley, prominent organist and composer, died Oct. 25 while visiting in Clearwater, Fla. He was 69 and had made his home in St. Petersburg since 1952, serving the First Congregational Church and directing the St. Petersburg male chorus.

Born in West Quincy, Mass. and educated at the New England Conservatory of Music and at New York University, Dr. Shackley was the director of music on New York's radio station WOR for ten years. He began his church music career at 15 and for twenty-five years served as musical director for the National Council of Churches of Christ.

EDNA SHAEFFER'S CAREER ENDS; LEADER IN VIRGINIA

Edna Trout Shaeffer, prominent organist, teacher and choral director, died Sept. 12 at Harrisonburg, Va. She was a member of the music department of Madison College for forty years and served as organist-director of the First Presbyterian Church, Harrisonburg, for fifty-two years.

Miss Shaeffer's Madison College glee club toured Iceland, the Azores and Bermuda under the auspices of the United States Army. She was prominent in church work, choral festivals and organizational work. She was a founder of the Rockingham Chapter of the A.G.O. and its dean for several years.

PHILIP MANUEL, harpsichordist, organist and vocal coach, died in Chicago Oct. 6. A pioneer in the revival of early music, he appeared many times as soloist with the Chicago and Minneapolis orchestras. He toured with Gavin Williamson as a duo harpsichordist and pianist and organized the Manuel-Williamson ensemble of ancient music.

1859

CENTENNIAL YEAR

1959



J. H. & C. S. Odell & Co.

82-84 Morningside Ave.
Yonkers, N. Y.

About to begin our second 100 years building ODELL ORGANS.

Many early ODELLS are still in use. Here are a few:

Christ Church, Tarrytown, N.Y.	2	man.	1868
Congre. Church, Chester, N.J.	1	man.	1873
Meth. Church, Naugatuck, Conn.	2	man.	1875
St. Leo's Church, N.Y. City	3	man.	1881
St. Joseph's Church, San Jose, Cal.	2	man.	1886
M. C. Odell		W. H. Odell	
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Courses for Organists and Choirmasters
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NO. 2 IN A SERIES

Facts
about
electronic
organs **couplers**

Some electronic organs claim to be straight organs. At least this would seem to be the case if one looks at the tab panel. In some instances a unified flute produces a broad array of pitches, but the sum-total of the instrument's resources includes little else.

Even more subtle means are employed in other organ designs. Separately-voiced pitches appear, and when played individually seem to justify their existence. But for some reason, the effect of these voices played in combination with each other results in none of the grandeur of the traditional straight organ.

There is a noticeable difference when you hear an organ using couplers to activate two or three times as many independent tone sources as the fingers are actually playing.

Legitimate couplers broaden the useful range of every voice in the divi-

sion. However, legitimate couplers can only be used effectively when there are independent tone sources to couple—as is the case in the Conn Organ.

Visit your Conn Organ dealer and discover for yourself how the reasonably priced Conn Organ, *with couplers*, provides the musical quality and performance you demand.



CONN'S UNIQUE SOUND SYSTEM. Basically, there is a separate tone source for every note. On the Conn, characteristic sounds like the flute and the oboe are clear, even when blended.



MODERN MANUFACTURING TECHNIQUES make it possible for the Conn Organ Corporation to build reasonably priced organs without sacrificing musical completeness.

There is a noticeable difference in a **CONN ORGAN**

Conn Organ Corporation, Elkhart, Indiana

THE DIAPASON

ESTABLISHED IN 1909

(Trademark registered at U. S. Patent Office)
S. E. GRUENSTEIN, Publisher 1909-1957

A Monthly News-Magazine Devoted to
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Organists and of the Royal Canadian
College of Organists

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for the next month. For recital pro-
grams and advertising copy, the closing
date is the 5th. Materials for review
should reach the office by the 1st.

CHICAGO, DECEMBER 1, 1959

On Being Fifty

The half century which is spanned by the life of THE DIAPASON is probably the most momentous period in the history of man. Two great world wars and a host of lesser ones have remade the maps entirely; all the most powerful nations of 1909 have lost their pre-eminence, and others, then of less prestige, have risen to positions of highest leadership.

From the horse and buggy and in larger centers the trolley car, we have progressed to rockets to the moon; from a horrendous speed of fifteen miles an hour on our highways we have advanced to expeditions to outer space travelling at 10,000 miles per hour.

Not even the organist, not even THE DIAPASON, has gone untouched by the greatness and excitement of these five decades, for the lives of all of us have been altered irreparably and, we think, in a largely salutary fashion. For with the great physical, economic and social changes have come changes in taste, ethics and simple justice, and most of those changes have been for the better.

Better educational opportunities, new means of communication and dissemination of ideas have brought the artist and musician a more understanding and discriminating public, if sometimes a bored and blasé one.

It would be hard to think of a more exciting fifty years in the whole history of mankind. We are glad we were given these fifty years as the center core of our lifetime. But we envy those who have been awarded THE DIAPASON's next fifty years as their special place in history.

Looking Back on Forty Years

[Reprinted from the December, 1949, issue]

The current issue marks the beginning of the forty-first year for THE DIAPASON. If life begins at 40 we hope that the start is auspicious. We cannot see into the future, but we can be grateful—and should be—for the privileges bestowed on

us in the past, and especially are we thankful for the loyal support of a constantly growing family of readers and advertisers who have made a difficult task easy and satisfying and have made it possible to serve them through the years.

Forty years is a long time. It must have seemed so to Moses when he was in the wilderness that many years. But he learned much in those years that prepared him for leadership of his people. At any rate, it gave him better judgment and made him less impulsive, so that he did not kill any more Egyptians when his anger was aroused.

It has been the aim of THE DIAPASON to serve as a mirror that reflected the activities in the organ world, the changes, the progress. We have adhered to the conviction that to be respected a publication must be impartial and impersonal. As we have stated in the past, we have had no friends who demanded rewards and no enemies we wished to punish. At the same time when what seemed evil tendencies have appeared THE DIAPASON has fought them, while it has endeavored to encourage and promote every movement for the improvement of the organ and its music and for the benefit of those who make organs and organ music. To paraphrase a statement made on the occasion of our thirtieth anniversary, it has been a joy to THE DIAPASON to be an interested bystander that could witness from month to month the work of our fraternity. We have striven to be unbiased in recording the news and independent in our expressions of opinion, with proper regard for the opinions of others. It has been a source of satisfaction that the paper has been able to continue from its inception without change of editorial management.

Forty years have seen great changes in organ design, in church music and in organ programs. We have seen the tracker and tubular action and the water motor go and the electro-pneumatic action and the fan blower come; we have seen the theater organ come and go. We have lived through two wars and a great depression and have seen all manner of vicissitudes as well as encouragements come upon the church musician and the organ builder. But we can truthfully say that we "have not seen the righteous man forsaken nor his seed begging bread."

As for the days to come we can reiterate what was written on our twenty-fifth anniversary, in 1934, when we declared that THE DIAPASON exists to serve, not to dictate or preach, and when we promised to keep our readers posted on all that develops in our field, to help them keep up to date, to provide a forum for the discussion of problems that affect our welfare and progress, but to emphasize the informative and avoid the needlessly controversial. One thing we shall always try to remember is that an editor's post is one of responsibility. Candidness and tact can go together if one does not forget that criticism can be constructive and helpful, and that it is not necessarily honesty, but perhaps cowardice, to use a medium that might be compared to a powerful car in order to ride roughshod over those whose opinions do not coincide with one's own.

"We know not what the future hath of marvel or surprise," but we view it with the spirit of hope undimmed and with the faith that another forty years will find the organ profession exalted beyond our fondest imaginings.

A Quarter of a Century

[Reprinted from the issue of December, 1934]

Twenty-five years of service to its constituency have been completed by THE DIAPASON and with this issue we enter our twenty-sixth year. It is indeed fitting at this time to thank our family of thousands of organists and organ builders for what they have done so generously throughout a quarter of a century to en-

courage this publication and to make its growth possible.

It is a splendid fraternity which we represent. Though sorely afflicted now and then, though sometimes hurt because the world of art and of trade do not give us our dues, we never should fail to realize that after all the organist is placed on a pedestal by his fellow man, whether the fellow man is aware of it or not; and while very few instances are on record in which an organist left a large estate, he has held a position of honor in music and in religion of which many might well envy him.

It has been an epoch-making quarter century in which it has been the privilege of THE DIAPASON to record the events and voice the opinions of the organ world. When our first number—a modest issue of eight pages—came from the press in December 1909, the electric action was relatively a new thing and many of our eminent organ designers recommended the tubular pneumatic; even tracker actions were still being built and one famous authority argued in print that the tracker touch was the only one proper for organ playing. Electric blowers had begun to be used generally, but water motors were still being made. We have seen the "movie" organist come on the stage, play his part and disappear behind the wings.

We have witnessed the greatest period of organ construction, no doubt, in the history of the world. In the days of prosperity the specifications of from three to six new four-manuals would appear in one issue and eventually a large three-manual no longer attracted attention. Mechanically and then tonally our inventive geniuses have brought the instrument to a point where American organs lead the world.

In the last twenty-five years there were built more world-famous instruments than in any other equal period in the history of the world. In addition to all the large church organs there are a number of municipal instruments that deserve to be called famous. Too many of them, alas, are not used and their consoles are gathering dust.

On the side of organists, one need only read the programs of recitals and the service lists of today, comparing them with those of an earlier period, to see the advance to a higher plane.

In organ building, organ playing and church music we have had our fads and fancies, most of which have come and gone, but which at least served to keep up interest.

In the course of recurring cycles we are now unfortunately in a period of lean years, and many of us have suffered—sometimes unfairly in comparison with other professions. But machinery cannot replace the church organist, no matter how much it may be tried, and the art we cultivate, it is safe to predict, will endure and flourish long after some more profitable and glittering ones are forgotten.

Our First Decade

[Reprinted from the December, 1919, issue]

Having completed its first decade and entered upon its eleventh year, THE DIAPASON naturally feels a little sentimental—if sentiment there can be in a publication. We cannot help looking back upon the last ten years with satisfaction over the splendid support the organists and organ builders of this country have given us. Especially deep must this satisfaction be when we consider the dire predictions made when the paper was launched—a small and in no wise strong infant, surrounded by doctors and nurses who felt sorry for the outlook upon life which they pictured for it. All their misgivings—and our own—were vain. The world has been kind to THE DIAPASON, and although financially the paper never has attained the stage of remunerativeness that might be hoped for, and is now naturally passing through a period of unprecedented stress, as are all publications, we feel that our lines have fallen in pleasant

Looking Back into the Past

Fifty years ago THE DIAPASON published its first issue, volume 1 number 1. This issue dated Dec. 1, 1909 is reproduced in facsimile in the eight pages which begin on the page opposite.

♦ ♦ ♦

Twenty-five years ago these occurrences made news in the Dec. 1, 1934 issue—Compared with 1931 output of builders is reduced to less than one-third, but employment is gaining, according to census. Organs built in 1933 are valued at \$1,291,247.

A series in New York featuring Carl Weinrich, Charlotte Lockwood, E. Power Biggs, Charles Courboin, Palmer Christian and Winslow Cheney at St. Mary the Virgin comes to a close.

Hillgreen, Lane & Co. installs three-manual in the First Christian Church, Youngstown, Ohio.

Bethel Methodist Church, South, Charleston, S. C. gets new three-manual Austin.

Memorial services are held for John Sebastian Matthews at Grace Church, Providence, R.I.

St. Joseph's Catholic Cathedral, Sioux Falls, S.D. orders new three-manual organ from Kilgen.

Gunther Ramin gives thrilling recital at the Philharmonic Auditorium Nov. 1.

♦ ♦ ♦

Ten years ago the following events were published in the issue of Dec. 1, 1949—

Regional convention held in Columbus arouses enthusiasm of Ohio, Kentucky and West Virginia A.G.O. forces. E. Power Biggs is featured recitalist.

Walter Peck Stanley, F.A.G.O., New Haven, Conn. died of a heart ailment.

Four-manual Wicks to be installed at the Apostolic Faith Tabernacle, Portland, Ore.

Charles Dodsley Walker appears as soloist in Paris concert at the American Cathedral.

Frank C. Wichlac and A. R. Temple and associates install three-manual organ in Bethel Lutheran Church, Chicago. Dr. William H. Barnes, who supervised the building of the instrument, played the opening recital.

Dr. Clarence Dickinson's fortieth anniversary as organist and choirmaster of the Brick Presbyterian Church, New York City, was celebrated with two events—a dinner given by the ministers, officers and congregation Nov. 2 in honor of Dr. and Mrs. Dickinson and a commemorative service Nov. 20.

Walter S. Fleming, organist-choirmaster of St. Peter's Church, Port Chester, N.Y. celebrates thirtieth anniversary.

places. Our circulation has been multiplied many times over and is still gaining. The size of the monthly issue has been enlarged from time to time and the list of regular and special contributors is one of which we have reason to feel proud. There is no anonymity about articles in THE DIAPASON, and the names attached to them are those of men of the highest standing in their several specialties in the organ world.

In this day of superficiality and thin gloss we feel that it is more important than ever before to lay emphasis on the substance rather than on the form. THE DIAPASON believes in the use of good paper and utilizes as expensive a grade as the leading and most largely circulated weekly and monthly national publications, and its printing is done in the most careful manner, regardless of expense. But those are minor matters. What we shall try ever to cultivate is worth-while contents, a spirit of helpfulness and a dignified policy. The Pharisees laid chief importance on the outside of the cup, and they have their descendants in every field today, magazines not excepted. These latter speak often of their good paper and appearance. Are they not perhaps aware that they may be of the same class of "whited sepulchres, which indeed appear beautiful outward?" It is hardly necessary to complete the quotation.

We shall endeavor to make our paper better with each issue, and shall continue to make every decent effort to add to our list of friends, whose possession is the editor's chief pride.

THE DIAPASON

DEVOTED TO THE ORGAN

First Year

CHICAGO, DECEMBER 1, 1909

Number One

ENCORE FOR THE BUILDERS

**ORGAN USED 5 YEARS BURNS;
EXACT DUPLICATE IS ORDERED**

**Hinners Company Receives Gratifying
Compliment from Indiana Church
—Good Trade with South Af-
rica Is Established.**

The Hinners Organ Company of Pekin, Ill., recently installed an exact duplicate of the organ illustrated on page 2 in the First Presbyterian Church of Michigan City, Ind. The first organ was placed by this company in this church in 1904, and was the subject of frequent favorable comment on the part of organists and others for its even modulation, chaste and artistic voicing and sweetness of tone.

During the five years of its use the instrument was a source of increasing pleasure and satisfaction to the congregation, and when the church was struck by lightning and almost entirely destroyed by fire recently, and not a vestige of the organ remained, expressions of profound regret were heard on every side, and the opinion was that so beautiful an instrument could scarcely be replaced.

The board of trustees of the church immediately placed the contract with the Hinners Organ Company for a duplicate of the organ, which was installed recently, in time for the dedication of the new church, and the congregation and organist report that they were delighted to find that in the new organ the builders even succeeded in surpassing the first.

The Hinners Organ Company has increased its facilities and equipment in the plant at Pekin, Ill., to care adequately for its growing business. At the present time it has twenty-two pipe organs under construction, among these being instruments for Middletown, Conn., Helena, Mont., Oklahoma City, Okla., San Francisco, Cal., and the Fordsburg Presbyterian Church of Johannesburg, South Africa. This will be the third Hinners pipe organ to be installed in that far-off country. The same company recently installed a two-manual organ at Manila, P. I.

"GREEN BOOK" IS ON PRESS

**New Issue of Hook-Hastings Brochure
Soon Will Be Distributed.**

Boston, Nov. 24.—Within a few days a new edition of the Hook-Hastings "green book" will come from the press. This volume will take the place of the one issued some time ago and serves as a general catalogue of the Hook-Hastings Company of Kendall Green, Mass., the oldest builders in the United States, who have been placing organs in all parts of the country ever since 1827. A large amount of information concerning organs, aside from the matter pertaining to the firm itself, will be in the new edition and there will be a variety of illustrations.



ALUMNI ORGAN AT NORTHWESTERN UNIVERSITY

(Installed in Fisk Hall, Evanston, Ill., by Casavant Bros.)

CANADIAN INSTRUMENT WINS THE ADMIRATION OF CHICAGO

**Casavant Brothers Praised for Accomplishment in Alumni Gift
to Northwestern University at Evanston.**

Canada has shown that if it is in any way behind United States enterprise, it is not in the field of organ building. Casavant Brothers, whose factory is at St. Hyacinthe, Quebec, are not new to their profession, but they had not been known intimately in the immediate vicinity of Chicago before they constructed the alumni organ at Northwestern university, Evanston, Ill., which was opened May 29, and is still a modern object of appreciation among organists. Mr. Arthur Dunham, the famous concert organist, gave the opening recital.

This organ was presented to the university by the body of alumni as an appreciation of the gift of the gymnasium to Northwestern by Mr. James A. Patten of Chicago and Evanston.

Casavant Brothers claim the proud distinction of never having built an unsatisfactory instrument in the fifty years they have been in business.

Many modern improvements in organ construction are attributable to them, particularly their beautiful system of adjustable combinations, which permit the organist while at the console to adjust his combinations at will without delay. The Casavant stop and key pneumatic action and their electro-pneumatic system are world famous, Gullmant declaring it perhaps the most satisfactory action he has ever seen, it is said. It is probable that their pipe work and voicing have brought to Casavant Brothers their greatest distinction, this being considered of the most exquisite nature in all the departments of flutes, reeds, strings and diapasons. Every stop is voiced to blend in one rich, grand and evenly-balanced tone, at the same time making the ensemble bright and cheerful.

(Continued on Page Two)

COBURN WORK IS IN DEMAND

**FIVE INSTRUMENTS INSTALLED
IN CHICAGO AND ITS VICINITY**

**Difficult Situation Met Successfully in
Oak Park Church, Where Con-
crete Chamber is Unique in
Form and Size.**

Among the pipe organs recently installed by the Coburn Organ Company of Chicago may be mentioned those in:

Zion Evangelical Lutheran Church, Lyons, Ill.

St. Markus' Evangelical Lutheran Church, Chicago.

Free Masons' Hall, Forty-second Place and Cottage Grove Avenue, Chicago.

Methodist Episcopal Church, Sandwich, Ill.

A particularly difficult proposition was met successfully in the installation of the organ at Unity Church, Oak Park, Ill., the concrete organ chamber being unique in form and size. The result was most satisfactory to all concerned.

Mr. Coburn, when asked the usual "How's business?" paused long enough in his work to say: "We are getting our share. The late panic never touched us. We utilized all our slack times in perfecting our equipment and getting into condition to handle the increased volume of business sure to follow."

This spirit of optimism, supported by thirty years of experience in the business, is largely responsible for the success of the Coburn Organ Company.

BUSY AT HOPE-JONES PLANT

**Three-Manual for San Mateo, Cal., and
Four-Manual for St. Paul Set Up.**

Elmira, N. Y., Nov. 22.—For the last two years the Hope-Jones Organ Company has steadily employed seventy hands and it continues to send out its organs at the rate of about one every three weeks. In October it shipped a three-manual instrument to San Mateo, Cal., and a four-manual to the Church of St. John the Evangelist, St. Paul, Minn., and last month it sent instruments to Irvington-on-Hudson, N. Y., and Jersey City, N. J. All Hope-Jones organs have electric action and all the pipes are expressive. They are enclosed in cement swell boxes, a noteworthy feature of all the work put out by this large concern.

Mr. R. P. Elliot, the new president of the Hope-Jones company and founder and first vice-president of the Austin Organ Company, is in the west on a business trip. He is expected to make a short stop in Chicago next week on his way back to the East, where he will meet Mr. Hope-Jones.

NEW ORGAN RECEIVES PRAISE

**WEICKHARDT WORK A DELIGHT
IN LARGE MILWAUKEE CHURCH**

**William Middelschulte Gives Concert
on Thoroughly Modern Two-Man-
ual Instrument with Many
Notable Features.**

The dedication Monday evening, Nov. 15, of the magnificent new Weickhardt organ, built by the Hann-Wangerin-Weickhardt Company, of Milwaukee, Wis., and installed in the First Baptist Church of that city, was an event of great interest in musical circles. The program was considered unusually excellent. William Middelschulte of Chicago having been engaged for the occasion, demonstrated his well-known skill and musicianship in masterly control of this splendid instrument.

The organ contains nineteen speaking registers—five in the great, ten in the swell and four in the pedals. It embraces a full series of couplers, a device for disconnecting the unison on either the great or swell manual, an adjustable combination system and several important foot-levers. The action is tubular pneumatic throughout, the manuals operating on a four-inch

CANADIAN ORGAN PLACED
(Continued from Page One)

The specification of this instrument follows:

GREAT ORGAN.		Feet	Notes
Open Diapason	8	65	
Violin Diapason	8	65	
Doppel-Floete	8	65	
Dolce	8	65	
Octave	4	65	
Harmonic Flute	4	65	
Super Octave	2	61	
Trumpet	8	65	
SWELL ORGAN.			
Bourdon	16	65	
Open Diapason	8	65	
Stopped Diapason	8	65	
Viola di Gamba	8	65	
Voix Celeste	8	65	
Aeoline	8	65	
Principal	4	65	
Fifteenth	2	61	
Mixture	3 Rks.	204	
Cornopean	8	65	
Oboe	8	65	
Vox Humana	8	65	
CHOIR ORGAN.			
Melodia	8	65	
Dulciana	8	65	
Wald Floete	4	65	
Piccolo	2	61	
Clarinet	8	65	
PEDAL ORGAN.			
Double Open	16	32	
Bourdon	16	32	
Gedeckt	16	32	
Flute	8	32	
Bourdon	8	32	
Trombone	16	32	
MECHANICAL REGISTERS—Great to Pedal. Swell to Pedal. Choir to Pedal. Swell to Great. Swell to Choir. Choir to Great. Swell Sub to			

L. D. MORRIS BUILDS ORGANS

Dedication of Beautiful One at Normal, Ill., is an Important Event.

Important as an event in the history of the First Methodist Church of Normal, Ill., and in the organ-building profession of Chicago, was the dedication of a new organ in the church named Sept. 24. The event was made memorable by a recital given by A. F. McCarrell, one of the best known organists of Chicago, assisted by Frederick W. Frank, soloist, of Chicago.

The new organ is considered not only a delight to the eye, with its architectural beauty, but the ear is charmed. It is a two manual and pedal instrument with an electric fan blower, started and stopped by pressing a button on the keyboard. The case is of quarter sawed oak, surmounted by gold pipes. The organ contains a number of unique features, covering all possible modern combinations. It has twenty-one stops, couplers and adjustable combinations.

L. D. Morris, who built the organ, has been in the organ business for years and has the care of about eighty of the largest organs in Chicago, including the ones in the Auditorium,

Mandel hall, University of Chicago, the Great Northern hotel, and others. He has been working for the large companies all his life until this year, when he formed the L. D. Morris Company and took over the business of the Votey company. He is considering arrangements with the Bloomington Business Men's association, whereby the factory may be moved to Bloomington.

BAMBOO ORGAN A CURIOSITY.

Most curious of all of the old organs is the one of bamboo in the barrio of Las Pinas, Philippine Islands. In this instrument Padre Diego Cera built himself a monument in bamboo, and no more interesting memorial could be found. When he went to the Philippines in 1785 to build organs there was neither metal, nor suitable wood, nor leather, nor pipe metal, nor wire, nor keys, nor anything else with which organs were wont to be constructed. With a genius equal to an eighteenth century Edison, Padre Cera rose to the occasion. The old pipes are of every size down to an inch long and the cane that has stood there longer than a hundred years is as hard as iron and apparently might last for a thousand years to come.



NOTABLE ORGAN BY HINNERS.

(New Instrument in First Presbyterian Church, Michigan City, Ind.)

and the pedal on a seven-inch wind pressure.

This instrument shows that the Weickhardt organ has struck the keynote of modern progress in the art of organ building and it is pronounced equal in every respect to the most famous examples found in this country.

The Hann-Wangerin-Weickhardt Company has passed through a very successful year, twenty-one organs having been built and installed during the last twelve months. Following is a list of these instruments:

- Manuals.**
- Our Lady of Grace Church, Hoboken, N. J. 3
 - First M. E. Church, Clarksburg, W. Va. 3
 - Trinity M. E. Church, Milwaukee, Wis. 2
 - First Baptist Church, Stamford, Texas. 2
 - First German Lutheran Church, Dunkerton, Ia. 2
 - Lutheran Church, Locust, Iowa. 2
 - M. E. Church, Randolph, Wis. 2
 - Scandinavian M. E. Church, Milwaukee, Wis. 2
 - Trinity M. E. Church, Cedar Rapids, Iowa. 2
 - First Baptist Church, Vinton, Iowa. 2
 - First M. E. Church, McLeansboro, Ill. 2
 - First Presbyterian Church, Catelettsburg, Ky. 2
 - St. Catharine's School, Davenport, Iowa. 2
 - St. John the Baptist's, Calumet, Mich. 2
 - St. Anthony's Church, Calumet, Mich. 1
 - St. John's Church, Paterson, N. J. 1
 - St. Killian's Church, St. Killian, Wis. 1
 - St. Sebastian's Church, Chickasaw, Ohio. 2
 - St. Peter's Church, Louisville, Ky. 2
 - Friedens Ev. Lutheran Church, Kenosha, Wis. 2
 - First Baptist Church, Milwaukee, Wis. 2

Great. Swell Super to Great. Swell Sub to Choir. Swell Super to Choir. Swell Sub. Swell Super. Choir Sub. Choir Super. Choir Sub to Great. Choir Super to Great. Great at Octaves. Tremulant to Swell. Tremulant to Choir.

PISTONS—One Reversible Swell to Pedal. One Reversible Great to Pedal. One Reversible Choir to Pedal. Three Pistons to Great. Four Pistons to Swell. Three Pistons to Choir. Three Adjustable Foot Pistons acting on all stops and couplers.

PEDALS—One Swell Pedal. One Swell Pedal to Choir. One Crescendo Pedal. Tubular pneumatic action throughout. Wind supplied by an Orgoblo.

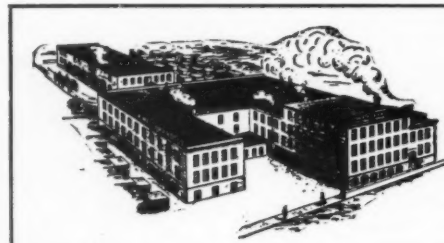
There are 1,999 pipes and thirty-one speaking stops. In its mechanism, ease of manipulation and wealth of accessories in combinations, couplers and pistons it represents the latest and best improvements in building.

To Churches and Organists.

If you contemplate the installation of a pipe organ or the reconstruction of one already in place, write to THE DIAPASON for sample copies. If you know of others who are planning to purchase organs, send us their names and addresses. It may be the means of giving information of value. THE DIAPASON stands ready to give any assistance of this kind which it may be within its power to render.

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POINTS TO MISCONCEPTIONS

**HARSHNESS IN SMALL ORGAN
NO LESS BAD THAN IN LARGE**

Popular Errors the Subject of Orlando A. Mansfield—"Overgrown Two-Manuals" Criticised by Writer in Church Paper.

Owing to its centuries of connection with the services of the Christian church the organ is surrounded with such a halo of romantic and legendary accretions that anyone attempting to remove the latter will almost invariably be regarded as a sacrilegious or an iconoclast. For us, however, accustomed as we are to constant misrepresentation, this fate has no terrors;

**A. GOTTFRIED & CO. ARE BUSY
IN NEW BUILDING AT ERIE, PA.**

Adequate Facilities for the Work of Large Establishment Are Provided in the Quarters Which It Now Occupies.

Erie, Pa., Nov. 27.—Messrs. A. Gottfried & Co., manufacturers of organ pipes and supplies, are calling attention to the fact that they are exceedingly busy and had all the work they could handle during the slack period, many of their men working overtime. In spite of these conditions they were able to deliver goods promptly.

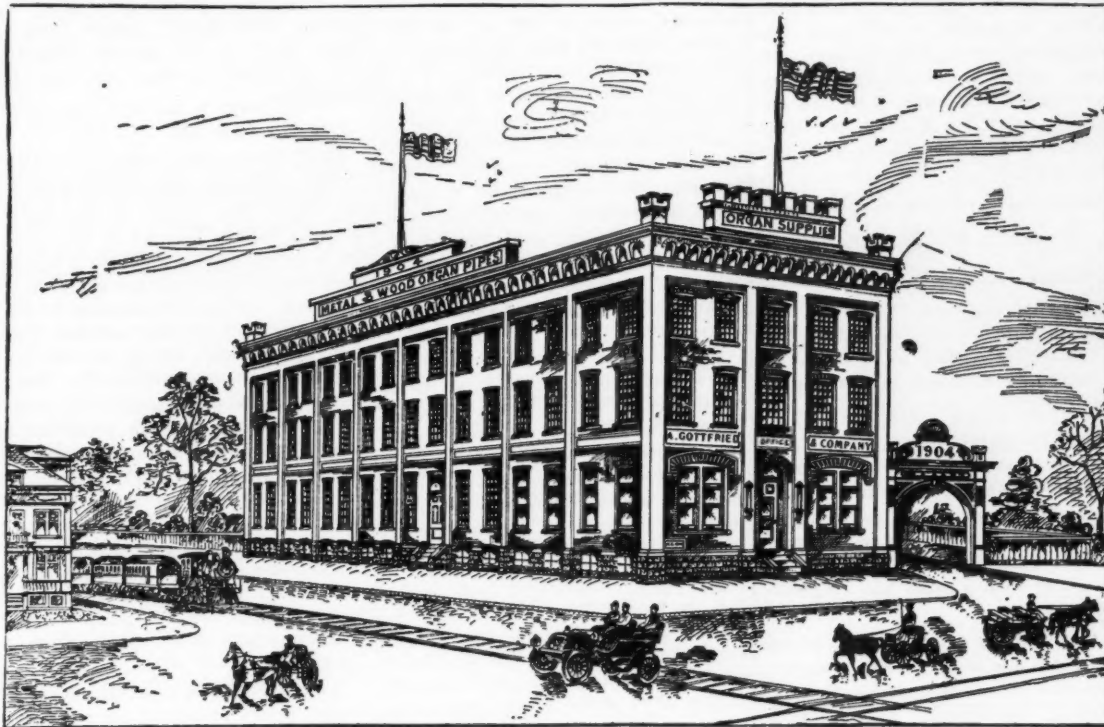
The yearly output of this concern is tremendous and its name enjoys an

Gottfried & Co.'s success is attributed to the never-ceasing efforts of the pioneer voice and genius, Mr. A. Gottfried, who is not only an artist in his profession, but also an able business manager, well liked by every one of his assistants. Part of the success of this noted house, which was founded in 1890, is due to the other member of the firm, Mr. Henry Kugel, who is an able and far-seeing financier

though fairly common, are still but imperfectly understood in many quarters. A respectable number of otherwise well-informed people are unable to distinguish between a console or a key desk and a glorified reed organ minus the cheap turnery top and dummy pipes. Only recently and in our own hearing a lady deposed to having visited a church in which there were two organs—a little one at which the organist sat and a large one at some distance behind him, the two being played together by means of electricity.

Better than this, however, is the story vouched for by the late Dr. Longhurst, to the effect that after the introduction of the new organ in Canterbury cathedral a verger used to inform visitors that "the connection between the console and the *hargin* is done by *helectrics*, and the whole thing set in motion by *hydraulic water*!"

It remains for us to remark, by way of conclusion, that this paper is not intended altogether for the professional organist who should be fully aware of all the misconceptions we have passed in review and equally well acquainted with the facts we have adduced by way of refutation. We write rather for the earnest church worker and supporter, the individual who desires to do and to have done for his church the best things in the best possible way, the individual who has sound and, we trust, sanctified common sense, and whose only deficiency is along technical lines.—[Orlando A. Mansfield in the Church Economist.]



New Home of A. Gottfried & Co., Manufacturers of Organ Supplies, Erie, Pa.

and, although convinced, by years of experience in matters educational and controversial, of the difficulty experienced in combatting any popular error, the harder the task we set ourselves the greater will be our satisfaction over any measure of success which those of our readers who may be good enough to follow us to the end of this article may consider us to have attained.

Undoubtedly the most elementary misconceptions concerning the church organ are found in the discussion of its specification or scheme. The popular idea is that an organ of liberal dimensions must be intolerably harsh and noisy. On the contrary, the small, overblown and harshly voiced little organs are those which produce noisy and irritating tone quality, while, by their lack of variety of soft stop combinations, they engender the most deadly monotony, whereas the larger instrument, though more powerful, is usually better voiced and blown, its full power is seldom called into play, while its greater number of soft stops enables it to produce a constant variety of subdued and pleasing effects.

Another popular error is the estimation of the size and value of an organ

and a very popular figure in the plant. The Gottfried house now manufactures: Flue and reed pipes, both wood and metal. Consoles, bellows, chests, cases. Action parts of every description. Wires, leather and leather goods, hardware, etc. They invite the correspondence of all organ builders.

by the number of its draw stops or stop keys. This is to forget that 10 or 12 per cent of these are couplers, controlling and combining stops or combinations, but not adding to the number of either. Besides, stops are sometimes made to draw in halves, or a portion of one stop is "grooved" into another, in both of which cases there are two stops, but only one set of pipes. Again, a number of small fancy or stopped pipes, especially if some of these are shorter than their legitimate compass, will be much less expensive and far less sonorous than a single complete open pipe of generous proportions.

It is through ignorance of these elementary facts in organ building that many churches and organ committees, declining to engage professional advice, have come to grief and have

squandered public money to an almost incredible extent. For the fostering of one serious misconception concerning organ construction the builders themselves are often responsible. This is the erection of organs of two instead of three manuals in churches of respectable size. Given a sufficient number of stops, combined with adequate coupling action and distributed over three manuals, the same power can be produced as in an organ of two manuals, but with a much larger number of effects, and with far greater ease. Indeed, the wrestling with some of the unmanageable and overgrown two-manual organs to be found in so many churches constitutes no mean addition to the troubles to which nearly every organist is heir. Pneumatic and electric actions, al-

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THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, EDITOR

CHICAGO DECEMBER 1, 1909

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Address all communications to THE DIAPASON, Room 55, Auditorium Building, Chicago. Telephone Harrison 973.

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MISSION OF THE DIAPASON

With the modesty becoming its youth, but with the enthusiasm and hope which should go with that condition, *THE DIAPASON* makes its first appearance and bespeaks for itself as much assistance and indulgence as children demand. So far as our knowledge extends and the results of inquiry indicate, *THE DIAPASON* is as novel as it is new. There is no other publication devoting its pages exclusively to the construction of the organ and to those whose life work is the creation of the kist o' whistles—the grandest of musical instruments.

As every trade has its periodicals it seems only reasonable to suppose that so honorable a profession as that of the organ builder should have a medium for the exchange of news and a forum for the discussion of questions which arise in his work. *THE DIAPASON* therefore sees no further need of justifying its existence. It will endeavor to prove from month to month that it is fulfilling its mission effectively.

How large, how useful and how influential the publication shall be will depend in a large measure on the support it receives and on the possibilities it is able to unearth in this previously unexplored field. At any rate, it has been planned to make a modest beginning. The endeavor of the editor is to keep the editorial columns free from bias and filled with as much accurate and interesting information as can be obtained.

PROSPERITY IN THE TRADE

Prosperity of a real and unprecedented kind prevails in the organ trade. This is not to be taken as a platitude or a guess. It is proved by the reports from the factories. Nearly every plant is swamped with the demand and competent men are hard to obtain. The large builders are having all they can do, and the makers whose specialty is instruments for the smaller churches are nearly doubled in number, with the average facilities of each twice what they used to be.

The business has been made so much more practical and the variety of organs has been increased to such

an extent that no church need go without one, no matter what its size or resources. Thus a distinct benefit has been conferred on music and worship. And this does not take into account the constantly growing demand for self-playing and other organs in homes—a demand not many years ago too small to be worthy of consideration.

With construction revolutionized by modern actions, this is, indeed, the organ era—one which Bach could hardly have dreamed would come.

PROMPT SUPPORT GRATIFYING

Special acknowledgement is due those organ builders who, even before the first issue of *THE DIAPASON* was published, hastened to give it their advertising patronage. The response has been more prompt than could have been expected. It is hoped to win the support of many others who have been waiting to see to what extent this would be a representative paper. By means of the additions already promised larger plans probably will be carried to fruition and from the little acorn, it is hoped, in time a great oak will grow.

Welcomes to The Diapason

Following are some of the first welcomes into the world received by *THE DIAPASON* in response to its initial announcement, showing the feeling in the trade:

ROBERT HOPE-JONES, Hope-Jones Organ Company, Elmira, N. Y.—I am particularly pleased to hear that at last a paper is to be published in this country devoted to the organ and I wish you all success, for the want of such a paper has long been felt.

A. GOTTFRIED & CO., Manufacturers of Pipes and Supplies, Erie, Pa.—We express our delight at the news of seeing established a publication which makes it its exclusive business to treat on organ matters and the doings of the builders of this country, and are willing and glad to support such a paper. We congratulate Mr. Siegfried E. Gruenstein upon his undertaking and wish him success in his venture, because he deserves it and it is just the paper needed in the United States.

F. MARTIN, Coburn Organ Company, Chicago.—The writer used to travel considerably, and frequently on Sunday his mind reverted to the church where he knew his friends were gathered for worship. He could, in fancy, hear the prayer intoned for "all prisoners and captives; all those who travel by land or by water; all sick persons and young children, etc." and while the fact that he was not entirely forgotten was not unappreciated, still he could not entirely rid his mind of the idea that he had been badly classified. We wish *THE DIAPASON* all success in its efforts to label and pigeon-hole properly the pipe organ fraternity and believe we will all rest easier thereafter.

ARTHUR W. HINNERS, Secretary Hinners Organ Company, Pekin, Ill.—We wish you great success in your new enterprise, which certainly covers a field in which a medium of the kind you are establishing is necessary.

PLEA FOR HIGHEST QUALITY BY A WELL-KNOWN ORGANIST

James H. Rogers of Cleveland Writes Concerning the Modern Innovations in Building and Gives Advice.

In so far as the actual tone, produced from individual pipes, is concerned, there has been little change in organ building in half a century, or more, as a study of older organs, in Europe especially, will show, writes James H. Rogers, the Cleveland organist.

Diapasons, reeds, flutes, are all essentially the same. The string tones have been developed more than any other in the last few years, both as to quality and volume. But, broadly speaking, we have, save in one particular, much the same instrument as that our fathers and grandfathers had, this particular—and most important one, surely—being the mechanical construction, which, it is not too much to say, has been absolutely revolutionized. The introduction of pneumatic and electric actions has had, save in the sub and super couplers, no influence on the tone. In ease of manipulation, however, there has been great advance because of these newer systems.

But we have now come so far in the way of progress that it seems to me it may be well to pause for a moment—long enough to catch our breath, perhaps, and to take a look both over the innovations of the last twenty years and those now being introduced in some of our newest organs.

It is interesting to note that M. Widor, without a doubt one of the greatest organists in the world, recently declared in substance his conviction that many of the newer devices are worse than useless, and M. Widor advises us to go back to the old-fashioned tracker action. I am sure this is going too far, but it is folly to pass lightly over the opinions of a man whose authority will be questioned by no one.

And if M. Widor cannot approve the change from the tracker action to the pneumatic or electric action, what will he say to the "unification" of the organ, a system now being introduced in some of our largest and finest instruments? Here is something to make even the mildly conservative "sit up." By this system every stop on the organ, excepting the pedal stops, is available from each manual. The essentially differing tone qualities (and quantities) of swell, great and choir are abolished, with one fell swoop, and all manuals look alike to the organist. It is true that they would not sound alike, since, of course, no organist would draw the same combination on each manual. He may even preserve the characteristic and traditional tone qualities of each manual by habitually using only the stops on swell, great and choir, which we are accustomed to find in those divisions. And he will often be able, no doubt, to produce effects impossible under the old system. I am open to conviction, but I have my doubts.

I have not seen any large organs

built on this new plan. With a small instrument it seems to work well. But take an organ with, say, forty manual stops—forty knobs, or tablets, for each manual, 120 in all; four combinations and release buttons for each manual, duplicated with pedal levers; add to these the various unison, 16-foot and 4-foot couplers and the other necessary mechanical appliances, and your sum total will be a sadly bewildered organist. It may be that such an instrument would be easier to manage than would appear from a hasty view of the general scheme. And, as I said before, I am open to conviction.

There is one point, however, which I would like to impress on organ builders, should any chance to read these remarks, and it is, that it is not so much new methods that are a crying need in organ construction, but greater reliability, be the methods new or old. At a liberal estimate, perhaps, one-half of the organs put up by our best builders work well from the start. How about the other half? Why have not people who buy an organ at a round price the right to expect an instrument in perfect working order at the start, not only as to voicing and tuning, but as to mechanism as well? Organ builders will tell you that that is often impossible. "An organ must find itself." Let them substitute the word "difficult" for "impossible" and then find a way to overcome the difficulty.

Too often the one incomplete and unsatisfactory feature in a new church auditorium is the organ. It strikes me that here is a worthy field for the energy and ingenuity of organ builders. Work for betterment in this direction will richly repay all the effort put forth, if we can be relieved of notes that cipher, pipes that do not respond at all, slowly speaking pneumatics, poorly regulated wind pressure and all the other ills to which our organs so often are heir.

GOOD ORGANS OF MINORCA.

In 1847, while voyaging in a steam frigate from Toulon across the Mediterranean to Algiers, a tourist had occasion to stop a day at the port of Mahon, on the Island of Minorca, a place then out of the ordinary course of sight-seers. He wrote home that the organs there were the objects most worthy of admiration in the churches, and said: "The organ in the cathedral was made by a German and the tones were as sweet and full as any I ever heard. A young maestro di cappella performed for us on this magnificent instrument. He was a clever musician, and played twenty different pieces, from a sonata of Bach to the modern airs of Rossini, Auber and Verdi. During this concert, which was for our benefit, the nave of the church became crowded with listeners, and their joyous countenances proved how well they valued the talents of their young organist."

SALT LAKE TABERNACLE ORGAN ATTRACTS THRONGS

William E. Curtis Describes the Large Instrument Which the W. W. Kimball Company Rebuilt.

William E. Curtis, the versatile correspondent of the Chicago Record-Herald, had an interesting article recently on the great organ in the Mormon Tabernacle at Salt Lake City, Utah. This is one of the most famous organs in the world, and its reconstruction is the work of the W. W. Kimball Company of Chicago.

"Every week day between 12 and 1 o'clock there is an organ recital in the tabernacle at Salt Lake City, which is free to all comers," wrote Mr. Curtis from Salt Lake City, "and it is attended by clerks, merchants, business men, tourists and large numbers of women. It is a part of the educational system of the Mormon Church, which devotes a great deal of attention to physical, musical and literary culture, and furnishes diversion and amusements of various kinds to protect the morals, cultivate the taste and promote the contentment and happiness of its members.

"Everybody who is familiar with such subjects knows that the Mormon Tabernacle contains one of the great organs of the world, celebrated among musicians everywhere for the sweetness of its tones and the remarkable effects which may be produced by a skillful performer.

"The programmes of these daily recitals are made up chiefly of classical music, with at least one popular air, usually a familiar melody with variations by the performer. The recitals are worth going across the continent to hear, particularly those of John J. McClellan, the chief organist.

"Mr. McClellan was born at Payson Utah, April 20, 1874, and developed genius at a very early age, for when he was only 10 years old he was the organist of the tabernacle in that town. When he was 17, in 1891, he went to Ann Arbor, where he took a course in the University of Michigan. Returning to Salt Lake City he became an instructor for two years in the Latter Day Saints' College, and then spent several years in New York, completing his musical studies.

"Upon his return he was made professor of music in the University of Utah, and in 1901 was appointed organist of the tabernacle. John P. Meakin in his 'Leaves of Truth' says: 'As organist of the tabernacle under the direction of the first presidency of the church, he inaugurated the plan of free organ recitals, and for years thousands of people have enjoyed and have been made nobler beings by the sublime music.'

"Mr. McClellan has appeared in concert in nearly every city of the country. He officiated as organist at the St. Louis, Portland and Jamestown expositions. He wrote an 'Ode to Irrigation,' which won the first prize in a competition at the national irrigation congress several years ago for the best musical setting, and now forms an official part of the programme at each national irrigation congress.

"In 1901 Mr. McClellan persuaded the presidency of the church to have

the grand old organ at which he presides overhauled and modernized at a cost of \$15,000. It was originally built, thirty years ago, by Joseph G. Ridges, a local musician, assisted by Utah artisans. Mr. Ridges still resides at Salt Lake. The restoration was made by the W. W. Kimball Company of Chicago, which introduced several valuable improvements, including new mechanism. There is no color, shade or tint of tone that cannot be produced upon it.

"Tracy Y. Cannon, one of Mr. McClellan's assistant organists, is a son of the late George Q. Cannon, for many years a delegate in Congress, and a grandson of Brigham Young. He was born in Salt Lake City in 1879, passed through the public schools and was graduated at the University of Utah. During his childhood he studied music with local instructors and when he was only 16 years old he was appointed chorister of one of the Mormon ward churches. After graduating from the university he studied harmony and counterpoint at Ann Arbor for two years with Dr. A. A. Stanley and was three years in London and three years in Berlin, where he studied the piano with Alberto Johas, and composition with Walter Meyrowitz. In Paris he studied the organ with Alexandre Guilmant and orchestration with Albert Roussel, and returned to Salt Lake City last November to accept the position of organist in the First Congregational Church of that city. He was appointed assistant organist at the tabernacle in April, 1909, and gives two recitals each week. Mr. Cannon has composed a number of songs, hymns and anthems.

"Edward P. Kimball, another of Mr. McClellan's assistants, is a grandson of Heber C. Kimball, one of the organizers of the Mormon church, whose name is closely linked with that of Joseph Smith and Brigham Young, and his maternal grandmother was one of that famous band who made the journey from Missouri to Utah on foot, pushing all their earthly belongings before them in handcarts. He is also organist of the First Methodist Church of Salt Lake City, and is director of music at the Latter Day Saints' University. For ten years he has assisted Mr. McClellan in his numerous musical enterprises, acting as assistant director and accompanist for the Salt Lake Opera Company, the Salt Lake Choral Society and other musical organizations."

HIS STOPS TO BE ENDOWED

Organist Was to Play Them When the Donor Requested Him to Do So.

At a choir concert given in aid of the organ improvement fund of a suburban church the program contained the specification of the "proposed improved organ," together with a novel bait for catching donations to the fund. Here it is:

"These stops are new, and cost approximately as follows: Clarion, \$35; horn, \$75; vox celeste, \$45; harmonic flute, \$30; forest flute, \$35; vox humana, \$50.

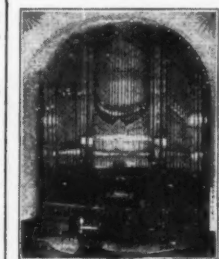
"The name of the donor of any one of these stops, together with a description of the gift, will be recorded upon a plate affixed to the organ front, and the organist shall be expected to play, at all reasonable times, upon a particular stop when required to do so by the donor thereof."

It may be assumed that the "forest flute" was a wooden stop. During the evening the vicar was announced to "discourse upon the scheme for the improvement of the organ." In so doing he used his own vox humana, doubtless speaking in clarion tones until he came to a full stop.—London Musical Times.

OLD HARVARD ORGAN SHOWN.

In the year 1805 an organ was made in London by William Gray, New Road, Fitzroy Square, and was placed in the Chapel of Harvard College, Cambridge, Mass., where it was used constantly until 1858, when it was removed to give place to a new one. At that time the poet Longfellow desired to obtain the old one for his residence because of its historical associations, but the case was too high for his room. It was then purchased by the

Congregational Church of Alfred, Me., where it was used steadily for forty-nine years, but a new organ was placed in the church last year and the old one has been sent to a wareroom in Boston, where it will be on exhibition. It has one manual, with eight stops. The case is of mahogany, with glass panels ornamented in gold on the front and ends.



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Work of high quality at moderate prices.

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HAVE MODEL IN HARRIS HALL

**WORK OF THE BENNETT CO.
WINS ORGANISTS' ADMIRATION**

Banker's Gift to Methodist Episcopal Church in Chicago Has Large Two-Manual With Admirable Selection of Stops.

Harris Hall chapel, the new building presented to the Chicago Missionary Training school of the Methodist Episcopal church by Norman W. Harris, the Chicago and New York banker, has installed the latest work of the Bennett Organ Company to be placed in this city. It is considered one of the best and most representative instruments of this company, and the admiration it has aroused has been the source of satisfaction to Mr. R. J. Bennett, president of the growing Rock Island, Ill., concern, and to Mr. La Motte Wells, the Chicago representative, whose popularity among organists does much in a business way to supplement the mechanical and artistic pre-eminence of Mr. Bennett.

In the Harris Hall organ the console is detached and placed at the left of the entrance, the organ proper being built in the south gallery of the building. The selection of stops and several of the unique features may be judged from the specification, which follows:

GREAT ORGAN, 73 NOTE CHESTS.

1. 8 ft. Open Diapason
2. 8 ft. Dulciana
3. 8 ft. Melodia
4. 8 ft. Spitzfloet
5. 8 ft. Gamba
6. 8 ft. Viol d'Amour
7. 4 ft. Octave
8. 4 ft. Flute d'Amour

SWELL ORGAN, 73 NOTE CHESTS.

9. 16 ft. Bourdon
10. 8 ft. Open Diapason
11. 8 ft. Stopped Diapason
12. 8 ft. French Horn
13. 8 ft. Salicional
14. 8 ft. Aeline
15. 8 ft. Voix Celeste
16. 4 ft. Flute Harmonique
17. 2 ft. Flautina
18. 8 ft. Cornopean
19. 8 ft. Oboe
20. 8 ft. Vox Humana (in separate box)

PEDAL ORGAN, 32 NOTE CHESTS (Augmented)

21. 16 ft. Open Diapason
22. 16 ft. Bourdon
23. 16 ft. Lieblich Gedeckt
24. 8 ft. Grosse Floete
25. 8 ft. Flute

COUPLERS—1. Great to Pedal. 2. Swell to Pedal. 3. Great to Great 4 ft. 4. Swell to Swell 4 ft. 5. Swell to Great 4 ft. 6. Swell to Great 8 ft. 7. Swell to Great 16 ft. 8. Swell to Swell 16 ft. 9. Swell Unison "off".

ADJUSTABLE COMBINATIONS (adjusted from the bench)—Three and release to Great and Pedal. Five and release to Swell and Pedal. General release. Organist's registration indicator system of dials.

PEDAL MOVEMENTS—Balanced Swell Pedal. Crescendo Pedal. Sforzando Pedal. Reversible Great to Pedal.

ACCESSORIES—Swell Tremolo. Wind Indicators. Crescendo Indicator. Motor Control. Organ Bench.

Mr. Wells has shown this organ to a number of organists as a model. Harris Chapel is at Indiana avenue and East Fiftieth street, Chicago.

BEETHOVEN ORGAN CONSOLE.

The console of the organ in the Minoriten church at Bonn, on which Beethoven used to play, is preserved in the museum at Bonn. It has two manuals, on which the keys are the reverse in color of the organs of today. The stops, of which there are about a dozen, are in a most awkward position, at least as high as the player's head and in no apparent order. One wonders what some of those who grumble at a stiff tracker action, or a somewhat unusual arrangement of stops, pedals or pistons, would say had they to play on such an instrument. Yet the players in those days managed to produce fine music from their instruments.

Directory of Organ Builders

AEOLIAN COMPANY, New York.

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BENNETT ORGAN COMPANY, Rock Island, Ill.

A. B. FELGEMAKER (Erie Organ Company), Erie, Pa.

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ORGAN ARCHITECT.

W. H. DONLEY, 1625 Park Avenue, Indianapolis, Ind.

NEW ORGANIST TO CHICAGO

John W. Norton of Dubuque for St. James' Episcopal Church.

The vestry of St. James' Episcopal Church, Chicago, has elected John W. Norton of Dubuque, Iowa, organist and choirmaster. Mr. Norton for some time held a similar position in St. John's Episcopal Church, Dubuque. The post at St. James' is considered one of the best in the country. Thirty-five applications were received, from all parts of the world. The place was made vacant by the departure of Clarence Dickinson for New York.

"Mr. Norton," said Rector James S. Stone, "is a thoroughly capable man. The position of choirmaster is an important one in St. James', as the choir is large—fifty-six men and boys—and the services are impressive. We received applications from Germany and other European countries."

BIG ORGAN FOR MILWAUKEE

Instrument Costing \$25,000 to be Placed in New Auditorium.

Milwaukee, Wis., Nov. 27.—The large Milwaukee Auditorium is to have a new organ costing \$25,000. This announcement was made by Secretary C. E. Sammond of the Auditorium company at the recent meeting of the Westminster Civic league in the Park Place Methodist church.

Mr. Sammond said the money for the organ was being raised through private subscription. Of the sum needed \$15,000, he said, had been subscribed in \$1,000 amounts. The organ will be in readiness next spring, before the season for grand opera.

In addition to the organ fund Mr. Sammond said the directors of the Auditorium, which is the stockholders' company, have received \$10,000 from Miss Elizabeth Plankinton to be used as they saw fit and \$20,000 from others to be used in the same way, making, when the organ fund is completed, \$55,000 in gifts. The \$10,000 given by Miss Plankinton, as a memorial for her father, was divided, \$6,000 going toward the organ and \$4,000 for decorations. The \$20,000 gift still is in the hands of the directors.

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ANNOUNCEMENT

The first issue of THE DIAPASON, a publication devoted to the pipe organ, its construction and development and those engaged in its advancement, will appear December 1. THE DIAPASON will be published in Chicago once a month. It will contain news of organ construction and chronicle events of interest concerning builders and their work, noting impartially and comprehensively items in the field of organ building, and other information of interest to the builder, the organist and the church. Besides serving as a medium of communication among organ factors, it is intended to be of special service to the organist or church committee desiring information as to the latest improvements and activities in the organ world and their importance.

Although the construction of the king of musical instruments has been brought nearer perfection in the United States than in any other country during recent years, there is no professional or trade journal recording exclusively the doings in this important field. To meet this need is to be the mission of THE DIAPASON. To make it successful at the start and to assure an extensive circulation among those outside the trade whom it is intended to reach, the early and hearty co-operation of all builders is necessary. It is requested that information be mailed as to every contract closed, with the specification and descriptive details of each instrument made, as well as all other news developments in the factories. Liberal advertising support is invited, but is in no sense necessary to the fair treatment of news.

Subscription rate, 50 cents a year, in advance.

THE DIAPASON,
Room 55, Auditorium Bldg., Chicago

TONE VARIETY IN THE SMALL PIPE ORGANS DIFFERS MUCH

Possibilities Determined Largely by Specifications and Arrangement—Cases Which Illustrate Point.

There is a great difference in very small organs, says Everett E. Truette in an interesting article in the November Etude. On some of the smallest organs the organist can produce a variety of effects which are admirable, but on some other small organs the performer is at his wits' end to find any pleasing soft combinations. He must either use the stops individually or play forte with all the stops.

Some time ago the writer was called upon to give two recitals on two very small organs, Mr. Truette continues, One organ had only five distinct manual stops, and the other organ had seven manual stops. On the first organ it was possible to render a varied program of organ music, including a Gullmant sonata and compositions by Smart, Dubois, Wolstenholme and Claussmann, with pleasing effect. On the other organ no composition of the program except the Bach fugue sounded well.

The specification of the first organ was:

GREAT ORGAN.		
Open diapason	.....8 feet.	} Borrowed from Swell Organ.
Stopped diapason	.....8 "	
Sallcional	.....8 "	
Flute harmonic	.....4 "	
SWELL ORGAN.		
Sallcional	.....8 feet.	
Aeoline	.....8 "	
Stopped diapason	.....8 "	
Flute harmonic	.....4 "	

The pedal organ had bourdon and gedacht. There were the usual unison manual and pedal couplers and, in addition, 16 and 4-foot couplers on the swell. The wind-chest of the swell organ was constructed on the "duplex" system, which made it possible to play three of the stops from either the great or the swell keyboard.

The voicing of the stops was admirable, and it was possible to obtain a large number of varied combinations. For example, one could use the dulciana in the great for accompaniments and arrange numerous solo combinations on the swell. One could draw the sallcional and flute on the swell for solo and use the stopped diapason on the great for accompaniment; or the stopped diapason and flute on the swell for solo and the sallcional on the great for accompaniment; or, again, the stopped diapason and flute with 16-foot coupler on the swell and the stopped diapason and flute without the coupler on the great; or the sallcional and the flute with 4-foot coupler on the swell and the stopped diapason for accompaniment on the great, and so on to about twenty different soft combinations, for solo and accompaniment.

The specification of the other organ was:

GREAT ORGAN.	
Open diapason	.....8 feet.
Dulciana	.....8 "
Octave	.....4 "

SWELL ORGAN.	
Bourdon	.....16 feet.
Open diapason	.....8 "
Stopped diapason	.....8 "
Sallcional	.....8 "

The pedal organ contained only a bourdon and there were the usual unison manual and pedal couplers. On this organ the dulciana was voiced somewhat stringy, which detracted much from its utility as an accompaniment stop. The sallcional was voiced very softly to answer for the softest stop, in place of an aeolian. The stopped diapason was rather loud, and in combination with the sallcional the latter stop could not be distinguished at all. The only soft combination in the whole organ that was at all pleasing was the bourdon and sallcional, playing an octave higher than the music was written. This second organ was somewhat louder in the full organ than the first-mentioned.

As both organs were by the same builder, there was no difference in the quality of the materials or the workmanship. Both were small because the churches had too little money or space for larger ones. The causes of the great difference in the two organs were the specifications and the voicing.

In the second organ the bourdon and open diapason of the swell required as much room and cost as much as four other stops which could have been substituted. These four other stops would have been more useful and would have given a great variety of soft combinations. It is true that the bourdon and open diapason give volume and solidity to the tone of the full organ, but the soft combinations would have been used three times as often as the full organ, and the substitutes would have given considerable volume to the full organ, besides giving such variety of combinations. Again, in the great organ the absence of any stop between the dulciana and the open diapason prevented a gradation of tone on that manual. The octave made the full organ more brilliant, but had no other use.

The value of the bourdon and open diapason in the swell and the octave in the great, in organs a little larger, should not be underestimated, but in very small organs, when these stops take the place of other and more useful stops, the result is far from satisfactory.

SIX HELP RUSSIAN ORGANIST.

Though the Greek church recognizes no instrumental music, the organ gets some attention in the land of the czar. Not long ago the professor of the organ at one of the principal Russian conservatories gave an organ recital. He had, it seems, six attendants—an organ blower, a second blower as assistant in case of need, a man to turn the music, two men (one on each side) to manipulate the stops, and an attendant to hold a lantern at his feet to throw a light on the pedals. It is clear that organ recital playing is still in its infancy in the czar's dominions, if this performance is to be taken as illustrative.

ACHIEVEMENTS OF CENTURY

BARCKHOFF NAME PROMINENT FOR JUST ONE HUNDRED YEARS

Fifty Years Ago the First Organ Was Sent from Germany to Chile and Since that Time 2,500 Have Been Erected in U. S.

It is now 100 years since the first Barckhoff organ was built and fifty years since the first instrument of this make was erected in America, having been sent from Germany to Copiapo, Chile. The instrument was very elaborate, the front elevation alone costing several thousand dollars. Thereafter a large number of organs were sent to South America.

In 1865 the first Barckhoff organ was built in the United States, since which time, without interruption, there have been erected in all parts of the country more than 2,500, ranging in price from \$750 to \$10,000. A circular just issued from the Barckhoff works at Pomeroy, Ohio, says:

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abling us to build a superior organ at a minimum cost.

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AUDITORIUM ORGAN STAYS

Rumors that Famous One Would Make Way Before Opera Are Denied.

Rumors current in Chicago that the great Auditorium organ was to be torn out in the process of remodeling the building for the grand opera company are denied authoritatively by John C. Shaffer, promoter of the opera.

"Nothing of the sort has been contemplated," said Mr. Shaffer. "The organ will remain in place and may be enlarged."

Clarence Eddy, who dedicated the organ and who gave a recital on it Nov. 21, expressed great satisfaction when told that it was not to be torn out.

"At the time the organ was built by Frank Roosevelt," he said, "it was one of the five largest in the world. Every artist in America and Europe knows about the Auditorium organ."

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Beloved Guild Head for 15 Years Sends Greetings

By S. LEWIS ELMER

As one of those who have received THE DIAPASON over a period of many years, since it appeared as a small but attractive magazine, and through the recent years during which it has increased in size and constantly improved in quality, I feel like being one of the many who will share in observing its golden anniversary.

At the turn of the century, when the American Guild of Organists was a small organization, just beginning what was destined to be a tremendous national movement in furthering the cause of organ and sacred choral music, the publication of THE DIAPASON was begun by Siegfried E. Gruenstein, an active organist and choirmaster, who was editor of the magazine for nearly half a century; thus rendering a fine service to our profession, which is being continued with ever-increasing value to organists and choirmasters and all who are interested in organ and choral music.

The A.G.O. in this period has expanded to a membership exceeding 17,000 with chapters or branches in every state, the District of Columbia and the Panama Canal Zone, 275 in all. Examinations for the certificate of Fellow, Associate, or Choir Master, and tests in service playing are given annually from coast to coast. High standards are thus maintained and continually elevated, resulting in vastly improved music in services of all religious bodies.

National, regional and state convention and midwinter conclaves are held with great success. A more recent development has resulted in the formation of nearly 100 Guild student groups and some G.S.G. conventions have been held.

In the summer of 1957, the first Inter-

national Congress of Organists was held in London, England; the Royal College of Organists, the Incorporated Association of Organists, the Royal Canadian College of Organists and the American Guild of Organists participated.

All of these projects have been reported and encouraged by THE DIAPASON, with an overall picture of professional activities of organists and choirmasters, reviews of music played and sung in religious services and recitals, new choral and organ compositions, specifications of organs and articles of particular interest to church musicians. These manifold helpful features are presented accurately and in good taste, combining to provide incentive and encouragement both for more experienced members of our profession and for students.

Since 1935 THE DIAPASON has been the official magazine of the A.G.O., and by printing information concerning examinations, tests, conventions, chapter activities, movements to increase the membership of the A.G.O. and to organize new chapters, branches and Guild student groups, is doing excellent service in the national expansion of the Guild.

It is a great pleasure, as president of the Senate of Past Presidents and Wardens of the American Guild of Organists to extend through the editor of THE DIAPASON hearty congratulations upon the fiftieth anniversary of the magazine to all those who represent THE DIAPASON, and best wishes for its continued progress and success.

ST. THOMAS CHORAL GROUP SINGS ENGLISH CONCERT

The St. Thomas Choral Society opened its season Nov. 23 with a free concert of early English music in St. Thomas' Episcopal Church, New York City. Included were two pieces by Maurice Greene, Purcell contemporary, whose music is again being heard more and more often. Boys soloists were used and the positive organ by James L. Palsgrove III, director of the society, was heard.

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ERNEST M. SKINNER, DEAN OF AMERICAN BUILDERS

Appreciation of Ernest Skinner Voiced by Barnes

By WILLIAM H. BARNES

In connection with the golden anniversary of the founding of THE DIAPASON, it is fitting to go back fifty years, and remember Ernest M. Skinner and some of the outstanding organs built by him around the year 1909. The Cathedral of St. John the Divine and St. Thomas' Episcopal Church, both of New York City, were two organs built by him about that year. These two organs put the name of Skinner on the map, as the builder of the most distinguished and artistic organs in America for that day and created a reputation for his name that exists to the present day, in spite of the many changes, new personalities and new ideas which have emerged over the years. Even though both of these organs have in the past few years been rebuilt, enlarged and tonally modified by the successor to Mr. Skinner, the Aeolian-Skinner Organ Co., the worth and validity of the original organs should concern us in this appreciation.

One Sunday morning on my way to Cambridge as a freshman at Harvard in 1910, I attended service at St. John's and the organist (I believe it was Miles Farrow) played the melody of one of the hymns on the tuba mirabilis. Ever since then I have retained the thrilling memory of the sound of that tuba. No such sound had ever before been heard by me or any one else in America until Mr. Skinner introduced this dominating voice at the cathedral.

On January 15, 1960 Mr. Skinner will have attained the great age of 94 years. From 1890-1901 he was a mechanic, tuner, and draftsman for George S. Hutchings, one of the distinguished organ builders of the latter part of the nineteenth century, along with the Roosevelts, Johnson, Odell and E. & G. Hook. In 1901 he started in business for himself. He incorporated in 1905 as the Ernest M. Skinner Co. This continued until 1917, when Arthur Hudson Marks became president and the name was changed to the Skinner Organ Co. Mr. Marks added materially to the capital and financial stability of the company. It must be said that the artistic attainments of Mr. Skinner greatly outranked his business ability. In 1927 G. Donald Harrison joined the organization and Mr. Skinner's influence began to wane.

In fact the younger generation of organists have been brought up to "poo-hoo" the Skinner organs of fifty years ago and to view with condescension the work of Mr. Skinner. I remember well the national conventions of the Guild and of the old National Association of Organists of twenty-five or more years ago, when Mr. Skinner was the center of attention at all such gatherings. The younger and older organists all stood around him with bated breath, listening to his wit and wisdom. He furnished both with equal facility charm, and salty New England humour.

While he was still working for George S. Hutchings, Mr. Skinner made a trip to England, primarily to look at the work of the Great "Father" Willis as exemplified in the organs at St. George's Hall, Liverpool, (1855) and St. Paul's Cathedral, London, (1872). Both of these organs were fifty years ahead of their time tonally. The profound impression made upon Mr. Skinner by the Willis' 16 ft. low C trombone has endured. The first Skinner replica was made in the Hutchings factory immediately upon his return and the many fine reeds in which Mr. Skinner takes such pride are the result. There is the French horn, the English horn, flügel horn and orchestral oboe, as well as the tuba mirabilis, mentioned earlier. There is the kleine erzähler, the flute celeste and other Skinner specialties for which all the organs made by the Skinner company at this period were famous. Every great achievement of man is the product not of hands but of the imagination. So far as hands went Mr. Skinner was indeed fortunate in having the services of an English trained reed voicer by the name of Frederick Brockbank to carry out the practical voicing while he furnished the imagination and instructions as to what was wanted. There was a consistent beauty to all of these orchestral voices so liberally



introduced in all Skinner organs of the period.

Let Mr. Skinner tell in his own words how he happened to become interested in orchestral tone in the organ. He says: "What I have done in creating the Skinner organ is due almost wholly to a love of music, plus a mediocre inventive ability, plus an unbounded belief in the orchestra. And so under the stimulus of some great orchestral or operatic work, I have worked out all the orchestral colors and included them in the Skinner organs. When the organ was planned for Williams College, Sumner Salter insisted on a French horn and so one was written into the specifications. Before that time Richard Strauss' Salome was given by the Manhattan Opera Company, and I had heard eight French horns in unison in the Salome dance and was from that time on determined that the French horn should be added to the voices of the organ if I could ever get the opportunity to work it out. The opportunity came and after much research the French horn took its place in the Skinner organ. I had a better horn than I really expected for the tone was not only there but the so-called bubble was also present."

Even forty years ago, when Mr. Skinner wrote these words, there was argument as to the propriety of orchestral voices in the organ. He says further: "The reception of the orchestral colors by the various organists has been most curious and follows as definite a law as the law of probabilities in an insurance schedule. Those who are interested in music for music's sake, the orchestra, piano, opera and any good music have welcomed these voices. The Classicist, the Ritualist and the Purist have fought and disappeared. One writer says they are neither 'fish, flesh nor fowl', but we kept on making them and now no organ is considered complete without them". The arguments against these voices are not new, but started at the time these voices were first introduced into American organs by Mr. Skinner.

Naturally as interest has increased in the classic organ ensemble, and the music written for it, it has waned with regard to the orchestral voices. In small and medium sized organs built to-day, ensemble voices come first, and the orchestral voices are relegated to the luxury and non-essential class. With organs costing three times as much as in Mr. Skinner's heyday every voice must really justify itself to gain a

place in the stolist.

The many fine organs built twenty-five to fifty years ago, in a great many parts of the country, still proclaim the artistry of Ernest M. Skinner in the matter of lovely orchestral voices—flute celestes, kleine erzählers, tuba mirabilis—and a certain mild but very beautiful type of chorus reeds. Many organists and congregations were (and still are, for that matter) supremely happy with the sound of these voices. They were the best examples of this phase of American organ building. Such voices are still invaluable in adapting to organ accompaniment extended choral works originally written for orchestral accompaniment.

With all of the marvelous orchestral recordings of practically all of the standard literature available on hifi and radio there is surely no longer any need for orchestral transcriptions on the organ. This was not true fifty years ago and some of the greatest organists of this period—W. T. Best, Alexandre Guilmant, Edwin H. Lemare—arranged and played many such works. It was the only opportunity for many people to hear these great works played.

Mr. Skinner's influence exists to-day on organ building in America not by what is now being used of his inventions in organ tone but in the tradition he established with regard to the kind of material, workmanship and artistic appreciation that went into his organs. Certainly no more colorful nor distinguished figure has graced American organ building in the twentieth century. When we are remembering back fifty years we must all bow respectfully to the deans' dean of organ builders and give thanks that Ernest M. Skinner came on the organ building scene in an important way just when he did, which happens to coincide with the founding of THE DIAPASON by Mr. Gruenstein.

CHURCH SPONSORS LARGE CHORAL WORK BY NED ROREM

The first performance of Ned Rorem's The Miracles of Christmas will be given by the Garden City, N. Y., Community Church choir at a carol service Dec. 20. Mary Hornberger is the minister of music.

The work, commissioned by the church, is for four-part mixed chorus and organ based on texts by Ruth Apprich Jacob, a member of the church.

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**CHOIR FESTIVAL HONORS
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Fifteen choirs from churches of seven denominations joined in a community choir festival Oct. 25 at the West Side Presbyterian Church, Ridgewood, N. J. sponsored by the Ridgewood council of churches. The festival was in memory of the late Edward T. Hart who served the West Side Church for thirty-four years. John Beasley, Ethel Holderith, Inez Hudgins, Jack Sechrist and Eleanor Wright, all members of the Northern New Jersey Chapter of the A.G.O., shared responsibility for the service. Other participating directors were George W. Kirsten, Richard Seidel, Wesley Miller, Mrs. M. E. Rednour, Mildred Brooks, Vernon Christman, Mrs. F. W. Freeman, Jr., Theodore Koster, Raymond A. Reed and Chester Wolfson.

**LITTLE CONDUCTS FIRST
 OF BACH CANTATA SERIES**

George Little conducted Bach's Cantata 150, Lord My Soul Doth Thirst, with soloists and orchestra at a service Nov. 1 at the Erskine and American United Church, Montreal, P.Q. Soloists, a string orchestra and Helene Cimon, organist, collaborated in the performance. Four more Bach cantata services are scheduled for the season.

THE COMMISSION on hymnology of the Lutheran society for worship, music and the arts is sponsoring a competition for the writing of new hymn texts. Texts signed with a nom de plume or motto with the same inscription on the outside of a sealed envelope containing the author's name and address should be sent to J. Earl Lee, Augustana College, Sioux Falls, S. D. before Jan. 1.

THE HANDEL choral society of the Fox Valley will sing Handel's Messiah and Berlioz' Childhood of Christ Dec. 11 in Orchestra Hall, Chicago.

EDWARD B. GAMMONS, Groton School, Massachusetts, played a carillon recital Aug. 26 at Rockefeller Chapel, University of Chicago, to salute the opening of the Pan-American games.

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BERNARD LaBERGE'S WORK CONTINUED BY ASSISTANT

The ever-increasing interest in the organ and its music is a fitting tribute to the memory of Bernard LaBerge, for his great love of the instrument and untiring efforts in its behalf contributed in no small measure to its position in the concert field today. Since his death in 1951 the work has been carried on by Colbert-LaBerge Concert Management, and nothing would have gratified him so much as to know that under the direction of Lilian Murtagh, his faithful assistant for many a year, bookings of organ recitals have increased by almost 100 percent.

Colbert-LaBerge is proud of its impressive list which includes the names of the leading American organists of our time. In addition, some of Europe's most outstanding performers have toured this country under this management, including Jean Langlais, whose own compositions are now an established part of almost every organist's repertoire. Jeanne Demessieux was introduced to America by Colbert-LaBerge in 1953 and has made three subsequent tours; while Fernando Germani will return for the third time in the fall of 1960. Flor Peeters, distinguished organist from Belgium, is now engaged in a highly successful sold-out tour of North America.

WEINRICH SCHEDULE FULL FOR LATE FALL AND WINTER

Carl Weinrich opened his fall recital season Nov. 1 when he played the dedicatory recital on the new Holtkamp organ at the First Presbyterian Church, Princeton, N. J. Following this he toured through the midwest playing at Hope College, Mich., North Central College, Naperville, Ill., Peoria, Ill., Iowa State College, Cedar Falls and Mason City, Iowa. He gave the dedicatory recital on the new Schantz organ in Bethlehem Lutheran Church, Ridgewood, N. J. Nov. 20.

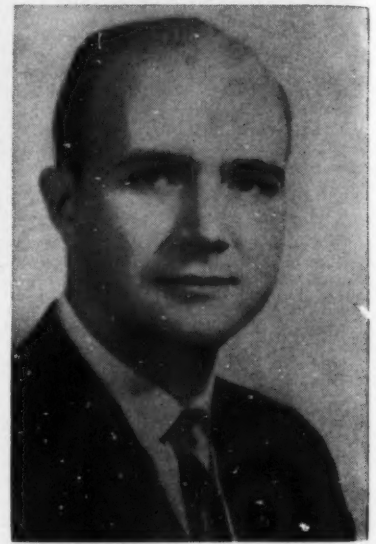
In January Mr. Weinrich will play dedicatory recitals on the new Austin organ in St. James Episcopal Church, Upper Montclair, N. J. Jan. 11 and on the new Schlicker in the First Presbyterian Church, Winston-Salem, N. C. Jan. 17. He will tour through Texas, California, Washington and Idaho in February.

THANKSGIVING CHORAL SERVICE LED BY LODINE

The annual Thanksgiving choral service at Chicago's Fourth Presbyterian Church took place Nov. 22. Robert Lodine played Preludes on Deo Gracias and Werde Munter, Whitlock, and conducted the choir in Bach's Cantata 28 (Praise the Lord) and anthems by Thalben-Ball, Birstow, Britten and Sowerby.

December vesper recitals will include a program of Bach chorale preludes played by Elizabeth Paul Dec. 6; a Dec. 13 recital by Dr. Lodine offering settings of the Magnificat by Titelouze, Dandrieu, Lebeque, Pachelbel, Buxtehude and Bach; Miss Paul's Dec. program made of Daquin Noëls and the Dupré Variations, and Dr. Lodine Dec. 27 composed of Messiaen's Nativity Suite.

FERREE LeFEVRE



Ferree LeFevre is the new organist of the Central Presbyterian Church, Chambersburg, Pa. He began his duties Nov. 1. Paul Lucas is the director of music. Mr. LeFevre has just completed service in the army; within his service he was the director of music in the Mann Memorial Church, Augusta, Ga. and was active in the Augusta Chapter of the A.G.O.

ORGANIST GIVEN HONORS ON GOLDEN ANNIVERSARY

Cammie Johnston was honored Oct. 11 at a musicale and reception at the First Christian Church, Independence, Mo. on the occasion of the completion of fifty years of service as organist. About 400 attended the recital which Gladys Gwynne Combs, a longtime friend of "Miss Cammie," played to open the festivities. At the reception Miss Johnston received on an elaborately decorated stage. Many tributes came from friends and former students who have crowded her busy schedule for half a century. Miss Johnston has been a reader of THE DIAPASON since 1915.

MISS HAKES ASSUMES POST IN LEWISTON, N.Y. CHURCH

Mary Alice Hakes has been appointed minister of music at the First Presbyterian Church, Lewiston, N.Y. An organ student of Eugene Maupin, Arthur Birkb, and Raymond Ocock, Miss Hakes teaches in the high school at Niagara Falls in which city she recently served the Epiphany Episcopal Church.

MARSHALL BIDWELL TAKES POST IN SUBURBAN CHURCH

After twenty-six years at Pittsburgh's Third Presbyterian Church, Marshall Bidwell has been appointed to the suburban Fox Chapel Presbyterian Church. As THE DIAPASON reported in its September issue, John R. Lively has succeeded Mr. Bidwell at the Third Presbyterian Church.

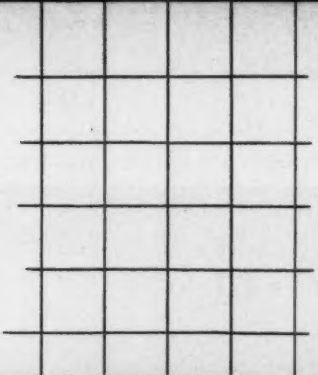
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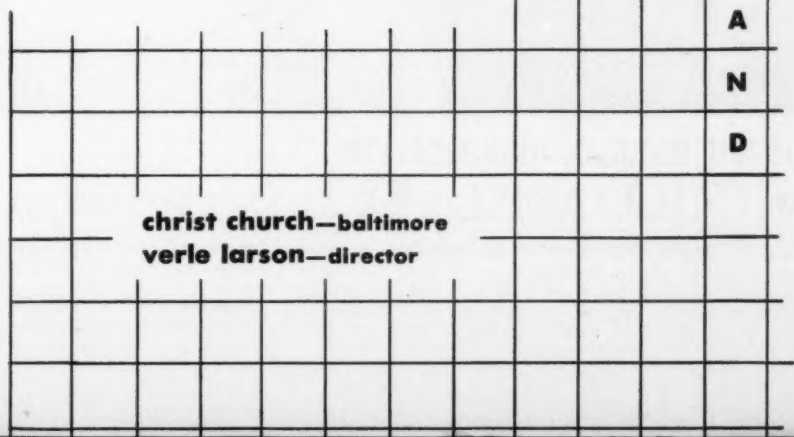
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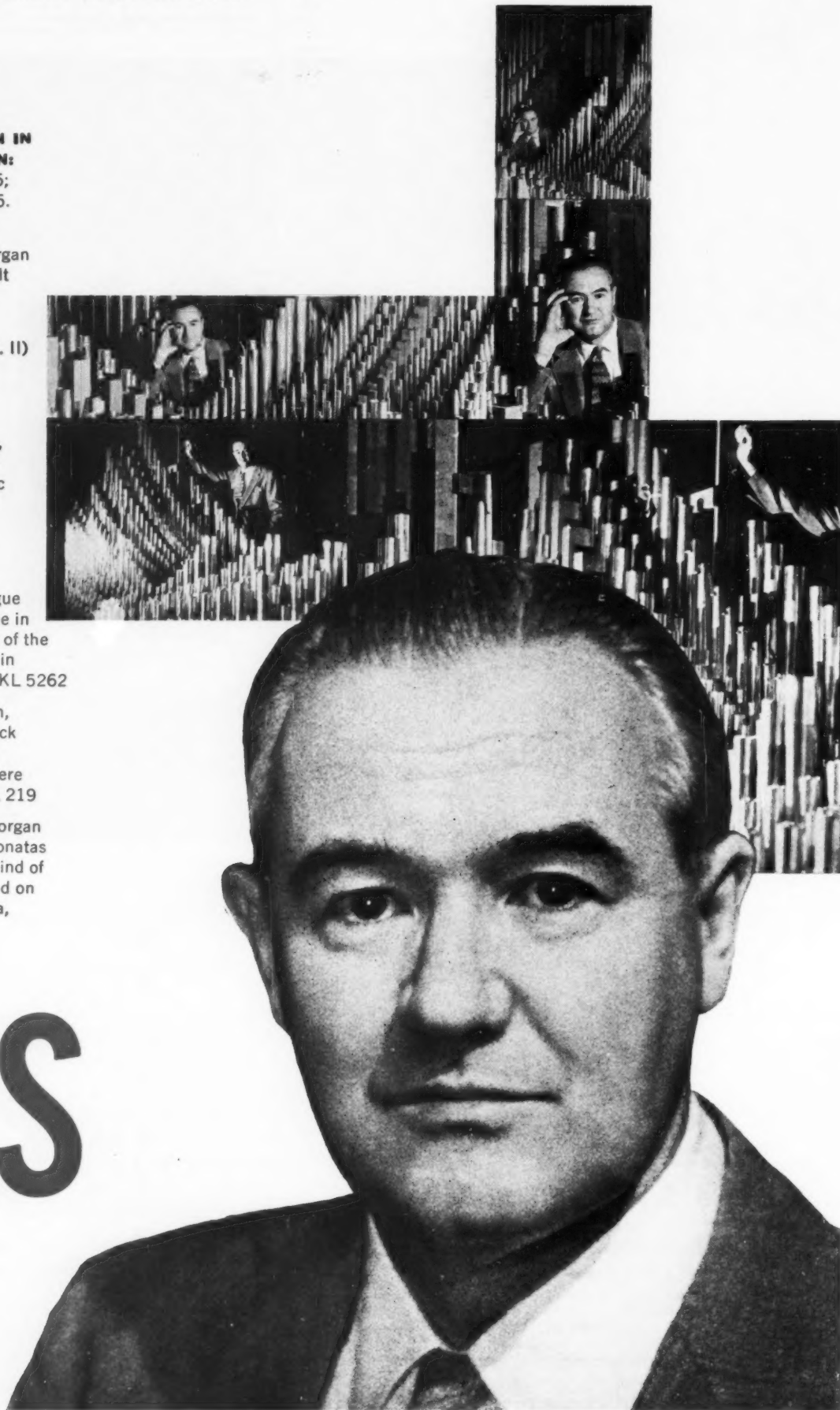
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Leading Composer Writes of Changed Standards

By LEO SOWERBY

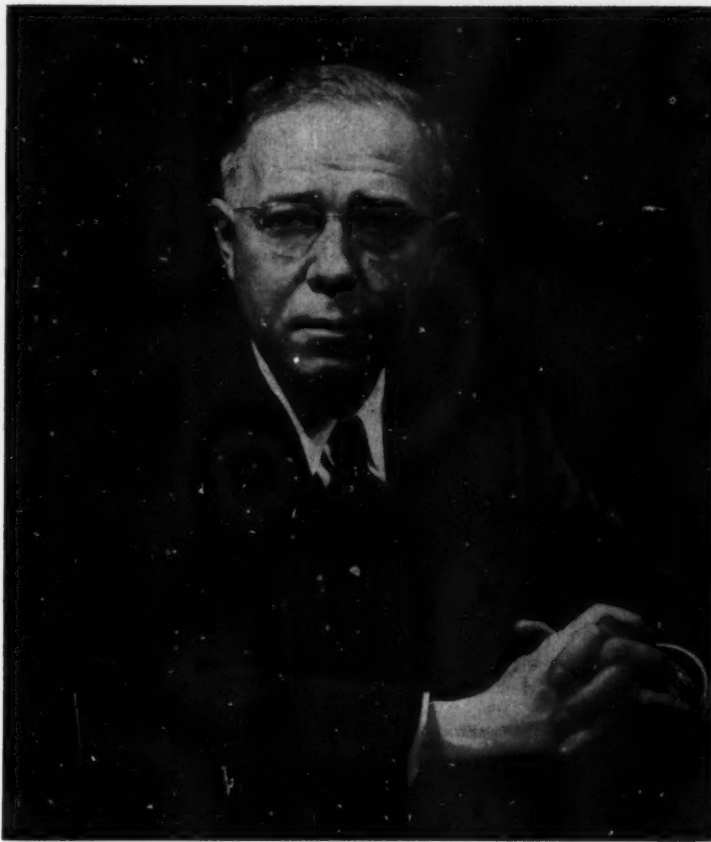
It is a coincidence, and to me at least it seems a matter of interest, that I came as a boy of fourteen to study in Chicago in the very year that Siegfried Gruenstein founded THE DIAPASON—the year 1909. I cannot claim to have been impressed by this important fact until much later, for it was not until 1913 that I came to have much interest in the organ. In the summer of 1913 I played my first services as a substitute at Grace Episcopal Church in Oak Park and received the munificent salary of four dollars per week—for three services plus rehearsals—and felt that I was doing very well for myself. My first regular post was at the Bethany Union Church on 103rd St. in Chicago and I went there in the late fall of the same year. In those days the church was much smaller than it is now and possessed a tiny organ which was pumped by hand. The sexton was the pumper and he was deaf! So when it came to the postludes, he attempted at first to pump only as long as he thought was necessary, and often left me stranded perhaps without resolving a dominant seventh chord somewhere in the middle of the piece. We had a few words in sign language about this and after that things went on smoothly enough until I went on to my next post; but I have never gotten over my dislike for postludes.

My next job was as organist at the South Congregational Church on Drexel Boulevard. There I received a salary of thirty-five dollars a month. A Mr. Johnson was the tenor soloist and choir director and I, of course, took his orders even though I couldn't find the cracks in the keyboard to accompany his version of the enharmonic change from C sharp to D flat. (I believe now that he was really indifferent to the problems of equal temperament.)

It is particularly fascinating to me to think back to those old days and to recall the music that was commonly sung in the churches at that time—not only in that particular church, but in most of the churches. On state occasions the music of Dudley Buck figured importantly and works by many lesser lights—composers now practically forgotten: Burdette, Varley Roberts, Harry Rowe Shelley—graced the ordinary service list. Much English music of the Victorian period (and that by no means the best) was also frequently performed—works by Barnby, Tours, Stainer and Sullivan. If European music was used, it was almost sure to be by such relatively lesser lights as Spohr, Rossini or Gounod, and, of course, the worst of the output of the latter. It is significant to note that most of this music has completely disappeared from the repertory of all but the most isolated church choirs. Dudley Buck was actually a very well schooled musician and the type of work he did set a standard which was high for the times. Stainer and Sullivan, at least, were highly respected musicians of their own era, and if a bit of the flavor of Sullivan's light opera choruses crept into some of his hymn tunes, the fact was duly appreciated by many who undoubtedly thought a great deal of the church music of the time very dull, for dull and drab it was.

The more enterprising choirmasters sought out and performed music which, whatever else one can say about it, has better stood the test of time, the music of Mendelssohn, Goss, S. S. Wesley and the Americans, Foote, Chadwick and Horatio Parker. This music has proved to be more fitting for the service of the church because of its greater dignity than has the music of the afore mentioned composers; it rises above the commonplace level represented by them; in short, it is sterner stuff, more fitting to its purpose. Above all, it steers clear of the saccharinity demonstrated by such a composer as Shelley, whose, "The King of Love my Shepherd is" and "Hark, Hark, my Soul" were prime favorites in most of the churches of the land long after 1909. In all fairness, I must say that most of these were non-liturgical churches, and that the Episcopal Church, in particular, set a higher standard at least as to repertory.

DEAN OF CHICAGO CHURCH MUSICIANS SPEAKS UP



if not always in performance.

The vested choir of St. James Church at North Wabash Avenue and Huron Street in Chicago was first organized in 1884, the musical needs having previously been served by a so-called "quartet choir" (to my way of thinking, an abomination of the devil.) When I became choirmaster and organist at this church in May, 1927, a great deal of the early and original choir repertory was still in the files, and I recall with satisfaction the pleasure I took in carrying out the rector's one request of me when I took over the post—to get rid of most of this tiresome and threadbare music. Even now, though, we still retain in the files, for old times' sake, certain period pieces by George C. Martin and one or two other old timers, even though they are never performed. If much of the music in the non-liturgical churches was over-sugared, a great deal of that in the liturgical churches was stuffy; who can say which is the more undesirable? In particular, some of the positively atrocious and vulgar music used for "responses" in Methodist and Presbyterian churches in which I once played the organ sticks in my crew.

For about a year commencing on Easter Day, 1926, I was the organist (and director) at the First Methodist Church in Evanston. (I cannot resist saying that after nearly every service I played at this church I was visited by a militant member of the W. C. T. U. who regularly besought me to "take the pledge".) This church had prided itself on maintaining a high standard of music (for the time, at least) so I naturally tried to keep up and to raise this standard, though I had only a vocal quartet with which to work. (I must say that it was a good one.) Imagine my chagrin, therefore, when the all-powerful chairman of the music committee told me after a Sunday morning service, "Of course I understand the music you are giving us, but as I stand at the church door when the people go out from the service most of them tell me that they don't appreciate your *high hat* music". I asked him what he would wish to suggest, and he proposed a diet of Barnby. Barnby, however, was never sung thereafter, and never would have been, under my direction; within a few months I had accepted the invitation of the rector of St. James' Church to be its organist and choirmaster. (This church is now the Cathedral of the Episcopal diocese of Chicago.) Incidentally, though there was a music committee at St. James' Church, it never functioned and eventually it ceased to exist.

I cannot forbear telling a story on Mr. Gruenstein. It so happened that a chap who had once been my tenor soloist at

St. James' Church, but had been dismissed because he could not learn to arrive on time for rehearsals and services, applied to Mr. Gruenstein for a singing job in the church in which he then was the director of music. Among other things, Mr. Gruenstein asked this young man whether he was familiar with "The King of Love", etc. by H. R. Shelley and was taken aback when his applicant told him that he had never heard of it. This was a fact, for such music was never done at St. James' from the time I became choirmaster; first, because I couldn't bring myself to perform such stuff, and secondly, because the rector didn't want it either and was always ready to back me up to the hilt in regard to my choice of music. I didn't know then quite how fortunate I was, but I know it now, and pay tribute to my old friend, the Reverend Duncan H. Browne.

The gradual improvement in the repertory which one cannot fail to note in practically every church of importance in the country came about because of several things: first, an awakened interest in the music of Bach and his predecessors. (To be sure, the more familiar things of Handel had always been used in services, and they were "executed" then as much as they are now); second, greater account was taken of plainsong and in music founded on Gregorian chant and in the modes; third, the awareness on the part of our choirmasters of the newer English music of such composers as Elgar and Stanford and later Holst, Vaughan Williams, Howells, Bairstow, Charles Wood, and a great many others. This type of music represents a tremendous step forward in the church music of England and has become standard in our churches as well. Finally, there was a realization on the part of our clergy and choirmasters that there was already in existence a newer group of American composers who were doing significant things, and whose achievements made such a work as Buck's Festival Te Deum in E Flat appear tame, hopelessly dated and outmoded. I speak of such composers as Philip James, Eric DeLamarter, Everett Titcomb, Mrs. H. H. A. Beach, Tertius Noble, who, though English, became one of us, and Healey Willan, the dean of Canadian composers whom we would willingly claim had we any right to do so. This list represents only a few of the important names. Very slightly later came such masters as David McK. Williams and Seth Bingham and perhaps I may modestly add my name to the list at this point. Newer and younger composers are coming on and are doing more and more venturesome things even to the point of writing atonal music employing tone rows!

The significant thing is that our congregations of today take this music; they may not always understand it and there are those, I am perfectly sure, who yearn for the "good old days" of Buck and Stainer. But to admit it too openly dates even them, so they pretend an interest in contemporary music they may not truly feel. Congregations, too, seem to remember that they come to church for the purpose of corporate worship and for instruction and the musical offering to God (not to the pew holders, incidentally!) contributes its share to the inspiration they derive from their experience as worshippers.

To end this brief survey on the proper note, I find the best possible conclusion in an address made by Dr. David McK. Williams in St. James' Church, November 4, 1934, on the occasion of the celebration of the hundredth anniversary of the parish. He said: "There should never be a church service of importance without the touch of today in it. There should never be a church building erected without the signature of today on its walls". He calls upon the contemporary composer to be a seer and a prophet and says "if he were in need of authority to encourage him, other than his inner urge, he might well take as a slogan the first verse of the ninety-eighth Psalm—"O sing unto the Lord a new song."

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**First Organ Pictured
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The first issue of THE DIAPASON carried an article and a picture of a new Casavant organ installed that year at Northwestern University, Evanston, Ill. The organ is celebrating its fiftieth anniversary along with the magazine because it is still in use, having been played over the last fifty years by hundreds of students and faculty in the University's school of music and by distinguished visiting friends.

The only major pause in the use of the organ came in 1941 when it was moved from a room in Fisk Hall which served as the university chapel to the newly-constructed Lutkin Hall which was dedicated to the memory of Peter Christian Lutkin, first dean of the school of music. Since it was erected in 1941 Lutkin Hall has served as the music auditorium and university chapel.

At the time of the move the Casavant firm was called in to make adjustments on the organ. A new console was installed, two new stops (a violone 16 ft. and a cello 8 ft.) were added to the pedal division and a new exterior case was provided to blend in with the decor of the new Lutkin Hall.

Much attention will be focused on this organ in February when the eminent French organist André Marchal performs on it. He will be visiting the school of music Feb. 1-5 and will offer a series of public recitals and master classes, and will do some private coaching.

Books for Gifts

Three handsome books which barely skirt our field are nevertheless good possibilities for Christmas giving. Dana Steichen's Beethoven's Beloved (Double-day) is further away from our channel but is also the most suitable gift for serious students and for lovers of finely researched biography. It is unconditionally recommended.



NORTHWESTERN ORGAN AS IT LOOKS IN LUTKIN HALL

For youngsters from early grades to near-teens They Sang a Song, the story of hymns by Ruth MacKay (Abingdon Press) would make a beautiful and treasured gift. Slightly older readers may begin to ask why it is assumed that the tune is all that counts on one hymn and the words all on another. The answer, probably, is that the available bag of good

stories leads in that direction. The illustrations are good.

A thoroughly fascinating and beautifully put-together edition of the thirteenth century Play of Daniel has been prepared for Oxford University Press by Noah Greenberg. A lively interest in the past and a real appreciation for the beautiful will assure a welcome for this book.—F.C.

Organ Music and Songs

Very little new organ music has reached our desk in the past month. Carl Fischer sends four not especially distinguished numbers, the Hammond emphasis on whose covers probably indicating their intended market. An Arioso by W. A. Goldsworthy is short and rather quiet; Jules Grison's Christmas Offertory—intended presumably for a long generous collection—is in a large form; Richard Peek's Pastorale on Innsbruck is easy service material; Francis Snow's Elevation indulges a persistent chromatic urge.

John Leo Lewis' Verdant Pastures (G. Schirmer) also has Hammond registration; it is a kind of chorale prelude on Stainer's God So Loved the World.

Gordon Young's Chant Heroique (Galaxy) is in traditional trumpet tune genre.

Frank Asper's Devotional Organ Album (Carl Fischer) has just been reissued in a Baldwin electronic edition.

The Richard Gore organ accompaniment for Handel's Messiah, of which only the first part was available last season, can now be had in its entirety in Concordia edition.

Teachers who must instruct students on electronic spinets may welcome two more books in the Richter-Ware series (Presser): Festival of Carols and the Richter-Ware Hymn Book both contain a chart for registration on twelve varieties of the hybrid instrument.

Carl Fischer sends two vocal settings of the twenty-third psalm in the same meter and key, The Lord's My Shepherd by Carl Mueller, based on the tune Crimond, and Florence Hunsecker's The Lord Is My Shepherd.

Vernon Haskins' Love Never Fails (G. Schirmer) is a conventional sacred song with a big ending. Albert Hay Malotte's An Understanding Heart has only the most tenuous religious connection.—F.C.

DR. ROBERT BAKER played the dedicatory recital Nov. 10 on the new Schantz organ in the Brevard, N.C. Methodist Church whose stoplist appeared in THE DIAPASON for June, 1957.

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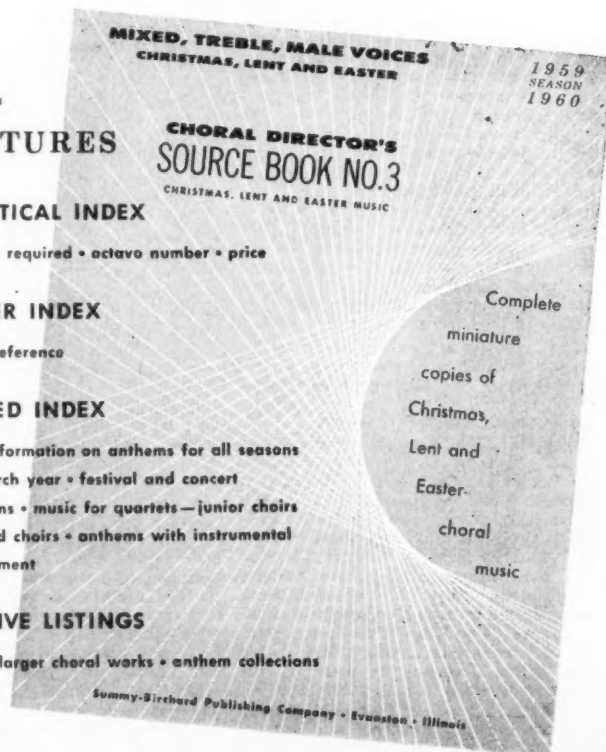
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Inveterate Recital Goer Remembers Five Decades

By HERBERT D. BRUENING

1909-1915

About the time the late Siegfried E. Gruenstein founded THE DIAPASON my father took me to "sacred concerts" (Kirchenkonzerte) featuring guest organists in Lutheran churches of my home town, Milwaukee, Wis.

Karl Markworth was the best-known local guest organist in our circles. He did a good job of playing the Toccata and Fugue in D minor, Bach, the Allegro Cantabile, Symphony 5, Widor, and Lamentation, Guilman.

Edward Reclin, New York, and Carl Rupprecht, Chicago, drew crowds in our churches. Reclin, a pupil of Guilman and Widor, before 1920 played programs showing French influence. His recitals invariably concluded with an improvisation on a familiar hymn-tune. Rupprecht included in his recitals Sonata on the 94th Psalm, Reubke, Pomp and Circumstance, Elgar, Concert Overture in C major, Hollins, and Marche Funèbre et Chant Séraphique, Guilman, for example.

Later Harry Schenuit attracted me to his Sunday afternoon recitals at the Grand Avenue Congregational Church, Milwaukee. His performance of The Storm, Lemmens, thrilled us. Schenuit also played recitals on the new Ernest M. Skinner organ in the Milwaukee auditorium, admission price 15¢. (Milwaukee symphony concerts on Sunday afternoons, subsidized by the city, charged 10¢.) Carl F. Mueller succeeded Schenuit and continued the recital series at the Grand Avenue Church.

1915-1919

A month after I entered Concordia Teachers College, River Forest, Ill., the Medinah Temple, Chicago, dedicated its organ Oct. 18, 19 and 20, 1915. This was a gala event. It enlisted the services of organists Wilhelm Middelschulte, J. Lewis Browne, Eric DeLamar, William E. Zeuch and Charles E. Kirk. They were assisted by fifty-five members of the Chicago Symphony orchestra conducted by Felix Borowski and J. Lewis Browne. Important singers of the period also took part in the programs. Mr. Borowski composed his Allegro de Concert for organ and orchestra for the dedication of the ninety-two-stop, 5,120-pipe Austin with its four-manual stop-key console, movable over a radius of 140 feet on the large stage, and a five-manual, stationary, draw-stop console offstage. ("The organist is thus enabled to use the type to which he is accustomed, but the moveable console will probably be largely used for concert purposes and the fixed console for the Shrine ceremonial.")

The first night Middelschulte played: Toccata and Fugue in D minor, Bach; Allegro Cantabile, Widor, and Finale, Sonata 1, Guilman. Before the final burst of the Guilman Finale, Middelschulte inserted his famous cadenza. As encores he played his own Perpetuum Mobile for pedal only as only he could play it and Andante, Trio Sonata 4, Bach.

William Zeuch the next night played as his group of solos: Toccata, Gigout; Nocturne, Ferrata; Autumn Song, Faulkes, and Finale, Symphony 1, Vierne. Eric DeLamar on the third night played: Toccata in C major, Bach; Evening Bells and Cradle Song, Macfarlane; Chant de Printemps, Bonnet; Scherzetto, Rousseau, and March in Miniature, DeLamar.

A year or so later Joseph Bonnet dazzled us with his virtuosity on the new Medinah Temple organ. He also played at Kimball Hall and Orchestra Hall at this time, events always to be remembered with admiration and awe.

The first time I heard Middelschulte in recital was May 10, 1916 in the "Aula" (chapel) of Concordia. His program was typical of his taste at the time: Fantasie and Fugue in G minor, Largo (Musical Offering), Passacaglia and Fugue, Bach; Concerto 4, Handel (cadenza by Middelschulte); Sonata, Banchiert; Noël, Daquin; Andante, Mozart; Perpetuum Mobile, Middelschulte; Fantasie and Fugue on Ad Nos, Liszt; Theme, Varia-

tions and Finale, Thiele. What a feast! What a treat!

At a benefit concert for the new Concordia Hospital in Chicago, Martin Lochner, my uncle and teacher at River Forest, opened the program at Orchestra Hall Oct. 1, 1916 with Sonata 1 in F minor, Mendelssohn. It was a worthy performance of the four movements of this classic organ work by a "romantic" composer.

In my student days there were Thursday afternoon recitals for a time at the Fourth Presbyterian Church, Chicago. I heard Eric DeLamar and Palmer Christian play organ duets in the course of a joint recital they gave there. Duplicate that, if you will!

Pietro Alessandro Yon appeared for the first time in Chicago, I think, at St. Patrick's Roman Catholic Church Jan. 7, 1919. Though his audience did not fill the church on this wintry night, his almost all-Italian program was a joy to hear. He played: The Star Spangled Banner; Sonata 1, Pagella; Gesu Bambino, Yon; Toccata, Adagio and Fugue, Bach; Tema e Variationi, Angelelli; Sonata Cromatica and Second Concert Study, Yon; the Italian National Anthem. After the recital Middelschulte commented to some of us: "Der spielt gut." Coming from a world-famous celebrity, this tribute was high praise indeed. Years later I heard Yon at the dedication of the Kilgen organ in Carnegie Hall, New York. Again he was tops as a recitalist.

Charles Courboin also appeared in Chicago in these world war 1 years. In his Kimball Hall recital he featured Finlandia, Sibelius, I seem to recall. I also remember his climactic treatment of the Bach Passacaglia and Fugue and his outstanding interpretation of the Franck Chorale in A minor.

1919-1925

After graduation from River Forest in 1919, I taught school and made music in historic Kingston, N.Y., always on the alert for organ recitals. There were four in these lean recital years worth mentioning. Harry Sykes from Pennsylvania played a recital at Redeemer Lutheran, Kingston. It was his first program played from memory. Understandably enough, his memory played him a trick: he got lost momentarily in the Toccata and Fugue in D minor but kept on playing a la Bach until he recovered his place.

When Kingston papers announced organ recitals by Norman Coke-Jephcott in the Episcopal Church of the Messiah, Rhinebeck, N.Y., I ferried across the Hudson river on the famous "Transport" and bussed it to Rhinebeck. Here on a new Skinner organ there was superb playing by a man who in later years became organist and master of the choristers at the Cathedral of St. John the Divine, New York.

One fine day R. Huntington Woodman came from Brooklyn to dedicate a new Austin in Kingston. His reported recital fee (\$300) was the subject of discussion in an uptown barber shop that week. Naturally a fee of that size, if it was that, was unheard of in the little city of Kingston. Woodman's playing of Guilman's Marche Religieuse still re-echoes in my memory.

Determined to hear a young Frenchman whose fame was spreading like a brush-fire, I journeyed about ninety miles by train to New York Jan. 5, 1924. Here in the auditorium of the John Wanamaker store I heard Marcel Dupré play a program of Widor. He climaxed his brilliant performance with the kind of improvisation that had to be heard to be believed. Dupré's recital was the last of three "presenting for the first time in New York City a comprehensive survey of the ten organ symphonies of Widor." Courboin played the first recital Dec. 28, 1923 and Lynnwood Farnam the second Jan. 3, 1924. Alexander Russell, concert director of the Wanamaker stores, furnished descriptive notes of interest and value to this day.

1925-1937

In the years 1925-1937 I taught at the oldest Lutheran elementary school in our country, St. Matthews founded in 1753, and served as organist-choirmaster of the oldest Lutheran church in America, St. Matthew chartered in 1664. I was to hear many an organ recital of importance at Wanamaker's. The organ there had 120 speaking stops, sixty couplers, four manuals and pedals, seven separate divisions two of which were "floating", seven expression pedals and fifty combination pistons. The entire organ was enclosed in boxes, except for a few softly voiced pedal stops. On this organ Louis Vierne played his American debut recital Feb. 1, 1927.

HERBERT D. BRUENING



Admission was by complimentary ticket as usual. Vierne played: Toccata and Fugue in D minor, Bach; Preamble, Complaint, Epitaph, Canzona, Arabesque, Marche Funèbre and Adagio and Finale, Symphony 1, Vierne. I wish I could say that Vierne's playing that night was as spiritual and lofty as André Marchal's some ten years ago in Chicago or as sparkling as Langlais' playing of the Vierne Finale, Symphony 1 last season in Chicago. Vierne did a good, all-around job, but not electrifying, in my opinion. Other organists I heard at the Wanamaker auditorium were Germani, whose performance of Manari's Etude for pedal was stunning; G. D. Cunningham, Birmingham, England, who ended his memorable recital with Reger's gigantic Fantasie and Fugue on B-A-C-H; Marcel Lanquetit, a young Frenchman who made a brief but brilliant impression; Courboin who was a fairly frequent and always satisfying guest, and Edward Reclin.

Sigfrid Karg-Elert played the inaugural recital Jan. 6, 1932 on the Möller organ in the grand ballroom of the Waldorf-Astoria hotel, a bizarre event which became notorious as periodicals reported it.

Another German, Guenther Ramin, played his first American recital at All Saints Episcopal Church, Great Neck, L.I. Jan. 16, 1933. The recital began at nine o'clock. At the reception I conversed with Ramin in German. He played three recitals in Greater New York in 1933. For his last and most exciting recital, at Holy Trinity Lutheran in Manhattan, Carl Weinrich supplied the descriptive notes. Ramin was a superb Reger interpreter. He demonstrated this again later at the Church of St. Mary the Virgin.

In the early thirties the new Aeolian-Skinner at St. Mary the Virgin was the subject of many a warm discussion. Here many local and visiting organists played notable recitals. Ernest White played programs of unusual interest. One such began with the quiet sinfonia from Cantata 156 (Ich Steh' mit einem Fuss in Grab), a departure from many a bombastic curtain-raiser. The six recitals on the new Hook and Hastings in the new Riverside Church at the end of 1930 were epochal also. They featured Harold Vincent Milligan, Firmin Swinnen, Palmer Christian, Rollo Maitland, Clarence Dickinson and T. Tertius Noble.

Unforgettable is the playing of Lynnwood Farnam at his own church in New York and at St. George's and Temple Emanu-El, beginning one recital with Finale, Symphony 2, Widor, and continuing with Sowerby, Tournemire, Honegger, Baumgartner, Karg-Elert and Vierne, and at another playing O Gott, du frommer Gott and Movement 1, Trio Sonata 5, Bach.

The climax of Farnam's career was his series of twenty programs encompassing the entire organ literature of Bach at the Episcopal Church of the Holy Communion in 1918-29. In July 1939 and December 1954 THE DIAPASON carried further impressions of the Farnam all-Bach series. Music critics like Lawrence Gilman and Richard Aldrich devoted considerable space to the recitals and mourned his death at the age of 45. A memorial service arranged by the executive committee of the National Association of Organists at St. Thomas Church Jan. 13, 1931 was filled to capacity. The groups of organ selections by Bach were played by four Farnam pupils: Hugh Porter, Ernest White, Carl Weinrich and Alexander McCurdy. To this day organists and organ journals recall the almost legendary playing of Farnam.

Before retiring, Samuel Baldwin played

a difficult program at City College, New York, in a manner that belied his age. After this last momentous recital his admirers feted him at a testimonial dinner in the great hall where he had played 1,362 programs between 1907 and 1932.

1937-1959

Since coming to Chicago in 1937 I have heard many notable organ recitals by American and European artists of greater or lesser ability in city and suburban churches and halls. Again highlighting the unusual, I remember two recitals by Virgil Fox. The first he played in May 1941 dedicating the second organ in Kimball Hall. Never have I heard Mulet's Tu es Petra played like that night. Jan. 6, 1953 Fox played a paid-admission recital in Orchestra Hall on a blizzard night. Whatever "guts" this old organ has, Fox brought to light, accompanied by his usual unusual showmanship.

At the midwinter and summer church music institutes of Northwestern University, Evanston, Ill., Theodore Lams has scheduled many significant recitals in Lutkin Hall or at St. Luke's Church nearby. Attending the summer conference in 1952 I was fortunate to hear Carl Weinrich play by the hour daily. What an illuminating and exhilarating experience to hear a scholarly virtuoso play classics from pre-Bach days to the present time! His formal recital embraced the greater part of the third part of the Clavierübung, always an adventure of profundity and grandeur, musically and spiritually.

But the mecca for organ recital-goers in Chicago is still the Rockefeller Memorial Chapel of the University of Chicago. Here organists, men and women from far and near, have played recitals of varying caliber as to program and performance. Dedicated by Farnam in 1928, the great Skinner organ has responded to the touch of recitalists like Heitmann, Peeters, Jones, Miles, Germani and Marchal from abroad and Sowerby, Nies-Berger, Biggs, Weinrich, Eigenschenk, Middelschulte, Marriott and Flescher.

Unique was the series of six recitals by Dupré in the summer of 1946. His name and fame drew audiences overflowing out on the lawn around the large Gothic edifice on hot summer nights. Has there ever been anything since like the evening Dupré played his own compositions and then improvised several large-scale creations that left us breathless because of their design and execution?

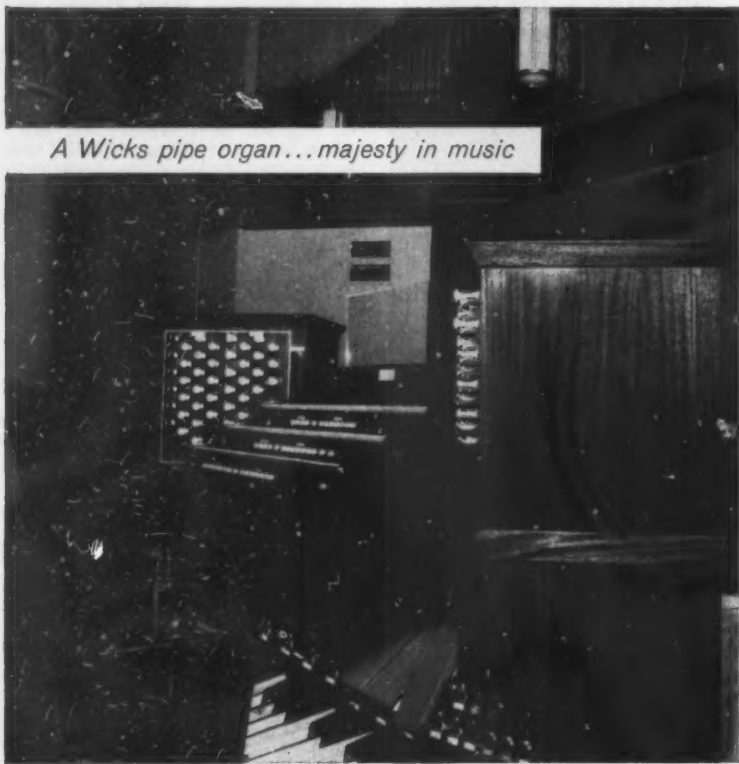
In recent years the programs and playing of Heinrich Fleischer have attracted increasingly large and appreciative followings to the chapel.

Whoever attended the recital E. Power Biggs played on the four-manual Schlicker organ in the chapel-auditorium of Valparaiso, Ind. University Sept. 27 1959, may not forget it soon. Following the solemn dedication service of the large edifice with its distinctive architecture in the afternoon, the evening recital atmosphere was just the opposite. Before Mr. Biggs played, at the intermission and after he played there was a noisy, exuberant holiday spirit among the thousands jammed into the "Valpo" chapel seating about 3300. But it was an attentive audience, warmly appreciative of the program. As on so many occasions in the past decades, my wife shared my interest in the recital by making the 130-mile round trip with me.

Of course this sketchy and impromptu reminiscence is incomplete. It omits names of worthy recitalists and memorable events. I have tried to record mostly the unusual because the out-of-the-ordinary is often more newsworthy than the solid, basic, upright essential, which is the backbone of the structure of any phase of our society.

DASH CONDUCTS 14 MAJOR CHORAL WORKS IN SEASON

Fourteen major choral works will be sung this season in the Lovely Lane Methodist Church, Baltimore, Md. Dr. James Allan Dash will direct the choir. The dates are as follows: Fauré's Requiem Oct. 25; Rossini's Stabat Mater Nov. 22; Saint-Saëns' Christmas Oratorio, Bach's To Us a Child Is Born and Vaughan Williams' Fantasy of Carols Dec. 13; Vivaldi's Gloria and Ballad of Judas Iscariot, Purvis Jan. 31; Mozart's Requiem and Beethoven's Choral Fantasie Feb. 28; Stainer's The Crucifixion and Dubois' The Seven Last Words April 3; Thiman's The Last Supper April 14, and the Brahms Requiem May 22.



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THREE MANUALS DIVIDED

Bethlehem Evangelical Lutheran Has No Carpet or Acoustical Plaster to Stop Resonance—Mrs. Donald Rose Is Organist

The Schantz Organ Company has completed the installation of a three-manual organ in the Bethlehem Evangelical Lutheran Church, Ridgewood, N.J. The organ is divided on either side of the spacious chancel of the beautiful new Gothic-type edifice. The resonance condition is excellent due to hard materials and lack of carpet and acoustical plaster.

The stoplist was drawn up by Mrs. Donald Rose, organist, and the Schantz staff. The sale was handled by Nicholas DeFrino, representative in New Jersey. The entire organ is on four-inch pressure. The stoplist is as follows:

GREAT

- Gemshorn, 16 ft.
- Open Diapason, 8 ft., 61 pipes
- Gamba, 8 ft., prepared
- Gemshorn, 8 ft., 61 pipes
- Bourdon, 8 ft., 73 pipes
- Octave, 4 ft., 61 pipes
- Flute, 4 ft.
- Octave Quint, 2½ ft., 61 pipes
- Super Octave, 2 ft., 61 pipes
- Mixture, 4 ranks, 122 pipes
- Chimes, prepared

SWELL

- Rohrbourdon, 16 ft.
- Geigen Diapason, 8 ft., 73 pipes
- Sallcional, 8 ft., 73 pipes
- Voix Celeste, 8 ft., 61 pipes
- Rohrflöte, 8 ft., 61 pipes
- Principal, 4 ft., 73 pipes
- Waldflöte, 4 ft., 73 pipes
- Flautino, 2 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Contra Oboe, 16 ft., 73 pipes
- Trompette, 8 ft., 73 pipes
- Oboe, 8 ft.
- Vox Humana, 8 ft., 73 pipes
- Clarion, 4 ft., 73 pipes
- Tremulant

CHOIR

- Viola, 8 ft., 73 pipes
- Dulciana, 8 ft., 73 pipes
- Unda Maris, 8 ft., 61 pipes
- Cor de Nuit, 8 ft., 73 pipes
- Principal, 4 ft.
- Koppelflöte, 4 ft., 73 pipes
- Nazard, 2½ ft., 61 pipes
- Blockflöte, 2 ft.
- Tierce, 1½ ft., 61 pipes
- Cromorne, 8 ft., 73 pipes
- Schalmei, 4 ft., 73 pipes, prepared
- Tremulant

PEDAL

- Principal, 16 ft., 56 pipes
- Subbass, 16 ft., 44 pipes
- Gemshorn, 16 ft., 12 pipes
- Rohrbourdon, 16 ft., 12 pipes
- Octave, 8 ft.
- Major Bass, 8 ft.
- Gemshorn, 8 ft.
- Rohrflöte, 8 ft.
- Quinta, 5½ ft., prepared
- Super Octave, 4 ft.
- Rohrflöte, 4 ft.
- Mixture, 2 ranks, 64 pipes
- Bombarde, 16 ft., 56 pipes
- Contra Oboe, 16 ft.
- Bombarde, 8 ft.
- Oboe, 8 ft.
- Clarion, 4 ft.

G. HUNTINGTON BYLES



G. HUNTINGTON BYLES was honored Oct. 25 as he celebrated his twenty-fifth anniversary as organist-choirmaster of Trinity Episcopal Church, New Haven, Conn. Music for the special service of recognition included many of the organist's compositions.

In reviewing Mr. Byles' twenty-five years of service, Music Committee Chairman John E. Nettleton praised his skill as organist, choirmaster and composer. He pointed out that more than 300 boys have served in the choir in this period, many of whom have gone into musical careers.

Scott Hovey spoke for the boys in the choir and expressed the esteem of the boys and gave Mr. Byles a gift of a savings bond. Mr. Nettleton then followed with a check from parishioners and former choir members.

An informal reception took place at the parish house following the service. Many congratulatory letters and telegrams were received, among them messages from Sir Ernest Bullock and Dr. John Dykes-Bower in London, M. and Mme. Marcel Dupré in Paris and Dr. David McK Williams in Egypt.

WHITE, SPELMAN AND BOESE FEATURED AT REDLANDS U

The 1959 Organ Week at the University of Redlands, Cal. Oct. 26-31 featured a lecture by Ernest White, a symposium on church music and recitals by Dr. Leslie P. Spelman, director of the university's school of music, and Raymond Boese, St. Olaf's College. The organ part of Dr. Spelman's program and Mr. Boese's recital appear on the recital pages. On Dr. Spelman's event Larra Browning Henderson, soprano sang with strings and organ Four Sacred Songs from the archives of the Moravian Church, Bethlehem, Pa.

At the Oct. 31 symposium Mr. Boese spoke on "the contemporary organ and worship" and Dr. Spelman discussed "trends in contemporary organ design." The symposium also included lectures by J. William Jones on "organ registration for choral accompaniment" and by Margaret Whitney Dow on "the small organ today."

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Chicago Goes Recital Happy as the Leaves Fall

The early autumn in the Chicago area saw a schedule of public and publicized organ recitals rarely matched in the long history of the new world-harbor city.

The season got off to a good start Sept. 13 with the opening of a large Aeolian-Skinner instrument in St. Paul's United Church of Christ described on page 1 of the November issue. Young David Thorburn showed a marked talent for performance in the recital listed in that same issue; with good guidance, maturity and the regular use of such a fine instrument he should quickly become one of the area's leading players.

The opening of a new Schlicker by Heinrich Fleischer in suburban Lombard Oct. 11 and Herbert Gotsch's recital on another recent Schlicker installation at Grace Lutheran Church in River Forest were less accessible to organists in general but the programs of both were good examples of meticulous but exciting German-style playing.

It was an especial pleasure to hear E. Power Biggs on an organ he really liked, the notable new Schlicker in the striking chapel-auditorium of Valparaiso, Ind. University. Mr. Biggs' attitude toward the organ he is playing reflects itself so strongly in his performance that such recitals as his conclave one last year at St. George's and this "Valpo" one stand head and shoulders above his average (a very good average, as capacity audiences testify!)

The weekend of Oct. 25 was a particularly full one. First we heard Marilyn Mason make an inadequate instrument in the Sauganash Community Church sound much better than it is. Even the suite commissioned from Paul Creston came off pretty well. This recital was a real test of ingenuity, imagination and musicianship; Miss Mason passed with flying colors in a well-filled church whose pew-fillers demanded and got encores.

After dinner with Miss Mason, a short drive took us to the Edison Park Lutheran Church where Mr. Biggs gave a second recital (his afternoon one competed with Miss Mason) before a second over-capacity audience. The program duplicated his Valparaiso one and though the organ was well-suited to his playing (a bit "chiffy" for such a dry building) the gala atmosphere and the excitement of "Valpo" were not so much in evidence.

Flor Peeters played Oct. 26 at the First Presbyterian Church, Evanston, sponsored by the North Shore Chapter of the A.G.O. A disappointing turnout heard the distinguished Belgian in good form, especially in his own works and in the Franck B minor Chorale, though his playing of early music seems to us a bit stolid.

Chicago's own Robert Rayfield closed that marathon weekend Oct. 27 with a frankly and refreshingly romantic per-

formance at St. Paul's Episcopal Church. The organ, previously heard to disadvantage in the hands of a distinguished foreign visitor, came alive at Mr. Rayfield's behest. We thought him at his best in the Schumann (Sketch in D flat and one of the B-A-C-H fugues) and in the variations of the Mendelssohn Sonata 6.

Alexander Schreiner's recital at Rockefeller Chapel Nov. 2 was the first number in the subscription series of the Chicago Chapter of the A.G.O. Though Dr. Schreiner was at home with the organ from previous recitals and the instrument was well-adapted to his program, his playing we felt sounded a bit tired. Perhaps his heavy schedule was showing; or perhaps ours was. At any rate it is always a pleasure to hear this high-regarded player and the audience recalled him for encores.

Transportation was regrettably unavailable Nov. 6 for Carl Weinrich at North Central College, Naperville.

Nov. 8 was another heavy recital day, one of the most interesting. Young George Williams, who won the young artist award of the Society of American Musicians, played his award recital at Thorne Hall on the Chicago campus of Northwestern University in the afternoon. His musicianship, confidence and recital personality were all to the good and there are many reasons for predicting a very solid future for this young man. He handled the sizable, boxed-in Casavant intelligently and to good effect in a program ranging from Krebs to Messiaen. The Franck B minor showed the player at his best, we felt.

It was appropriate and perhaps significant that this feast of recitals ended where it began, on the new Aeolian-Skinner at St. Paul's United Church of Christ, with the master of all exhibitors of new organs, Virgil Fox himself, in top form. Though our allergy to this unique player's mugging, his melodramatic mirror legerdemain, his cape, his coy audience confidences and his hymn sings has not decreased with the years, a Fox audience as always loves even those accouterments; certainly this man nearly always estimates the bulk of his hearers accurately. Musically one of the great gifts of our time, even his deliberate distortion of a composer's intention, as in his registration of Franck's E major Chorale, is always exciting and often satisfying listening. Certainly Virgil Fox at his best is unique and performs a major service in interesting the general public in our instrument.

As this is written Chicago area organists look forward to a first hearing of Feike Asma, the Dutch virtuoso, Robert Noehren's recital as the second number on the subscription series of the Chicago Chapter of the A.G.O. and Robert Baker's program on the parallel series of the North Shore Chapter.—F. C.

JAMES SUTTIE, JR., Betsy Ramp, Catherine Kay, Elizabeth Jacot, Marlon Lower and Ronald Hough were heard as organists Oct. 6 before the Downers Grove, Ill. music club in the First Methodist Church.

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Jesus, My Son (Chilean).....	Arr. Mary E. Caldwell	.22
Morning Star.....	W. Lawrence Curry	.22
The Holy Birth.....	H. Alexander Matthews	.22
God Anointed Jesus.....	Claude Means	.22
Thou Bethlehem.....	Robert B. Reed	.18
The Road to Bethlehem.....	William B. Giles	.18
Carol of the Star (Swedish).....	Arr. R. H. Fryxell	.22
Jesu, Thou Wast Born.....	George Fox	.22
To Bethlehem.....	John L. Lewis	.18
O Little Town of Bethlehem.....	Charles D. Smith	.22
Sweet Holy Child (Unison).....	Mary E. Caldwell	.22
Tell Us, Shepherd Maids (S.S.A.).....	Mary E. Caldwell	.22
The Angels at the Manger (Swiss).....	Arr. M. J. Luvaas	.22
Brightest and Best (Kentucky) (Unison).....	Arr. Helen Lipscomb	.18

ANTHEMS and SERVICES for GENERAL USE

(For S.A.T.B. unless otherwise indicated)

Lord of the Worlds Above.....	E. H. Thiman	.25
O For a Closer Walk.....	E. H. Thiman	.20
I Will Lift Up Mine Eyes.....	Kenton Parton	.22
Fairest Lord Jesus.....	W. Glen Darst	.22
Communion in E flat (Unison).....	J. W. Clokey	.25
Magnificat and Nunc Dimittis in E minor.....	Leo Sowerby	.50
O Jesus, Lord of Heavenly Grace.....	M. C. Whitney	.22
My Master Hath a Garden (S.A. or Unison).....	Leo Sowerby	.22
Let the Words of My Mouth.....	Everett Titcomb	.18
Rejoice We All and Praise.....	Everett Titcomb	.22
Sing We Merrily.....	Everett Titcomb	.18
Come Thou Fount of Every Blessing.....	D. H. Williams	.18
Guide Me O Thou Great Jehovah.....	D. H. Williams	.22
King of Love.....	D. H. Williams	.22
When I Survey the Wondrous.....	D. H. Williams	.18
O Praise the Lord (Thanksgiving).....	John Rodgers	.25

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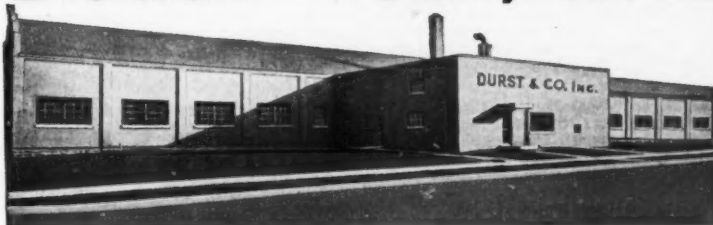
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Programs of Organ Recitals of the Month

Virgil Fox, New York City—Christ Church, La Crosse, Wis., Nov. 15: Now Thank We All Our God, In Dulci Jubilo, Come Sweet Death and Toccata in F major, Bach; Cantabile and Chorale in E major, Franck; Giga, Bossi; Londonderry Air, traditional; Fantasie and Fugue on How Brightly Shines the Morning Star, Reger.

Wilbur Franklin Russell, San Anselmo, Cal.—Montgomery Chapel, San Francisco Theological Seminary, Oct. 18: Concerto 2 in B flat, the Harmonious Blacksmith and Concerto 4 in D minor, Handel; Gottes Sohn ist kommen, Wenn wir in höchsten Nothen sein, Nun komm, der Heiden Helland and Fugue in E flat, Bach; Three Ecclesiastical Sonatas, Mozart; Four Short Fugues, Anon; Three Organ Pieces, von Umbreit. A chamber orchestra assisted on the Handel concertos and Mozart sonatas. First Presbyterian Church, San Anselmo, Oct. 16: Veni Creator Spiritus, Scheidt; Prelude, Fugue and Chaconne, Buxtehude; Deck Thyself, My Soul, with Gladness, Bach; Dankt, Dankt Nu Allen God, Kee. Robert Oliver, bass, assisted.

Charles H. Finney, F.A.G.O., Houghton, N.Y.—Grace Methodist Church dedicational recital Oct. 25: Aria, Concerto 12 for strings and Allegro, quasi Presto, Organ Concerto 10, Handel; Little Fugue in G minor and O Sacred Head, Now Wounded, Bach; Prelude and Fugue in E minor, Bruhns; Song of Peace and O Sacred Head, Now Wounded, Langlais; A Mighty Fortress Is Our God, Hanff; Rock of Ages, Finney; Rejoice, Ye Pure in Heart, Sowerby.

Charles Shaffer, Santa Ana, Cal.—Hunter Mead residence, Pasadena, Oct. 17, 24 and 25: Offertoire sur les Grands Jeux, Couperin; Wir glauben all' an einen Gott, Nun Komm, der Heiden Helland and Fantasie in G, Bach; Prelude, Fugue and Variation, Franck; Scherzetto and Adagio, Symphonie 3, Vierne; Fantasie-Toccata sur le Dies Irae, Van Hulse.

Lowell Salberg, Freeport, Ill.—First Methodist Church, Galena, Ill., Sept. 26: Trumpet Voluntary, Purcell; Echo Fantasie, Sweelinck; Soeur Monique and Benedictus, Couperin; Nun bitten wir, Buxtehude; Jesu, meine Freude and Fugue in D minor, Bach; Est ist ein' Ros' entsprungen, Brahms; Toccata, Muffat; Martyr, Bingham; Madrigal and Divertissement, Vierne.

James C. Ackley, Albany, N.Y.—The Evangelical Protestant Church, Oct. 25: Prelude and Fugue in G minor and Sheep May Safely Graze, Bach; Benedictus, Reger; Canon in B minor, Schumann; Trumpet Tune, Stanley; Evening Song, Bairstow; Minuetto Antico e Musetta, Yon; Toccata, Symphony 5, Widor. Marjorie Huber, soprano, assisted.

Robert Shepter, Royal Oak, Mich.—The First Presbyterian Church, Oct. 4: Grand Jeu, du Mage; Benedictus, Couperin; Have Pity, O Lord God, on Me, Now Rejoice All Ye Christians and Toccata and Fugue in D minor, Bach; Fantasie 2 in F minor, Mozart; Dialogue sur les Mixtures, Langlais; Finale, Seven Pieces, Dupré.

G. Leland Ralph, Sacramento, Cal.—Bidwell Memorial Presbyterian Church, Chico, Oct. 21: Processional, Shaw; Benedictus, Reger; Flute Solo, Arne; La Nativite, Langlais; Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Autumn Song, Elmore; Song to the Mountains, Peeters; Noël Basque, Benoit.

William Tortolano, Boston, Mass.—Dublin School, Dublin, New Hampshire, Oct. 3: Trumpet Voluntary, Purcell; Homage a Purcell, Felocquin; Prelude, Fugue and Variation, Franck; Prelude in A minor, Bach; Psalm 19, Marcello; Suite Medievale, Langlais. Martha Kane, soprano, assisted.

Mrs. D. G. Stout, Johnson City, Tenn.—First Presbyterian Church, Oct. 12: All Through the Night, Edmundson; Adagio, Handel; Fugue, Magnificat, Pachelbel; Come Sweetest Death, Come, Blessed Rest, Bach; Sonata 3, Mendelssohn; Chinoiserie, Swinzen; Elegy, Willan; Psalm 94, Reubke.

Flor Peeters, Mechelen, Belgium—Brown University, Providence, R. I., Oct. 15: Fantasie and Fugue in G minor, Bach; Alma Redemptoris Mater, Dufay; Variations on Est-ce Mars?, Sweelinck; Chorale in B minor, Franck; Sarabande, Bingham; Apparition de l'Eglise Eternelle, Messiaen; A Lydian Prelude and Fugue in F, O Sacred Head and Flemish Rhapsody, Peeters.

Marianne Webb, Ames, Ia.—Memorial Lutheran Church, Oct. 26: Voluntary in D, Croft; Come, Redeemer of Our Race, Bach; Noël Etranger, Daquin; Sonata Pian' Forte, Gabrielli; Sonata 7, Reiche; Chorale in A minor, Franck; Blessed Are Ye, Faithful Souls Departed, Brahms; Prelude and Fugue in G minor, Dupré. Brass choir assisted. At Collegiate Presbyterian Church, Sept. 25, the Dupré and Franck numbers repeated with the following: Dialogue sur les Grands Jeux, Clérambault; Herzlich tut mich verlangen, Kellner; Prelude and Fugue in E flat, Bach.

Rupert Sircorn, Mus. D., Minneapolis, Minn.—Westminster Presbyterian Church, Oct. 25: Agnus Dei, des Pres; Sweet Father, Lord and God, Isaac; Come, Holy Ghost, Lord and God, Buxtehude and Pachelbel; O Sacred Head, Kuhnau and Buxtehude; Rejoice, ye Christian Souls, As the Rain and Snow Fall from Heaven, Kyrie, God, the Father, Christ, Comforter of the World, Kyrie, God, the Holy Ghost, Come, Holy Ghost and Before Thy Throne, O God, I Stand, Bach.

Richard M. Peek, S.M.D., Charleston, W. Va.—St. Michael's Church, Sept. 30, sponsored by Charleston Chapter, A.G.O.: Fantasie in G, My Soul Doth Magnify the Lord and Praise to the Lord, Bach; Prelude in D minor, Pachelbel; Deck Thyself, O My Soul, With Gladness, Brahms; Prelude on St. Michael, Peek; Requescat in Pace, Sowerby; Greensleeves, Wright; Fairest Lord Jesus, Schroeder; Allegro, Symphony 2, Vierne.

Henry Fusner, S.M.D., A.A.G.O., Cleveland, Ohio—Dedication recital, Church of the Covenant, Oct. 25: Grande Pièce Symphonique, Franck; The Fishers, Dandrieu; Wo soll ich fliehen hin, Nun komm' der Heiden Helland and Toccata and Fugue in D minor, Bach; Le Jardin Suspendu, Alain; A Trumpet Minuet, Hollins; Carillon de Westminster, Vierne.

John E. Williams, Red Springs, N.C.—Main Post Chapel, Fort Bragg, Oct. 18: Chaconne in G minor, Couperin; The Musical Clocks, Haydn; Passacaglia and Fugue in C minor, Bach; Tumult in the Praetorium, Maleingreau; Deck Thyself, O My Soul and Blessed Are Ye Faithful Souls, Roger-Ducasse; Solemn Melody, Davies; Carillon de Westminster, Vierne.

Gertrude Beckman, Holland, Mich.—The Mayfair Christian Reformed Church, Nov. 1: Concerto 3, Felton; Aria da Chiesa, unknown; Now Let God Be Blessing, Lübeck; Christ, Lamb of God, Christ Our Lord to Jordan Came, Our Father Who Art in Heaven and Prelude and Fugue in D major, Bach; Pavanne, Elmore; Variations on a Noël, Dupré.

Ronald E. Ostlund, Minneapolis, Minn.—Westminster Presbyterian Church, Oct. 18: Canzona, Gabrieli; Mein junges Leben hat ein End, Sweelinck; Trio Sonata 6 in G and Wir glauben all' an einen Gott, Schopfer, Bach; Chorale in E major, Franck; Two Chorale Preludes, Sessions; Toccata Eroica, Ahrens.

Russell Saunders, Des Moines, Ia.—First Methodist Church, Sioux City, Oct. 9, sponsored by the Western Iowa Chapter of the A.G.O.: Prelude and Fugue in G minor, Buxtehude; Ballade for English horn and organ, Sowerby; Rhythmic Trumpet, Bingham; Elegie, Peeters; Toccata in F major, Bach; The Stations of the Cross, Dupré.

C. Thomas Rhoads, Palo Alto, Cal.—St. Mark's Episcopal Church, Oct. 18: Prelude and Fugue in D minor, Prelude and Fugue in F major, Vater Unser im Himmelreich, Wacht auf, ruft uns die Stimme and Duetto in F major, Bach; Benedictus, Reger; Mediant, Elmore; A.D. 1620, MacDowell.

I. Albert Russell, Hartford, Conn.—The Aylum Hill Congregational Church, Nov. 3, sponsored by the Hartford Chapter of the A.G.O.: Incantation for a Saint's Day and Folkloric Suite, Langlais; Introduction, Passacaglia and Fugue, Willan; Scherzo, Symphony 2, Vierne; Allegro, Symphony 2, Widor.

Herbert L. White, Jr., Cedar Falls, Iowa—First Methodist Church, Waterloo, Oct. 18: Introduction and Toccata in G, Walond; I Call to Thee, Lord Jesus, Christ and Fugue in D major, Bach; Movement 1, Sonata 1, Hindemith; Andante Tranquillo, Mendelssohn; Chorale in B minor, Franck; Sketch in D flat, Schumann; Prelude and Fugue in G minor, Dupré.

First Congregational Church, Cedar Falls, Oct. 11: Agincourt Hymn, Dunstable; We Pray Now to the Holy Spirit, Buxtehude; Larghetto, Organ Concerto 6, Handel; Toccata in C major, Fachelbel; Siciliano, Lord Jesus Christ, Be Present Now and Prelude in B minor, Bach; Cantabile, Symphony 2, Vierne; Largo, Wolstenholme; Liturgical Prelude, Oldroyd; Processional March, Gullmant.

Sam Batt Owens, Birmingham, Ala.—St. Paul's Episcopal Church, Chattanooga, Tenn., Oct. 19: Prelude, Fugue and Chaconne, Buxtehude; Benedictus, Couperin; Basse et Dessus de Trompette, Clérambault; Toccata, Adagio and Fugue in C, Bach; Prelude in B major, Saint-Saëns; Stations of the Cross, Dupré; Andante, Grande Pièce Symphonique, Franck; Ein feste Burg ist unser Gott, Stearns; Schönster Herr Jesu, Schroeder; Toccata, Villancico y Fuga, Ginastera.

Mary Frances Thomas, El Paso, Tex.—Student of Bruce Nehring, Trinity Methodist Church, Oct. 25: Jig Fugue and In Dulci Jubilo, Buxtehude; Fantasie and Fugue in G minor, Bach; Adorn Thyself, O My Soul, Brahms; Bridegroom of Our Soul, Blackburn; Cantabile, Franck; I Am Black but Comely, Dupré; Rhosymedre and Hyfrydol, Vaughan Williams.

Elizabeth Van Horne, Berea, Ohio—Kulas Chamber Music Hall, Baldwin-Wallace Conservatory of Music, Oct. 18: Prelude and Fugue in E minor, Bruhns; Suite de Deuxieme Ton, Clérambault; Von Gott will ich nicht lassen; and Prelude and Fugue in B minor, Bach; Mit Freuden zart und Wir wollen alle fröhlich sein, Pepping; L'Ascension, Messiaen.

Robert Wilson Hays, Manhattan, Kan.—University Auditorium, Kansas State University, Nov. 8: Moderato, Symphonie Gothique, Widor; Passacaglia and Fugue in C minor, Bach; Toccata pour l'Elevation, Giroud; Arabesque sur les Flutes, Suite Française, Langlais; Prälambeln und Interludien, Schroeder; In Memoriam, Berlinski; Toccata, Jongen.

Wayne Fisher, A.A.G.O., Cincinnati, Ohio—Hyde Park Community Methodist Church, Oct. 18: Prelude in G minor, Brahms; O God, Faithful God, Bach; Concerto 5 in F, Handel; Moderato, Gothic Symphony, Widor; In Dulci Jubilo, Karg-Elert; Song without Words, Bonnet; Gigue, Bossi; Sei Fioretti, Tourneville; Finale, Franck.

Students of Harold C. O'Daniels, Binghamton, N.Y.—Christ Church, Nov. 3, Mrs. Robert Woodson, Harold O'Daniels and David Periconi; Trio in G minor, Trio in C and Trio in E flat major, Rheinberger; Adagio, Fantasie in C, Franck; Chaconne in E minor, Buxtehude; Preludes in D minor and F major, Bach.

D. DeWitt Wasson, D.S.M., Dobbs Ferry, N.Y.—South Presbyterian Church, Oct. 18: Fantasie in G major, Bach; Recits en Dialogue, Clérambault; Voluntary 8, Stanley; Chaconne, Couperin; Elevation, F. Couperin; Concerto 4 in F major, Handel. The junior, junior high and senior choirs assisted.

Kenneth Osborne, Fayetteville, Ark.—Fine Arts Concert Hall, University of Arkansas, Oct. 25: Suite (First Performance), Graeffe; Nun Komm, der Heiden Helland, Distler; Passacaglia in D minor, Buxtehude; Passacaglia and Fugue in C minor, Bach.

Donald McDonald, Montclair, N.J.—First Methodist Church, Long Beach, Cal. Oct. 27, sponsored by the Long Beach Chapter, A.G.O.: O Lamm Gottes, Unschuldig und Toccata, Adagio and Fugue, Bach; Was Gott tut, das ist wohlgetan, Kellner; Pastorale, Roger-Ducasse; Roulade, Bingham; Very Slowly, Sonatina, Sowerby; Prelude and Fugue in B major, Dupré; Dialogue for Mixtures, Langlais.

Gerhard R. Bunge, A.A.G.O., Hudson, Ia.—St. Luke's Lutheran Church, Sheboygan Falls, Wis., Oct. 25: Toccata, Dubols; Andante Cantabile, Symphony 4, Widor; Arioso, Rogers; Adagio, Sonata in C minor, Gullmant; Trumpet Voluntary, Purcell; Adagio, Sonata 1 and Sonata 3, Mendelssohn; Lost Chord, Sullivan; Praise to the Lord, Radecke; Angels We Have Heard on High, Bunge; O Sacred Head Now Wounded and Jesu, Joy of Man's Desiring, Bach; Beautiful Savior, Christiansen-Bunge; Now Thank We All Our God, Karg-Elert; A Mighty Fortress Is Our God, Otis-Bunge.

Reginald Lunt, Lancaster, Pa.—The First Presbyterian Church, Oct. 18: Pastorale, Roger-Ducasse; Ah, Dearest Jesus and A Mighty Fortress, Walcha; Majesté du Christ Demandant sa Gloire à son Père and Dieu Parmi Nous, Messiaen; Prelude and Fugue in G, Before Thy Throne I Now Appear and In Thee Is Gladness, Bach; Canon in B major, Schumann; Andante Sostenuto, Symphonie Gothique, Widor; Fugue, Psalm 94, Reubke.

F. Carroll McKinstry, Great Neck, N.Y.—Community Church of Great Neck, Nov. 9: My Heart Is Filled with Longing, Brahms; Concerto 1 in G major, Bach; Abide with Us, Lord Jesus Walking on the Sea, the Marriage in Cana of Galilee, Hosanna, The Last Supper and Hear, O Israel, Weinberger; Hamburg, McKinley; Ronde Française and Suite Gothique, Böllman; Carillon de Westminster, Vierne.

Clyde English, Morgantown, W. Va.—Wesley Methodist Church, Oct. 11: Little Fugue in G minor, Sheep May Safely Graze and Toccata, Adagio and Fugue in C major, Bach; Allegretto, Mendelssohn; Theme and Variations, Symphony 5, Widor; Dialogue sur les Mixtures, Langlais; Jole et Clarté des Corps Glorieux, Messiaen; Carillon, DeLamarter; Carillon de Westminster, Vierne.

Mary Woolsey, Mitchell, S.D.—First Lutheran Church, Oct. 12: Introduction and Toccata in G, Walond; Aria and Gigue, Loelliet; Concerto 5 in F major, Handel; Passacaglia in C minor, Bach; Cantabile, Franck; With Tender Joy, He Has Ascended to Heaven. Awake My Heart with Gladness and Praise to God on Highest Throne, Pepping; Prelude and Fugue on B-A-C-H, Liszt.

Louis L. Balogh, Ph.D., Cleveland, Ohio—Christ the King Chapel, Notre Dame College, Oct. 25: Jesu, Du wollest uns weissen! Scheidemann; Fugue in C major, Bach; Ave Maria and Pange Lingua, Balogh; Inviolata, Peeters. Eugene Kilinski and Gerald Forestier, violinists, and the Notre Dame College choral club assisted.

Kathleen Armstrong Thomerson, A.A.G.O., Lubbock, Tex.—First Methodist Church, Nov. 1: Unter der Linden grüne, Sweelinck; Allein Gott in der Höh' sei Ehr' and Prelude and Fugue in G major, Bach; Pastorale, Franck; Elegie, Peeters; Epilogue, Langlais; Modal Prelude, Thomerson; Fugue, Psalm 94 Sonata, Reubke.

Roger Heather, Northside, Ohio—Hyde Park Community Methodist Church, Cincinnati, Oct. 11: Elevation, Benoit; Old Hundredth, Thompson; Come, Ye Disconsolate, Webb; Now Thank We All Our God, Cruger-Bach-Means; Supplication, Purvis; Fugue in E flat, Bach. Bige Hammon, baritone, assisted.

Eleanore Bidka, Wheeling, W. Va.—Hoover-son Heights Church of Christ, Follansbee, Oct. 13: Prelude and Fugue in B minor, Bach; O Sacred Head Now Wounded, Buxtehude, Brahms and Peeters; Chorale in A minor, Franck; Wondrous Love, Barber; Communion, Purvis; Symphony 5, Widor.

VIRGINIA DENYER REESE

Oklahoma Baptist University
at SHAWNEE

Programs of Organ Recitals of the Month

Ray Fylian Ferguson, Oberlin, Ohio—Sponsorship of area chapters. Firestone Conservatory, Akron, Ohio, Nov. 2; Christ Church, Episcopal, Nashville, Tenn., Oct. 13, and Central Presbyterian Church, Louisville, Ky., Oct. 11: Prelude and Fugue in E major, Lübeck; Fantasie Chromatica, Sweelinck; Von Gott will ich nicht lassen, Jesus Christus unser Heiland, Wenn wir in hochstein Noten sein and Prelude and Fugue in G major, Bach; Prelude and Fugue in G minor, Dupré; Nun komm der Heiden Heiland, Distler; Outburst of Joy, Messiaen.

Ruth Dilliard Students, Williamsburg, Pa.—Trinity United Church of Christ, Oct. 18; Janis Greaser, Barbara Robeson, Bonnie Shultz, Susan Lynn, Sandra Snyder, Linda Flaig and Lois Jane Dibert; Pastoral, Matthews; A Gothic Cathedral, Fratella; A Lovely Rose is Blooming, Brahms; The Bells of Aberdovey, Williams; Largo and Allegro Vivace, Handel; Bell Benedictus, Weaver; Jesu Meine Freude, Read; Ave Maria, Arcadelt; Jesu, Joy of Man's Desiring and Prelude and Fugue (Cathedral), Bach; Greensleeves, Purvis.

Idabelle Henning, A.A.G.O., Memphis, Tenn.—First Presbyterian Church, Oct. 25; Fanfare in C, Purcell; Ballade, de Lion; Prelude and Fugue in D, Buxtehude; The Musical Clocks, Haydn; Fantasie in F, Mozart; Der Tag, der ist so freudenreich, Liebster Jesu, wir sind hier and Fugue a la Gigue, Bach; Up the Saguenay, St. Lawrence Sketches, Russell; Divertissement, Vierne; Toccata, Andriessen. Kenneth Carter, bass-baritone, assisted.

Betty Valenta, Albany, N. Y.—Trinity Methodist Church, Oct. 11: Trumpet Tune, Purcell; Prelude and Fugue in A minor, Bach; Soul, Adorn Thyself With Gladness, Telemann; Requiescat in Pace, Sowerby; Scherzo, Symphony 2 and Westminster Carillon, Vierne; From Heaven Above to Earth I Come and How Lovely Shines the Morning Star, Pachelbel; Lo a Rose is Blooming, Brahms; Come Thou Almighty King, Whitney; The Nativity, Langlais.

Raymond Boese, Northfield, Minn.—Memorial Chapel, University of the Redlands, Cal., Oct. 30: We All Believe in One God, Creator, We All Believe in One God, Father and Allegro, Sonata 6 in G major, Bach; Toccata per L'Elevazione, Frescobaldi; Organ Concerto 13, Handel; Sonata 2, Hindemith; Fantasie in F, Mozart; Prelude and Fugue in G minor, Dupré.

Walter Rye, Toledo, Ohio—St. Mark's Episcopal Church, Nov. 2: Triplex, Pérotin; Le Moulin de Paris, unknown; Benedicta Es, Des Pres; Toccata, Adagio and Fugue in C major and Prelude and Fugue in C minor, Bach; Chorale, Symphony 2, Vierne; Brother James' Air and Greensleeves, Wright; Canon, Chacone and Fugue, Sowerby. Sponsored by the Toledo Chapter of the A.G.O.

Charles Merritt, Akron, Ohio—First Congregational Church, Nov. 15: Offertoire sur les Grands Jeux, Couperin; Christ Our Lord to Jordan Came, These are the Holy Ten Commandments and Fantasie and Fugue in G minor, Bach; Minuet, Boëllman; Seven Preludes, Milhaud; Chorale in B minor, Franck.

Eugene L. Nordgren, St. Paul, Minn.—The House of Hope Presbyterian Church, Nov. 1: We All Believe in One God, Creator, How Lovely Shines the Morning Star and Prelude and Fugue in B minor, Bach; Fantasie in A, Franck; Scherzo, Gigout; Landscape in Mist, Karg-Elert; Stella Maris, Weitz.

Esther Jepson, Milwaukee, Wis.—Kenwood Methodist Church, Oct. 18: Introduction and Toccata, Walond; Capriccio Cucu, Kerll; Prelude and Fugue in D major and Trio Sonata in C minor, Bach; Song of Peace, Langlais; The Fountain, DeLamarter; Paean on Divinum Mysterium, Cook; Carillon, Sowerby; Toccata, Monikendam.

Marjorie Robinson, Long Branch, N. J.—Nun komm, der Heiden Heiland, and Alle Menschen müssen sterben, Bach; Elegie, Vierne; Berceuse sur Deux Notes qui Cornent, Alain; Dialogue sur les Mixtures, Langlais.

Charlotte Lampe, Beatrice, Neb.—First Presbyterian Church, Nov. 2: Berceuse, Vierne; Wer nur den Lieben, Alle menschen müssen sterben and Nun freut euch, Bach; Bell Prelude, Clokey.

William C. Teague, Shreveport, La.—St. Mark's Episcopal Church, Sept. 22: Fugue in E flat, Dearest Jesus, We Are Here and Thou Comest, Lord Jesus, Down from Heaven, Bach; Sonata in F minor, Mendelssohn; The Fiery Sun Now Goes His Way, Simonds; Toccata, Duruffé; Roulade, Bingham; Introduction, Passacaglia and Fugue, Willan.

Elmer A. Tidmarsh, Mus. D., Schenectady, N.Y.—First Baptist Church, Alexandria, Va., Oct. 4, sponsored by the Alexandria Chapter of the A.G.O.: March, Anna Magdalena Book, Finale, Trio Sonata in E flat, Air, Suite in D and Sinfonia, We Thank Thee, God, Bach; Finale in B flat, Franck; In Paradisum, de Monfred; Le Coucou, Daquin; Dieu Parmi Nous, Messiaen; Chant de Paix and Chant Héroïque, Langlais; Divertissement, Vierne; Toccata, Symphony 5, Widor.

Andrew J. Baird, A.A.G.O., Poughkeepsie, N.Y.—Thirty-fifth anniversary, The Reformed Church, Oct. 25: Grand Offertoire de Ste. Cecile 3, Batiste; Dreams, March Funèbre and Chant Serephique, Guilmant; Fugue, Pastoral Sonata, Rhineberger; Toccata in G minor, Becker; Southwestern Sketches, Nearing; Meditation, Frysinger; Tannhauser Overture, Wagner. Emma Selfridge, soprano, assisted.

Harold Heeremans, F.A.G.O., CH. M., F.T.C.L., Leonia, N. J.—The First Unitarian Church, Brooklyn Heights, N. Y.: Toccata, Pachelbel; Lass mich dein sein und bleiben, Strungk; Ich ruf' zu dir, Herr Jesu Christ, Scheidt; Jesus Christus, unser Heiland, der von uns, Bach; Fugue in C minor, Handel; Herzliebster Jesu, Brahms; Divinum Mysterium, Martin.

Richard D. Waggoner, A.A.G.O., New Orleans, La.—Rayne Memorial Methodist Church, Oct. 25: Psalm 19, Marcello; Prelude, Fugue and Chaconne, Buxtehude; Basse et Dessus de Trompette, Clérambault; Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; Le Banquet Céleste, Messiaen; Truro, Bingham.

Searle Wright, F.A.G.O., F.T.C.L., New York City—St. Paul's Chapel, Columbia University, Nov. 5: Preludes and Intermezzi, Schroeder; Ich ruf zu dir, Herr Jesu Christ and Fantasie and Fugue in G minor, Bach; Communion, Vierne; Pièce Héroïque, Franck.

John S. Mueller, Winston-Salem, N. C.—Chapel, Massachusetts Institute of Technology, Nov. 1: Mein junges Leben hat ein End, Sweelinck; Fantasie in F minor, Mozart; Wachet auf, ruft uns die Stimme, Ach bleib bei uns, Herr Jesu Christ, Nun Komm', der Heiden Heiland and Prelude and Fugue in E flat major, Bach. Chapel, Duke University, Durham, N. C., Oct. 11: The Sweelinck, Mozart and Bach Prelude and Fugue listed above were repeated plus Chorale in E major, Franck.

Jerald Hamilton, Athens, Ohio—Helen Mauck Galbreath Memorial Chapel, Ohio University, Oct. 11: Chaconne, Couperin; Mein junges Leben hat ein End, Sweelinck; The Musical Clocks, Haydn; Ich ruf' zu Dir, Herr Jesu Christ, Nun freut euch, lieben Christen g'mein and Fugue in E flat major, Bach; Sonata 1, Hindemith; Prelude and Fugue in G minor, Dupré.

Gordon Douglas, F.C.C.O., Hamilton, Ont.—Notre Dame Convent, Oct. 17: My Young Life Hath an End, Sweelinck; Fugue in C major, Buxtehude; Nun danket Alle Gott, Bach; Rondeau, Purcell; Fantasia in A major, Franck; Canzone in E flat, Regér; Hymne D'Actions de Graces, Cantilène and Dialogue sur les Mixtures, Langlais.

John Cartwright, A.A.G.O., F.T.C.L., New York City—St. Paul's Chapel, Columbia University, Nov. 19: Verses from the Te Deum, unknown; Lobt Gott, ihr Christen, allzugleich, Buxtehude; Concerto in G minor, Arne; Prière, Litaize; Fugue, Ibert.

Berniece Fee Mazingo, Indianapolis, Ind.—Christ Church Cathedral, Nov. 6: Toccata, Villancico y Fuga, Ginastera; Adagio, Martini; St. Dunstan's, Sowerby.

Ernest White, Hagerstown, Md.—Christ Episcopal Church, La Crosse, Wis., Sept. 20: Lentement, Marchand; Messe des Paroisses, Couperin; Choral-Vorspiel and Prelude and Fugue in C, Bach; Adagio, Flocco; Flute Solo, Arne; Larghetto, Bassani; Aria con Variazione, Martini; Allegro Moderato, Concerto 4, Handel; Cortège et Litanie, Dupré; Legend of the Mountain, Karg-Elert; Choral in B minor, Franck.

Leslie P. Spelman, Redlands, Cal.—Memorial Chapel, University of Redlands, Oct. 27: Prelude and Fugue in A minor and Our Father Who Art in Heaven, Böhm; In dulci jubilo and We all Believe in One God, Creator, Bach; Prelude and Fugue in D minor, Lübeck; Adagio and Rondo, K. 617 for string quartet and organ, Mozart; Chromatic Study on B.A.C.H., Piston; Noël, Chapel of the Dead and Thou Art the Rock, Byzantine Sketches, Mulet. The Field Quartet and Larra Browning Henderson, soprano, assisted.

Herbert Gotsch, River Forest, Ill.—Grace Lutheran Church, River Forest, Ill., Oct. 18 and Kramer Chapel, Concordia Senior College, Fort Wayne, Ind., Oct. 11: Tiento of the Fourth Tone, de Araujo; Tiento Llano, Cabanilles; Sonata of the First Tone, Lidon; Litanies, Alain; Prelude and Fugue on the Name Alain, Duruffé; Prelude and Toccata, Hillert; We All Believe in One True God, Dear Christians, One and All, Rejoice, A Mighty Fortress Is Our God and Passacaglia and Fugue in C minor, Bach.

Cherie Weiss, Naugatuck, Conn.—Seymour Congregational Church, Seymour, Conn., Sept. 27: Introduction, Walond; Suite for a Musical Clock, Handel; Toccata in E minor, Pachelbel; Adagio for the Glass Harmonica, Mozart; Hark, A Voice Saith All Are Mortal, Prelude in D and Chorale Fughetta in C, Bach; Chorale in E, Franck; Benedictus, Karg-Elert; Communion, Purvis; Foundation, Hamill; Subtilité Des Corps Glorieux, Messiaen.

Luther D. Spayde, Fayette, Mo.—Thirty-fifth anniversary recital, Linn Memorial Church, Nov. 1: Voluntary on Psalm 100, Purcell; Deck Thyself, My Soul, With Gladness, Telemann; Prelude and Fugue in A minor, Bach; Concerto 5 in F major, Handel; Chorale and Variations, Sonata 6, Mendelssohn; Canzona, Sonata in C minor, Whitlock; Les Petites Cloches, Purvis; Brother James' Air, Wright; Acclamation, Suite Medievale, Langlais.

Robert Glasgow, Jacksonville, Ill.—First Presbyterian Church, St. Louis, Mo., Oct. 26: Fantasie in C minor, Bach; Concerto 3 in G major, Soler; Voluntary in G major, Purcell; Capriccio Pastorale, Frescobaldi; Echo and As Jesus Sood Before the Cross, Scheidt; Prelude and Fugue in G minor, Buxtehude; Fantasie in A, Franck; Scherzo, Symphony 2 and Carillon de Westminster, Vierne; Deuxième Fantasie, Alain.

George Markey, Maplewood, N. J.—First Presbyterian Church, Lancaster, Pa., Nov. 2: We Thank Thee God, God's Time is the Best and Prelude and Fugue in A minor, Bach; Heroic Piece, Franck; Cantilène, Langlais; The Tumult in the Praetorium, Maleingreau; Brother James' Air, Wright; Prelude and Fugue in G minor, Dupré.

Rudolph Kremer, St. Louis, Mo.—St. Norbert Abbey Church, De Pere, Wis., Oct. 11: Pange Linqua, Fasolo; Passacaglia and Toccata 7, Mufat; Prelude and Fugue in G minor, Bach; Mit Freuden zart and wir wollen alle fröhlich sein, Pepping; Three Stations of the Cross, Dupré; Ascension Day, Messiaen.

H. Eleanor Lundquist, Worcester Mass.—The Church of the Good Shepherd, Dedham, Nov. 1: Allegro Maestoso, Water Music, Handel; In Peace and Joy I Now Depart and Prelude and Fugue in D major, Bach; Deck Thyself, My Soul, Brahms; Canon in B minor, Schumann; Vison, Rheinberger; Cortège and Litany, Dupré.

Lloyd Cast, Indianapolis, Ind.—Christ Church Cathedral, Nov. 20: Toccata, Muffat; Wacht auf, ruft uns die stimme and Kommt du nun, Jesu, vom Himmel herunter, Bach; Andante sostenuto, Symphonie Gothique, Widor; Toccata, Jongen.

Elizabeth Ching, Beatrice, Neb.—First Presbyterian Church, Nov. 2: Wacht auf, Walther; Herzlich dich mich verlangen, Buxtehude; Prelude, Clérambault; Ein feste Burg, Pachelbel.

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Programs of Organ Recitals of the Month

Frederick Swann, New York City—First Congregational Church, Middletown, N. Y., Nov. 2: Trumpet Voluntary, Purcell; Flute Solo, Arne; Biblical Sonata 1, Kuhnau; Jesus, Joy of Man's Desiring and Fugue a la Gigue, Bach; Fairest Lord Jesus, Edmundson; The God of Abraham Praise, Bingham; Brother James' Air, Wright; Chanty, Plymouth Suite, Whitlock; A Solemn Melody, Davies; Thou Art the Rock, Mulet. Philip Del Pizzo, tenor, assisted.

Bayard C. Auchincloss, Oklahoma City, Okla.—Chapel of St. Edward the Confessor, Casady School, Oct. 11: Fugue in E flat major and I Call to Thee, Lord Jesus Christ, Bach; Aria da Chiesa, unknown; Noel in G, Daquin; Gavotte, Wesley; Slumber Song, Gretchaninov; Cradle Song, Kjerulf; Behold, a Rose Is Blooming, Brahms; Rejoice Greatly, O My Soul and The Legend of the Mountain, Karg-Elert; Pièce Héroïque, Franck.

Ejnar Krantz, Mus. D., South Bend, Ind.—First Presbyterian Church, Oct. 31: These are the Holy Ten Commands, In Thee, Lord, Have I Put My Trust, When in the Hour of Utmost Need, He Who Will Suffer God to Guide Him and Fantasia in G, Bach; Prelude, Fugue and Variation, Franck; Toccata in G minor, Gigue; Sonata 2, Hindemith; Ton-Y-Botel, Forest Green, Liepster Jesu and Austria, Purvis.

Gary Doupe, Binghamton, N.Y.—Student of Harold C. O'Daniels, Christ Church, Nov. 17: Prelude and Fugue in G major and Fugue in G minor, Bach; Two Trios, Rheinberger; Break Thou the Bread of Life, 'Tis Midnight, and on Olive's Brow and When I Survey the Wondrous Cross, Miles; Dominus Regit, Matthews.

Lucy Anne McCluer, Due West, S.C.—Associate Reformed Presbyterian Church, Oct. 29: Chaconne, Couperin; Te Deum, unknown; Cantilena Angelica Fortunae, Scheidt; Fugue in E flat, Bach; Air with Variation; Sowerby; Sonatine, Pedals Alone, Persichetti; Canon in B minor, Schumann; Chorale in A minor, Franck.

Mrs. Gerald Fudger, Vestal, N.Y.—Student of Harold C. O'Daniels, First Methodist Church, Nov. 10: Come, Saviour of the Gentiles, Our Father and I Call to Thee, Lord Jesus, Bach; Berceuse, Vierne; Sicilienne, Paradis-Whitford; Prelude and Fugue in B minor, Franck; Voluntary in F, Thiman.

Robert T. Anderson, New York City—Dedicational recital, Second Presbyterian Church, Bloomington, Ill., Oct. 14: Toccata, Adagio and Fugue in C, Comest Thou Now, Jesu, from Heaven to Earth and Prelude and Fugue in E flat, Bach.

Charles Wilson, New York City—St. Paul's Evangelical Lutheran Church, Syracuse, Oct. 26: Fantasia and Fugue in G minor, Bach; Adagio, Fiocco; Flute Solo, Arne; Komm, Süßer Tod, Werle; Grand Pièce Symphonique, Franck.

Wallace Dunn, Kansas City, Mo.—First Baptist Church, Oct. 18: Toccata, Adagio and Fugue in C, Bach; Brother James' Air and Greensleeves, Wright; Sonata in C minor, Reubke.

John Huston, New York City—St. Paul's Chapel, Columbia University, Nov. 10: Fugue à la Gigue, Schmücke dich, o liebe Seele and Canzona, Bach; Fantasia in A, Franck; Flourish for Full Organ, Huston; Legend of the Mountain, Karg-Elert; Comes Autumn Time, Sowerby.

Harold C. O'Daniels, Binghamton, N.Y.—First Presbyterian Church, Susquehanna, Pa., Oct. 25: Psalm 19, Marcello; Trumpet Dialogue, Clérambault; Jesu, Joy of Man's Desiring and Prelude and Fugue in E minor, Bach; Carillon, DeLamarer; Rondeau, Dandrieu; Sicilienne, Paradis-Whitford; By the Waters of Babylon, Huston; The Day Thou Gavest, Lord, Is Ended, McKinley; The Son of God Goes Forth to War, Matthews; Adoro Te, O'Daniels; Saviour Like a Shepherd Lead Us, Warner; Now Thank We All Our God and Harmonies du Soir, Karg-Elert.

Edward H. Hastings, Newton Highlands, Mass.—Newton Highlands Congregational Church, Oct. 18: Fireworks Music, Handel; Gigue Ronde, J.C.F. Bach; When in the Hour of Deepest Need and Fugue in E flat, J.S. Bach; Rondo, Concerto for Flute Stop, Rinck; Prelude and Fugue on B-A-C-H, Liszt; Andantino, Modal Piece 1, Langlais; Carillon, Vierne; Song of the Chrysanthemums, Bonnet; Litanies, Alain.

Robert Rank, A.A.G.O., Seattle, Wash.—Trinity M. E. Church, Nov. 1: Voluntary on the Doxology, Purcell; Holy Lord God, the Holy Ghost, Bach; Noël a Grand Jeu, Daquin; Pastorale, Sonata in D minor, Guilmant; Sketch in C, Schumann; Carillon de Westminster, Vierne; St. Louis, King of France, Van Hulse.

Donald N. Warner, Louisville, Ky.—Christ Church Cathedral, Indianapolis, Ind., Nov. 27: Prelude and Fugue in E major, Lübeck; O Man, Bewall Thy Greivous Sin and In Thee Is Gladness, Bach; Dialogue for the Mixtures, Langlais; In dulci júbilo, Karg-Elert.

Jay Lovens, Ottawa, Ill.—Christ Church Cathedral, Indianapolis, Ind., Nov. 13: Was mein Gott tut, das ist wohlgetan, Pachelbel; Lobe den Herren, den machtigen Konig, Waltherr; Toccata, Adagio and Fugue in C, Bach.

Harold Fink, New York City—Fordham Lutheran Church, Nov. 15: Passacaglia and Fugue in C minor, Sleepers Wake and Trio Sonata 3, Bach; The Reed Grown Waters, Karg Elert; Ad Nos, ad Salutarem undam, Liszt.

Heinz Arnold, Columbia, Mo.—First Baptist Church, Oct. 19: Prelude and Fugue in D, Elevation and Meditation, Langlais; Scherzo, Symphony 2, Vierne; Eternal Purposes and God Among Us, Messiaen.

Joel Weingartner, Binghamton, N.Y.—Student of Harold C. O'Daniels, Christ Church, Nov. 24: Adagio, Sonata 1 and Sonata 6, Mendelssohn.

Robert E. Schanck, Cranford, N. J.—First Presbyterian Church, Nov. 1: Variation, Cabezon; Psalm 19, Marcello; Pièce Héroïque, Franck.

Corliss R. Arnold, S.M.D., F.A.G.O., Lansing, Mich.—St. Paul's Chapel, Columbia University, New York City, Nov. 12: Fugue in C sharp minor, Honnegger; I Call to Thee, Lord Jesus Christ and Good Christian Men, Rejoice, Dupré; Dieu parmi nous, Messiaen; Berceuse sur deux notes qui cornent, Alain; Allegro vivace, Symphonie 1, Vierne; Pastorale, Milhaud; Fête, Langlais.

H. Winthrop Martin, A.A.G.O., Syracuse, N.Y.—Dedicational recital, Christ Episcopal Church, Clayton, Oct. 27: Chaconne, Couperin; Jig Fugue, Buxtehude; Basse et Dessus de Trompette, Clérambault; Rondeaux and The Fifers, Dandrieu; The Musical Clocks, Haydn; Sleepers, Wake and Toccata and Fugue in D minor, Bach; Toccata in A major, McGrath; Cantilena and Scherzo, Titcomb; Rhosymedre, Vaughan Williams; Christmas Eve in the Tyrol, Land; Marche Grotesque, Purvis; Song of the Basket Weaver, Russell; Concerto 5, Handel.

Robert Knox Chapman, Springfield, Mass.—Christ Church Cathedral, Oct. 18: Trumpet Tune and Air, Purcell; Thou, Lord, Alone Dost Crown and Passacaglia and Fugue in C minor, Bach; Scherzo, Symphony 1, Vierne; The Sun's Evensong, Kart-Elert; Pièce Héroïque, Franck. Katherine M. Chapman, contralto, assisted.

Gale Enger, Oklahoma City, Okla.—First Presbyterian Church, Nov. 2 for the Oklahoma City Chapter of the A. G. O.: What Is the World to Me, Mary Shall Go to Bethlehem, Shepherd, He Is Born, O Sweet Jesus, Ave Maris Stella, Lucis Creator Optime, Elegie, Cantilena, Aria and Concert Piece, Peeters. Helen Kemp, soprano, assisted.

Jack R. Ruhl, Fort Wayne, Ind.—First Presbyterian Church, Indianapolis, Ind., Oct. 12, sponsored by the Indianapolis Chapter of the A.G.O.: Canzona, Gabrieli; Concerto 5 and Fugue a la Gigue, Bach; Adagio, Fiocco; Sonata 1, Mendelssohn; Suite Breve, Langlais; March Fantastique, Ellsasser; Pavane, Elmore; Finale, Symphony 1, Vierne.

Larry King, A.A.G.O., New York City—Cathedral of St. John the Divine, Oct. 21, sponsored by the New York City Chapter of the A.G.O.: Fanfare, Wyton; Prelude and Fugue in G minor, Bach; Passacaglia, Rheinberger; Three English Song Preludes, Bush; Sonata 1933, Howells.

Thomas Atkin, Pampa, Tex.—First Methodist Church, Oct. 27: Toccata in D minor, Pachelbel; Sinfonia, Bach; Gigue Fugue, Buxtehude; Dialogue on the Mixtures, Langlais; Pavane, Elmore; Toccata, Sowerby. Rosemary Lawlor, contralto, assisted.

Fenner Douglass, Oberlin, Ohio—Duke University Chapel, Durham, N.C., Nov. 1: Grand Choeur Dialogue, Gigue; Chorale 2 in B minor, Franck; Prelude and Fugue in B minor, Bach; Messe de la Pentecôte, Messiaen.

Paul H. Royer, Huron, S.D.—First Presbyterian Church, Oct. 18: Prelude and Fugue, Buxtehude; Chorale in A minor, Franck; Movements 4 and 5, Symphony 1, Vierne; Partita for organ and strings, Clokey. The college community orchestra assisted.

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Guilmant School Has Served for Sixty Years

By WILLARD IRVING NEVINS

After winning many honors in the field of music in the United States William C. Carl went to Paris in 1890 to study with the famous French organist of that day, Alexandre Guilmant. While there, and in subsequent years, Dr. Carl and M. Guilmant discussed the plans for a school in the United States devoted to the training of church organists. These plans were again discussed during a visit of M. Guilmant to America in 1898. At that time his playing aroused tremendous public interest, and also the enthusiasm of organists, young and old, for better organ music in churches.

In the summer of 1899 Dr. Carl and the Rev. Dr. Howard Duffield, pastor of the Old First Presbyterian Church of New York, returned to the United States from Europe on the same boat. There they entertained the idea of a school for organists and Dr. Carl was given permission to locate such an institution in the First Church. M. Guilmant consented to be its president, Dr. Carl was its director and Dr. Duffield its chaplain.

The following excerpt from the initial announcement of the Guilmant Organ School will give a clear idea of the purposes and ideals of the School which received its first students on October 9, 1899:

William C. Carl having been authorized by Alexandre Guilmant to open an organ school under his patronage, begs to announce the Guilmant Organ School, in which the method as set forth by the great French organist will be taught. Since the phenomenal success of M. Guilmant in America, a new impetus has been given to the organ as a solo instrument and in its relation to the church service. Organists in all parts of the country are giving more attention to its study and in the preparation of their work. Organ concerts are in demand with a growing success. Church committees are exacting a higher degree of ability from their organists and the press is giving it attention.

These facts have demonstrated to Mr. Carl the necessity of such a school, where the organist will receive a practical training for the church service, and a more thorough understanding of ecclesiastical music.

In 1904, M. Guilmant visited the school and the students played a special recital for him, after which he played a short program made up of Bach chorale preludes. In the evening the students and alumni tendered a banquet to M. Guilmant in the Hotel Astor.

In the season of 1906, Dr. Carl gave a series of notable lectures on the standard oratorios, with illustrations by noted musical artists. Beginning about this time there were special lectures by George Waring Stebbins, Thomas Whitney Surette, George Ashdown Audsley, David Gregory Mason and Gerrit Smith.

In 1909, in recognition of the splendid work Dr. Carl was doing, the French government conferred upon him the rarely given decoration of Officer de l'Instruction Publique. In 1911, the University of New York conferred the honorary degree of Doctor of Music upon him. That year marked the passing of M. Guilmant and on April 10, a memorial program was given in the First Presbyterian Church.

In 1912, a series of organ recitals was begun by the alumni of the school in the First Presbyterian Church. The following year a week of festive organ recitals was given by the graduates of the school in the Wanamaker auditorium of New York.

In 1915 Mr. and Mrs. Philip Berolzheimer gave six free scholarships to the Guilmant Organ School. Mr. Berolzheimer, who was a member of the graduating class of that year, felt that there were many deserving young students who would benefit from such an opportunity. Applications came in from all parts of the United States. In the winter of 1916, Mr. Berolzheimer gave a banquet at the Hotel Brevoort in appreciation of Dr. Carl's work at the school.

The season of 1917 was marked by a recital played by Joseph Bonnet, vice-president of the school, in a fine program selected from the works of Bach. This was followed by a banquet at the Hotel Knickerbocker at which the speakers were M. Gaston Libert, the French Consul, the Rev. Dr. Duffield and Philip Berolzheimer.

HEAD OF UNIQUE ORGAN SCHOOL OBSERVING ANNIVERSARY



Later in May, 1917, the students played a special recital before M. Bonnet. He also gave a second recital before the students that month. Another festival of organ recitals was played by Willard Irving Nevins in the Wanamaker Auditorium in the month of June that year.

At the commencement exercises in 1918, Charles S. Whitman, then governor of the state of New York, was the honored guest and gave the address to the graduating class.

By 1924 the graduates of the Guilmant Organ School numbered over 150 at which time twenty-five of them were in responsible positions in New York. It is interesting to note that one of the women graduates of the school, Gertrude E. McKellar, was the first woman to pass the fellowship examination of the American Guild of Organists.

1924 also saw the twenty-fifth anniversary year of the Guilmant Organ School. The little school that began its work in the chapel of the First Presbyterian Church with a handful of students in October, 1899, had now arrived at its twenty-fifth year with a solid record of achievement behind it and great promise before it.

1924 seems to have been a banner year for persons connected with the Guilmant Organ School. Dr. William C. Carl was made a Chevalier of the Legion of Honor by the French government that year in recognition of his services to the name and works of Alexandre Guilmant and to the cause of French organ music in general. Also in 1924 Leah Mynderse, a graduate, having received the highest marks on the fellowship examination of the American Guild of Organists was awarded the Estey scholarship at Fontainebleau, France.

In 1932 Dr. Carl celebrated forty years as organist and director of music at the First Presbyterian Church. He marked the occasion by playing three recitals on the church's new Skinner organ.

In 1935 Dr. Carl asked for and was granted a leave of absence from his duties at the school. It seems as though after a lifetime of service to the cause of organ-music he wished to rest a little. The American musical scene lost a great pioneer when Dr. Carl passed away Dec. 8, 1936 after an extremely useful life of service devoted to the highest and best in church music.

In 1935 Willard Irving Nevins, F.A.G.-

O., a faculty member and graduate, and pupil of Joseph Bonnet in Paris, became director of the school. In January, 1937, he succeeded Dr. Carl as organist and choirmaster of the First Presbyterian Church. A long association with Dr. Carl and the Guilmant School had prepared him to continue the fine work begun and carried on by Dr. Carl.

Under Mr. Nevins the school has continued its fine service in the field of church music. With a view toward solidifying the position of the school in the education scene, Mr. Nevins arranged for incorporation of the institution in 1940 under the laws of the State of New York. The school was later approved under section 22 of the regulations of the University of the State of New York in order that colleges may give credit for work done in the school. In the sixty years of its existence the Guilmant School has striven to fulfill the lofty ideals and purposes laid down by its founder, Dr. Carl.

In January, 1950, the fiftieth anniversary of the school was celebrated by a musical festival service in the First Presbyterian Church. Compositions by Dr. Ralph A. Harris, Dr. Roberta Bitgood and Grace Leeds Darnell, members of the alumni association of the school, were heard at that time.

John A. McKellar, husband of Gertrude Elizabeth McKellar, instituted in 1954 a series of scholarships in her memory. Sibyl Komminos Sharp, F.A.G.O., A.C.C.-O., F.T.C.L., now a member of the faculty, was the first person to be granted one of these scholarships. The estate of Mr. McKellar, under the direction of his niece, Nina Millen, is at present continuing this series.

Over a period of time, the following persons have been included among the faculty: Dr. William C. Carl; Clement R. Gale; Gertrude Elizabeth McKellar; Dr. Howard Duffield; Robert Hope-Jones; Warren Hedden; Charles Whitney Coombs; Thomas Whitney Surette; Mark Andrews; Samuel A. Baldwin, examiner; Dr. Clarence Dickinson, examiner; Frank Wright; Hugh Ross; Dr. J. Vladimer Moldenhawer; Dr. John O. Mellin; Norman Coke-Jephcott; Arthur Mendel; Dr. Charles M. Courboin; Margaret Hillis; Alex Wyton, and Richard Weagly. The present faculty includes: Mr. Nevins, director; Bronson Ragan, Viola Lang Domin, Sibyl Komminos Sharp and Svend

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The Guilmant Organ School will celebrate its sixtieth anniversary Jan. 18 with a dinner to be held in the new church house of the First Presbyterian Church at 12 West 12 Street, New York. At that time J. Watson MacDowell, graduate of 1912, and a prominent banker in New York, will be the master of ceremonies; and Hugh Ross, conductor of the Schola Cantorum and choral director at Tanglewood, will be the speaker.

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AEOLIAN-SKINNER 3-BANK

Second Presbyterian Church in Illinois College City Prepares for Major Additions to Present Skeletal Specification

Robert T. Anderson, F.A.G.O., played the dedicatory recital Oct. 14 on the newly-installed Aeolian-Skinner organ in the Second Presbyterian Church, Bloomington, Ill. His program appears on the recital pages.

The organ, designed to include thirty-six ranks when complete, at present contains twenty-two sets. The instrument is placed directly in front of the congregation. The stoplist is as follows:

GREAT

Quintaten, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Gedeckt, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Twelfth, 2 3/4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Chimes, 25 notes

SWELL

Viola Pomposa, 8 ft., 68 pipes
Viola Celeste, 8 ft., 68 pipes
Rohrbordun, 8 ft., 68 pipes
Flauto Traverso, 4 ft., 68 pipes
Plein Jeu, 4 ranks, 244 pipes
Fagot, 16 ft., 68 pipes
Fagot, 8 ft., 12 pipes
Hautbois, 4 ft., 68 pipes
Tremulant

CHOIR

Quintflöte, 8 ft., 68 pipes
Dulciana, 8 ft., 68 pipes
Koppelflöte, 4 ft., 68 pipes
Blockflöte, 61 pipes
Tremulant

PEDAL

Bourdon, 16 ft., 32 pipes
Quintaten, 16 ft.
Octave, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Quintaten, 8 ft.
Choral Bass, 4 ft., 12 pipes
Fagot, 16 ft.
Fagot, 8 ft.

RICHARD BILLINGHAM



RICHARD BILLINGHAM, A.A.G.O., is the organist-choirmaster at Grace Episcopal Church, Hinsdale, Ill. He served in a similar capacity for two years at the Church of the Redeemer, Chicago.

Mr. Billingham received his bachelor degree from the American Conservatory of Music and his master degree from Northwestern University. Organ teachers have been Edward Eigenschenk, Robert Lodine and Barrett Spach. While an undergraduate he won the following contests: the American Conservatory commencement; the A.G.O. scholarship; the Society of American Musicians contest; the A.G.O. preliminary contest.

Mr. Billingham is married to the former Dorothy Jacobson, also a graduate of the American Conservatory.

THE NATIONAL Association of Teachers of Singing will meet Dec. 27-30 in Cincinnati, Ohio; "development through performance" is the convention theme.

GEORGE POWERS, F.A.G.O., conducted Handel's Judas Maccabaeus Nov. 1 at St. Mark's Church in-the-Bouwerie, New York City.

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DR. DICKINSON WHO WRITES HISTORY OF MUSIC SCHOOL



Growth of Seminary School of Music Told by Founder

By CLARENCE DICKINSON

I have just been reminded of the fact that the fifty years that I have been in New York coincide with the fifty years of the publication of *THE DIAPASON*. The city of New York and the state of church music throughout the country have changed greatly in that half-century. There are many things that come to mind, which it is pleasant to recall—my association with the Mendelssohn Glee Club, Temple Beth-El, the Brick Presbyterian Church, the many happy associations with colleagues in the profession, and the host of interesting and talented pupils I have had the privilege and joy of teaching. I suppose I could fill a book with reminiscences, and sometime I may do so, but you may be interested in some recollections of my association with Union Theological Seminary and especially with its school of sacred music.

The first organist to greet me when I came to New York in 1909 was Gerrit Smith, whose church was at the corner of Madison Avenue and Thirty-fifth Street, just three blocks from the Brick Church. He had been one of the founders of the American Guild of Organists and its first warden. (Incidentally, the declaration of religious principles of the Guild was written by Charles Cuthbert Hall, then president of the Union Seminary). When Mr. Smith died in the summer of 1912, I was invited to succeed him as Harkness instructor of sacred music at the seminary.

From the time of its founding the seminary had included in its community, church musicians of note in their day: Abner Jones, Thomas Hastings, Lowell Mason, George F. Root and Reinhold Herman, to name a few. It is not always clear what they included in their courses of instruction, but when I came to the seminary in 1912 my duties were to act as organist for the chapel services five days a week, to conduct the choir of seminarians, who sang at these services and to teach a class in the history of sacred music and one in composition. Some of the pupils of the latter class produced some acceptable music, especially hymn-tunes, and I have been both surprised and amused to learn that several of them have retired from active professional life because of old age!

The organist for the Sunday services was Dr. Melville Charlton, a nephew of Harry Burleigh, still active as organist and in the affairs of the Guild. A male choir, including some students of Columbia University, sang at the Sunday services.

Upon assuming my duties at Union it was my intention to expand the course in history of sacred music, to include a discussion of the history of the organ and its music, the great oratorios, sacred folk-songs and carols, and to relate movements in the history of music with other historical and cultural movements. I have not been able to find the year of the first of Christmas carol services which are still a notable feature of Seminary life, but it is certain that the historical lecture recitals began in 1914 as an outgrowth of the expansion of the history course. I was interested to note that as early as 1914, music such as Karg-Elert's Canzona for organ, violin and women's voices was performed in this series, along with a good deal of music by composers who were then considered important but are in some cases scarcely remembered even by musicologists.

The series produced a large repertory of music from many periods and from many composers, continuing (with one interruption because of the first world war) through the spring of 1931, after which the financial problems of the great depression forced us to abandon the project with great regret. However, the interest in not only the standard repertory but in the unusual, both old and new, continues to be manifest in the rich schedule of performances of organ and choral music to this day.

A constant stream of inquiries from congregations, pastors and organists in all parts of the country, concerning every conceivable aspect of church music, made it ever more clear that there was urgent need for a school where church musicians could be prepared to render more effective

service to the church. Certainly the presence of many distinguished church musicians in New York made this seem an ideal location for such a school and the divergence of their viewpoints would be no handicap in an institution established as a seminary "around which all men of moderate views and feelings, who desire to live free from party strife, and to stand aloof from all the extremes of doctrinal speculation, practical radicalism, and ecclesiastical domination, may cordially and affectionately rally."

Mrs. Dickinson and I had often talked about what sort of faculty and curriculum we would like to see in such a school but our dreams did not begin to become reality until a chance remark made at dinner early in 1928 aroused the active interest of President Coffin, a musician of some skill and one-time president of the New York oratorio society. With characteristic energy, he set about the huge task of raising money, and gaining faculty and board approval. In September, 1928 instruction began, with an enrolment of about forty students—almost ten times the number which had seemed a reasonable estimate.

The curriculum offered courses in organ, conducting, voice, choral and oratorio literature, choral training (adult, children and boys), theory of music and the history of sacred art, of liturgy, of sacred music and of hymnody. A substantial amount of theological training was required. These studies still constitute the basis of the curriculum.

The faculty was impressive for the professional standing and competence of the individuals and for the wide diversity of their backgrounds and points of view. The students also represented many ecclesiastical affiliations and a wide range of previous preparation and experience. When the thirtieth class has graduated in 1960, more than six hundred masters of sacred music, more than sixty doctors of sacred music and many more part-time students will have gone to virtually all states of the Union and many foreign countries, serving music and the church as organists, choirmasters, teachers, recitalists, composers, authors, leaders of church music conferences, editors of hymnals (most recently the *Pilgrim Hymnal* edited by Dr. and Mrs. Hugh Porter).

The school of sacred music continues to flourish, now under the leadership of Dr. Porter who was a member of the first group of candidates for the master's degree and for the doctorate. Only one of the original faculty is still actively teaching in the School, but the new group of highly competent teachers is raising up new generations of leaders in the field. Instruction continues at a high level; public performances explore not only the standard literature, but the result of research into the past and creations of the present day, such as the notable American premiere of Britten's "Noye's Fludde".

In the past half-century theological emphases have changed and so have musical practices and taste. It is futile, and perhaps morally wrong, for education to degenerate into the indoctrination of any "party line" theological or musical. The tradition of the school has been to develop to the fullest possible degree the potentialities of the individual student, fostering healthy growth and change, encouraging diversity subordinate only to a serious and sincere devotion to the art of music and the mission of the church.

Your magazine will record the changes that the coming years will bring; some of them will be mistakes, some of them merely errors, and some of them will represent great strides forward. With my congratulations and thanks for the contributions you have made to the profession in the past, go my good wishes for a prosperous future, tinged with envy because I will not be able to see or participate in the exciting events you will record, during your second half-century.

BRASS AND CHOIR ASSIST IN WESTMINSTER PROGRAM

The vesper choir and a brass ensemble assisted Raymond H. Ocock, organist, in a concert of sacred music Oct. 11 at the Wallace memorial chapel, Westminster College, New Wilmington, Pa. The music with brass included Psalm 19, Marcello, a Bach Alleluia and Wright's Fantasy on Wareham. The choir sang Hymn to the Trinity, Gretchaninoff, Festival Te Deum, Vaughan Williams, and Misericordias Dominum, Mozart. Mr. Ocock played Three Chorale Preludes, Ernest Walker.

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ROCK HILL GETS 3-MANUAL

First Presbyterian Church in South Carolina City Will Have New Organ by Spring of 1961—William B. White, Jr. Is Organist

**AEOLIAN-SKINNER IS
OPENED IN DANBURY**

THREE MANUALS AND ECHO

First Congregational Church Dedicates Organ Sept. 20—Thomas W. Powell, organist, Is Heard in Opening Service

The First Presbyterian Church of Rock Hill, S. C., has awarded M. P. Möller, Inc. a contract for a three-manual instrument to be completed by spring 1961. The new pipe organ will replace an 80-year-old tracker organ which has served the present sanctuary for some fifty-five years. The organist is William B. White, Jr.

Great and pedal divisions of the three-manual will be unenclosed and exposed behind the present case work. The specification was designed by Ernest White of M. P. Möller.

The stoplist is as follows:

GREAT

Quintaton, 16 ft., 61 pipes
Sallcional, 8 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Nachthorn, 2 ft., 61 pipes
Furniture, 3 ranks, 244 pipes
Cornet, 2 ranks, 122 pipes
Chimes
Tremolo

SWELL

Lieblich Gedeckt, 16 ft., 12 pipes
Lieblich Gedeckt, 8 ft., 61 pipes
Gambe, 8 ft., 61 pipes
Gambe Celeste, 8 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Octavin, 2 ft., 61 pipes
Cymbel, 2 ranks, 122 pipes
Hautbois, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Tremolo

CHOIR

Erzähler, 16 ft., 12 pipes
Erzähler, 8 ft., 61 pipes
Erzähler Celeste, 8 ft., 49 pipes
Stopped Diapason, 8 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Nasat, 2½ ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Terz, 1½ ft., 61 pipes
Kopffregal, 4 ft., 61 pipes
Tremolo

PEDAL

Sub Bass, 16 ft., 32 pipes
Quintaton, 16 ft.
Lieblich Gedeckt, 16 ft.
Erzähler, 16 ft.
Spitzprinzipal, 8 ft., 32 pipes
Lieblich Gedeckt, 8 ft.
Erzähler, 8 ft.
Rohrflöte, 8 ft., 32 pipes
Spitzprinzipal, 4 ft., 12 pipes
Rohrflöte, 4 ft., 12 pipes
Erzähler, 4 ft., 12 pipes
Rohrflöte, 2 ft., 12 pipes
Mixture, 4 ranks, 64 pipes
Rauschquinte, 2 ranks, 24 pipes
Terz, 3½ ft., 32 pipes

The three-manual Aeolian-Skinner organ in the First Congregational Church, Danbury, Conn. was dedicated Sept. 20. The organist, Thomas W. Powell, played: Adagio, Bach; Contemplation on Tallis' Canon, and Toccata, Symphony 5, Widor. The instrument contains an echo division.

The stoplist is as follows:

GREAT

Quintaton, 16 ft., 61 pipes
Diapason, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Twelfth, 2½ ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Furniture, 4 ranks, 244 pipes
Chimes

SWELL

Viola Pomposa, 8 ft., 61 pipes
Viola Celesta, 8 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Prestant, 4 ft., 61 pipes
Flute Harmonique, 4 ft., 61 pipes
Principal, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Contre Hautbois, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Clairon, 4 ft., 61 pipes
Tremulant

CHOIR

Viola, 8 ft., 61 pipes
Gedeckt, 8 ft., 61 pipes
Dulciana, 8 ft., 61 pipes
Unda Maris, 8 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Nazard, 2½ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Chalumeau, 8 ft., 61 pipes
Harp
Tremulant

ECHO

Viola, 8 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Celeste, 2 ranks, 122 pipes
Spitzflöte, 4 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
English Horn, 8 ft., 61 pipes
Vox Humana, 8 ft., prepared

PEDAL

Soubasse, 32 ft., 32 pipes
Contre Basse, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Quintaton, 16 ft.
Rohrgedeckt, 16 ft.
Octave, 8 ft., 32 pipes
Quintaton, 8 ft.
Bourdon, 8 ft., 32 pipes
Chorale Bass, 4 ft., 32 pipes
Mixture, 2 ranks
Bombarde, 16 ft.
Contre Hautbois, 16 ft.
Trompette, 8 ft.
Clairon, 4 ft.
Chimes

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Westminster Choir College Forges Pioneer Way

By JOHN FINLEY WILLIAMSON

The Westminster Choir College was founded by the Drs. Rhea and John Finley Williamson in 1926. In 1921 the Westminster Choir was founded and its touring included many exciting occasions, such as great concerts in Carnegie Hall in New York City, similar concerts in Orchestra Hall, Chicago, a sold-out house in Symphony Hall, Boston, a concert at St. Louis where 10,005 people paid admission to the concert. These concerts were a great advantage to the Williamsons in that they were privileged to meet clergymen from all parts of the country, for at that time the Westminster Choir was a church choir. The late Dr. Butler, president of Boston University and Dr. Toller Thompson of the Union Theological Seminary Richmond, Va. together had made a survey of the churches throughout the United States. They discovered that at 14 years of age seventeen percent of the girls and twenty-five percent of the boys had left the church. Other ages progressively showed alarming lack of interest on the part of youth in the church. At 22 years of age eighty-seven percent of the young women and ninety-eight percent of the young men had left the church.

The founders to be of the school decided that music was a force that could change this alarming condition. When they had applications from a hundred churches who wanted dedicated and consecrated musicians to carry on the same program that was being carried on in the Westminster Presbyterian Church of Dayton, Ohio, they founded the Westminster Choir School. The choir was always a great advertisement for this young school and every member of the student body sang in it. When the school opened its doors each student played in an orchestra and sang in a choir. They were all dedicated Christian young men and young women. Under the sponsorship of Catherine H. Talbot the choir went to Europe in 1929. Glamorous concerts were given in Albert Hall, London, the Paris Opera House, all through Germany, and in the Vienna Opera House. President Herbert Hoover greatly helped in the development of this tour. In 1934 President Franklin D. Roosevelt sent the choir again through Europe and it was the first American choral organization to sing on Russian soil. This tour was made shortly after our Congress recognized the new Russian government. These tours made it possible for the Westminster Choir to sing in practically every country in Europe. In 1956 the National Theater and Academy, known as ANTA, sent the choir on a tour of the world under President Eisenhower's People to People program and sponsorship of the state department. In 1959 again ANTA and the state department sent the choir on a five month tour of Africa. In the intervening years it toured in every nook and corner of the United States, Canada and Cuba. In the summers the founders of the college held clinics and schools of all types in colleges in almost

DR. WILLIAMSON WHO FOUNDED CHOIR COLLEGE



every state of the union. The choir school that started in 1926 is accredited by the National Association of Schools of Music and by the state of New Jersey. 1200 young people have graduated receiving the degrees of bachelor of music and master of music. Hundreds of musicians have attended the professional classes during summer sessions from Alaska to Hong Kong. In 1932 an invitation by the president and trustees of Princeton University, Princeton Theological Seminary and the Governor of the State was given to Westminster Choir College to locate in Princeton, N. J. The college this fall opened its twenty-seventh session as an educational institution chartered by and granting its degrees by the authority of the state of New Jersey and administered by a board of trustees. In 1932 Mrs. J. Livingstone Taylor made it possible for the college to purchase forty acres of land and to erect four beautiful Georgian colonial buildings, built of Vermont white marble and Virginian red brick. When the choir returned from its trip to Russia in 1934 the new campus was complete even to the elm trees in the quadrangle. In 1936 the Westminster Choir College started regular appearances with the Philadelphia Orchestra under Leopold Stokowski and the New York Philharmonic Symphony Orchestra under

John Barbirolli. It was the founders' firm conviction that the name Westminster must be to church music what the name New York Philharmonic Symphony Orchestra and the Philadelphia Orchestra were to symphonic music and the Metropolitan Opera was to operatic music. Between 1936 and 1958 the symphonic choir of the college sang 126 performances with the New York Philharmonic Orchestra, a musical union which has been of inestimable value to the college. At the same time the symphonic choir of the college sang over eighty performances with the Philadelphia Orchestra and the NBC Symphony of the air. Students sang under such conductors as Stokowski, Barbirolli, Toscanini, Walter, Rodzinski, Cantelli, Mitropoulos, Munch, Reiner, Ormandy and Bernstein. The choir had forty-seven performances with Walter, forty with Stokowski and twenty-six with Toscanini. Between 20 and 25 orchestras over the country are now using choirs that are prepared by graduates of the college.

The founders recognized that one of the most important parts of church music was the use of the organ and early in the life of the school they engaged Dr. David Hugh Jones, now professor at Princeton Theological Seminary, and later Dr. Carl Weinrich, now organist and choirmaster

at the Princeton University chapel, and Dr. Alexander McCurdy, still head of the organ department with eight full-time teachers. There are nineteen busy pipe organs on the campus of the college today. An inspired consecrated and dedicated faculty has helped make Westminster Choir College an institution that is known around the world.

Graduates from the college are now in many countries of the world carrying on the music of the church and church related colleges after the pattern set up at the original College. They are serving in Japan, Korea, the Philippines, Thailand, Malaya, India, the Near East and South America. While in this country important churches of all denominations and church-related colleges are using the services of Westminster graduates.

Flor Peeters

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Dr. Charles H. Finney, Houghton College, was heard in recital Oct. 25 on the new three-manual organ of Grace Methodist Church, Warren, Pa., which has been rebuilt by the Delaware Organ Company. The program appears on the recital page.

In rebuilding the instrument the builders accomplished an extensive tonal revision. Half of the original pipe-work was replaced and the remaining pipes were rebuilt for low pressure voicing. The specification is as follows:

GREAT
Principal, 8 ft., 61 pipes
Hohl Flute, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Twelfth, 2 2/3 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 171 pipes

SWELL
Bourdon, 16 ft., 61 pipes

Geigen Principal, 8 ft., 61 pipes
Gross Gedeckt, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Vox Celeste, 8 ft., 49 pipes
Principal, 4 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Flautina, 2 ft., 61 pipes
Cornet, 3 ranks, 183 pipes
Trompette, 8 ft., 61 pipes

CHOIR
Viola, 8 ft., 61 pipes
Viola Celeste, 8 ft., 49 pipes
Gedeckt, 8 ft., 61 pipes
Rohr Flute, 4 ft., 61 pipes
Harmonic Piccolo, 2 ft., 61 pipes
Quint, 1 1/2 ft., 61 pipes
Clarinet, 8 ft., 61 pipes

PEDAL
Open Diapason, 16 ft., 32 pipes
Violone, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Lieblich Gedeckt, 16 ft.
Principal, 8 ft., 32 pipes
Bass Flute, 8 ft., 12 pipes
Violine, 8 ft., 12 pipes
Dolce Flute, 8 ft.
Octave, 4 ft., 12 pipes
Flute, 4 ft., 12 pipes

ST. PAUL'S Methodist Church, Nitro, W. Va. observed Guild Sunday Oct. 11 with Ruby Wallace, organist, and Virginia Carney, pianist, playing suitable duos and the choir singing under the direction of W. R. Wiant.

A FESTIVAL of monthly oratorios and special concerts will observe the 150th anniversary of the Park Avenue Christian Church, New York City; Solon Alberti will conduct.

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BACH CHOIR OF MONTREAL CLOSES VANCOUVER FETE

DAVID W. HINSHAW

The Montreal Bach Choir directed by George Little performed the final musical event of the 1959 Vancouver International Festival, an outdoor concert Aug. 14 at the University of British Columbia. Vancouver newspapers were lavish in their praise of the fine singing in the two-hour program. Music heard was: the Bach motet, Singet dem Herrn; Chansons by Lassus and Janequin; the Brahms Liebeslieder Waltzes with Rosabelle and Kelsey Jones as piano duettists; Madrigals and Balletts by Vecchi, Monteverdi, Lassus and Morley; Songs of Time, Kelsey Jones, and a group of French Canadian folk songs.

The event climaxed an extensive tour by the celebrated Montreal choir.



CONCERT OF RENAISSANCE MUSIC HEARD AT BROWN "U"

The twentieth anniversary meeting of the New England Renaissance conference heard a concert of early music Oct. 16 in Manning chapel, Brown University, Providence, R. I. William Dinneen, organist, was assisted by the chapel choir of which Hollis E. Grant is director. The Buxheim Manuscript was strongly represented on the program; excerpts from the Johannes Kotter, Johannes Buchner and Windsheim Manuscripts and from the Faenza Codex and the Kleber Organ Book were also heard.

CHURCH SPONSORS FALL SACRED MUSIC FESTIVAL

The First Baptist Church, Kansas City, Mo., sponsored a fall festival of music: Barbara Adams, contralto, sang a recital of sacred music Oct. 11; an organ recital Oct. 18 by Wallace Dunn, University of Wichita, included music by Bach, Wright and Reubke; the church's Powell Weaver memorial choir and soloists performed God's Time Is Best, Bach, Hear My Prayer, Mendelssohn, and Job, Bitgood Oct. 25. The festival was under the direction of Donald D. Kilmer, minister of music.

DAVID W. HINSHAW has been appointed instructor in choir music and organist-choir director of the Episcopal Theological Seminary of the Southwest, Austin, Tex. He is also serving St. Martin's Lutheran Church as choir director.

Mr. Hinshaw received his A.B. degree from John Hopkins University in 1954. His organ study has been with G. Leland Ralph, Sacramento, Cal. and with Henry T. Wade, Donald McDorman, William Brackett and Arthur Howes in Maryland, where he recently served Baltimore's Howard Park Methodist Church.

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Charlotte Pratt Weeks was honored Nov. 1 upon her retirement after nearly thirty years of service at the First Congregational Church, St. Petersburg, Fla. A reception was held for her following a choir concert.

Mrs. Weeks moved to St. Petersburg in 1920 and served the First Avenue Methodist and the First Baptist Churches before going to First Congregational in 1926. Mrs. Weeks studied with Courboin.

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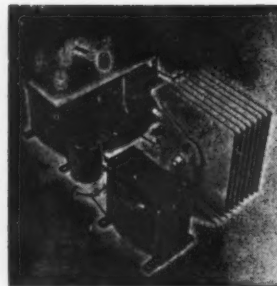
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**Guild Founder's
Centenary
Recalls History**

By S. LEWIS ELMER

A bronze tablet on the west wall of the American Guild of Organists National Headquarters in New York City, bears the following inscription:

GERRIT SMITH
1859-1912WHOSE VISION AND INITIATIVE
MADE POSSIBLE THE FOUNDING OF
THE AMERICAN GUILD OF ORGANISTS
APRIL 13, 1896

Gerrit Smith, M.A., Mus.Doc., A.G.O., was born Dec. 11, 1859 in Hagerstown, Md. At this time of the centenary of his birth all members of the Guild will welcome the opportunity of honoring in their hearts the eminent church musician who conceived the idea of creating the American Guild of Organists, thus becoming the real founder of this great national organization that has contributed mightily to the cause of sacred music for more than a half century.

Dr. Smith was a charming gentleman and a musician of marked cultural discernment who was instinctively artistic. He studied with some of the great masters in this country and abroad, including Samuel P. Warren, Eugene Thayer, August Haupt, Gustav Merkel, Sir John Stainer, Sir Frederick Bridge and Sir George Martin. His earlier studies embraced both music and architecture, but later the art of music came foremost in his artistic career. Those who were so fortunate as to know Gerrit Smith personally, enjoyed his delightful personality, his outstanding ability and his keen understanding in all the facets of the profession of the church musician. He had fine dignity and a rare wit, excelling in these respects as a presiding officer and as an after-dinner speaker.

His initial experience in sacred music, was as a boy chorister at St. Mark's School, in Southboro, Mass. He became organist of the college chapel in the last two years of his course at Hobart College, Geneva, N. Y. from which he graduated in 1876. It was later that he received the degrees of master of arts and doctor of music from his alma mater.

Gerrit Smith's first professional position was at St. Paul's Cathedral, Buffalo, N. Y., followed by an engagement at St. Peter's Church in Albany where he organized a choral club and gave the first performance in the United States with orchestra of Dvorak's Stabat Mater.

In 1885 he assumed the important post of organist-choirmaster at South Dutch Reformed Church, Madison Ave. at 38th St., New York City, which he held with distinction until his death in 1912. Within his long tenure at South Church where he gave richly of his talent he presented organ and choral music of high standard in the church services. Supplementing this, he also played more than 200 organ recitals, which greatly increased his fame. Many composers on both sides of the Atlantic wrote compositions for these recitals.

The Rev. Roderick Terry, D.D., former minister at South Church, with whom Dr. Smith was associated for twenty years, gave an eloquent address at the memorial service to Dr. Smith, lauding his personal characteristics, together with the true art

GERRIT SMITH



sense which God had given him through which he employed only the most dignified and devoted music for use in worship. Dr. Terry added that it was a privilege to know such a man.

Following the summer of 1894, which Dr. Smith spent in England, when he obtained valuable information with respect to the Royal College of Organists, he was inspired with the idea of recommending the initiation of a similar movement in the United States. Upon returning home he enthusiastically transmitted this recommendation to some leading members of the profession who heartily agreed with the proposal. A meeting called for Feb. 3, 1896 by twenty organist-choirmasters was held in the chapel of the South Reformed Church with Dr. Terry presiding. At this meeting it was decided to proceed with the organization and on April 13, 1896 at a meeting in Calvary Church, New York City, the American Guild of Organists was officially organized, officers and council elected and the constitution adopted. Examinations were given in June, 1896. The first Guild service was held at St. Bartholomew's Church, Nov. 24, 1896. A charter was granted Dec. 13, 1896 by the board of regents of the University of the State of New York authorizing the A.G.O. to conduct examinations and to grant certificates to those who pass the examinations.

In the years that followed plans were made for expansion and for greater service to the cause of sacred music and for the advancement of church musicians. This resulted in later years in the organization of chapters and branches, the increase of membership and extension of activities of the Guild to all parts of the country and beyond. The national membership is now 17,000, and there are chapters in every state, the District of Columbia and the Panama Canal Zone—in all 275. Examinations are given annually from coast to coast. Thus the inspired vision of Dr. Gerrit Smith and other founders has become a reality.

Dr. Gerrit Smith, through his life and work, made possible a spiritual structure, worthy of his highest "architectural" aspirations. He also bequeathed an endowment of encouragement and inspiration to all members of the American Guild of Organists, past, present and for all time, in their pursuit of the ideals and achievements of the church musician's profession which he in his time so strikingly exemplified.

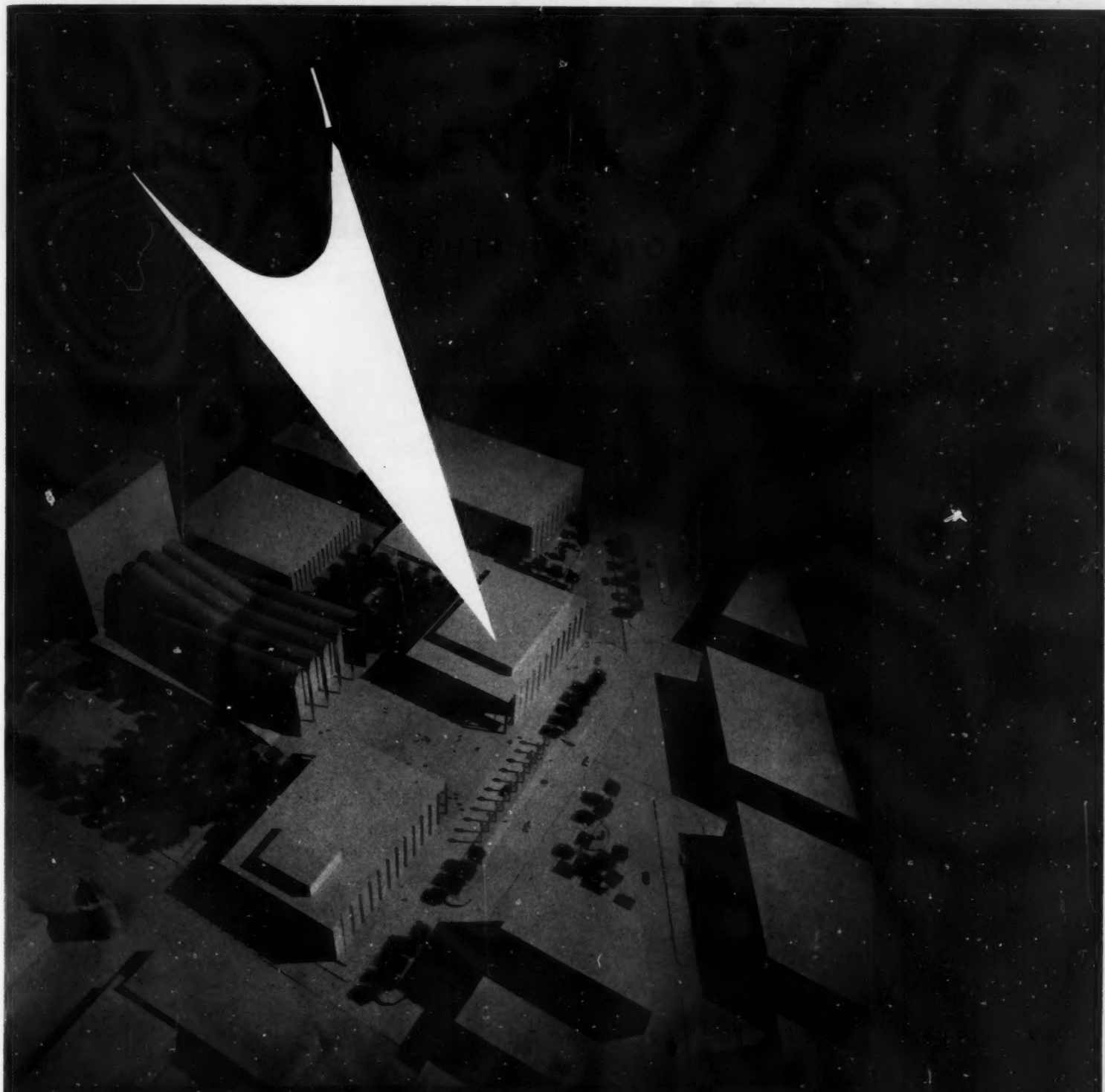
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