

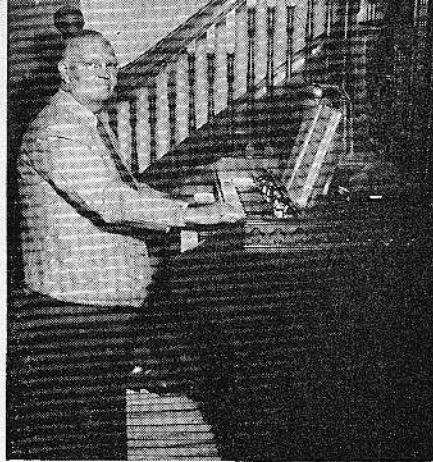


MARCH, 1953—VOL. XV, NO. 11

FIRST REFORMED CHURCH, JAMAICA, N. Y.
"The Church With the Cross" Landmark

Hammond

TIMES
OWNERS' EDITION



In Formosa, → members of the Christian Basketball Team from the United States offer songs in Taipei's Main Stadium; Mrs. William Logan, Youth for Christ missionary, accompanies them on Hammond organ which also serves at evangelistic meetings.

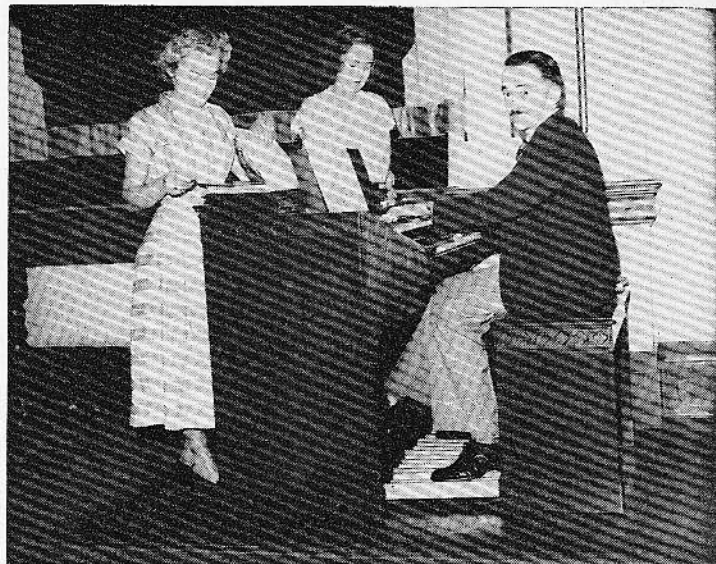


↑ In Cuba, N. Y., mortician Glenn Loveridge, executive member of State Funeral Directors' Assn., often plays chapel's Hammond organ.



The Hammond organ is serving in over 35,000 churches, hundreds of schools and public buildings, countless homes throughout the world. Above is pictured an installation in Formosa, pictured at left is Ignatius Rumboldt, organist at St. John's Cathedral, Newfoundland, Canada. The third largest Cathedral west of the Atlantic, it has used the Hammond organ since 1939. (Below) In Rhodesia, Africa, Douglas Matthey gives many radio and concert performances on the Hammond organ. Pictured here in Beit Hall at Bulawayo Technical School, he also has a Hammond organ in his home.

← Original organ melodies and arrangements of Ne Vera Palmer, Portland, Ore., are well-known in U. S., South Seas.



← A former music teacher and entertainer of twenty years' experience, businessman Carl Whitfield now spends many enjoyable hours playing his Hammond organ in his Snyder, Tex., home.



← 4-year-old Eddie Baxter, Jr. tries to follow in father's footsteps. Eddie, Sr. plays Hammond organ for KNBH (TV) Hollywood.



← During the National Baptist Convention in Philadelphia, Pa., hundreds of clergymen gathered at Mt. Olivet Baptist Tabernacle Church for services. Samuel Crosby accompanied worship on the Hammond organ.

Little Sydney Ann Rooks, at → six months, shows enjoyment of the music of the Hammond organ owned by her uncle, Russell Bice, a popular artist in Detroit, Mich.

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Hammond TIMES

March, 1953—Vol. XV, No. 11

Published by Hammond Instrument Co., 4202 W. Diversey Ave., Chicago 39.
Subscription free on request—state whether you already play the Hammond Organ.

What Price Capable Organists?

Meridian Methodist Church!

The writer of the magazine article mentioned is a very capable organist, and has played many recitals on the Hammond organ, but he may not realize that well over 35,000 churches have Hammond organs now, and that in those churches there are no such practice problems, since the Hammond organ never needs tuning and its operating cost is about that of a couple of light bulbs. Moreover, the Hammond organ brings young people into the church, and produces dozens of candidates for the privilege of practicing on the organ and playing for services, usually without charge.

These young people are correct in their musical tastes, too. The Hammond organ they clamor to play is the very instrument chosen by the great Pierre Monteux for his home, for his church, and for the San Francisco Symphony Orchestra which he conducted with such distinction for so many years. In fact, in the very same issue of the music magazine we're discussing, there is an item about Pierre Monteux receiving the Annual Conductor Citation for the season 1951-52 for his "distinguished and outstanding services to American music." Pierre Monteux has declared, "The Hammond organ is a beautiful instrument and an absolute delight for anyone who loves music."

The younger generation is pointing the way to better organ music and better organists for churches. It is to be hoped that they will help inadequately informed organ committees to wake up and throw off the shackles of old-fashioned ideas. After all, for years the Hammond organ has proved to be far more than adequate in many of the world's largest and most famous churches.

The current issue of a leading music publication contains an article entitled "What About Student Practice on the Church Organ?" in which the writer bewails the straits of churches possessing organs on which they cannot or dare not permit students to practice, often because of the operating and maintenance cost of the instruments. As a result, such churches find themselves with completely inadequate organists playing the services, since no others have a chance to learn or practice, and there are therefore no young or more capable organists coming up. Often, he says, such churches are forced to turn this most important part of their ministry over to organists not even of their own faith, and even to pay an exorbitant salary to such organists, who play not for love but for money.

Alongside our copy of this magazine is a pile of clippings of an Associated Press story which has run in hundreds of newspapers throughout the country. Entitled "Young Church Organists Are Developed Easy Way," the two column story is headed by a picture of pretty 14-year-old Kay Kincaid, of San Jose, California, playing the Hammond organ for services at St. Francis Episcopal Church. Also mentioned in the story are youngsters all the way from little Larry Hornbeck, 8 years old, who has been playing the organ at the Portland, Ore., Englewood Christian Church for some months, Donna Cole, 12 years old, of Paramount, California, who not only is the organist for the Revival Center Church but also conducts its regular organ recital over the radio, and Bobby Town, now 14, of Meridian, N. Y., who not only plays the organ in church but who started and carried through to successful conclusion a one-boy campaign to get the organ for the

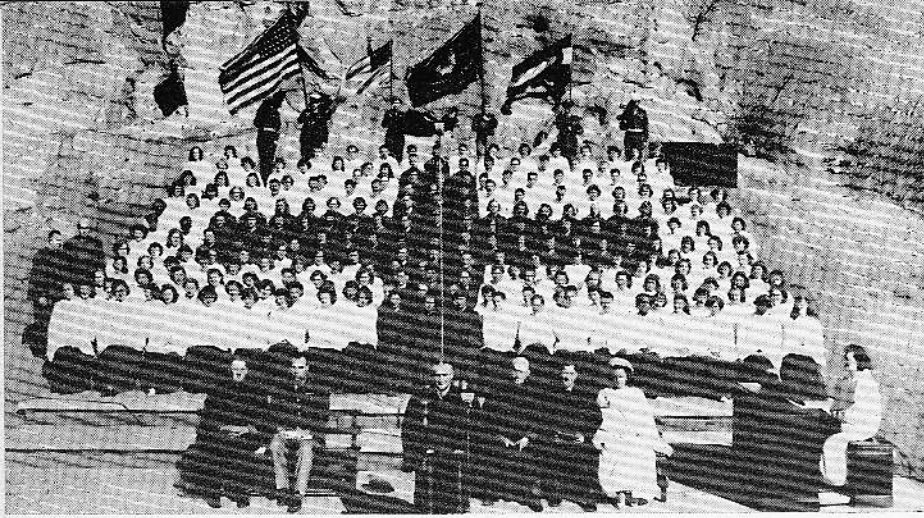


↑ Mrs. James Baker of Grand Junction, Colo., teaches organ; played open house service at Our Lady of the Mountain Catholic Church in Estes Park.



↑ Jane Paxson, assistant organist at St. Joseph's Church, Martinsburg, Mo., now studies music at Webster College.
↓ Lois Doughty, Rev. Oscar Davey at Baptist Church, Sterling, Kansas.





Interdenominational Services **GREET DAWN OF EASTER**

An Easter Alleluia, sung by three hundred young voices of the Colorado Springs High School choir, pictured above, will greet the first rays of the rising sun on Easter morning in one of Nature's most beautiful cathedrals, the Garden of the Gods in Colorado. Next month marks the thirty-third annual Easter sunrise service held by the Colorado Springs Ministerial Alliance in the awe-inspiring outdoor cathedral.

Inaugurated in 1921 by the Reverend A. W. Luce, the Garden of the Gods outdoor Easter services have been attended by many hundreds of thousands of worshippers. In recent years, the services attract as many as thirty thousand persons each Easter morning.

Here, in a setting of immeasurable beauty, amidst the towering limestone shafts of the cathedral spires looming to fantastic heights

of more than three hundred feet, and with the majestic snow-capped Pikes Peak serving as backdrop, the early-morning worshippers participate in a highly inspiring service.

The Garden of the Gods Easter rites are predominantly musical, offering some of the best musical talent in the State. The Colorado Springs High School choir, which led the singing last year, is nationally famous, having won first honors several times in national choral society contests. For years, the Hammond organ has provided glorious, cathedral quality accompaniment for these services. At last year's celebration Mrs. Verda Lawrie played the Hammond organ, and Miss Arline Lewis McKinney sang the favorite anthem of the sunrise services—the exalted *Open the Gates of the Temple*.

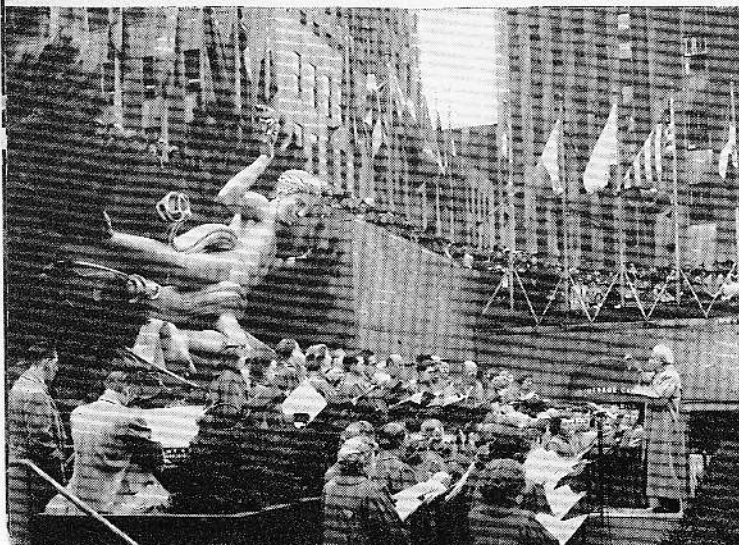
Mass outdoor Easter sunrise

services are taking place in increasing numbers each year. Usually interdenominational in spirit, the services are being arranged in many communities throughout the country — in city parks, college stadiums, or on slopes of natural amphitheatres.

So that these outdoor congregations may enjoy the same fine quality of organ music as that found in their churches, sponsors of most outdoor Easter services rely upon the Hammond organ, which creates within itself the reverberating quality of tone ordinarily produced only within confining walls.

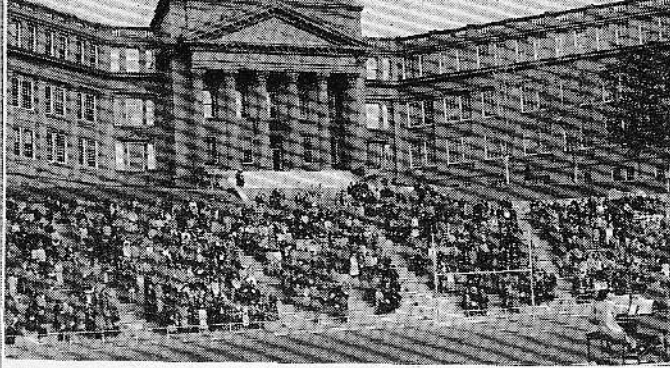
Although the custom of mass gatherings out-of-doors to worship with the dawn of Easter has shown its greatest expansion in the last twenty-five years or so, there are many communities where such ceremonies are long established. New York City has held annual Easter sunrise services for over fifty years on the parapet of historic Fort Hamilton in Brooklyn.

The Fort Hamilton service is a joint program of the United States Army and the Protestant churches of the Brooklyn area. Pastors and army chaplains participate in the devotions, and civilian and military musicians provide the excellent music. Last Easter the combined choirs of the participating churches and the post chapel were accompanied by Pfc. Kenneth E. Williams of the Chaplain's Section. The army provided transportation between the post gates and the outdoor church, and the



(Left) Rockefeller Center in New York City presents annual Easter Sunday concert by eminent opera stars, accompanied by Hammond organ. (Right) Earlier Easter rites are held at Fort Hamilton parapet in Brooklyn.





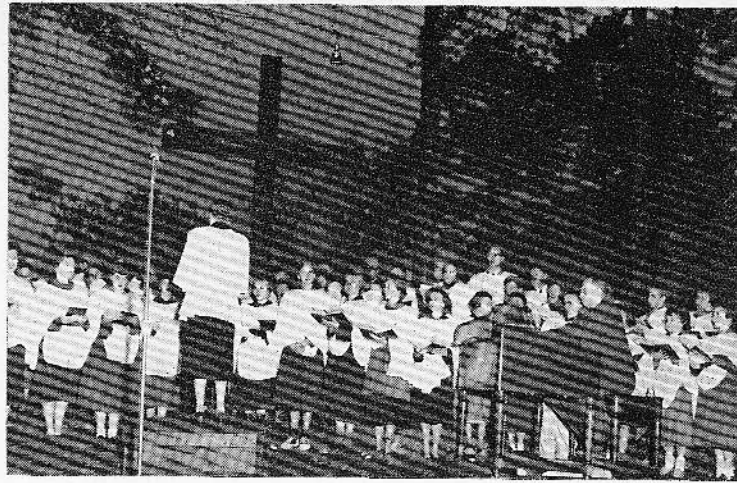
Fort Hamilton Y.M.C.A. provided warming refreshments for the throng after the service ended.

Such added warmth is most welcome at many outdoor sunrise services, for Easter Sunday, owing to the vagaries of early spring weather, can start out with a very chilly morning. One Easter sunrise service at Mammoth Springs in Yellowstone National Park a few years ago was conducted during a heavy, wet snowfall. The choir members and organist, with coats over their robes, carried on their part of the service without faltering, although their music books and the Hammond organ gathered snow faster than it could be brushed away.

Even in Arkansas, at the annual Easter dawn service in Hot Springs National Park, the weather can be a little nippy on Easter morning. But it does not deter the participants and worshippers from marching along the winding trails to the crest of Hot Springs Mountain where a huge wooden cross marks the scene of the annual ceremony. Here, under the direction of Mrs. Elizabeth Bowe Sims, a tableau of the Easter story is presented by Scripture reading, organ music and one hundred voices of the Hot Springs Choral Club.

The impressive program attracts worshippers from many parts of the country and a recent gathering was counted as nearly ten thousand. Mrs. Sims has been directing the program for over eighteen years in this beautiful natural theatre. Last year's service was accompanied by Richard G. Morris Jr. on the Hammond organ. Scriptural narrations of the tableau were given by Jon Karber.

(Above) El Paso (Texas) High School, built on crest of bowl-shaped hill, is scene of annual Easter rites.

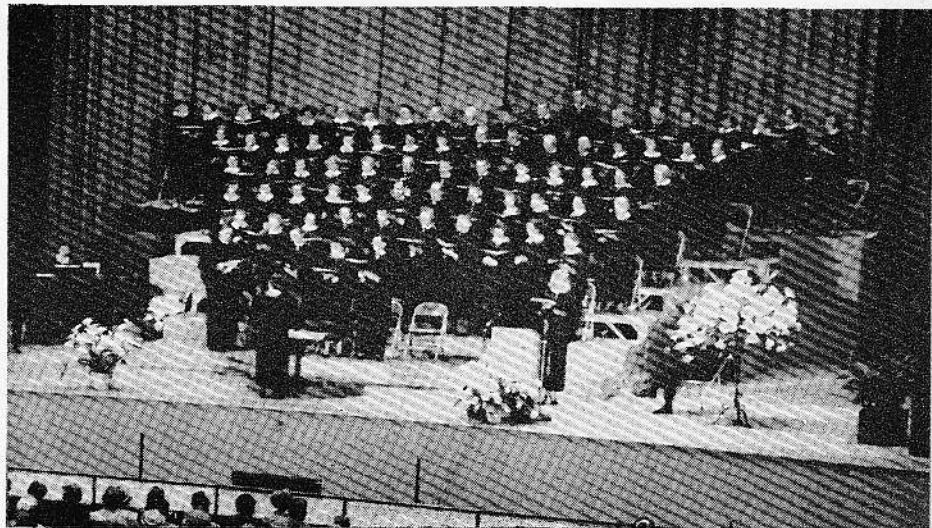


(Above) In Hot Springs National Park, Arkansas, Mrs. Elizabeth Bowe Sims conducts annual Easter tableau on crest of Hot Springs Mountain.



(Above) At the Idaho State Capitol Building in Boise, Easter sunrise devotions are led from steps for throng in plaza below.

(Below) Mrs. Emma Gibbons plays Hammond organ for televised Easter service sponsored by First Baptist Church of Richmond, California.



PORTER HEAPS REGISTERS

Harvey Gaul's "Easter Morning on Mt. Rubidoux"

Easter comes a bit early this year, remember? In fact, it is high time we decide what to play for our services. Harvey Gaul has written an Easter number which has attained wide popularity, and it is this one that I'll register.

Let's look at **Easter Morning on Mt. Rubidoux** (J. Fischer & Bro., 119 W. 40th St., New York 18, N. Y.), a piece inspired by the sunrise service held each Easter on the top of a mountain just outside Riverside, California. It starts softly and rises to a grand climax.

In playing the organ, it is of course important that the pedal balance with the manual combinations. Quite often I design the combinations so that no changes at all are necessary. This is accomplished by making the volume level of the soft and loud combinations substantially the same, and then when playing, be sure to play the soft registers with the volume pedal closed, and the full registers with the pedal open. This is what I am going to do in this number. I'll show you how the plan works.

We'll set up the drawbars as follows: Sw A# 00 5666 554 (a soft string to be played with the volume pedal closed), Sw B 45 6756 445 (full organ with couplers, *fff*), Gt A# 00 4808 006 (to be used to simulate the bell tones, *pp*), and Gt B 00 5656 244 (full organ without couplers, *ff*). Select a pedal to balance Gt B. On the organ in my church this is 44, and since I play the Concert Model Hammond organ I also use the solo pedal 16' 8' and 4' as well. Prepare the vibrato at V-3 on the Swell only, and start off with the volume tablet at soft.

Now we're ready to begin. With the volume pedal closed begin on Sw A#, then on Gt A# at bar 5. Again on the Swell at bar 7, and then at bar 11 continue with the left hand on the Swell and the right hand on the Great. To the

Swell with both hands at bar 15, then the right hand on the Great at bar 21. At bar 27 change to both hands on Gt B and then at the beginning of the next bar put on the Normal Volume.

Remain with both hands on the Great clear over to bar 42, and at this point go up to the Swell with both hands but be sure you close the volume pedal tight as you do it. You see how nicely the pedal balances through all this?

Bring in the right hand in the next bar on Gt A#, and then take both hands on the Great at bar 48. While you are playing these last four bars on this page, change the vibrato to C-1 (Chorus Vibrato at #1) and prepare Sw B; also, get the page turned.

During the momentary pause before starting that run leading into bar 52 put on the Gt Vibrato and Gt B, then play both hands on the Great.

So we go ahead with no problems until we take the right hand only on the Swell at bar 68. This gives us our fullest organ sound, well balanced and brilliant. Take both hands on the Great again at the end of bar 75, then to the Swell with both hands at bar 84, and remain with both hands on the Swell in bar 87. That solo tuba part will sound out full enough this way.

As you start those octaves at the end of bar 88 shut off the Great Vibrato, and then play only the right hand chord in bar 90. You won't need the left hand chord, and besides you'll have to be doing something else with the left hand. While you're holding this chord with the right hand change the vibrato to V-2 and prepare Sw A#, then, as before, during the pause press Gt A# and with the volume pedal closed tight play bar 91 with the left hand on the Swell and the right hand on the Great.

The hymn-tune *Ye Watchers*

and *Ye Holy Ones* begins at bar 95. Prepare Gt B and then play both hands on Sw A, the left hand where written, but the right hand an octave higher than written. By playing in this manner we are all ready to drop down with both hands to the Great at the end of bar 99. I'll again ask you to play the middle chord in bar 100 only with the right hand, and while you're holding it change the vibrato to C-1 and prepare Sw B. Then at the break add the Great Vibrato and play on the Great.

At bar 109 and following, keep the left hand on the Great at all times, but take the right hand on the Swell, then to the Great at the end of bar 115, Swell again at the end of bar 116, Great at the end of bar 121, Swell at end of bar 122, Great again at the end of bar 123, and Swell at bar 126. Then to the Swell with both hands at bar 128 to give a grand finale.

Do you see now what I mean by registering so that a single pedal setting will balance throughout an entire piece? It's a trick worth remembering. Try it on some of your other numbers.

Most of the March issues of the *Times* for the past ten years or so have carried my registrations of other fine Easter music for church services. In addition, there are numerous selections of all lengths and moods, registered for the Hammond organ, available from publishers or Hammond organ dealers. Here are a few:

Before the Dawn, based on "Finlandia" (Lorenz Publ. Co., 501 E. Third St., Dayton 1, O.)

Spanish Easter Carol of the Lambs, by Harvey Gaul (Oliver Ditson Co., 1712 Chestnut St., Phila., Pa.)

Lent and Easter Services (Boston Music Co., 116 Boylston St., Boston 16.)

Trilogy for Organ #7, by Wm. Stickles; *Ethel Smith's Easter Music*; *Postlude on Easter Hymns*, arr. by Fred Feibel (Ethel Smith Music Corp., 119 W. 57th St., N. Y. C.)

ADAPTING POPULAR MUSIC TO THE ORGAN

by Stephen Baranowski

Along with past articles on chords, their structure and use in popular songs, I have mentioned the use of the proper pedals to accompany these chords. For those of you who are still having a certain amount of difficulty in mastering the use of the foot pedals we'll review a pedal exercise that should prove a great deal of help in this matter—the practice of “pedal skips.” You will remember that in using this exercise you were to practice moving the foot between the root and the fifth of each chord. After having done this a number of times, the foot work would then become sort of automatic.

There are other ways by which one can develop a more certain pedal technique. In playing popular music all the pedal work is done with the left foot; so, therefore, let us concentrate on the left foot work alone. In the past we have only been dealing with the root note and the fifth of the chord. Now, we will take up some of the other possible patterns.

In every chord there are at least three tones used, the root, the third and the fifth. First, play the root note of the chord with the pedal, followed by the chord itself, either with the left or right hand. Next, the third of the chord with the foot, again followed by the chord, and finally the fifth of the chord with the foot, followed by the chord. Let us take the “C” chord for example. The pedal will play first, the C, followed by the chord, then the E, followed by the chord and then the G, followed by the chord. The chords played with either hand can be used in different inversions to avoid monotony. This will also be helpful in mastering the use of these chords in their various settings. Another exercise good to develop pedal work is to change the pattern of the pedal notes. The idea of following

the pedal note with a chord by either hand as used in the first exercise, should be used in all these patterns. In this second pattern, play the pedal notes in different settings. Try first using the root note, then the fifth and then the third. Notice that this will lead you right back to the root note. An exercise of this type helps to develop a swinging style and also a basic pattern for the tango rhythms. The whole idea behind these various exercises is to develop a certain amount of speed, and of course they must be done without looking at the feet. You will find after a little practice along these lines that the relation of the pedal notes to the sound of the chord will assist in finding the correct pedal notes.

The next and very important step in developing good foot work, is to use the above-mentioned patterns in the various tempos and rhythms. In the easiest of these, the waltz or 3/4 tempo, you will use two chords, following each pedal note. This pattern can be altered by using three pedal notes to a measure, one on each beat, followed by a chord on the after-beats. Another pattern in 3/4 tempo is to play a pedal note on the first beat of the measure, a chord on the second and another pedal on the third. Repeat this same pattern in each measure.

No matter what the time signature of a song is, you can use many variations of the pedal exercise. In order to apply this to a popular song, you will find it best to play the chords after the pedal beats with the left hand. This will give you the basis for the rhythm portion of the song. Try several songs, in different tempos. After you have worked out a few measures of a song with the pedal pattern, add the right hand melody to it and you will have the basic form desired.

Many organists have received help by playing the same note on the manual with the left hand as the pedal note. Another idea that can be of great help to you in working with songs in 4/4 time is to play four pedal notes in a measure. The most common pattern to use is to play two root notes and two fifths, but this, of course, can only be done when the same chord is used throughout a measure. For example, if the “C” chord were used in a measure, the pedal notes would be C on the first and second beats and G on the third and fourth beats. When using this pattern be sure that each note is played. Do not hold any of them for more than one beat.

Another pattern is to play one note on the first beat, the other on the second, the first again on the third and the other on the fourth, which gives you an alternating pedal pattern of benefit in developing “pedal skip” practice. At the same time that you are making use of these patterns for pedal exercises, you will find that many interesting pedal patterns for use in the different songs are being developed.

One thing that is quite important in selecting a pedal pattern for a song is to determine in what tempo the song is to be played. If the song is a slow number with a definite heavy beat, then the four pedal note pattern is very effective. On the other hand if the song is of a fast, bouncing tempo then only two pedals in a measure should be used, except in cases where a progression of pedal tones may be desirable. Waltz tempos usually only use one pedal note in a measure, on the first beat. A certain amount of variety can be obtained by playing a portion of the song with the “one, three pedal.” That is, using a pedal beat on the first and third beats of the measure.



"SONGS IN THE NIGHT"

From the Village Church of Western Springs

For thousands of Americans Sunday evening at ten-thirty means time to tune in to "Songs in the Night," a melodic devotional broadcast now in its tenth year over Chicago radio stations. In family groups, in lonely rooms, in cars rolling over the highways—all over midwest America—radios come alive with the inspiring voice of the organ, the beautifully sung hymns of the church and the meditative readings.

"Songs in the Night" with three narrations, three solos, two trio numbers and an organ solo, originates in the auditorium of the Village Church of suburban Western Springs, Illinois, the church where famed evangelist Billy Gra-

ham served his first ministry. The program was, in fact, inaugurated by Dr. Graham over WCFL in January, 1944, with the assistance of his Gospel soloist, George Beverly Shea, to extend the influence of the small, zealous church.

Soon after the successful launching of the program, Dr. Graham entered the evangelistic field and the organizational work of the Youth for Christ movement. Mr. Shea, although increasingly busy in the tremendous Graham campaigns, remained with the program until about two years ago.

Through nine years, changes in program format and personnel have been remarkably few. Two members of the original King's Karollers girls' trio are still on the staff. The Reverend Lloyd Fesmire, who followed Dr. Billy Graham as church pastor and broadcast narrator, is beginning his eighth year. Mr. Glenn Jorian is completing his second year as soloist, and Don Hustad has presided at the Hammond organ for five years. The program director,

William Thompson, adds, "We've used the Hammond organ from the start."

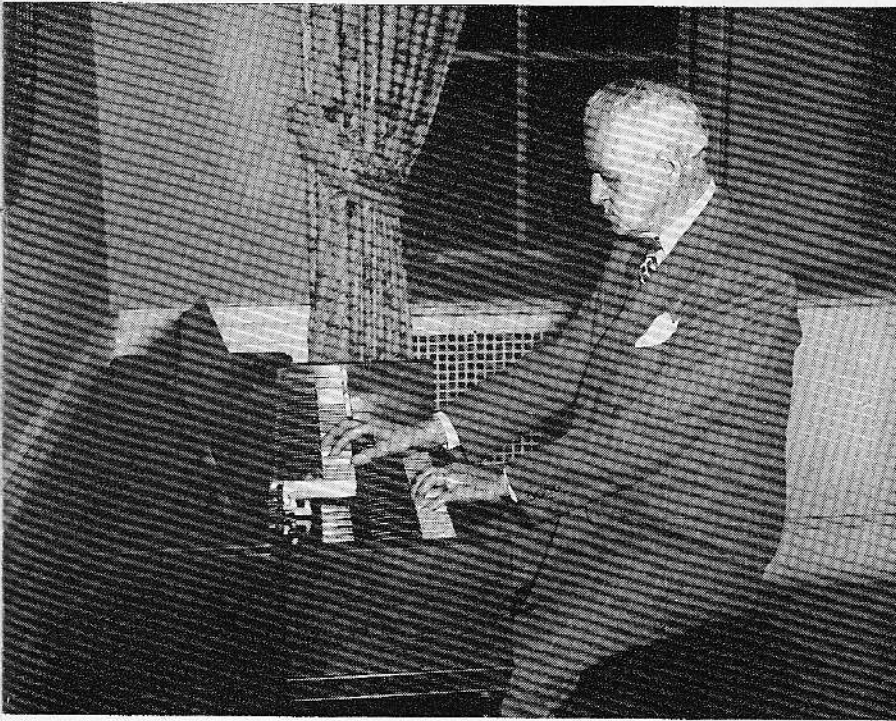
Organist Don Hustad is a graduate of John Fletcher College in Iowa and holds a master of music degree from Northwestern University. He is director of the American Broadcasting Company "Club Time" program and is chairman of the Department of Sacred Music at the Moody Bible Institute.

Village Church, interdenominational now, but with a Baptist background, numbers many eminent evangelistic workers among its members. A former church board chairman is Robert Van Kampen, college class-mate of Billy Graham, and head of the Hitchcock Publishing Company in nearby Wheaton. Mr. Van Kampen also is president of the Van Kampen Press, which to date has turned out over four hundred books of a religious nature.

Mr. Van Kampen, who has had a Hammond organ in his home for many years for the enjoyment and musical education of his three children, was among those instrumental in placing the Hammond organ in Village Church several years ago to enhance the devotional work.



(Above) Recent broadcast of "Songs in the Night" over WENR, Chicago: Rev. Fesmire, King's Karollers, Glenn Jorian, Harold Shaw, Wm. Thompson, and organist Don Hustad, also shown left in close-up.



BANKER BURT McDONALD *Gets Dividends from Organ Playing*

When Burt A. McDonald, president of the Textile Banking Company, Incorporated, of New York City, began a year ago to study the Hammond organ, someone asked him, "Why?"

Mr. McDonald, who has had some very weighty questions to ponder and complex problems to solve in his long experience in banking, found this a very simple question to answer. And his reply was just as simple. "My interest in the Hammond organ is to provide personal pleasure, with no professional aspirations."

He is echoing the desires of many businessmen who seek a pleasant relaxation from the stress of everyday problems. When banking hours are over, he commutes to his Westchester County home, "Primrose Hill," in suburban Katonah, and puts in a leisurely evening at his Hammond organ. His wife, Hazel, is also learning to play the organ, and the couple find a great companionship in ex-

ploring together the great joys of self-made music. Even the practice sessions for Mr. McDonald's weekly lessons are fun.

The lessons are very easily worked into his busy schedule. Mr. McDonald is enrolled in the elementary class of Hammond organ instruction at Steinway Hall, under the tutelage of capable or-

Fred Feibel at the Hammond organ giving a lesson to one of his organ classes in Steinway Hall, New York City. Mr. Feibel's musical career began at 14 as organist in a Union City, N. J., church. Then followed work as a theatre organist at 16, and work as organist with Jesse Crawford. Since then, Mr. Feibel has earned nationwide recognition for his solo and dramatic programs over radio networks, as well as for his recordings and organ arrangements.



ganist-composer Fred Feibel. For two interesting hours, Mr. McDonald and other aspiring organists in the class have the benefit of Mr. Feibel's rich organ experience and careful coaching. Soon Mr. McDonald expects to progress to the intermediate, and then the advanced student classes.

Last month on the second of February, after just a short period of lessons, Mr. McDonald played his first public performance on the Hammond organ in Fred Feibel's student recital at Steinway Hall.

It was a rewarding experience for Mr. McDonald, for he has had no previous musical study. For the greatest part of his sixty-five years he has devoted his time to finance study and banking, working up from one important post to another. When he was just twenty-eight, he organized and directed the first automobile finance company in his native Canada.

Besides holding the presidency of the Textile Banking Company, Mr. McDonald is director of Hallowell Mills, in Massachusetts.

The McDonalds have reared a family of two sons and two daughters, and are settling back now to enjoy life to the fullest. Mr. McDonald finds some creative expression in his hobbies of woodworking and oil painting, but he says, "Our Hammond organ is used for pleasure, and it provides it!"

TED STEELE

"Mr. Matinee"

He's helped many a young performer get started up the first few rungs of the show business ladder of success, although he's only thirty-five himself and right at the top of the ladder. That's personable Ted Steele, "Mr. Matinee" of television station WPIX, New York City.

For two hours each weekday afternoon, from two to four, Steele "emcees" one of the East's gayest television programs — a show on which the performers have as much fun as the viewers. Steele keeps everything moving at a very fast pace, limiting each bit on the variety program to a five-minute spot and the commercial announcements to half that length.

Ted gives most of the announcements, plays the Hammond organ, sings, and smoothly integrates the "live" and the film commercials. He is "on camera" for the greater part of the two hours. His show has a basic cast of some fifteen young artists, about a half-dozen of whom perform each week on "Mr. Matinee." When not assigned to the television show, the young TV stars are filling engagements in the New York area. Many of the leading personalities appearing in the entertainment world today got their start on Steele's programs.

Ted Steele has a knack for discovering and fostering the kind of musical ability and personality that makes stars. He also has the tremendous knack of making a big success out of almost everything he undertakes. When he came to the "Mr. Matinee" program three years ago, Steele brought with him a wealth of experience as singer, pianist, organist, composer and arranger. He began his radio career when he was sixteen, doubling as an announcer, accompanist and office boy on a Hartford, Connecticut, radio station. From there he



moved to NBC as a page boy, eventually moving on to sales promotion and then the musical end of the organization.

His many-faceted career kept building as he became leader of his own popular orchestra, conductor and arranger for the "Chesterfield Supper Club" and the Metro-Goldwyn-Mayer "Screen Test" programs, and a Hammond organ star on many variety programs. Steele spent some time in Hollywood where he wrote film music, directed music at a local radio station and composed the music for a play.

Back in New York in 1947, Ted confined his talents to radio and television, at one time spending approximately thirty-four hours a week on the air lanes. With his wife Doris, who is also his able assistant and manager, Steele conducted a daily three-hour morning disk jockey show, "Mr. and Mrs. Music" over WMCA, "emcee'd" the WABD "Cavalcade of Bands," and initiated "Mr. Matinee."

The Steeles, during these busy years, were working on another

serious career — the development of a fine dairy farm in Bucks County, Pennsylvania. Before entraining each day for New York City, the young couple did the morning chores, got their two young daughters Sally and Sue off to school, and settled questions about the remodeling of their beautiful 250-year-old Pennsylvania Dutch farmhouse.

During the last year, Ted Steele has been tapering off his broadcast schedule, so that he can devote more time to the creative end of music. He has his own music publishing company, is consistently turning out new arrangements and recordings.

Throughout his entire busy musical career, the Hammond organ has always figured prominently, and has contributed to the polished Ted Steele performances. "In fact," he says, "I've found a Hammond organ in nearly every studio I've worked in. So it was like meeting an old friend to discover it was the Hammond organ I would be playing when I first faced the WPIX cameras."

"Celeste" Magazine For Church Organists

Bridges Publishing Company of St. Paul, announce publication of "Celeste," a magazine for the many organists who play the Hammond organ for religious services. Many of you are familiar with and have been greatly helped by Bridges' other fine magazine, "Legato," published for the past two years to assist players of the Hammond organ in the home and recreational field.

"Celeste" is primarily intended for the church organist with limited musical training, as a help to produce better music for the services he is called upon to play during the church year. Editor Bridges intends to provide both instruction in technique and a suitable variety of outstanding music in reasonably simple form. A number of established religious and classical favorites will be published in forthcoming issues, and to enlarge the church organist's repertoire, there will also be included a generous portion of original or unusual music not available elsewhere.

The first issue, February, (which could not be reviewed in the February *Times* because of our early closing date) carries two original compositions: *Meditation* by Roland Diggle, and *Ave Maria* by Gerald Tomis; Wilbur Swanson's competent arrangement of Bach's *Jesu, Joy of Man's Desiring*, and M. E. Cawley's arrangement of Handel's *Musette*. The March issue carries *Easter Sorrow*, *Easter Joy*, Boellmann's *Suite Gothique* and Massenet's *Elegy*, all especially suitable for Easter services.

Each issue carries articles on technique, planning music for your services, Registration Roundtable, and the Old Choirmaster's comments on choir training. A teachers' section is planned.

"Celeste," which is to be published 11 times a year, is \$5.00 yearly from Bridges Publishing Co., 2069 Ford Parkway, St. Paul 5, Minn. Subscriptions received before April 10th will receive without charge a copy of a new folio, "Melodious Bach, Volume I" arranged by Wilbur Swanson, associate editor of "Legato" and "Celeste," and nationally known arranger and composer of organ music. Supply of the February issue is limited.

"Celeste" is well worth the small cost, if only for the fine music it contains, to say nothing of the excellent instruction material which many church organists will find of inestimable value in improving their playing of the Hammond organ.



MUSIC REVIEWS

by Porter Heaps

Meditation on "Crimond"

(Mueller) \$.75
Carl Fischer, 62 Cooper Sq., New York 3

I've registered and reviewed many numbers written by Carl Mueller, and have found that without exception they consist of excellent music, admirably suitable for the church services. This piece, longer than usual for which we are thankful, is very simply written and comes off most effectively. I personally am one who leans toward restraint in the number of registration changes, believing that continual changes tend to interfere with the smooth flow of the music. My suggestion in this number would be fewer changes.

Toccatina on "Easter Hymn"

(Van Denman Thompson) .60
Lorenz Publishing Co., 501 E. 3rd St., Dayton 1, O.

Get this right away, it'll make a peach of a postlude for your Easter service. It's a fast toccata, but all of the notes lie easily under the fingers, so you average organists won't have too much trouble learning it. And of course, everyone knows the tune, *Christ the Lord is Risen Today*. Yes, you'll sound just like a full-fledged concert artist playing this piece.

Mood Tragic (Jesse Crawford) .75
Robbins Music Corp., 799 7th Ave., New York 19, N. Y.

As you would expect from the title, this is a sad-type number, suggestive of the popular *Valse Triste* by Sibelius. It's simple to play, easy to listen to, and as usual in Crawford arrangements, fully fingered.

Songs to Play on the Hammond

Chord Organ
(John Hanert) 1.50

Here is another addition to the ever-growing repertoire of music for the Chord organ. This folio contains twenty-two standard melodies including *At Sundown*, *I Cried for You*, *Sleep, Sweet and Lovely*, etc., all beautifully ar-

ranged for the Chord organ. A bargain if I've ever seen one.

Welcome to Easter
(Virginia C. Thomas) 1.00
Mills Music Co., 1619 Broadway, New York 19, N. Y.

This is a companion volume to the *Welcome to Christmas* which I reviewed several months ago, and like its predecessor contains five unusual carols registered for all types of Hammond organs. Good, simple music for Easter is hard to find, I've discovered, so we should all welcome this collection. You may want to play two of these numbers together as a prelude. If you do, why not set the drawbars for the first number on both A#'s and for the second number on both B's?

John Philip Sousa's "Stars and Stripes Forever"
(Arr. by Ethel Smith) 1.50
Ethel Smith Music Corp., 119 W. 57th St., N. Y. C.

All of these ten marches are registered for all models of the Hammond organ. In her arrangements, Miss Smith adds interest to the accompaniments by happily getting away from a monotonous after-beat rhythm, which is all for the good. And too, I like seeing the words included. There's nothing difficult about anything here, except, of course, you'll have to play everything at a fairly fast clip.

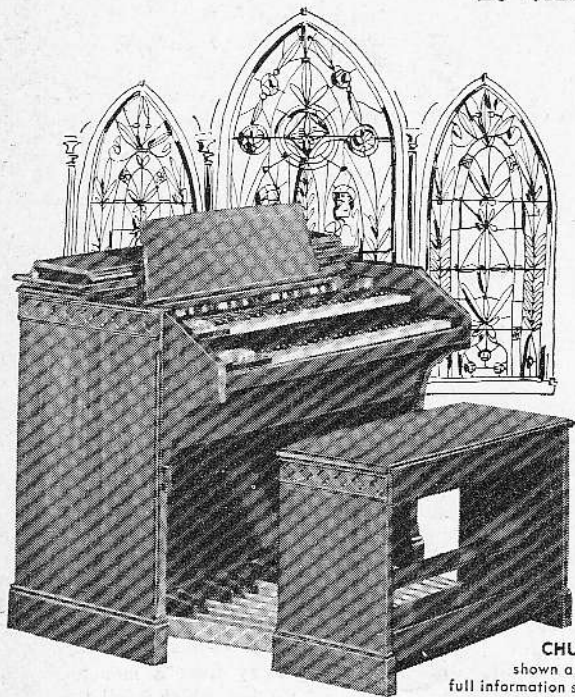
Slaughter on Tenth Avenue
(Rodgers-Page) 1.00
Chappell & Co., RKO Bldg., Rockefeller Center, New York 20, N. Y.

Here it is—everybody wants to play this number sooner or later. Maybe it's because the title is so suggestive (we're all primitive at heart you know) or maybe it's because the number sounds so difficult. Anyway, here is a not-too-difficult arrangement by Milton Page of this perennial favorite complete with glissandos, rhythmic variations, interludes, everything you'll want.

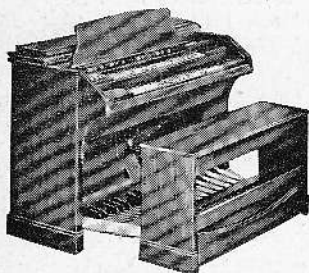
Mendelssohn Book of Organ Music
Spinnet Model Hammond Organ
Concert Album, Book II
Hammond Organ Music in the Home
(Arr. by Arthur Wildman) ea. 1.00
Belwin, Inc., Rockville Centre, L. I., N. Y.

Wildman continues to publish collections of pieces intended as follow-up material for his method books on playing all models of the Hammond organ. *Music in the Home* includes twenty-four melodies written on two staves with pedal "ad lib." *Concert Album* has twenty-three extremely easy, short arrangements transcribed for a single-note melody with sustained chordal arrangement.

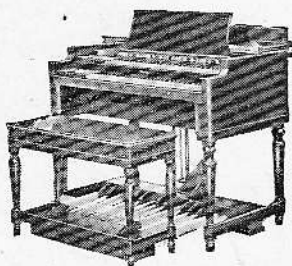
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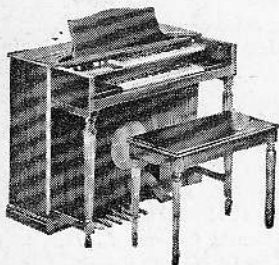
CHURCH MODEL
shown above. Price and full information sent on request.



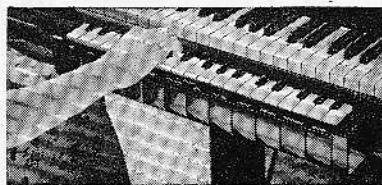
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