

# THE DIAPASON

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

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CHICAGO, ILL., U.S.A., JULY 1, 1956

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## CHURCH IN ALABAMA ORDERS NEW SCHANTZ

### THREE-MANUAL INSTRUMENT

St. Mary's-on-the-Highlands in Birmingham Will Have Organ—Church Organist Sam Batt Owens Draws Up Specification.

The Episcopal Church of St. Mary's-on-the-Highlands, Birmingham, Ala., has awarded to the Schantz Organ Company the contract for a new three-manual organ.

Specifications were drawn up by Sam Batt Owens, organist of the church, and Alfred Lunsford, Schantz representative, who also handled the negotiations. The stoplist is as follows:

#### GREAT ORGAN.

(Enclosed)

Quintaton, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Furniture, 4 ranks, 244 pipes.  
Chimes.  
Tremulant.

#### SWELL ORGAN.

Viola, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 61 pipes.  
Flute Conique, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Geigen Principal, 4 ft., 73 pipes.  
Hohlflöte, 4 ft., 73 pipes.  
Spitzflöte, 2 ft., 61 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Fagotto, 8 ft., 12 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremulant.

#### CHOIR ORGAN.

Nasongedeckt, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Unda Maris, 8 ft., 49 pipes.  
Koppelflöte, 4 ft., 61 pipes.  
Rohrnazat, 2 2/3 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
Krummhorn, 8 ft., 61 pipes.  
Tremulant.

#### PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Quintaton, 16 ft., 32 notes.  
Spitzprincipal, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Quintaton, 8 ft., 32 notes.  
Choral Bass, 4 ft., 12 pipes.  
Flute, 4 ft., 12 pipes.  
Mixture, 2 ranks, 64 pipes.  
Double Trumpet, 16 ft., 32 pipes.  
Contra Fagotto, 16 ft., 32 notes.  
Trumpet, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.

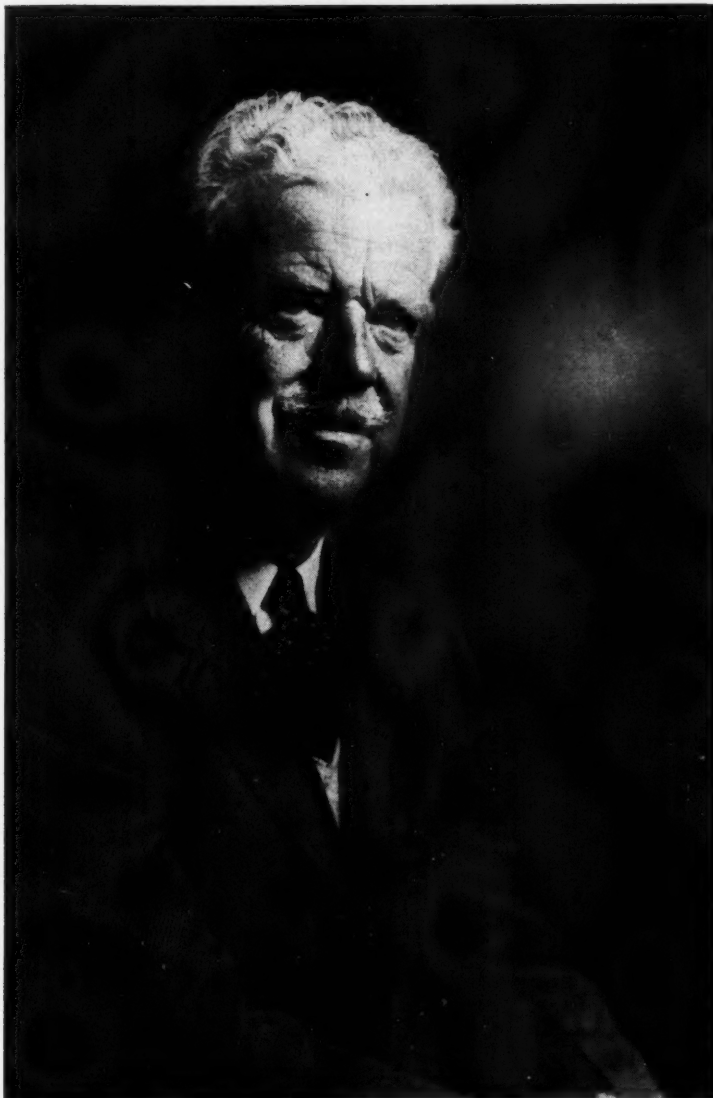
## CHRIST CHURCH, ST. LOUIS, HEARS MOZART CONCERTS

The seventh and eighth concerts in the 1955-56 series were given May 20 and 21 at Christ Church Cathedral, St. Louis, Mo., under the direction of Ronald Arnatt, organist and choirmaster. The two programs of music by Mozart honored the 200th anniversary of that composer's birth.

A concert of organ and choral music included seven choruses from the Requiem and "Ave Verum Corpus," sung by the cathedral choir, and Andante for Mechanical Organ, Adagio for Glass Harmonica and Fantasie for Mechanical Organ in F minor.

A chamber music concert in which Mr. Arnatt acted both as organist and pianist had the assistance of a string quartet from the St. Louis Symphony Orchestra. On the program were three Sonatas da Chiesa for organ, violins and cello, Adagio and Rondo for Glass Harmonica, a String Quartet, the Piano Trio in E major, the Violin and Piano Sonata in B flat major and the Piano Quartet (Sonata da Chiesa) in C.

## G. DONALD HARRISON, WHO DIED SUDDENLY



## G. DONALD HARRISON DIES OF HEART ATTACK

### BUILDER SUCCUMBS JUNE 14

Head of Aeolian-Skinner Company Was an Important Figure in Contemporary Organ Design—Came to America in 1927.

G. Donald Harrison died from a heart attack June 14 at his home in New York City. He was one of the most prominent organ builders in this generation and many organists knew him personally, for he had designed organs for churches in nearly every state in the union. Mr. Harrison had been twenty-nine years with the Aeolian-Skinner Organ Company and its president since 1940.

George Donald Harrison was born April 21, 1889, at Huddersfield, Yorkshire, England. He was a graduate of Dulwich College, near London. In 1912 he passed the qualifying examination of the Chartered Institute of Patent Agents and joined his father's firm. In 1914 he did some work as patent attorney for Henry Willis & Sons. During the first world war he served for over three years in the royal air force, being attached to the sixth brigade.

Mr. Harrison studied organ with Arthur Pearson, and also played cornet in the Dulwich military band. All his spare time in boyhood days he spent at the organ, and on leaving college tried to get into the Lewis firm but Mr. Lewis discouraged the idea, saying: "There is no money in it." "I therefore took my second love, engineering, until I met Henry Willis just before the war", Mr. Harrison said. He acted as assistant to Willis and studied voicing methods, afterward becoming a director of the Willis firm.

He left Willis to join the Aeolian-Skinner Company in 1927. In 1933 he became technical director of the company, in charge of the technical and mechanical design of all its instruments. In 1940 he was elevated to the company's presidency.

A list of all the organs Mr. Harrison designed would fill several columns of THE DIAPASON and would include a considerable proportion of the largest and finest instruments built in the last quarter-century.

Delegates to the recent A.G.O. national convention in New York City had an opportunity to see and hear many masterpieces which were designed or extensively rebuilt by Mr. Harrison. These include the organs at the Riverside Church, St. Thomas' Church, the Cathedral of St. John the Divine and St. Bartholomew's Church. In Boston he planned and supervised the installation of the great instruments at the Mother Church, the First Church of Christ Scientist and the Cathedral Church of St. Paul. Millions hear the organ on the weekly broadcast from the Mormon Tabernacle at Salt Lake City.

Many organs designed or re-designed by Mr. Harrison are to be found in the chapels and auditoriums of leading schools, including Harvard, Yale, Princeton, Cornell and Columbia Universities, Oberlin College, Eastman and Juilliard Schools of Music and the University of Michigan.

Funeral services were held June 18 in St. Mary's Episcopal Church, Hampton Bays, Long Island, where the Harrisons had a home. At the same time the burial office was read in St. Thomas' Church, New York City, in which Mr. Harrison had just completed his last organ.

He leaves his widow, Helen Caspari Harrison, and two sons by a previous marriage, Michael and Stephen.

The complete account of the national convention of the American Guild of Organists will be published in the August issue. It has been the custom of THE DIAPASON to review Guild conventions fully for the benefit of those unable to attend.

## HONORARY DOCTORATE GOES TO A.G.O. PRESIDENT ELMER

Samuel Lewis Elmer, A.A.G.O., F.T.C.L., president of the American Guild of Organists, was honored June 3 when Illinois Wesleyan University, Bloomington, awarded him the honorary degree, Doctor of Humane Letters. A native of Bridgeton, N. J., Dr. Elmer has been a member of the A.G.O. since 1901 and its president since 1943. Under his leadership the organization has grown from 100 chapters with 5,000 members to 260 chapters with over 13,000 members, making it the "largest single musical organization in the world".

Organist and choirmaster of the Memorial Presbyterian Church, Brooklyn, N. Y., for more than thirty years, Dr. Elmer is a board member of the New York Oratorio Society, the Bohemians, the International Singers and the National Music Council.

## DEATH OF NORMAN LANDIS AT HIS N. J. HOME REPORTED

Norman Landis, a report of whose sixty years of distinguished service as organist and choirmaster at the Flemington, N. J., Presbyterian Church appeared in the June issue of THE DIAPASON, died May 23. A former dean of the New Jersey Chapter of the A.G.O., Mr. Landis headed an insurance agency and was active in the Rotary Club, the Masonic order and the local board of education.

Mr. Landis composed over fifty sacred works for organ, piano and voice. He was a graduate of Dickinson College. His wife, a daughter and a son survive him.

## NEW DIRECTOR APPOINTED FOR COLUMBUS BOYCHOIR

Herbert Huffman, founder and director of the Columbus Boychoir, Princeton, N. J., has resigned his position and will devote himself to private business and as a member of the choir school's board of trustees. Donald T. Bryant has been promoted to the post of director and Dr. T. Robert Bassett will become headmaster.

Mr. Bryant joined the staff in 1948. He is a graduate of Capital University and of the Juilliard School and is a pianist and composer. For this last season he has been director of the concert choir which has toured more than 14,000 miles throughout the United States and Canada.

Dr. Bassett has been principal of the American Community School in Beirut, Lebanon, since 1952. He is a pianist and organist and will combine his vocation of school administration with his avocation of music in his new position.

## LA VERNE COLLEGE AWARDS CLOKEY HONORARY DEGREE

Joseph W. Clokey was awarded the honorary degree, Doctor of Humane Letters, May 31 at the commencement exercises of La Verne College, La Verne, Cal. A widely recognized composer, Dr. Clokey has served on the faculties of Western College, Pomona College and Miami University, his alma mater, from which he gained his A. B. degree in 1912 and the honorary Doctor of Letters degree in 1937. Ohio Wesleyan University made him a doctor of music in 1951. He makes his home at San Dimas, Cal.

VICTOR GONZALEZ IS  
DEAD AFTER ILLNESS

BUILT MANY MAJOR ORGANS

**Celebrated French Builder Injured  
in Accident in January, Never  
Fully Recovered — Designed  
Reims Cathedral Instrument.**

Word has been received of the death June 5 of Victor Gonzalez, France's world-famous organ-builder, at the age of seventy-nine. M. Gonzalez was badly injured in an automobile accident last January, entailing a serious operation and illness from which he never fully recovered.

Of Spanish birth, M. Gonzalez settled early in France, spending several years perfecting his technique with the organ firms of Cavaille-Coll and Merklin before establishing his own business.

Among his masterpieces are the organs of Reims Cathedral, St. Eustache and St. Merry in Paris; Bayonne Cathedral, St. Denis Church at St. Orner and St. Martin's at Vitre. Gonzalez also completely restored the original organ in the royal chapel at Versailles and rebuilt, modernized and enlarged the organ in the Palais de Chaillot. Equally remarkable are the salon instruments built for André Marchal and Giuseppe Englert in Paris.

The beauty and nobility of Gonzalez organ-tone is considered distinctive in European organ building. His aesthetic approach to his art is reported to be closely akin to that of the great builders Schnitger and Clicquot.

**NIES-BERGER PLAYS BACH  
RECITAL FOR SCHWEITZER**

Dr. Albert Schweitzer is not returning this summer to Europe on furlough from his African hospital so he has asked his friend and collaborator, Edouard Nies-Berger, to play his traditional Bach organ recital at St. Thomas' Church in Strasbourg, France, July 28, the anniversary of Bach's death. Dr. Schweitzer instituted this memorial recital many years ago on the Silbermann organ which he plays when he spends the summer in Alsace.

Before leaving on an extended European recital tour, Mr. Nies-Berger will be the organist July 15 for the performance of Bach's St. John Passion with the Boston Symphony at Tanglewood, Charles Münch conducting.

**GIVE CHORAL WORKS FIRST  
AMERICAN PERFORMANCES**

At a spring concert at St. Thomas' Church, New York City, the choral society, chamber choir and orchestra performed Blow's "I Said in Cutting Off of My Days," Scarlatti's "Salve Regina" and "Infermata, Vulnerata" (both from Op. 2) and Mozart's Missa Brevis in F and Te Deum. The Blow and Scarlatti works received their first American performances on this program.

**A. WALTER KRAMER RESIGNS  
AS DIRECTOR FOR GALAXY**

A. Walter Kramer, well-known as composer, music critic and editor, who has for many years been managing director of Galaxy Music Corporation, has resigned his post and concluded his activity with this company June 1. Mr. Kramer, who was editor-in-chief of "Musical America" from 1929 to 1936, joined the Galaxy Music Corporation when the firm was but five years old. Under his direction the catalogue was developed into one of considerable prominence, many composers of importance contributing to it regularly.

Many compositions by John W. Work, head of the department of music at Fisk University, Nashville, were introduced by Mr. Kramer in the Galaxy catalogue, compositions for mixed chorus and other choral groups, including Dr. Work's celebrated "Go Tell It on the Mountain". The Richard Kountz "Slovak Carols" were also a feature, which Mr. Kramer added to annually from the many manuscripts left by the composer before his untimely death in 1950.

Mr. Kramer's plans for the future have not yet been announced.

**N. J. CHOIR OBSERVES 25th  
ANNIVERSARY, DISBANDS**

A crowd of over 1300 filled the Montclair, N. J., high school auditorium for the farewell concert May 15 of the Montclair A Cappella Choir. Organized twenty-five years ago by Dr. Carl F. Mueller from his choir at the Central Presbyterian Church and his Montclair College Choir and later open to all interested singers, it became known for its high standards and attracted members from long distances. Dr. Mueller's activities now center in a different section of New Jersey where he is the minister of music and organist for the First Presbyterian Church, Red Bank, and the conductor of the Apollo Male Chorus of Asbury Park. He is also consultant on sacred choral music for Carl Fischer, Inc.

**COLBERT-LA BERGE AGAIN  
ACTING INDEPENDENTLY**

Colbert-LaBerge Concert Management announces that it is again operating independently under its old firm name. This office manages the recital appearances of Nita Akin, Robert Baker, Claire Coci, David Craighead, Catharine Crozier, Jeanne Demessieux, Fernando Germani, Hugh Giles, Kenneth Goodman, Jean Langlais, George Markey, Marilyn Mason, Alexander McCurdy, Robert Noehren, Flor Peeters, Michael Schneider, Alexander Schreiner, William Teague and Arden Whitacre.

**THE DIAPASON**

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Rohrflöte  
4 ft. Quintadena  
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2 2/3 ft. Nazat  
2 ft. Quintflöte  
II rnk. Mixture (19-22)


**MANUAL NO. 2**

8 ft. Quintaton  
Rohrflöte  
4 ft. Quintadena  
Rohrgedeckt  
2 ft. Waldflöte  
1 1/2 ft. Larigot  
II rnk. Scharf (26-29)

**PEDAL**

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Rohrflöte  
4 ft. Quintadena  
2 ft. Blockflöte  
II rnk. Mixture (12-15)

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## ARTHUR JENNINGS, WHO LEAVES MINNESOTA "U"



Photograph Courtesy of Minneapolis Star.

ARTHUR JENNINGS, for eighteen years on the faculty of the University of Minnesota, has retired. He will continue as organist and choir director of the Plymouth Congregational Church in Minneapolis, where he presides over a large four-manual Aeolian-Skinner organ in the church and will soon have a new three-manual Möller instrument in the chapel.

Mr. Jennings played his final recital as university organist in the Northrup Auditorium May 26. The program: Overture to the "Occasional Oratorio," Handel-Jennings; Two Chorale Preludes and Toccata and Fugue in D minor, Bach; Andante Cantabile, Symphony 1, Beethoven-Jennings; "The Old Castle," Mussorgsky-Jennings; "The Tumult in the Praetorium," de Maleingreau; "Pavane de la Belle au Bois Dormant," Ravel; Chorale 2 in B minor, Franck.

Mr. Jennings went to the university in 1938 succeeding Arthur Poister. His work as a church organist has ranked him as one of the ablest of organists in America and his recital work long ago gave him national fame. He was born in New York City and his father was a prominent ar-

chitect. He himself received training in architecture at the University of Pennsylvania, but decided to make the organ his lifework. He also attended Wesleyan University.

Among Mr. Jennings' teachers have been Joseph C. Beebe, Frederick Maxson, Gaston M. Dethier and T. Carl Whitmer.

For two years he was on the faculty of Dickinson College at Carlisle, Pa. Then followed a career in church work at the First Presbyterian Church, York, Pa., the Independent Presbyterian Church of Savannah, Ga., and St. Stephen's Episcopal, Sewickley, Pa. From Sewickley he went to the Sixth United Presbyterian Church of Pittsburgh.

Several of Mr. Jennings' compositions have received recognition. His anthems include "Springs in the Desert," "The Good Shepherd" and a setting of the "Beatitudes." He is also the composer of a Prelude, Sarabande and Fugue for organ.

As a recitalist Mr. Jennings has been in demand for a number of years at national conventions and before local chapters of the Guild.

### MRS. BRETT ENDS 27 YEARS AS CHURCH SALUTES CHOIRS

Choir Recognition Sunday was observed May 30 at the First Methodist Church, Sacramento, Cal., where Mr. and Mrs. Paschal Monk direct the four choirs and where Ethel Sleeper Brett has been the organist for twenty-seven years. Choral music at the recognition services included works of Cherubini, Malotte, Mendelssohn, Norden, Gaul, Weelkes, Parker and Lutkin. Mrs. Brett played music by Vaughan Williams, Dubois, Shure, Talmadge and Yon.

### MILDRED ROBERTS PASSES AWAY AT HOME IN INDIANA

Mildred V. (Mrs. Justin A.) Roberts, organist in Noblesville, Ind., churches for many years, died May 28 after a long illness. She was fifty-six. Wife of an attorney, Mrs. Roberts began playing the organ at the Christian Church at the age of fourteen. She was born in Indiana and attended school there. She leaves her husband, a son, two brothers and a sister.

### BOTH PARTY CONVENTIONS HEAR CONNS PLAYED AGAIN

Conn electronic organs will be played at both the Democratic and Republican national conventions this summer. They were also used at both the 1952 meetings. The huge size of the auditoriums and the crowds requires unusually large and complex installations.

### HEAR SERMON WITH MUSIC IN PENNSYLVANIA CHURCH

A sermon with music, entitled "Sing Praises to the Lord," was part of the service May 13 at St. John's Episcopal Church, York, Pa. Music ranged from early Hebrew song to contemporary compositions. Robert Barley is organist and choirmaster.

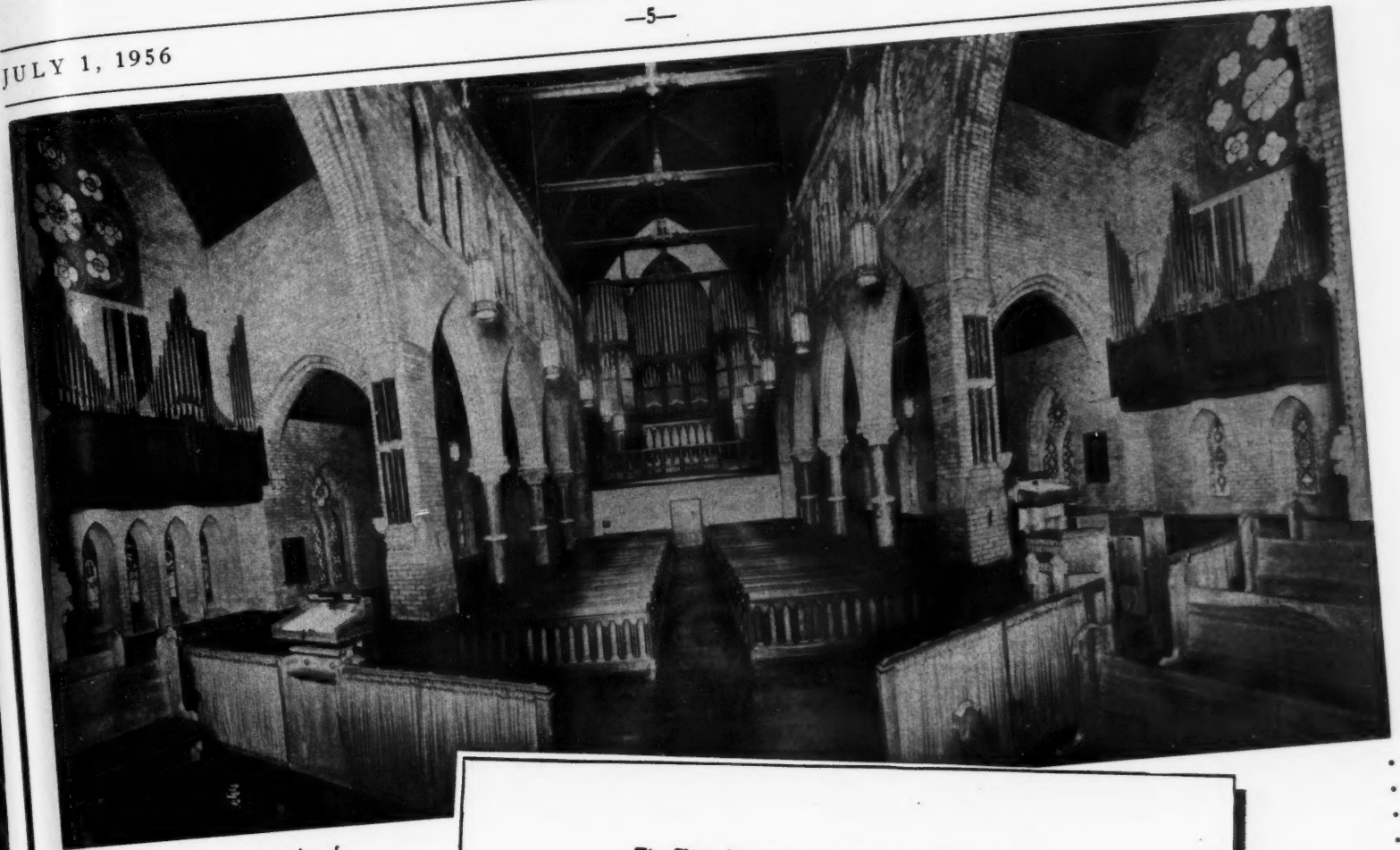
### WHITFORD IS APPOINTED TO POST IN BOSTON SUBURB

Homer Whitford has resigned from the First Church of Cambridge, Congregational, Cambridge, Mass., and will in September begin his new duties at the First Church, Unitarian, Chestnut Hill, a suburb of Boston. Mr. Whitford has been at the Cambridge church for twenty-one years. In his new post he will direct a professional choir and preside at an Ernest Skinner organ.

THE TRADITIONAL BACH WEEK in Ansbach, Germany, will be held this year from July 25 to August 1 and will center around performances of spiritual cantatas by the Bach Choir of Munich.



JULY 1, 1956



Panoramic View of Interior of the First Presbyterian Church.

**The First Presbyterian Church in Philadelphia**

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May 28, 1956

M.P. Möller, Jr.  
President  
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Dear Mr. Möller:

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The cooperation of your entire organization with me and with the men of our church has been most unusual and has meant so much to us.

I wish you continued success.

Yours cordially,

Alexander McCurdy  
Organist and Choirmaster

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## EMERSON RICHARDS HAS TWELFTH ORGAN

### FOUR-MANUAL INSTRUMENT

Aeolian-Skinner and Steinmeyer Work  
Join in Owner's Tonal Scheme  
for Atlantic City Home—  
Elmore Plays Opening.

The twelfth organ in the home of Senator Emerson Richards in Atlantic City, N.J., was opened June 9 with a recital by Robert Elmore for the Pennsylvania Chapter of the A.G.O.

The four-manual instrument is a combination of Aeolian-Skinner and Hans Steinmeyer of Oettingen, Germany. The main diapason chorus is the work of G. Donald Harrison, president of the Aeolian Skinner Company, as is the swell, choir and pedal with the exception of three stops from the old Hook and Hastings organ originally in the Brattle Chapel at Yale University. The remainder of the great and all of the positiv are by Mr. Steinmeyer. All chests are electro-pneumatic. The German pipework has the traditional classic mouth treatment and very light nicking. Mr. Harrison's work follows his latest developments. The over-all tonal design is by Senator Richards.

Mr. Elmore's program included the following: Toccata, Adagio and Fugue in C major, Bach; Three Chorale Preludes, Brahms; Theme and Variations, Angelelli; Rhapsody on Nursery Tunes, Elmore; "Cantilene Pastorale," Guilman; "Marche Champetre," Boex; Fantasia on "Ein feste Burg," Reger.

The stoplist:

#### GREAT ORGAN.

Spitz Principal, 16 ft., 61 pipes.  
Gedect Pommer, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Bell Gamba, 8 ft., 61 pipes.  
Dolce Principal, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Kleingedeckt, 8 ft., 61 pipes.  
Holzgedeckt, 8 ft., 61 pipes.  
Quint 5½ ft., 61 pipes.  
Prestant, 4 ft., 61 pipes.  
Spitzprincipal, 4 ft., 61 pipes.  
Blockflöte, 4 ft., 61 pipes.  
Rohrflöte, 4 ft., 61 pipes.  
Spillflöte, 2 ft., 61 pipes.  
Rauschquint, 2 ranks, 122 pipes.  
Fourniture, 4-5 ranks, 269 pipes.  
Kleinnixture, 3-4 ranks, 210 pipes.  
Cymbal, 4 ranks, 244 pipes.  
Cornet, 3-5 ranks, 293 pipes.

#### SWELL ORGAN.

Contra Dolce, 16 ft., 61 pipes.  
Montre, 8 ft., 61 pipes.  
Clarabella, 8 ft., 61 pipes.  
Viola Pomposa, 8 ft., 61 pipes.  
Viola Celeste, 8 ft., 54 pipes.  
Salicional, 8 ft., 61 pipes.  
Vox Celeste, 8 ft., 57 pipes.  
Dulciana, 8 ft., 61 pipes.  
Unda Maris, 8 ft., 54 pipes.  
Stopped Diapason, 8 ft., 61 pipes.  
Geigen Octave, 4 ft., 61 pipes.  
Flute Traverso Harmonic, 4 ft., 61 pipes.  
Dolce, 4 ft., 61 pipes.  
Aeolines Celeste, 4 ft., 122 pipes.  
Tenth, 3½ ft., 61 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Sesquialtera, 3 ranks, 183 pipes.  
Dolce Cornet, 3 ranks, 183 pipes.  
Plein Jeu, 4 ranks, 244 pipes.  
Bass Clarinet, 16 ft., 61 pipes.

## ORGAN IN SENATOR RICHARDS' HOME



Trompette Harmonique, 8 ft., 61 pipes.  
Hautbois, 4 ft., 61 pipes.  
Tremulant.

#### POSITIV ORGAN.

Violflöte, 8 ft., 61 pipes.  
Quintaton, 8 ft., 61 pipes.  
Holzprincipal, 4 ft., 61 pipes.  
Viola d'Gamba, 4 ft., 61 pipes.  
Koppelflöte, 4 ft., 61 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Nazard, 2½ ft., 61 pipes.  
Italian Principal, 2 ft., 61 pipes.  
Gemsleine, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Quartain, 2 ranks, 122 pipes.  
Terziancymbal, 3-4 ranks, 232 pipes.  
Zartcymbal, 4 ranks, 244 pipes.  
Tremulant.

#### CHOIR ORGAN.

Quintaton, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Hohlflute, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Gamba Celeste, 8 ft., 57 pipes.  
Dulcett, 8 ft., 117 pipes.  
Stillgedeckt, 8 ft., 61 pipes.  
Fugara, 4 ft., 61 pipes.  
Blockflöte, 4 ft., 61 pipes.  
Flute d'Amour, 4 ft., 61 pipes.  
Orchestral Violes, 4 ft., 122 pipes.  
Nasat, 2½ ft., 61 pipes.  
Flageolet, 2 ft., 61 pipes.  
Tierce, 2½ ft., 61 pipes.  
Carillon, 5 ranks, 305 pipes.  
Petite Fourniture, 4 ranks, 232 pipes.  
Contra Fagotto, 16 ft., 61 pipes.  
Petite Trompette, 8 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.  
English Horn, 8 ft., 61 pipes.  
Rohrschalmal, 4 ft., 61 pipes.  
Tremulant.

#### PEDAL ORGAN.

Untersatz, 32 ft., 32 pipes.  
Bourdon, 16 ft., 12 pipes.  
Contra Bass, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Lieblichbass, 16 ft., 32 pipes.  
Principalbass, 8 ft., 32 pipes.  
Geigenprincipal, 8 ft., 32 pipes.  
Flute Ouverte, 8 ft., 32 pipes.  
Sub Quint, 10½ ft., 32 pipes.  
Terz, 6½ ft., 32 pipes.  
Quint, 5½ ft., 32 pipes.

Choralbass, 4 ft., 32 pipes.  
Prestant, 4 ft., 32 pipes.  
Harmonic Flute, 4 ft., 32 pipes.  
Super Octave, 2 ft., 32 pipes.  
Mixturebass, 4 ranks, 128 pipes.  
Scharf, 3 ranks, 96 pipes.  
Trombone, 16 ft., 32 pipes.  
Trumpet, 8 ft., 32 pipes.  
Claron, 4 ft., 32 pipes.  
Kornet, 2 ft., 32 pipes.

(Pedal borrows)

Spitzprincipal, 16 ft.  
Contra Dolce, 16 ft.  
Dolce, 8 ft.  
Bass Clarinet, 16 ft.  
Contra Fagotto, 16 ft.  
Fagott, 4 ft.

## CHOIR COLLEGE WELCOMES ALUMNI TO WEEK OF EVENTS

Alumni week at the Westminster Choir College extended from May 29 through June 1. There were many interesting special events. Julius Herford, eminent musicologist on the Westminster faculty, lectured on the Mozart Requiem and a performance of the work followed by the symphonic choir and the Westminster orchestra. A class conducted by Warren Martin, head of the graduate department, was open to alumni and former students the second day and a concert by the chapel choir was directed by Harold Hedgepeth, newly-appointed vice-president in charge of administration.

Dr. Alexander McCurdy, head of the organ department, conducted a discussion on "The Organist". A concert by the graduate choir, conducted by Warren Martin, was followed by a tea which Dr. and Mrs. John Finley Williamson gave for returning alumni and former students.

The commencement service culminated the week's events. Forty-two Bachelor of Music and twenty-two Master of Music degrees were awarded.

James T. Richmond, Westminster alumnus, has been appointed vice-president in charge of business affairs.

## CHURCH CELEBRATES SESQUICENTENNIAL

### MUSICAL SERVICES HELD

Central Moravian, Bethlehem, Pa.,  
Has Been an Important Music  
Center Since 1806—All-Bach  
Recital Played by White.

The Central Moravian Church of Bethlehem, Pa., observed the sesquicentennial of the dedication of its present edifice with special services May 13 and 30. The venerable church building has been the center of important religious and musical activities since it was completed in 1806.

After a long and colorful history in Europe, the Moravian faith was brought to America in the eighteenth century. Bethlehem has been one of its principal centers from the beginning.

The performance of concerted music in the church service is an old tradition of the Central Moravian Church. Though organs have been in use for over 200 years for accompanying choir and congregational singing, the use of the organ as a recital instrument dates back less than 100 years. In the 150-year existence of the present church building there have been five organs, the most recent the three-manual Möller installed in 1954 and the most famous probably the Jardine which served the church from 1873 to 1910 and on which the church's organ recital tradition was built. Robert Elmore, the present organist, is the tenth in the 150-year history. Dr. J. Fred Wolfe, who served the church as organist from 1885 to 1904, was the founder of the Bach Choir and the Bethlehem Bach Festival.

Interesting musical traditions at the Central Church are the trombone choir, which plays chorales from the belfry preceding services, and the fine part-singing of the congregation.

The special services of the sesquicentennial observance included a festival morning service and an all-music service May 13 at which Ernest White played a program of the works of Bach, a Whit-sunday service and the traditional Moravian "Love-Feast" May 20. This latter service combined congregational part-singing of Moravian hymns with choir anthems written in America especially for the Moravian service.

## CHARLOTTE GARDEN OPENS ORGAN IN HACKENSACK, N. J.

Dr. Charlotte Garden gave the dedicatory recital on the newly-rebuilt organ at the Second Reformed church, Hackensack, N. J. The organ, originally installed in 1909 by the Hutchings Organ Company and first run by water power, has been revoiced, enlarged and supplied with a new console by the Odell Company. A three-manual instrument, it has twenty-nine stops.

Dr. Garden's numbers follow: Variations on "Thou Prince of Peace", J. Bernhard Bach; Voluntary on "Old Hundred", Purcell; Prelude on "Ave Verum" and Fantasia in F minor, Mozart; "St. Francis Preaching to the Birds", Liszt; "Twilight at Fiesole", Bingham; "Te Deum", Langlais; "God, My Shepherd, Walks Beside Me" and Triple Fugue in E flat, Bach.

## PLAN TO ATTEND

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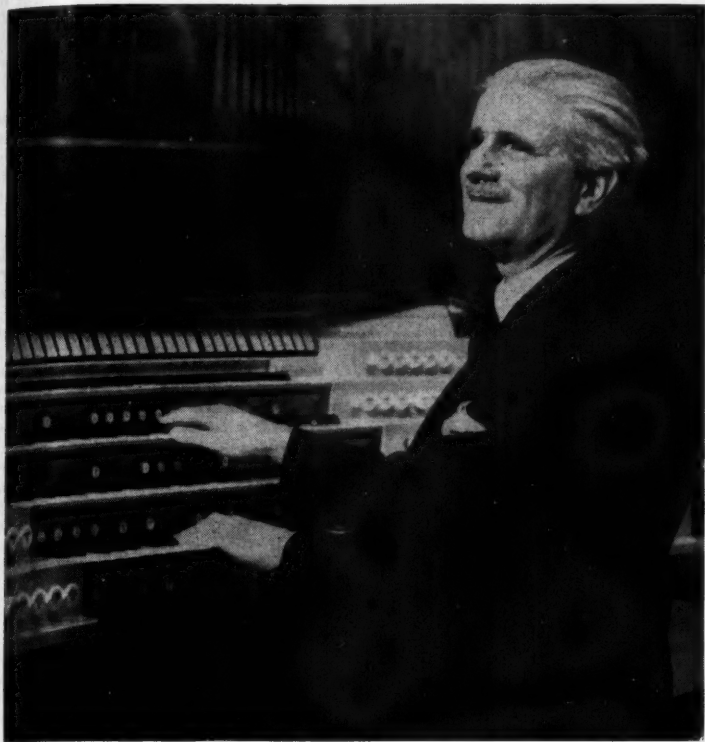
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MARCHAL, WHO WILL TEACH AT INSTITUTE



ANDRE MARCHAL, famous organist of St. Eustache, Paris, will conduct master classes at the Organ Institute's summer session at Andover, Mass., July 30 to Aug. 18. Famous as a virtuoso and as an improviser, M. Marchal is equally renowned as a teacher. Among his students are such artists as Noellie Pierront, Norbert Dufourcq, Jean Langlais and Antoine Reboulet. Dr. Hugh Porter, head of the Union Seminary School of Sacred Music, describes him as the best teacher he has ever seen in action.

American and Canadian organists will have the opportunity to become familiar

with M. Marchal's recital and teaching repertory. At the summer session in addition to the works of Buxtehude, Pachelbel and Bach, M. Marchal will give instruction in the music of Alain, Barie, Clerambault, Couperin, Dandrieu, Daquin, Franck, Gigout, Grigny, Langlais, Marchand, Messiaen, Tournemire and Vierne—a comprehensive survey of French organ music.

M. Marchal is professor at the Blind Institute and a member of the jury of the National Conservatory. He has made many tours in Europe, North Africa, the United States and Canada.

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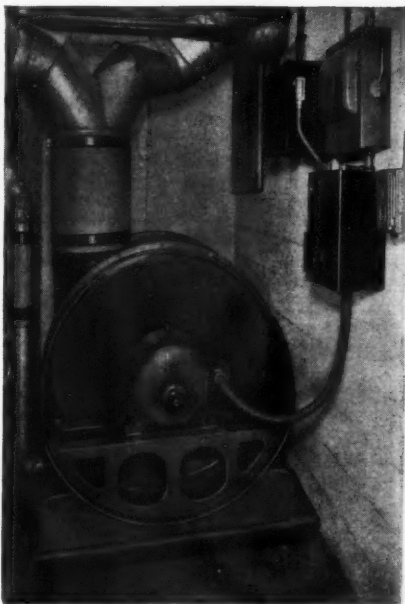
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Important Question:  
What Choir Is Best  
For Your Church?

By SETH BINGHAM

There are no reliable statistics on the proportion of all-volunteer, all-professional or volunteer-professional choirs in American Protestant churches. In New York City and other large cities there are a good many all-professional choirs, but in countless smaller communities there are thousands of purely volunteer choirs. A combination of both paid and volunteer singers is quite common.

Mixed Chorus.

Whether volunteer or professional or a combination of both, the mixed chorus choir, with or without soloists, is by far the most popular and most frequently employed in American Protestant churches. It is also the most practical for its personnel may include young and old people between the ages of eighteen and eighty.

The mature voices of fifty-year-old basses form an ideally solid foundation for any chorus. A fine bass or bass-baritone attains its full development between the ages of thirty and thirty-five, tenors and altos somewhat earlier. Many sopranos develop voices of great beauty in their early twenties. Possibly the soprano voice tends to fade sooner than others but there are numerous exceptions.

The length of survival for any voice depends in large measure on how it is used or, as the singing teacher says, "placed". Some people place their voices correctly without instruction. Breathing, posture, head and chest resonance, lips, tongue and vocal chords seem to coordinate instinctively to produce beautiful tone. We call them natural born singers or just naturals. But the vast majority of singers will benefit by systematic training and even the naturals require constant practice.

The alto voice has a break between the deep chest register and a lighter quality. It occurs near E or F above middle C. It can be controlled and largely overcome through appropriate exercises. Above the top of the characteristic alto register—say 5th line F or G above the staff—a really good alto can vocalize still higher into a very acceptable treble quality and she can grade her tone almost imperceptibly from one register to another.

Tenors are a very special breed. (Basses like to tell you that when God got through the six-day job of creating the world, just before checking-out time He looked around and saw He had a few odds and ends of unused material—so he made the tenors.) And of course we do have a remarkable variety of tenors:

the throaty tenor, the white or falsetto tenor, the emotional tenor, the tremulant or bleaty tenor, the tenor who is not really a tenor at all and so on. Good chorus tenors, to say nothing of soloists, are relatively scarce and hard to come by. Fortunately, or so acoustical experts claim, one really good tenor is the equivalent in volume of nine additional tenors so that theoretically at least, two first class tenors equal eighteen of the common garden variety. In my case I have found from experience that three well-placed tenor voices can balance the weight of twenty-five voices in the other parts.

Sopranos are classed as dramatic or lyric. The lyric soprano has a pure flute-like quality and sings easily in a high range. Young sopranos are apt to be weak in their lower register (middle C to F) but can strengthen it through appropriate exercises using a mixed (alto-soprano) tone. The dramatic soprano generally has a stronger low register and uses more vibrato, sometimes to the point of floating. The choir director is always seeking an evenly developed soprano possessing the best features of both. In any event beware of excessive vibrato in any voice.

There is moreover the mezzo-soprano with an effective low range. Where divided parts are called for, she can serve either as first alto or second soprano. Similarly the choir baritone, most plentiful of all male voices, can be used as a second tenor or first bass.

Bass parts are normally written in the bass clef except when all voices sing a unison part in the treble clef. But tenors are expected to read either the treble clef (transposing octave lower) or the bass clef when both bass and tenor parts are on the same staff as in hymns. So, like a quarterback who both kicks and passes, tenors feel entitled to special consideration.

Blend, balance and pitch are the main tonal essentials in a mixed chorus. Balance does not necessarily depend on the so-called pyramidal build-up with a broad base of male voices tapering upwards into a soprano apex. Volunteer groups rarely come in this theoretically ideal cone-formation. But experience has shown that through careful grouping and dynamic control, excellent balance and blend are quite feasible even with a top-heavy mass of women's voices.

Men's Chorus.

Its practical uses are limited, but a large well-balanced group of fifty or more male voices, accompanied or a cappella, is capable of considerable range of expression. Notable examples are the Yale Chapel Choir of eighty voices and the Princeton Seminary Choir, both with interesting and varied repertoires. These organizations exploit unison, two and three-voice effects to advantage in addition to the traditional four-voice arrangement which frequently involves crossed or inverted parts owing to the

limited range. Too, the lack of bright overtones makes for a sameness and monotony which eventually palls on the listener. Composers have rarely preferred the male chorus to the mixed as an expressive medium.

Women's Chorus.

This choral grouping has often inspired composers to write beautiful and significant music. The parts—two, three, or four—come through more clearly with less necessity for passing the lead from one part to another as in the more limited tessituras of male voices. The expressive possibilities are greater.

Quartet.

This can hardly be classed as a choir. Some congregations refer to it as "our quartet choir". The strongest argument in its favor is that it is better to have an efficient solo quartet than a poor chorus.

But why is it necessary to have a poor chorus? In the past generation it has been demonstrated in thousands of American churches that a mixed chorus, usually volunteer, of anywhere from a dozen to a hundred voices can advantageously replace the solo quartet with great benefit to the musical worship. While I cannot cite figures to prove it, my guess and my hope is that the solo quartet is on its way out. Even a double quartet represents a real improvement. With a chorus not only is there an increase in artistic resources; the psychological reaction for choir and congregation is one of corporate worship with a consequent spiritual gain for all concerned.

The male quartet "is worse yet!" so sang the would-be poet.

Negro and White Choir.

A thrilling tonal ensemble comes from combining in fairly equal proportions two groups of Negro and white singers. The rich fundamental Negro timbre corresponds roughly to the diapasons or foundation stops of the organ. The brighter color of white voices lends an overtone brilliance and clarity similar to the organ's mutations and mixtures and puts an edge on the ensemble.

Youth Choir.

For better or worse the youth choir in recent years has become a fixture in thousands of Protestant churches throughout the United States. In spite of a good many misguided or ineffective ventures in this field the youth choir movement has already proved its usefulness in several ways. (1) It binds young people to their church at a time—the age of adolescence—when they are prone to break away. (2) It offers children at an early age musical and vocal training which is of great value as they grow to maturity. (3) The regular youth service, replacing the old Sunday School opening exercises, fosters habitual attendance in church, teaches them reverence and draws them naturally toward a living religious faith.

Alert leaders in religious education have been quick to realize the advantage of youth choirs in their program. (4) Youngsters who are promoted from one choir grade to another eventually become valuable singers in the church's adult choir.

In the old days many so-called non-liturgical churches formed—or tolerated—a junior choir of boys and girls in their early teens. Frequently these groups fell apart for lack of a regular share in the church's worship.

True, the multiple choir fad has sometimes been overdone, what with cradle choirs, cherub choirs, sanctuary choirs, motet choirs, oratorio choirs and other fancy-named units. But in a church of 500 or more members it is quite feasible to have several choral groups at different age-levels, designated as junior (eight or nine to eleven years), intermediate (twelve to fifteen or sixteen) and senior (sixteen or seventeen to twenty). These age limits are approximate for some mature faster than others. These three groups together may total fifty to 100 singers depending on the size of the parish. Frequently boys and girls from other churches or with no church affiliation will join one of these groups just because they enjoy singing.

Boy Choir.

By boy choir we mean boys and men. The use of boy choirs in the United States is usually confined to Episcopal and Roman Catholic churches. I have no historical data on American boy choirs or when they were introduced here. They were obviously an importation from England where they have existed for centuries, probably as long as on the continent. Within my memory our country witnessed an influx of English organists, most of whom took positions and established boy choirs in our Episcopal churches. While there are no available statistics on their growth in the last half-century, my impression is that they have been supplanted by mixed choirs in many instances, just as native American organists are more and more replacing their English confreres.

At any rate, in cities the size of Chicago, San Francisco, St. Louis, Philadelphia, Boston and New York it is still possible to hear well-organized boy choirs such as those of Grace Church, St. Thomas, Trinity, St. James and the Cathedral of St. John the Divine, Boston's Trinity Church or the Washington Cathedral. Several of these maintain heavily endowed choir schools where the boys receive a preparatory school education in return for their services as choristers.

Tone Quality.

The natural boy-voice is a head-tone soprano, practically never an alto. There are two methods or schools of thought as to tone production. One produces the so-called hooty tone as though basing all vowel sounds on oo as in who. The theory seems to be that a more powerful and impersonal tone is possible with more fullness in the lower register. But the resulting tone is often forced, colorless and breathy.

The other method aims at an unforced, natural head-tone. When this method is consistently and intelligently applied, the normal vibrations of the boy voice give a pure, warm tone of much beauty, true pitch and excellent carrying power. This type of tone characterized the choristers under Tertius Noble's direction and may be heard in William McDonald's choir at Corpus Christi Church, New York City; it was beautifully exemplified by the respective boy soloists in the TV premiere of Menotti's Christmas opera "Amahl and The Night Visitors" and in its stage presentation of the A.G.O. conclave Dec. 28, 1955.

A third method or rather lack of method allows a boy to use a rough chest tone in his low register (middle C up to G).

[Continued on page 28]

MUSICAL PAGEANT GIVEN  
IN RIDGEWOOD, N. J., CHURCH

A pageant, "Children of the Bible", with appropriate choral music from many sources, was given May 13 at the West Side Presbyterian Church, Ridgewood, N. J. Edward Hart was organist and choirmaster and Dorothy Lyman was harpist. Two choirs and a solo quartet took part.

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## Examination Committee Announces Requirements for A.A.G.O. and F.A.G.O. Tests

Examinations for 1957 are announced by the American Guild of Organists to take place June 13 and 14. The organ work will be heard Thursday or Friday morning and the paper work tests will be given Thursday and Friday afternoons. The examination requirements are as follows:

### ASSOCIATESHIP.

A1. To play the whole or any portion of all three of the following pieces: (a) Prelude and Fugue in E minor (Cathedral) Bach (Bornemann Edition, Vol. I, page 59); (Bridge-Higgs Edition, Vol. II, page 44); also published separately H. W. Gray Co.; (Peters Edition, Vol. III, page 88); (Widor-Schweitzer Edition, Vol. III, page 80); also published separately G. Schirmer, Inc. (b) Prelude on "Toplady" (12 Hymn Preludes, Set I) Bingham (H. W. Gray Co.). (c) First movement, Third Sonata, Mendelssohn (Bornemann Edition, page 52); (Novello Edition, page 28); (Peters Edition, page 62); (Presser Edition, page 35); (Schirmer Edition, page 33).

A2. To play a passage of organ music at sight, in the form of a trio.

A3. To play from vocal score, G and F clefs, four staves, at sight, with or without pedals. A certain amount of voice-crossing will appear.

A4. To harmonize a given melody in four parts at sight.

A5. To harmonize an unfigured bass in four parts at sight.

A6. To accompany a recitative at sight from a figured bass.

A7. To transcribe a short passage at sight into two keys, neither more than one tone above or below the printed music.

A8. (a) To improvise a four-measure phrase, modulating from one key to other keys. Time signatures will be given and two tests required; (b) To play two stanzas of a hymn tune, as if accompanying a congregation. The accompaniment must reflect the meaning of the words.

### FELLOWSHIP.

F1. To play the whole or any portion of all three of the following pieces: (a) Toccata and Fugue in D minor, Bach (Bornemann Edition, Vol. III, page 43); (Bridge-Higgs Edition, Vol. VI, page 2); also published separately H. W. Gray Co.; (Peters Edition, Vol. IV, page 27); (Widor-Schweitzer Edition, Vol. II, page 84); also published separately G. Schirmer, Inc. (b) Air and Variations from Suite, Sowerby (Third movement only required) H. W. Gray Co. (c) First movement, Second Symphony, Vienne (Hammelle-Elkan-Vogel Co.).

F2. To play a passage of organ music at sight in the form of a trio.

F3. To play a short passage in vocal score, with C, G and F clefs (Alto and Tenor in C clefs), at sight, with or without pedals. A certain amount of voice crossing will appear.

F4. To transcribe a short passage at sight into two keys, neither more than a major third above or below the printed music.

F5. To harmonize a given melody in four parts at sight.

F6. To harmonize an unfigured bass in four parts at sight.

F7. To improvise on given themes, in A-B-A (three part) form, including brief introduction and coda.

Paper work tests are as follows:

### ASSOCIATESHIP.

First session (three hours allowed).

A9. (a) To add two parts in 5th species (strict counterpoint) to a C.F. Candidates must be prepared to use the C clefs for Alto and Tenor parts. The Soprano will be written in the treble clef. A use of the modes and of imitative writing will be required; or (b) To add two parts in 5th species (free counterpoint) to a C.F. not in whole notes.

A10. To write answers to fugue subjects, also a counter-subject to each in double

counterpoint at the octave or fifteenth. Show the inversions.

A11. Questions in Musical History. Also questions on the organ and choral training, based on practical experience, may be included.

Second session (three hours allowed).

A12. Ear Tests: To write down from dictation two short passages in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

A13. To add Alto, Tenor and Bass parts to a given melody for organ or pianoforte. In the latter case, continuous four-part writing is unnecessary.

A14. To add Soprano, Alto and Tenor parts to an unfigured bass.

A15. (a) To add to a given string part another string part in free counterpoint, with bowing indicated; or (b) To write a descant to a given theme. A bass part must be written, but no harmonizing is required.

A16. To set a brief response to music for four voices, unaccompanied. (About eight measures.)

### FELLOWSHIP.

First session (three and one-half hours allowed).

F8. (a) To add three parts in 5th species (strict counterpoint) to a C.F. Use of the modes and of imitative part writing will be required; or (b) To add three parts in 5th species (in the style of Palestrina) to a C.F. not in whole notes.

F9. To write any one of the three portions of a fugue as specified: (a) Exposition (Subject given). (b) Middle Section (Subject, Answer, C. S. and end of exposition given). (c) Final Section (Subject, Answer and Countersubject given). (If fugue is for strings, bowing should be indicated).

F10. To write a short essay of about 200 words on a subject to be selected by the examiners.

F11. To set a response to music for four voices, unaccompanied. (About twelve measures).

Second session (three and a half hours allowed).

F12. Ear Tests: To write down from dictation two short passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

F13. To harmonize a melody for string quartet. Bowing must be indicated.

F14. To harmonize a given ground bass three times, adding a coda. Variety, imitative writing and a continuous flow will be expected.

F15. (a) To orchestrate a given passage for full orchestra with phrasing marked, and bowing indicated for strings; or (b) To add to a choral excerpt having piano accompaniment, parts for organ and a group of selected orchestral instruments. If strings be used, mark bowing and phrasing. The organ part must be written on three staves.

### All-Day Meeting Held in Mississippi.

The North Mississippi Chapter held an all-day meeting in Columbus May 12. The morning sessions were at St. Paul's Episcopal Church. After a talk on the liturgy of the Episcopal Church by R. Cochrane Penick and the singing of music for holy communion by the group, Miss Esther Oelrich, dean, conducted a short business session.

The following officers were re-elected: Dean, Miss Oelrich; sub-dean, Mrs. Valerye Bosarge; secretary, R. Cochrane Penick; and treasurer, Mrs. W. L. Stroup. Thomas H. McCage, Jr., director and organist of the First Methodist Church of Tupelo, accompanied by Mrs. L. A. Johnston, sang a program of recitatives and arias from "The Passion according to St. Matthew", Bach; "The Messiah", Handel; "St. Paul", Mendelssohn; the Requiem, Verdi, and "Semele", Handel.

After lunch the meeting continued at Our Saviour Lutheran Church where

Dr. Sigfred Matson, head of the music department at Mississippi State College for Women, explained the Lutheran liturgy and accompanied the singing of the morning service. The program was concluded with a recital played by Euel Belcher of the faculty of Blue Mountain College on the recently enlarged Kimball organ in Poindexter Hall.

R. COCHRANE PENICK,  
Secretary.

### Anniversary Festival Uses 35 Choirs.

The Jacksonville, Fla., Chapter's most important spring activity was a choir festival May 21. The event, under Robert Hufstader's direction, celebrated the sixteenth anniversary of the founding of the chapter. Choirs, directors and organists from thirty-five churches participated in the following program: "Lead Me, Lord", Wesley; "The Last Words of David", Randall Thompson; "Ave Verum", Mozart; Antiphon, Vaughan Williams; "Greater Love Hath No Man", Ireland; "Springs in the Desert", Jennings; Choruses from "Elijah".

An a cappella ensemble, made up entirely of directors and organists, sang the seven "Songs of Mary", Op. 22, by Brahms.

**EAST TENNESSEE CHAPTER**—The East Tennessee Chapter met May 15 at the home of Mrs. J. Aker Williams in Glade Spring for its final meeting of the year. Mrs. Williams and Mrs. O. W. Beckner served a delicious Virginia ham dinner to the members and their guests. The following officers were elected for the coming year: Dean, Dr. C. C. Loomis; sub-dean, Mrs. Denver Wallace; secretary, Miss Marie Hutchinson; treasurer, Miss Elizabeth Henley; registrar, Philip Blackwood. Four members of the Guild Student Groups of East Tennessee State College and Milligan College played the following program: Prelude and Fugue in A, Bach, and "Dissonance", Bingham (Dale Aldridge); "Abide with Us", Weinberger, and Toccata, Boellmann (Elizabeth Bunn); Sonata 1, Hindemith, and "The Squirrel", Weaver (Jack Pratt); Toccatina, Yon, and the "St. Anne" Fugue, Bach (Ruth Clark). The meeting was adjourned after a pleasant social hour.—JOHN D. JETER, Dean.

**MIAMI, FLA., CHAPTER**—The annual meeting of the Miami Chapter was held May 9 at the Church-by-the-Sea in Surfside. There were approximately twenty-seven members present at the dinner and meeting. The nominating committee presented the slate for the coming year and it was unanimously approved. The new officers are: Dean, Mrs. Ethel Tracy, F.A.G.O.; sub-dean, Mrs. Wilma Sprattlin; registrar, Mrs. Josephine Hansen; corresponding secretary, Miss Joan Cornberg; treasurer, Dr. Ralph Harris; auditor, Carol Ely; new directors, Mrs. Florence Austin, Mrs. Francis Schutt and Mrs. Mary Ellison. It was voted to subsidize three representatives to the national convention and also one representative to the state convention in Clearwater. Following the business meeting there was a panel on "The organist, his choir, church and community" headed by Dr. Ralph Harris and assisted by Mrs. Tracy, Mr. Pharis and Mr. Mcvay.—ALICE PAUL, Registrar.

**FLORA MACDONALD COLLEGE GUILD STUDENT GROUP**—The Guild Student Group of Flora Macdonald College, Red Springs, N. C., entertained the Cape Fear Valley Chapter at the April meeting. The following members of the student group played on the program: Sarah Brawley, Judy Brown, Betty Jo Trent, Sylvia Williams, Ann Eller, Martha Steppe, Gaddis McDonald and Mary Frances Ross. Numbers played included: "Gigue" Fugue, Buxtehude; "Clair de Lune", Karg-Elert; Toccata on a French Psalm Tune, Fischer; "La Nativite", Messiaen; Toccata, Gigout; Sonata 6 and Toccata in F, Bach; Sonata 2, Mendelssohn.

**DAYTONA BEACH, FLA., CHAPTER**—The Daytona Beach Chapter met May 15 at St. Mary's Episcopal Church. Mrs. Charlotte June and her choir, assisted by the Rev. Gale D. Webbe with Sam Leech at the organ, gave a most interesting and informative demonstration on "Chanting," tracing the art from the Christian plainsong derived from the Jewish liturgy to the present time. A short business session followed the lecture. The following officers were elected for next season: Dean, Helen Edmiston; sub-dean, Dr. J.A.M. Stewart; secretary, Mrs. Zan Spain; treasurer, Francis Hayre; historian-librarian, Mrs. May Hayre; registrar, Mrs. Kenneth Malone; auditor, Sam Luck. The new officers were installed by Fr. Webbe.—MAY HAYRE, Registrar.

**COLUMBUS, GA., CHAPTER**—Thirteen Columbus church choirs, totaling about 350 voices, joined in the second annual choir festival sponsored by the Columbus Chapter May 13 at the First Baptist Church. The massed choirs, under the direction of Mrs. Edwin T. Rios, director of music at the Infirmary Center Chapel of Fort Benning, sang "How Lovely Is Thy Dwelling Place" from Brahms' "German Requiem" and the "Hallelujah" from Handel's "Messiah" to close the program. Each choir sang one anthem. Participating choirs were: Trinity Episcopal, Bruce Livengood, organist-choirmaster; South Columbus Methodist-Sherwood Presbyterian combined, Hugh G. Deen, director, Mrs. James Sigmund, organist; First Presbyterian, Charles A. Bentley, director, Mrs. R. B. MacNeill, organist; Trinity Methodist, David Freeman, director, Mrs. Harold Poor, Jr., organist; First Baptist, Miss Frances Arnold, organist-director; St. Luke Methodist, John S. Tremaine, director, Mrs. James Jenkins, organist; Central Christian, Mrs. Frank Robertson, director and organist; St. Paul Methodist, Anson Locklear, director, Mrs. Annalyn Mordic, organist, and the Infirmary Center Chapel, Mrs. Rios, director, John G. Miller, organist. St. Matthew's Lutheran Church, Wynnton Methodist Church and Rose Hill Baptist Church members sang with the massed choirs. John Miller was at the console to accompany the two numbers by the massed choirs. Miss Frances Arnold played the prelude and postlude.

**SAVANNAH, GA., CHAPTER**—The Savannah Chapter heard two fine programs in April. Music majors from Georgia Teachers College, Statesboro, gave an outstanding program April 16 of choral and instrumental music at the Bull Street Baptist Church. The chorus of sixty voices, conducted by Dr. Ronald J. Neill, gave an excellent performance of the Fauré Requiem. An instrumental group, under the direction of Dana M. King, played numbers for two brass choirs and organ, flute and organ, brass quartet and organ, brass and organ and percussion ensemble and organ and chorus. Jack W. Broucek, past-dean of the chapter, was at the organ. The annual observance of Guild Sunday took place at the Independent Presbyterian Church. Albert Shont, bass soloist of the Christ Episcopal Church choir, and Edith Bennett, soprano soloist of the First Baptist Church choir, were heard in solos. Mrs. Worth Hanks, organist of the Independent Presbyterian Church, and Dwight J. Bruce, organist of the First Baptist Church, played organ solos. . . . At the May meeting, which was held at the Christ Episcopal parish house, Mrs. Joy Daly Martin was re-elected dean of the chapter. William B. Clarke, Jr., was re-elected treasurer and Miss Elizabeth Buckshaw was re-elected registrar. Others elected were: Mrs. Wade H. Harrell, sub-dean, Mrs. Lee F. Johnston, secretary, and the Rev. F. Bland Tucker, D.D., chaplain.—ELIZABETH BUCKSHAW, Registrar.

**NASHVILLE, TENN., CHAPTER**—The Nashville Chapter held its monthly meeting May 8 at the First Presbyterian Church in Columbia, Tenn. The sanctuary and rhythmic choirs gave a program of religious arts. The choir was directed by Miss Carolyn Nicholson and accompanied by Robin A. Russell, organist. A dinner was enjoyed by the members in the forum room of the Randall Hotel preceding the program.—LOUISE B. HARMAN, Secretary.



# News of the American Guild of Organists—Continued

## CHAPTER EMBARKS ON EXCURSION

**NEW ORLEANS, LA., CHAPTER**—At the annual dinner-meeting of the New Orleans Chapter at Trinity Episcopal Church, new officers for the coming year were elected. They are: George C. Koffskey, Jr., dean; Miss Marcia Hathaway, sub-dean; Richard S. Ruck, recorder; Henry Jacobs, secretary; Mrs. Camilla A. Torre, treasurer; Mrs. John Taylor, librarian; Mrs. F. M. Frank and Mrs. Charles Alfaro, auditors. With the success of the Guild's sponsoring of the Brahms Requiem, a new spirit of enthusiasm is in evidence and plans have been made for a greatly expanded schedule in the coming year.—**GEORGE C. KOFFSKEY, JR.**, Dean.

**CENTRAL NORTH CAROLINA CHAPTER**—The Central North Carolina Chapter sponsored a "Young Organist Recital" at Christ Church, Raleigh. Those performing were: Misses Judith Cooley and Jeanne Reynolds, students of Mrs. W. D. Miller at Peace College; and Misses Faye Wheeler and Shirley Bell Taylor, students of Dr. Harry E. Cooper at Meredith College. They played the following program: Toccata in D minor and Little Prelude and Fugue in F minor, Bach; "Nun danket alle Gott" and "Ein feste Burg" Edmundson; Adagio, Sonata in C minor, Gullmunt. At the meeting after the recital the following officers were elected for the coming year: Dean, Peyton Brown; sub-dean, Mrs. Lois Geaslen; secretary, Miss Stella Ethridge; treasurer, Mrs. Catherine Miller; registrar, Miss Elinor Hawley. Miss Jean Swanson, retiring dean, received the good wishes of the chapter. She has taken a sabbatical for further study at Union Theological Seminary in New York.—**LOIS GEASLEN**, Registrar.

**ASHEVILLE, N. C., CHAPTER**—The first annual organist-clergy dinner was held by the Asheville Chapter May 28 in the First Congregational Church. Representatives from twelve churches and three colleges attended. Following the dinner, the group adjourned to the church where it participated in a reading of Mozart's *Missa Brevis* in F major conducted by Dr. Richard Renfro, head of the department of music, Western Carolina College, assisted by soloists and accompanied by a string ensemble and organ.

At the brief business session the following persons were elected to office for the coming year: Harold M. Frantz, dean; John L. Connet, sub-dean; Christine L. Ratzell, secretary; Russell B. Wooden, treasurer; the Rev. Frank E. Ratzell, chaplain.—**CHRISTINE L. RATZELL**, Secretary.

**CUMBERLAND VALLEY CHAPTER**—The Cumberland Valley Chapter sponsored John Weaver in a recital May 23 at St. John's Episcopal Church, Hagerstown, Md. Mr. Weaver, who is but eighteen years of age, has studied at the Peabody Conservatory and is now at the Curtis Institute of Music in Philadelphia studying with Dr. Alexander McCurdy. He is also organist and choir-master of the Lutheran Church of the Holy Trinity in Philadelphia. He is the winner of the A.G.O. regional competition for Maryland, Virginia and the District of Columbia and represented this region in the national finals in New York. His recital included compositions by Bach, Vienne, Messiaen, Reubke, Dupré and Mulet.

**DISTRICT OF COLUMBIA CHAPTER**—The District of Columbia Chapter met June 4 at the Western Presbyterian Church. It was voted to send Dean Lyman McCrary as chapter delegate to the national convention in New York City. After the business meeting, eighteen of the anthems of the Shawnee Press were reviewed, scores and recordings having been supplied. This was followed by a social hour and refreshments. An interesting program of parish music was given at the May 14 meeting of the District of Columbia Chapter. The choir of men and boys of the Shrine of the Most Blessed Sacrament and the St. Cecilia Choral Society, both directed by Lawrence Sears with Richard Rancourt serving as guest conductor, sang the following program: "Praise to the Holiest," Terry; "Ave Maria," Gregorian; "Ave Maria," De Ranse; "Salve Regina," Gregorian; "Missa Salve Regina," C. Rossini; "Cantate Domino," D'Indy; "Let All Mortal Flesh Keep Silence," arr. Holst; "De Profundis," K. 93, Mozart; "Adoramus Te," Gasparini; "Ave Verum Corpus," K. 618, Mozart; Kyrie and Gloria from *Missa Brevis* in D, K. 194, Mozart; "Ave Verum Corpus," Gregorian; "Adoro Te Devote," Gregorian; "Cor Jesu," Schultes; "Missa Choralis," Refice.—**JEAN PHILLIPS**, Registrar.

**WESTERN PENNSYLVANIA CHAPTER**—The Western Pennsylvania Chapter made an excursion to Cleveland, Ohio, by bus May 21. We arrived at the Holtkamp organ factory in mid-afternoon. Walter Blodgett answered our questions as we looked over the assorted pipes and materials. We then rode by bus to East Cleveland to the Fairmount Presbyterian Church, where we saw an interesting and peaceful blend of old Tudor and modern architecture. Russell Gee, organist and choir-master of the church, played excerpts from several organ compositions to show the three-manual Holtkamp organ in



various aspects.

At the St. Paul's Episcopal Church choir loft, Walter Blodgett talked about his three-manual Holtkamp organ there. Of special interest is the thirty-two foot stop that speaks in nine pitches. Mr. Blodgett played for us from masters of the French school of the seventeenth and eighteenth centuries from an edition he found in Rome.

After dinner at the Damon Restaurant, Mr. Blodgett conducted the following choral program at St. Paul's Church: Jubilate Deo, Bingham; "Behold the Tabernacle," Willan; "The Ways of Zion Do Mourn," Michael Wise; "I Ascend unto My Father," Handl; the Whitsunday anthem, "Come God, Creator," by a former resident of Cleveland, Melville Smith; "O Clap Your Hands," Henry Woodward; the old French eighteenth-century Easter song "O Filii et Filiae"; motet for double chorus, "The Spirit Also Helpeth Us," Bach, and an antiphon from the Russian Liturgy.

The chapter, the Möller Organ Company and the Chatham College music department sponsored Pierre Cochereau in a recital May 15 at the college chapel.—**ANN LYNN YOUNG**, Registrar.

**READING, PA., CHAPTER**—The final meeting for the season of 1955-1956 was a dinner-meeting in May at the Crystal Restaurant at which time the following officers were elected for the coming year: Dean, Richard I. Miller; sub-dean, Mrs. Rachel L. Kooker; secretary, Mrs. Ralph Stephenson; treasurer, Mrs. Emily S. Kachel; and registrar, Mrs. Ethel Coleman Bright. On the executive committee are Mrs. Emily S. Kachel, Robert Arnold and Mrs. Miriam Heisler. . . . To close the season a June picnic was held at the residence of Mrs. Mildred Trautman in Myerstown.—**MARGUERITE A. SCHEFFLE**, Program Chairman.

**PENNSYLVANIA CHAPTER**—The Pennsylvania Chapter held a reception in honor of Harry Banks, A.A.G.O., Mus. Doc., after his recital May 5. Dr. Banks, a member of the chapter executive committee and former dean, is retiring this year after having served as a member of the Girard College faculty for thirty-five years. The annual meeting of the chapter May 12 was highlighted by the singing of the Columbus Boy-choir from Princeton, N.J., under the direction of Donald T. Bryant, associate director. The following officers were elected for the 1956-57 season: Wesley A. Day, F.A.G.O., Ch.M., dean; John Henzel, F.A.G.O., sub-dean; Dorothy M. Bergmann, secretary; Albert G. Kay, treasurer; Laura M. Arnold, registrar, and Ada R. Paisley, librarian. Mrs. Shirley Bickhardt, A.A.G.O., Dr. W. Lawrence Curry, A.A.G.O., Newell Robinson, F.A.G.O., Ch.M., and Mrs. Claribel Thomson, A.A.G.O., were elected to the executive committee for a term of three years.

Following Robert Elmore's recital on Senator Richards' new organ, members present were dinner guests of Senator and Mrs. Richards at Hackney's famous seafood restaurant in Atlantic City. It was a delightful and memorable day, one that provided a fitting close to an extremely active and eventful season for the Pennsylvania Chapter.—**EMILY DICKSON PEARCE**, Secretary.

**ALLEGHENY CHAPTER**—The Allegheny Chapter met May 22 with Jess M. Littlefield who runs a radio and record store in Olean. Eleven members were present to hear organ hi fi recordings on both records and tapes and to hear Mr. Littlefield explain and demonstrate the latest developments in the field

of hi fi. Mr. Littlefield prepared an organ program from recordings by E. Power Biggs, Virgil Fox and a later one of Richard Purvis. The composers chosen were: Buxtehude, Bach, Gigout, Handel, Vienne and Widor, finishing off with an especially fine tape recording of the famous Toccata from Symphony 5 of Widor, as played on the Grace Cathedral Organ, San Francisco, by Richard Purvis. The meeting was brought to order by Dean Edward B. Vreeland, Jr., of Salamanca. The following officers were elected: Dean, Miss Harriett E. Lange, organist and choir director of St. Stephen's Episcopal Church; sub-dean, J. Edgar Pelton, organist of the First Methodist Church; secretary-treasurer, Miss Jean Frantz, organist and director of the First Presbyterian Church; registrar-librarian and DIAPASON correspondent, Philip F. Smith of Salamanca. The executive committee is composed of Chester E. Klee, Dean Vreeland and Fred M. Leiper. A recital by David G. Gooding, organist and choir-master of the Unitarian-Universalist Church, Buffalo, was held in St. Stephen's Episcopal Church June 19.—**PHILIP F. SMITH**, DIAPASON Correspondent.

**CHESAPEAKE CHAPTER**—The May 14 meeting of the Chesapeake Chapter at the Zion Evangelical Lutheran Church, Baltimore, was a fitting climax to a very successful year. The evening got off to a wonderful start with a dinner served by the ladies of the church, who are justly famous for their cooking and hospitality. Ralph Rexroth, organist and director, had arranged a splendid program for the evening. The opening program was played by Sydney J. Baker, violinist, and Dorothy Bitterman Atlee, organist. The choir of St. Thomas' Church, Garrison Forest and Lucille Tingle Masson, organist and director, sang "Go Not Far From Me," Zingarelli; "Jesu, Grant Me This, I Pray," Kitson; "Bless the Lord, O My Soul," Ippolitoff-Ivanoff; "I Will Not Leave You Comfortless," Titcomb, and "Alleluia," Thompson. The program closed with John Weaver, organist, playing Toccata in F major, Bach; Cantabile and Scherzo, Symphony 2, Vienne, and Sonata on the Ninety-Fourth Psalm, Reubke. A short business meeting brought the evening to a close. Reports from officers and committee chairmen were read and officers were elected for next year. They are: Dean, Ernestine Schamberger; sub-dean, E. William Brackett; secretary, Marguerite Blackburn; treasurer, Alice Creager; registrar, A. S. Bainbridge; new executive board members, Robert Knox Chapman, Lucille Masson and Helen Webb.

**HUNTINGTON, W. VA., CHAPTER**—The Huntington Chapter met May 21 at the home of Mrs. Thomas W. Boyd, organist of Trinity Episcopal Church. After a short business meeting at which Dean William Holby presided, James R. Haworth, choir director of the same church, gave an informative and inspiring talk on "Cathedral Music in England" which included a resumé of the history of Anglican church music and a description of the musical offerings of the cathedrals which he visited last summer. Several hi fi records of St. Paul's choir were played to illustrate the quality of performance of this group of twenty-four boys and eight men. . . . For their meeting April 16 the members of the chapter presented some of their students in a recital of organ and vocal music at the Seventh Avenue Methodist Church. The following officers were elected for the ensuing year: Dean, Page Allred; sub-dean, Catherine Mallatis; sec-

retary-treasurer, Virginia Durrett; librarian, Ruth Mason; registrar, Alma N. Noble. The meeting closed with a reception in the church parlors for the members and their guests at which Mrs. Earl Wyant and Mrs. Alta C. Heins were co-hostesses.—**ALMA N. NOBLE**, Registrar.

**CENTRAL PENNSYLVANIA CHAPTER**—The Rev. John F. Chalker, rector of the Episcopal Church of the Holy Trinity, Hollidaysburg, was the speaker for the final meeting of the season of the Central Pennsylvania Chapter May 19. The Holy Trinity women's guild served a delicious baked ham dinner. After the dinner, a short business meeting was conducted by the dean, Mrs. Don Taylor, organist of Holy Trinity Church. The chapter will sponsor E. Power Biggs in a recital at the First Lutheran Church early next year. The recently elected chaplain, the Rev. E. Albert Rich, rector of St. James' Episcopal Church in Bedford, was introduced and spoke briefly. Members of the Guild then adjourned to the church where Mr. Chalker spoke on the Episcopal service, explaining the liturgy and various symbols. He concluded by showing the different clerical vestments and explaining the meaning of each. Seven members of the chapter journeyed to Lewistown May 22 to be present when the newly formed Juniata Valley Chapter was given a charter. Dean Taylor presented the charter and installed the new officers. Jack R. Rodland and Mrs. Robert Reifsteck played a joint recital to conclude the program. Mr. Rodland played: Toccata in C major, Bach; "Flute Tune," Arne, and "Cathedral Prelude," Clokey. Mrs. Reifsteck played Boellmann's "Suite Gothique."—**JACK R. RODLAND**, Corresponding Secretary.

**KANAWHA CHAPTER**—The final meeting of the Kanawha Chapter was held May 21 at the Ruffner Hotel, Charleston, W. Va. Fifteen members and five guests were present for the annual dinner. Following the dinner a short business meeting was held at which time several new members were accepted. The new officers for 1956-1957 were installed by the present dean, Conrad Eaddy. They are: W. R. Wiant, dean; Mrs. A. E. Raspilaire, sub-dean; Mrs. Reid Feather, secretary; Roderick P. Thompson, treasurer; Miss Drama Myers, registrar; Walter Martens, auditor, and the Rev. John W. Newton, chaplain. Harold Ewing was chairman of the nominating committee for the selection of these officers. The meeting was adjourned to Galperin's Music Company where Robert Reid, a former A.G.O. contest winner, gave a recital on a Baldwin electronic organ. He gave an admirable demonstration of clean technique and musicianly registration in several widely contrasting compositions by Bach, Couperin, Widor and Bingham.—**ALICE EADY**.

**ELMIRA, N. Y., CHAPTER**—The Elmira Chapter held its annual banquet and election of officers at the Oakwood Avenue Methodist Church in Elmira Heights May 14. The following were elected: William H. Morvan, dean; R. Walton Jamerson, Jr., sub-dean; Harold W. Peck, treasurer, and Miss Marilyn Penner, A.A.G.O., secretary. Mr. Jamerson was also appointed chairman of the program committee and was delegated to represent the chapter at the national convention in New York City. Miss Penner, who was program chairman for 1955-56, reported on the activities of the last year which included a dinner-meeting in October, a program of recorded organ music in November, a Christmas party in December, a talk by Professor John MacInnes of Ithaca College on the construction and development of the organ in January, a joint meeting with the Ithaca Chapter at Ithaca in February and a choir directors' forum in March. . . . The seventh annual junior choir festival was held at the Hedding Methodist Church April 29 with Mrs. Gladys Howe as chairman. Mr. Jamerson as director and Mrs. Marion Carlson as organist. Approximately 400 children sang before an audience of 900. This year all the music was memorized by the participating choirs.—**L. KENNETH MOSHER**, Secretary.

**ST. LAWRENCE RIVER CHAPTER**—The annual meeting of the St. Lawrence River Chapter was held May 22 at Trinity Church, Watertown, N. Y. The following officers were elected for the coming year: Dean, Max Elsberry; sub-dean, John Elsworth; registrar, Kathryn Pillmore; treasurer, Barbara Amos; corresponding secretary, Lewis Washburn; directors for three years, Andrew Benvie and William Hawke. A truly fine recital was played by Louis Huybrechts, native of Belgium, now organist of Sacred Heart Cathedral in Rochester. He played the following: Grand Jeu, Du Mage; Suite, Loeliet; Prelude and Fugue in A minor, Bach; Air and Variations, Martini; Prelude and Fugue on "B-A-C-H," Liszt; Prelude and Fugue in E, Huybrechts; three compositions by Louis Vienne; "Roulette," Bingham; "Flemish Rhapsody," Peeters. A reception following the recital was held in Trinity reading room.—**KATHRYN G. PILLMORE**, Registrar.



## News of the American Guild of Organists—Continued

### Chapter Plans Convention Host Role.

Forty-nine members and guests of the Eastern New York Chapter gathered at the Park-United Presbyterian Church in Albany May 15 for a turkey dinner and the final regular meeting of the season. Our hostess for the occasion was Mrs. Gertrude W. Cullen, organist and choir director at the church. Following the dinner, words of greeting were extended by the church pastor, the Rev. J. Shaw MacLean, and by our dean, H. Wellington Stewart. At the business session, the following officers were elected for the 1956-1957 season: Dean, H. Wellington Stewart; sub-dean, George W. Bayley; secretary, Allan T. Chamberlain; treasurer, Miss Mary Phillips; registrar, Miss Carolyn Eycleshimer; auditors, Miss Winifred A. Wagner and Mrs. Hubert L. Hayes. Directors elected for a period of three years are: Arnold Seim, William Turnbull and Mrs. Gertrude Cullen. The guest speaker for the evening was our regional chairman, Christopher S. Tenley of Staten Island, N.Y. Seeking to focus our attention on the true significance of our role as host chapter for the May 1957 regional convention, Mr. Tenley's message stressed the need for early and thorough preparations, unity of endeavor and goals and individual enthusiasm on the part of each chapter member to spread the aims and standards of the A.G.O. to the area at large. Mr. Tenley's talk initiated the spirit of good will and fellowship each member must generate if our convention is to be a genuine success.

Our chapter sponsored Thomas Spacht in a recital June 5 at St. Paul's Episcopal Church, Albany. Since winning the organ students' competition at the Newark regional convention last June, Mr. Spacht has been a student of Arthur Poister at Syracuse. His program, played with clean cut rhythms and registrations, included: "Benedictus," Couperin; Toccata in F major, Bach; Sonata I, Hindemith; Prelude and Fugue in E flat, Saint-Saens.

CAROLYN EYLESCHIMER,  
Registrar.

**NIAGARA FALLS, N. Y., CHAPTER—**J. Earl McCormick, organist and choir director of the Bacon Memorial Presbyterian Church, was elected dean of the Niagara Falls Chapter at the annual dinner meeting May 28 at the Zion Evangelical Lutheran Church. Other officers for the coming year will be: sub-dean, Mrs. A. Donald McKenzie; secretary, Elsa Vorwerk; treasurer, Mrs. Harry E. Smith. Mrs. J. Frederick Neff was elected director for three years. Carl F. Heywang and Mrs. Aline Wayland are also directors. The meeting was conducted by Mrs. Neff and the invocation was given by the Rev. Frederick Figge, chapter chaplain. The featured speaker was Mrs. James Fennelly, wife of the minister of the First Presbyterian Church, Youngstown. Mrs. Fennelly studied at the Juilliard School of Music in New York and has an M.S.M. degree from Union Theological Seminary. Her talk was titled "The Purpose of Music in Worship." Mr. Heywang, choir director of the host church, was chairman of the dinner and was assisted by Millie R. Oxenham.

The chapter sponsored E. Eugene Maupin in a recital April 29 in the Pierce Avenue Presbyterian Church. Mr. Maupin was organist and choirmaster of St. Paul's Methodist Church in Niagara Falls prior to enrollment in the University of Kentucky. Chairman of the event was J. Earl McCormick, who was assisted by Mrs. A. Donald McKenzie, co-chairman, Mrs. Irene Peck and Mrs. Aline Wayland. A reception honoring Mr. Maupin followed the recital.—ELSA VORWERK, Secretary.

**CENTRAL NEW YORK CHAPTER—**The Central New York Chapter held its annual meeting and dinner June 5 at Trinkaus Manor just outside of Utica at Oriskany. A delicious dinner, in delightful surroundings, was much enjoyed by the large number of members who attended. A varied program followed, arranged by the dinner committee: Ray Conrad, chairman; Miss Cornelia Griffin, Miss Jeannette Snyder and Horace Douglas. A most interesting talk on Gilbert and Sullivan was given by Arthur Dauten, supervisor of music in Iliion. He illustrated many points with excerpts from the operas discussed. Willard Sauter, Clinton, gave a sprightly "chalk talk", full of humor and talent. Dr. Colin Miller, dean of the Hamilton College chapel, Clinton, gave an address on "The Organist in the Church". The officers for 1956-57: Dean, Mrs. Nellie D. Snell; sub-dean, Miss Cornelia Griffin; secretary, Mrs. Doris B. Hurd; registrar, Miss M. Louise Priest; treasurer, Harry Weston; chaplain, the Rev. Allan G. MacKenzie.—M. LOUISE PRIEST, Registrar.

**CENTRAL NEW JERSEY CHAPTER—**The Central New Jersey Chapter met May 7 at the West Trenton Presbyterian Church. Mrs. Alfred Bergen, dean, presided over a business meeting at which the following officers were elected: Dean, Mrs. Alfred Bergen; sub-dean, Mrs. Arthur Flintzer; secretary, Miss Isabel Hill; registrar, Mrs. Clarence Sortor; treasurer, Edward Riggs; chaplain, the Rev. John W. Howard; auditors, John Wigley and Miss Caroline Burgner.

Following the business meeting, Mr. James Harper, organist of the State Street Methodist Church, gave a short talk on the composers and their schools before he played the following recital: "Praise God Ye Christians" and "We Pray Now to the Holy Spirit", Buxtehude; "Fantasie", Hofhaymer; "Ave Maris Stella", Titelouze; Toccata, Frescobaldi; Fantasie in Echo Style, Sweelinck; "Salve Regina", Cornet; Prelude, Trumpet Voluntary and Bell Symphony, Purcell. The recital was enjoyed by all and much was gained from such a fine program. Refreshments were served after the recital.

The executive committee met June 4 at the home of Dean Bergen. Tentative plans were made for the ensuing year. The first meeting of the fall will be the annual banquet Oct. 1 at the Hamilton Square Methodist Church. Edward Riggs is chairman.—MRS. CLARENCE E. SORTOR, Registrar.

**METROPOLITAN NEW JERSEY CHAPTER—**The Metropolitan New Jersey Chapter May 14 enjoyed the gracious hospitality of the Munn Avenue Presbyterian Church, East Orange, and its organist and choir director, Earl B. Collins. After a brief word of welcome by the minister, Dr. C. Marshall Muir, a delicious roast-beef dinner was served. The meeting then adjourned to the assembly hall where Ruth B. Landes collaborated with Mr. Collins to play a delightful program of two-piano music. At the business meeting which followed, the chapter awarded a scholarship to Anne Wood for use in further study. Miss Wood is a graduate of Centenary College, Hackensack, N. J., where she studied with W. Norman Grayson. She has impressed the chapter with her playing on various Guild programs. The annual election of officers was held and the following were elected to serve for next year: Earl B. Collins, dean; Mildred E. Wagner, sub-dean; Newell C. Guilan, secretary; David R. Adamson, treasurer; Leah Davis Mead, registrar; Gerald E. Burt and J. Clifford Welsh, auditors; Florence Maltby, George Markey and Ernest F. White, members of the executive committee.—LEAH DAVIS MEAD, Registrar.

**MONMOUTH, N. J., CHAPTER—**The Monmouth Chapter conducted its seventh annual hymn festival at St. Paul's Methodist Church, Ocean Grove. The combined choir of the chapter totaled 300 and was conducted by Mrs. Barbara Fielder Mount, A.A.G.O., in eight festival hymns and two anthems. John R. Hoyt was the accompanist and played the prelude. Five ministers participated in the service. Dean James Robinson Scull inducted Mrs. Kathleen Quillan, F.A.G.O., Marshall Bush and Miss Gaylord Mount as new members. The Monmouth Chapter held its regular business meeting at the First Presbyterian Church, Freehold. Dean James R. Scull opened the meeting. It was announced the annual Guild picnic in July would be held at the home of Arthur Reines in Allenwood. It was decided to contact George Markey relative to giving a recital next spring. A recital committee was appointed consisting of Mrs. Barbara Fielder Mount, A.A.G.O., Mrs. Phyllis Benjamin and Mrs. Joan Covert Millering. The nominating committee, composed of Mrs. Helen Antonides, Dean Scull and Arthur Reines, presented the following slate of officers for the coming year: Dean, Mrs. Mount; sub-deans, Mrs. Millering and John R. Hoyt, M.M.; secretary, Mrs. Lois Wardell Pyle; registrar, Mrs. Rita Johnson; treasurer, Mrs. Bertha Betz, and chaplain for two years, the Rev. Gordon Johnson. This slate was approved by the chapter. Immediately following the meeting a panel discussion was conducted by Mrs. Antonides, Mrs. Millering and Mr. Scull. The topic for discussion was "The Organists' Responsibilities to the Guild." Mrs. Frank Huges was hostess. A recital by Frank Grenger preceded the meeting.—JOAN COVERT MILLERING, Registrar.

**STATEN ISLAND, N.Y., CHAPTER—**The Staten Island Chapter, organized last September under the wise counselling of Christopher Tenley, dean, and Mrs. Mary Louise Wright, sub-dean, is nearing the end of a very rewarding and interesting season. In October we met at the Staten Island Museum. It was our pleasure to have S. Lewis Elmer, national president, present to speak and to induct the officers. After the induction ceremonies, Dr. Harry Wilson of Teachers' College, Columbia University, conducted an exciting demonstration rehearsal of choral music. Members of local choirs and singing organizations were guests and enthusiastically took part in the singing. In February, at Christ Episcopal Church, Dr. Harold Heeremans, demonstrating in a fascinating way how he might conduct lessons with a beginning organ student and with an

advanced student, was our guest. Walter Herold, John Bainbridge, A.A.G.O., Wagner College, and Victor Wightman acted as "students". . . . At the March meeting, held at Notre Dame Academy, Grymes Hill, the girls' chorus under the direction of Mother St. George, member of the faculty, gave a program of plainsong with commentary by Mother St. George on notation, modes and the significance of each selection—an evening well spent! . . . In May the chapter made a tour of three electronic organ installations. Eugene Steigerwald, electronic engineer of the Columbia Broadcasting System, described the principles involved in each of the instruments demonstrated. The Rev. Raymond G. Rogers of the Church of the Ascension, West Brighton, participated in the Baldwin electronic organ. Our sub-dean, Mary Louise Wright, and our secretary, Doris C. Watson, demonstrated the Hammond and Allen electronic organs at the Church of the Immaculate Conception, Stapleton, and the First Presbyterian Church, Stapleton. . . . In June, our last meeting for this season, we had a very profitable session on choir repertory with Dr. Seth Bingham, national vice-president, as our guest speaker. In all, we are pleased with the activities of the last year and are anticipating just as good things in the next.—EVELYN O. RICHARDSON, Registrar.

**AUBURN, N.Y., CHAPTER—**The Auburn Chapter sponsored its fifth youth choir festival, under the direction of Miss Helen Faatz, in April. More than 250 children participated, each choir singing an anthem of its choice and the entire group massing for the final hymn, "Fairer Lord Jesus." Trinity Methodist Church was the host for this event. . . . The annual meeting May 14, presided over by Miss Adel Heinrich, sub-dean, preceded a banquet at the Half Acre Church. The following officers were elected: Dean, Mrs. Leslie E. Bryant; sub-dean, Miss Bernice Ranf; treasurer, Mrs. Joseph D. Jameson; secretary, Mrs. W. Carson McCall; registrar, Miss Gladys Gray. Speakers for the evening were foreign students from Wells College, Miss Kim from Korea and Miss Diep from Saigon. Wearing national costumes and speaking informally, they told of the customs, politics, religion, music and the future hopes for their countries. Both stressed the need for international understanding and friendship. Miss Diep is preparing for diplomatic service; Miss Kim closed by saying, "if the world could have one faith we would have peace". Miss Lorraine Sanders closed the program with three soprano solos, accompanied by Miss Heinrich. Banquet plans were in charge of Mrs. Louise F. Klump and Mrs. Samuel Starr, both of Skaneateles, N.Y.—ADELAIDE C. MEAD, Publicity Chairman.

**BRIDGEPORT, CONN., CHAPTER—**The annual meeting of the Bridgeport Chapter was held May 8 in the Christ and Holy Trinity Episcopal Church parlors, Westport. Mrs. Ethel Brandon, organist of the church, was hostess. A most delicious roast-beef dinner was served by the ladies of the church. Miss Phyllis McCurry, dean, called for the annual reports of the officers and committee chairmen. Mrs. George Kish, chairman of the nominating committee, presented the following slate which was elected in its entirety: Phyllis McCurry, dean; Mrs. Dorothy Menne, sub-dean; Harris Bartlett, secretary; Edgar Alken, treasurer; Mrs. Helen Brownell, registrar; Mrs. Ruth Freeman, librarian; John Alves and Mrs. Dorothy Partridge, directors for three years; Miss M. Louise Miller and Mrs. Marion Hutchison, directors for two years; Robert Lenox and Albert Tordoff, directors for one year; George Rowan, Jr., and Mrs. Frank diCecco, auditors. Following the business meeting, humorous experiences were related by the Rev. Trivie Fossen, pastor of the South Norwalk Methodist Church, and the Rev. Frederick Lorentzen, rector of Christ and Holy Trinity Episcopal Church. John Alves gave a skit based on an application for a job before a music committee. The meeting then became very informal with members relating many of their experiences.—GERTRUDE P. BAYERS, Publicity Chairman.

**HOUSATONIC CHAPTER—**The May meeting of the Housatonic Chapter was held May 9 at the Hotchkiss School in Lakeville, Conn. The meeting was devoted to final preparations for the recital for which Virgil Fox was engaged. An unusually large audience attended May 22 when Mr. Fox played on the splendid organ in the Hotchkiss School chapel. The first section of the program included five compositions of Bach, concluding with the "Fantasie and Fugue in G minor". Mr. Fox preceded Reubke's Sonata on the Ninety-fourth Psalm with an engaging short talk about the composer and then played the sonata with outstanding technical skill and beautiful use of the resources of the organ. Following "Roulette", Bingham, and "Petites Litanies", Grouvlez, the printed program was concluded with "Thou Art The Rock", Mulet, which brought insistent applause for encores, and Mr. Fox responded several times, giving a brilliant performance of "Perpetual Motion" for the pedals alone.

**STAMFORD, CONN., CHAPTER—**The Stamford Chapter held its monthly meeting May 14 at the First Congregational Church, Old Greenwich. It was a dinner-meeting to which the organists invited their pastors. High esteem was paid to Miss Viola Worrell, retiring organist of the host church after forty-one years of service. Our guest speaker for the evening was the Rev. Dr. Vincent Daniels, minister of the church. Dr. Daniels chose as his topic "The Pulpit Desk and Organ Bench". Mrs. Paul Dubois, dean, presided over a brief business meeting. The new officers for 1956-57 are: Dean, W. Raymond Randall; sub-dean, Gilbert Taylor Gledhill; secretary, Mrs. Harold Stanton, and treasurer, Nelson A. Close. A very successful youth and children's choir festival was held April 22 at the Noroton Presbyterian Church. About 200 voices joined in singing hymns and the following anthems: "Lift Thine Eyes", Mendelssohn; "The Lord Is My Shepherd", Schubert; "The Day of Resurrection", Means; "How Lovely Are the Messengers", Mendelssohn, and "The Song Which Frances Sang" by Dean Randall. Miss Virginia Hartwright, organist-director of St. Matthew's Episcopal Church, Wilton, played the following: Chorale in A minor, Franck; "Benedictus", Reger, and "Psalm 18", Marcello. Mrs. Doris Hyman, organist of the First Methodist Church, Stamford, accompanied the anthems and hymns. Mr. Gledhill, organist-director of the Noroton Presbyterian Church, conducted the anthems. Participating choirs were from: the Turn-of-River Presbyterian Church, Stamford, Christ Church, Greenwich, the Union Memorial Church, Glenbrook, the Springdale Methodist Church, Springdale, the First Congregational Church, Stamford, the First Methodist Church, Stamford, the First Congregational Church, Old Greenwich, St. John's Episcopal Church, Stamford and the Noroton Presbyterian Church.—MRS. WILLIAM J. LEE, Secretary.

**WESTERLY, R.I., BRANCH—**The Westerly Branch held its annual meeting May 17 in the vestry of the Pawcatuck Seventh Day Baptist Church. The chairman of the nominating committee presented a slate of officers for the ensuing year and the following members were elected: Mrs. Addie R. Crandall, regent; Porter Hoxie, sub-regent; Albert M. Webster, secretary, and Mrs. Grace B. MacIntyre, treasurer. It was voted to send a sum of money to the Westerly Public Library to add to the collection of organ music purchased with the proceeds of the Vernon deTar recital in September, 1952. Arrangements have been made to bring to Westerly once again Dr. Frank Asper Nov. 4 for a recital. Guest speaker for the evening was the Rev. Edward Hayes, pastor of the Federated Church of North Stonington, Conn., who gave an interesting talk on the relationship of the minister, organist and choir director. . . . For the April meeting members and guests motored to New London, Conn., where they were the guests of Peter H. Wihol, organist of the U.S. Coast Guard Memorial Chapel. A special tour of the chapel had been arranged ending with a short organ recital and a demonstration of the carillon by Mr. Wihol.—ALBERT M. WEBSTER, Secretary.

**BROCKTON, MASS., CHAPTER—**The May meeting of the Brockton Chapter was held at the home of Mrs. Harry A. Grant, Bridgewater. After the business meeting members visited three Bridgewater churches: Trinity Episcopal, the New Jerusalem and the Unitarian, to see and hear the organs. At the latter church the 1852 organ provided a contrast to more modern instruments. The group returned to the home of Mrs. Grant for a social hour with Miss Barbara Packard and Mrs. Hester S. Crowthor as hostesses. Eighteen members were present and one guest—Mrs. Viola Fish, a member of the Boston Chapter.—MRS. C. W. BURRILL, Publicity Chairman.

**RHODE ISLAND CHAPTER—**The annual meeting and dinner of the Rhode Island Chapter was held May 9 in the chancellor's room of the Brown University refectory, Providence. The following officers were elected: Dean, Fred Cronhimer; sub-dean, George Butler; registrar, Ruth F. Pearson; secretary, Mrs. Helen J. Irons; treasurer, Mrs. Ruth Sharples; historian, Annie Rienstra; auditors, Gordon Lee and Carl Linker; executive board, Mrs. Louise W. Moore, Donald Green, Donald Ingram; chaplain, the Rev. Clarence H. Horner, D. D., rector of Grace Episcopal Church. The dean presented a past dean's pin to Hollis E. Grant in recognition of his excellent work as chairman of the successful Southern New England regional convention in October. Another past-dean's pin went to Professor William Dineen, Brown University, for arranging the choral techniques workshop sponsored jointly for the last three years by the chapter and the university. Following the meeting the annual organ recital was played at Sayles Hall, Brown University, by Russell Hayton, M.S.M., A.A.G.O., dean of the Northern New Jersey Chapter and music director of St. James' Episcopal Church, Upper Montclair, N.J.—RUTH F. PEARSON, Registrar.



## News of the American Guild of Organists—Continued

## Haydn's "Creation" Given in Springfield.

The Springfield, Mass., Chapter was responsible for a fine evening of oratorio May 6 in the Municipal Auditorium. A chorus of 150 voices from thirty-one churches in the greater Springfield area, forty members of the Springfield Symphony Orchestra and three well-known soloists, with Prescott Barrows directing, combined to bring to a large audience a most glorious performance of Haydn's "Creation". Beginning with an oratorio sing, just for fun, as a celebration of our eighth birthday a year ago last November, the performance of the "Creation" was the climax of a year of planning and hard work on the part of all the choir directors, the various committees and the inspired leadership of Mr. Barrows, organist and director of music in Springfield's Trinity Methodist Church. The soloists, all especially fine oratorio singers, were Adele Addison, soprano; Paul Knowles, tenor, and Mac Morgan, baritone. As Willard M. Clark, music critic of the *Springfield Union*, put it, "due to the initiative of the Springfield Chapter of the American Guild of Organists, oratorio in the grand manner returned to Springfield last night when Prescott Barrows directed a sensitive and eloquent performance of the 'Creation'." Next year we hope to perform "Elijah" with equal success.

We closed our season May 21 with our annual banquet and business meeting at the First Congregational Church, Agawam, with Mrs. Eleanor Toussaint, organist of the host church, as hostess. Our dean, Philip O. Buddington, presided and our chaplain, the Rev. Pierre D. Vuilleumier, gave the invocation. We were happy to welcome fourteen new members this year and to extend our congratulations to Jerry Hakes, our youngest member, a high school student, who came in second in the regional competition for young organists and who was winner of our scholarship award last year.

The following officers were re-elected for another year: Philip O. Buddington, dean; G. Leland Nichols, sub-dean; Mildred P. Wells, secretary; Helen B. King, treasurer; new board members, Marjorie MacComb and Franklin P. Taplin. After an excellent dinner served by the ladies of the church, Morrill Stone Ring introduced the speaker of the evening, Rudolph Elie of the *Boston Herald*. In addition to being music critic, Mr. Elie also is author of a column, "The Roving Eye", and is well-known for his acute sense of humor. It was in this vein that he spoke to us bringing many amusing anecdotes of famous musical personalities.

MILDRED WELLS, Secretary.

## Music Displayed at Chapter Meeting.

A feature of the Vermont Chapter's meeting and service May 13 at Trinity Church, Rutland, was a display of new choral and organ music. Six major publishers accepted the committee's invitation to exhibit and an interesting collection of music was arranged for convenient browsing in the dining room of the parish house of the host church. A piano and two organs were available for reading through the music.

Organ music at the Guild service in the church included: Prelude in E flat, Bach, played by Leo D. Ayen, Mus. M., of the Congregational Church and "Litanies", Alain, played by Frank Olney of the Baptist Church. Choral portions of the service were sung by the choirs of Trinity Church under the direction of Edna Parks, M. A. Choral music included: Communion Service in D minor, Vaughan Williams; "Glory to God" and "O Holy Jesu", Palestrina.

Election of officers followed the service and members then met at Prouse's Restaurant for dinner.

GERTRUDE PICHER, Registrar.

**WORCESTER, MASS., CHAPTER**—The annual meeting was held in the Memorial Auditorium May 22 preceded by a dinner at All Saints' Episcopal Church with Henry Hokans as host. The meeting was followed by an organ recital by George Butler of Pawtucket, R.I. Mr. Butler played the following selections: "Pageant", Sowerby; "Pange Lingua Glorioso", Edmundson; Trio-Sonata in C minor, Bach; Rhythmic Suite, Elmore; Suite, Op. 5, Durufle.—LOIS M. PARKER, Secretary.

## NEW STUDENT GROUP IN KENTUCKY



THE CENTRE COLLEGE Guild Student Group has been organized in Danville, Ky., by Mrs. Sam R. Cheek, Jr., of the college faculty. The Lexington Chapter is sponsoring the group.

Officers are: Gene Middleton and Billie Jean Potter, co-presidents; Linda Cartright, secretary, and Patricia Tynes, treasurer.

**BOSTON CHAPTER**—The annual meeting of the Boston Chapter was held in the Emmanuel Church parish house May 22. The meeting was preceded by a dinner and a broadcast organ recital by Herbert L. Peterson. Dean Eleanor P. Jackson presided at the annual meeting which was attended by one of the largest groups of members in recent years. Reports from officers and committees were heard and accepted. The nominating committee presented its nominations for the coming year, and the meeting recessed to ballot. Elected for the coming season were: Dean, Herbert Irvine, A.A.G.O.; sub-dean, Harold Schwab, A.A.G.O.; secretary, Eleanor K. Bowering; treasurer, David Ashley Cotton; registrar, Marshall S. Wilkins; executive committee members, Claude A. Higgins, Peter Waring, Louise Jenkins and Roy E. Carlson. The report of the program committee expressed the thanks of the chapter to all those whose co-operation made our golden anniversary year the success it was. Lawrence Moe, chairman of the broadcast committee, thanked all who helped play or arrange for the thirty-one recitals played over station WERS-FM in the course of the year. Thanks was also given to Emmanuel Church for the use of its magnificent organ. A vote of thanks was extended to Dean Jackson, to the treasurer, Ernest Hardy, and to Harris Shaw, regional chairman.—MARSHALL S. WILKINS, Registrar.

**WATERBURY, CONN., CHAPTER**—The Waterbury Chapter concluded the present season with a banquet and annual meeting in the First Baptist Church May 22. Dean Robert A. Requa presided at the business meeting at which the following officers were elected for the 1956-57 season: Dean, Mrs. Donald Brown; sub-dean, Mrs. James Doherty; registrar, Lewis A. Mell; secretary, Mrs. Margaret W. Powers, and treasurer, Robert F. Birt. Suggestions were offered for the planning of next year's program and plans for several members to attend the national convention were discussed. The evening concluded with an informal entertainment arranged by Mrs. Brown, hostess for the meeting and program chairman for the year.—ROBERT A. REQUA, Dean.

**NEW LONDON COUNTY, CONN., CHAPTER**—The New London County Chapter's traditional dinner-meeting at the Lighthouse Inn was held May 21 with a goodly company of members and friends in attendance. Dean Olive Roberts presided at the meeting and reviewed the accomplishments of the chapter this last year. The slate of officers chosen by the nominating committee was unanimously accepted and Mrs. Norman Miller was hailed as the new dean. Mr. and Mrs. Thomas H. Baldwin of Norwich showed colored slides of their trailer trip to the Pacific coast and provided a running commentary on their scenic journey.—TREVOR M. REA, Registrar.

**FORT WAYNE, IND., CHAPTER**—The Fort Wayne Chapter met May 22 at the Cathedral of the Immaculate Conception for a program of organ music and choral numbers by the cathedral boy chorists, arranged by John Yonkman, organist and choirmaster of the cathedral. The choral numbers were: Kyrie 10, Gregorian; "Ave Maria", Carl Bloom; "Salve Regina", Gregorian; "Adoro Te Devote" and "O Sanctissima." Mr. Yonkman played a fantasy on the "key table" in the choir, "Melody on the First Mode", composed in 1564, and "Mexican Toccata" by Zuniga. Mrs. Everett Petry

played the Bach Prelude and Fugue in D major and Karg-Elert's "O God, Thou Faithful God." At the business meeting which followed the program a name was drawn for the winner of the beautiful oil painting, the work of Mrs. W. J. Chinworth, Warsaw, Ind., a chapter member who donated the painting for the chapter to sell. The lucky winner was Mrs. Everett Perry. Election of officers resulted in the following slate: Dean, Richard Carlson; sub-dean, Jack Ruhl; secretary, Mrs. W. S. Fife; treasurer, Mrs. Sam LaBarbera; new board member, Lloyd Pinkerton.—FLORENCE H. FIFE, Publicity.

**ROCKFORD, ILL., CHAPTER**—The third meeting of the newly-chartered Rockford Chapter was held April 21 at the new Westminster Presbyterian Church with Miss Kay Newman as hostess. Miss Newman favored the organization with a talk on the interesting points of the Baldwin electronic instrument, which is installed in the church, and played the following recital: Psalm 18, Marcello; Prelude and Fugue in B flat, Bach; Sonata 2, Mendelssohn; Two Chorale Preludes, Brahms; Two Bible Poems, Weinberger; "Festival Toccata," Fletcher. Following the recital, an informal coffee hour was enjoyed by members and their guests.—M. D. HOLMBERG, Recording Secretary.

**BLACKHAWK CHAPTER**—The First Congregational Church of Geneseo, Ill., was host to the Blackhawk Chapter for its April meeting. Mrs. J. Erik Holmer, sub-dean, presided. A most profitable open discussion was held on the problems confronting organists and choir directors in the worship service.

A dinner-meeting with husbands and wives as guests of the members closed the year for the chapter at the Immanuel Lutheran Church in East Moline May 14. Mrs. David Borth, dean, presided at the business meeting. Annual reports were given. Officers for the coming year were elected as follows: Dean, Mrs. David Borth; sub-dean, Mrs. J. Erik Holmer; registrar, Mrs. Walter Tillburg; secretary, Mrs. Elton Anderson; treasurer, Dr. Carey Jensen; publicity and librarian, A. Leonard Lilyers; council members, Robert Kincaid and Roderick Petskeyes; chaplain, Dr. F. J. Ackman; auditors, Mrs. Frederick Anderson and Mrs. Robert Gustafson. A very interesting movie was shown after the business meeting.

Trinity Lutheran Church, Moline, opened its doors May 20 for the annual Guild service of the chapter. Dr. Walter Tillburg, pastor of the church and chaplain of the chapter, delivered the sermon. Professor Theodore LeVander of Augustana College and president of the Rock Island County Council of Churches, was liturgist. A. Leonard Lilyers directed the massed choir composed of singers from many of the churches in the Quad-City area. The anthems sung were: Psalm 20, Schütz; "Soli Deo Gloria", Bach-Fryxell, and "Glory and Honor Are Before Him", Bach-Tkach. A brass choir under the direction of Stanley Wilson, director of the Augustana band, played Sinfonia by Monteverdi, for the offertory. James Galley, organist of the host church, was at the console. He played "Praise to the Lord" and "Fairest Lord Jesus" by Edmundson, and Prelude and Fugue on "Victimae Paschali Laudes" by Benoit. Mrs. Lillian Stevenson, organist of the First Congregational Church in Moline, was general chairman.—MRS. DORIS SHARP, Publicity.

**CINCINNATI CHAPTER**—The annual dinner of the Cincinnati Chapter was held at the Immanuel Evangelical and Reformed Church with Walter Brunsmann, dean, presiding. The blessing was given by Dr. John H. Lamy of the College Hill Presbyterian Church for some 100 organists and their guests. Following the delicious meal, Mr. Brunsmann introduced the new members of the chapter, recognized the five past deans who were present and had each organist introduce his respective minister. The results of the election were announced: Harold S. Frederic, dean; Elmer E. Dimmermann, sub-dean; Mrs. Rosemary Stoess, secretary; Mrs. J. W. Haeefe, treasurer; Betty Hoensch, registrar; Robert Alter and Wayne Fisher, auditors; Hilda Doerr, Mrs. Helen A. Greer, Louise Hedrick and Albert Meyer, executive board. The topic for the evening was "Where does the organist fit into my particular service?" Speakers were: Dr. Lamy, Louis Linowitz, baritone soloist at Wise Temple, the Rev. Lawrence Mick, St. Gregory Seminary, and the Rev. Richard A. Henshaw, Christ Church, Episcopal. The meeting closed with the secretary, Elmer Dimmermann, reciting the creed of the A.G.O.—BETTY HOENSCH, Registrar.

**CHICAGO CHAPTER**—National President S. Lewis Elmer addressed the officers, executive board and members of the Chicago Chapter at a luncheon June 4 at Mandel Brothers. Dr. Elmer spoke about highlights of the forthcoming convention and some interesting historical notes about the early years and personalities of the A.G.O. . . . At a recent meeting the newly-elected officers were announced by retiring Dean Francis Moore: Dean, Dr. Max Sinzheimer; sub-dean, Edna M. Bauerle; secretary, Mary Ruth Craven; treasurer, Alice Deal; registrar, Benjamin Hadley; executive board members (1959), Pauline Osterling, Preston Rockholt, F.A.G.O., and James Lawson.—CORLISS R. ARNOLD, Registrar.

**DETROIT, MICH., CHAPTER**—The Detroit Chapter met May 21 at the Central Northwest Presbyterian Church for dinner followed by the annual business meeting and election of officers. Reports were heard from the officers and the committee chairmen. After the election, the members sat back prepared to listen to Dr. Wendling Hastings tell about his experiences on the Organ Institute tour of European organs last summer. Dr. Hastings is the minister of the Fort Street Presbyterian Church and also a fine organist. The lecture was illustrated by colored slides taken by Dr. Hastings and others who made the tour. Pictured and described were organs in Holland, Denmark, Germany, France and England. One is simply thrilled at the beauty of the case work of these instruments. Some were very ornate and others very simple; all were appealing to the eye. Also shown was the interior of a new church in Holland, very modern in architecture; it is known as the "church of a thousand windows". After a wonderful evening, all were a little reluctant to leave. Claire Coci played the dedicatory recital April 29 at Christ Church, Cranbrook, on the newly rebuilt organ. Originally built by Skinner, additions and rebuilding have been by the Charles W. McManis Company of Kansas City. The recital was under the joint sponsorship of Christ Church and the chapter. Miss Coci's program included: Toccata and Fugue in D minor, Bach; Andante in F and Fantasia and Fugue in F minor, Mozart; Chorale in B minor, Franck; "Flandria," Maekelberghe; Chorale and Toccata, Marius Monnikendam; Symphony in D minor, Guy Weitz. Miss Coci played several encores. As usual, her recital was magnificently performed. After the recital, a reception was given and many people took the opportunity to congratulate the artist on her performance.—JEANNE HURST, Recording Secretary.

**MILWAUKEE, WIS., CHAPTER**—The Milwaukee Chapter met at St. Paul's Episcopal Church May 20 for a choral evensong by the church choir and organist-choir director, Earl P. Morgan. Mr. Morgan played the Franck Preludes, Fugue and Variation and Vierne's Final, Symphony 3. His choir sang Noble's "Grieve Not the Holy Spirit of God", Martin's "Hail, Gladdening Light" and Davies' "God Be in My Head." The Rev. Stoddard Patterson, rector of St. Paul's, quoted the motto of the Guild as text for his sermon.

At the business meeting following the dinner served by the choir guild, these new chapter officers were elected: Registrar, Robert Legler; treasurer, F. Winston Luck; executive board members, three-year term, Elmer Ihre and Mrs. Earl Leisman, one-year term, Robert Wells. Re-elected were Dean William Eberl, Sub-dean Arnold Mueller and Secretary Marian Mandery. Serving again as chaplain is the Rev. Hoover T. Grimsby. State chairman Dr. O. M. J. Wehrly officiated at the installation service.

Reports of committee chairmen reviewed a successful year's activities. The group selected Dean Eberl as official representative to the national convention.—MARIAN E. MANDERY, Secretary.



# News of the American Guild of Organists—Continued

## Chapter Recalls Founding in 1919.

The Indiana Chapter recalled at its May meeting another gathering thirty-seven years earlier at which the chapter was organized. Robert G. McCutchan, then dean of the DePauw University school of music, presided at the 1919 meeting and explained to the twenty-five organists present the purposes of the A.G.O. As part of the organizational procedure, officers were elected and Van Denman Thompson became the chapter's first dean. Following the meeting the music school entertained the chapter at a dinner party. Only two weeks later the chapter gave its first public program in Meharry Hall, DePauw University. Freda Hart, Mrs. Kennedy, Georgia Eva Lockenour and Dean and Mrs. Thompson played, and the university choir sang. After these early meetings the group transferred its headquarters to Indianapolis.

The chapter presented Dr. Oswald G. Ragatz, A.A.G.O., organist at Indiana University, in a recital at Christ Church Cathedral May 8. An Indianapolis music critic wrote: "His music is mature, his playing has substance and depth."

The annual dinner and election of officers preceded the recital. The following new officers were elected: Dean, Harry W. T. Martin; sub-dean, Elsie MacGregor, F.A.G.O.; secretary, Georgia Eva Lockenour, A.A.G.O.; treasurer, Paul R. Matthews; registrar, Mrs. Gertrude Lewis; librarian, the Rev. William E. Weldon, A.A.G.O.; auditors, Erwin W. Muhlenbruch and Mrs. Marietta Noblitt; public relations chairman, Mrs. Florence M. Millett; executive committee, Clarence F. Elbert, Loretta Martin and Amy Cleary Morrison.

## Central Iowa Hears Howard Kelsey.

The final activity of the year of the Central Iowa Chapter was a gala banquet held May 21 at Drake University. Over fifty members and guests attended and Harold Robbins, toastmaster, provided much wit and sparkle. The Rev. Gerhard Bunge, A.A.G.O., Iowa chairman, brought greetings from national headquarters, related the historical development of Iowa chapters and stressed the aims of the organization. Dr. Frank B. Jordan, dean of the College of Fine Arts at Drake University, introduced the guest speaker, Howard Kelsey, Washington University, St. Louis. Mr. Kelsey pointed out the organist's responsibility in preparing for and performing a church service and stressed the need for a pension plan for organists as well as for the clergy. "The organ," he said, "is played more and practiced less than any other instrument. \*\*\*Because of the noticeable absence of organists at recitals and musical events, people are beginning to think that organists hate music. We as organists are not fulfilling our evangelical function as musicians."

Mr. Kelsey was judge of the organ contest sponsored by the scholarship committee. Virginia Marion, Drake University, placed first; Ione Van Tontenhove, Central College, Pella, was second, and Nancy Clauson, Drake, was third. Officers for next year are: Dean, Robert Speed; sub-dean, Mrs. Marguerite Heilman; secretary, Doris Friedmeyer; treasurer, Frances Shaw; chaplain, the Rev. O. E. Turnquist; board of directors, Mrs. Edith Schmitt, Mrs. Alice Brown, Dr. Jordan, Russell Saunders, Nathan Jones and John Dexter.

Mrs. Noma Jebe, Secretary.

**NEBRASKA CHAPTER**—The Nebraska Chapter sponsored a lecture-demonstration April 23 by Dr. Evelyn Hoff, professor of organ and church music at Yankton College, Yankton, S. D., organist of the First Congregational Church and director of the Yankton Choral Union, at the Kountze Memorial Lutheran Church, Omaha. The host organist was Miss Enid Lindborg, A.A.G.O., dean of the chapter. The program included discussion of new pedal techniques with suggested material for their use, sources of new and old music with demonstration, hymn playing in several styles, problems of registration in service-playing and accompanying and a question and answer period which produced some good questions and practical solutions. B. H. Arkebauer, organist of the First Lutheran Church, was introduced to the chapter, transferring from the Kansas City Chapter.—HELEN MANNING, Secretary-Treasurer.

## CHAPTER MARKS DECADE OF PROGRESS



THE ST. JOSEPH VALLEY CHAPTER celebrated its tenth anniversary May 20 at the home of Dean A. P. Schnaible. Mr. Schnaible played wedding selections on the Allen electronic organ and distributed lists of wedding music.

The following officers were elected for next season: Dean, Mrs. William E. Harnisch; sub-dean, Chester S. Collier; secretary, Charles Hoke; treasurer, Mrs. Fred Corporon; registrar, Miss Ruth

Ann Lehman; social chairman, Diehl Martin, Jr.; board members, Mrs. L. Hobbeger, Mrs. G. McWilliams, Mrs. R. Brattlewaite and Mrs. James Clauser.

Mrs. J. H. Buzby, first dean of the chapter, gave a resumé of the history of the last ten years. The present membership totals eighty-nine. In January a Guild Student Group was organized at the University of Notre Dame.

**OMAHA, NEB., CHAPTER**—The Omaha Chapter, formerly the Nebraska Chapter, met at St. Cecilia's Cathedral May 28 as guests of the organist-director, Mrs. Winifred Traynor Flanagan, A.A.G.O., to hear a program of music by the St. Cecilia's Choir. The program included: Kyrie, "Jam Christus Astra Ascenderat," Palestrina; Kyrie and Gloria, Max Jobst; Benedictus, Agnus Dei and Te Deum, Peeters. The cathedral acoustics enhance vocal music and the total effect was very beautiful. A brief business meeting was held prior to the musical program. The new officers for the 1956-1957 season are: Miss Enid Lindborg, A.A.G.O., dean; Mildred I. Mowers, sub-dean; Mrs. Thelma Moss Stenlund, secretary-treasurer.—HELEN MANNING, Secretary.

**YOUNGSTOWN, OHIO, CHAPTER**—The Youngstown Chapter sponsored a hymn festival April 22 at the Westminster Presbyterian Church. The subject of the festival was "Hymns in a World Community" and fourteen choirs, representing as many different nationalities, participated. Booklets containing the words and music of the hymns were given to the congregation so that the choirs sang a stanza of a hymn in the original language after which the entire gathering joined in singing the same hymn in English. It was truly an inspiring event and will be long remembered. The fourth and last recitalist of the season, Robert Noehren, was sponsored April 15 in a program at Trinity Methodist Church in Youngstown.—RUTH HUGILL, Secretary.

**KANSAS CITY CHAPTER**—The Kansas City Chapter held its annual business meeting May 17 at St. George's Episcopal Church parish house and its annual banquet May 29. Howard Kelsey, state chairman for Missouri, gave a rousing talk on the position and the desirable status of the organist in the church program and told of the activities of the St. Louis Chapter with which he is affiliated. Following a question-and-answer period, Edward P. Wood, dean, announced that Violette Williams, sub-dean, would represent the chapter as delegate to the national convention in New York in June, the chapter assuming the amount of the registration fee.

The annual dinner was held at the historic Old Grinter House, oldest house in Wyandotte County. Officers for the coming year were announced. They are: Mrs. George P. Williams, dean; Jack McCoy, sub-dean; Mrs. H. E. Backstrom, secretary; Miss Hester Cornish, treasurer; Mrs. Carlyle Otto, registrar; Mrs. Ralph Striker, publicity; Luther Crocker, librarian, and the Rev. Gilbert C. Murphy, chaplain. Executive committee members are: Miss Helen Hummel, Mrs. Pauline Wolfe, Mrs. Gerhardt Wiens, Mrs. Anton Erickson, Mrs. Paul Esping, Jack Ralston, William Lemmonds, Edward Crum and Bradley Mitchell.—GLADYS CRANSTON, Registrar.

the modern approach to religion. Two organists, Mrs. Margaret H. Mrazek, organist and director of music at the First Congregational Church, and Mrs. Gladys W. Walker, organist and director of music at Peter's Memorial Presbyterian Church, talked on integrating music into the church service. After all the panel members had spoken, the meeting was open to the audience for questions. There was a lively discussion on the place and effectiveness of choral and organ music in the worship service.—WILLIAM A. DAVIDSON.

**FORT SMITH, ARK., CHAPTER**—The Fort Smith Chapter met May 6 for dinner at the Old South, then went to the home of Mrs. Howard Bass for a business session. Mrs. George H. Carnall, Jr., dean, presided. Mrs. Bass gave the report of the nominating committee and the following officers were elected for 1956-57: Dean, Miss Alice Louise Davies, Second Presbyterian Church; sub-dean, Mrs. Harry W. Bryan, Trinity Episcopal Church in Van Buren; treasurer, Mrs. George H. Carnall, Jr., First Christian Church; secretary, Mrs. Charles W. McDonald, First Presbyterian Church; registrar, Miss Kathleen Keck, First Church of Christ, Scientist; auditors, Mrs. Chester Miller, First Baptist Church, and Miss Edna Earle Massey, First Methodist Church, and additional executive board member, Mrs. John Gilbert, Midland Heights Methodist Church. A social hour followed at which time Mr. and Mrs. Robert W. McDaniel, who were married in April, were presented a gift. Mr. McDaniel, who has served as treasurer of the chapter this year, is choir director of the Goddard Memorial Methodist Church.—ALICE LOUISE DAVIES, Secretary.

**TEXARKANA CHAPTER**—Wendell Blake, organist and choir director of St. James' Episcopal Church, was elected dean of the Texarkana Chapter at a meeting at the Highland Park Baptist Church May 26. Other officers elected were: Mrs. Irene Pelley, sub-dean; Miss Mary Agnes Graves, treasurer, and Miss Dorothy Elder, secretary. Miss Ruth Turner, retiring dean, thanked members for their co-operation. Mrs. William Hibbitts led a discussion on the new Presbyterian hymnal and Charles Mayo, musical director of the Highland Park Baptist Church, spoke on the new Baptist hymnal. Musical numbers on the program were played by Miss Mary Dorothy Fletcher, Mrs. Joncie Young, Miss Sue McClelland and Mrs. Pelley.—DOROTHY ELDER, Secretary.

**OKLAHOMA CITY CHAPTER**—The Oklahoma City Chapter closed its 1955-56 season June 4 when approximately forty-five members and guests enjoyed a picnic in the yard of Everett L. Curtis. Mrs. J. S. Frank was hostess-chairman for the affair. After the supper a short business meeting was conducted at which guests were introduced, the programs for the last year were reviewed and the announcement was made that twelve members of the chapter were planning to attend the national convention this summer. The group then went to the new First Presbyterian Church where it had the privilege of seeing the completed portion of the beautiful structure and hearing the new two-manual Möller organ which has been installed for use in the great hall. Mrs. J. S. Frank, organist of the church, pleased the members with several selections and gave them the opportunity to try the new organ themselves.—MARY SCHULZ, Corresponding Secretary.

**ALBUQUERQUE, N. M., CHAPTER**—Mrs. William Simpson was re-elected dean of the Albuquerque Chapter at its June meeting at the Edward Ancona home. Other officers are: Miss Charlemaud Curtis, sub-dean; Mrs. Harold Lyness, secretary; Jim Timbrook, treasurer; Fr. Omer Goulet, chaplain; Mrs. L. C. Rosenbaum, publicity, and Mrs. Robert Dietz III. About forty attended the potluck supper. The chapter will sponsor Flor Peeters in a recital here next November. Plans for next fall include classes by Everett Hilty of Boulder, Col., and possibly another recitalist in the spring.

**NORTH TEXAS CHAPTER**—The North Texas Chapter sponsored a choral festival May 6 at the First Methodist Church, Wichita Falls. R. Paul Green directed and Nancy Crow, Brent Stratton and Robert Scoggin were organists and accompanists. Choirs from eleven churches took part. Junior choirs sang: "Come, Christians, Join to Sing", Mueller; "Jesus, Blest Redeemer", Grieg, and "Thy Word Is Like a Garden, Lord", Reynolds. Youth choirs joined in the spiritual, "He's Got the Whole World in His Hands"; "Richard de Castre's Prayer to Jesus", Terry, and "The King's Highway", Williams. Adult choirs sang: "Sing Ye to the Lord", Titcomb; "O Rejoice Ye Christians Loudly", Bach; "Prayer", York, and Psalm 150, Franck. Organ numbers included Prelude in B minor, Bach; "Etoiles", Benoit, and "The Heavens Are Telling", Marcello.



# News of the American Guild of Organists—Continued

## Master Class Held in Santa Barbara.

The climax of a good year for the Santa Barbara Chapter came in the form of a master class with Clarence Mader, A.A.G.O., state chairman of the A.G.O., head of the organ department at Occidental College and organist of the Immanuel Presbyterian Church in Los Angeles. His remarks were strongly practical serving to remind and refresh the memory and pointing to new areas of thought for the church organist. He urged his hearers to remember that their purpose as members of the Guild and as church musicians is to aid in the worship of God. His comments concerning technique, registration, phrasing, hymn-playing and accompaniments gave practical help in the accomplishment of this purpose. Modulation and improvisation were next mentioned, followed by a most helpful discussion of repertory with many suggestions for finding useful, appropriate music for the church service. To close his lecture, Mr. Mader played a number from his recital at the national A.G.O. convention in New York City in June. The class was held in the beautiful choral room of the new music building on the campus of the University of California Santa Barbara College where the organ is a new two-manual Wicks.

The annual election was a part of the meeting with the following officers slated for the coming year: Dean, Mahlon Balderston; sub-dean, Emma Lou O'Brien; secretaries, Lucille Rogers and William Beasley; treasurer, Marion Walser; registrar, Laura Weaver.

ROSSELLA WILSON, Secretary.

**SABINE, TEX., CHAPTER**—The Sabine Chapter met at dinner May 14 in the Lamar College Dining Hall, Beaumont. After dinner the following officers were elected for the ensuing year: Dean, Hubert Kaszynski; sub-dean, Jon Conder; secretary, Lewis Segura; treasurer, Mrs. I. A. Durke. Mrs. W. J. Bergman introduced the speakers who talked on music of the Roman Catholic, Protestant and Jewish faiths. Mr. Kaszynski from Lamar State College of Technology, Beaumont, talked on music in the Roman Catholic Church. A boys' choir from St. Anthony's School sang an Introit, Kyrie Eleison and Sanctus. The Rev. Frederick Marsh from the First Methodist Church, Port Arthur, spoke on music in the Protestant church. As an explanation of music to "please everyone" he asked Mrs. Mary Blandford to play the three different tunes to the hymn, "Jesus Lover of My Soul." Following this talk, Robert Jordahl sang "Holy, Holy, Holy" by Haydn. Rabbi Lothar Lubasch of Port Arthur talked on music as concerns the Jewish faith. As an illustration, Dr. Lubasch chanted a few lines of Hebrew for the group. Following his talk, Dr. Lubasch chanted the "Kol Nidrei" which is used at the beginning of the day on the Day of Atonement.—**MAVIS GOING**, Secretary.

**FORT WORTH, TEX., CHAPTER**—The final dinner-meeting of the Fort Worth Chapter for this season was held at the First Baptist Church, Everman, May 14. The officers elected for the next term are: Elza Cook, dean; Stanley Shepelwich, sub-dean; Mrs. C. L. Bowden, secretary, and Mrs. Louise Doyle, treasurer. The chancel choir of the church gave the first part of the program under the direction of Mrs. Bowden, organist-director. They sang two anthems: "Open Our Eyes", Macfarlane, and "O Sacred Head, Now Wounded", Bach. The main part of the program featured Joyce Gilstrap Jones at the organ. She played: Fugue in E flat and "Rejoice, Ye Christians," Bach; Improvisation (Suite Medieval) and "Fete", Langlais.—**GWEN GOODRICH**, Publicity Chairman.

**REDWOOD EMPIRE CHAPTER**—Members of the Redwood Empire Chapter selected these new officers: Dean, Mrs. Walter P. Tischer; sub-dean, Raymond P. Herrington; secretary-treasurer, Mrs. Agnes E. Kinne; members of the board, Loris Dillingham, Miss Inez Kaartinen, Dan Ruggles, Hans Hoerlein and Mrs. Mark Haines. The chapter gave a going-away gift to its retiring dean, Gordon Dixon, A.A.G.O., who is to spend next year studying in Europe. The gift was made up of contributions to be used towards the purchase of organ music "over there". Dean Dixon, as a member of the faculty of the Santa Rosa Junior College, took part in the Mozart festival given by the college May 20-27.—**FRED BEIDELMAN**.

**CENTRAL CALIFORNIA CHAPTER**—Claire Coci spoke to an assembly of junior high school music students on the life of a professional musician after her performance with the Stockton Symphony. Apparently having twin sons of this age provided her with a special key, for beholding how she "got through" to the children was something indeed.—**FRED TULAN**, Dean.

**CENTRAL ARIZONA CHAPTER**—The Central Arizona Chapter met May 21 at the Central Methodist church in Phoenix. A steak dinner was served by women of the church after which a number of madrigals were sung by the madrigal singers of Phoenix Union High School, directed by Kathleen Hergt, and two solos by Ralph Hess, director of the Central Methodist church choir, accompanied by Zoe Reid Beaff, organist of the church. The meeting concluded with the annual business meeting at which the following officers were elected: Dean, Berniel Maxey; sub-dean, Dr. Orpha Ochse; corresponding secretary, Catherine Capps; treasurer, Laurin Mueller; registrar, Marvin Anderson; executive board, the Rev. William Boice, Dr. Thyra Leithold, Byr Della Sankey Feeley, Grace Weller, Rowena Smith and George Appley.—**MARVIN ANDERSON**, Registrar.

**SACRAMENTO, CAL., CHAPTER**—The May meeting of the Sacramento Chapter was held at the home of Mrs. Marjorie Meyers. Dr. Empey, dean, presided at the business meeting. Kenneth Bartlett, chairman of the Junior Organ Guild, reported on its activities. The Junior Organ Guild is to give its first recital with eleven members participating. A placement secretary, who will keep a current file of organists and their positions or availability for playing, was to be elected at the June meeting. Helen Kilgore gave an interesting talk on the organization of the A.G.O. The recording by E. Power Biggs of Bach's Eight Little Preludes and Fugues on nine historic European organs was played. . . . The chapter sponsored G. Leland Ralph in a recital on the three-manual Hillgreen-Lane organ of the First Baptist Church. Mr. Ralph played a varied and pleasing program. An informal reception followed.—**FLORENCE M. PAUL**, Secretary.

**CHICO, CAL., CHAPTER**—The Chico Chapter held its meeting May 20 at the home of Dr. and Mrs. Robert Bethel in Oroville. The meeting was in the form of a picnic on the patio. The chief item of business was the election of next year's officers. Richard Emmons succeeds Mrs. Joann Meier Schaad as dean, Robert Glover takes Richard Emmons' place as sub-dean and Mrs. Fred Kunsemiller is the new secretary-treasurer. A summer meeting is planned for July.—**WILLIAM TABER**, Publicity Chairman.

**ORANGE COAST CHAPTER**—The May meeting of the Orange Coast Chapter was held in the First Presbyterian Church of Anaheim, where Robert Amerine, organist of the First Methodist Church of Santa Ana, played a recital of music for organ and other instruments. He was assisted by fifteen local instrumentalists who played woodwind, brass and percussion. Mr. Amerine played on the eighteen-rank, two-manual Aeolian-Skinner organ, demonstrating to the fine crowd his superb musicianship on works by Bach, Walond, Weitz, Gigout and Alain. After the recital a reception honoring Mr. Amerine was held. At the business meeting the officers for the next year were elected. Those elected were: James Friis, dean; Robert Amerine, sub-dean; Robert Finster, secretary; Susan Talevich, treasurer, and Stephen Palmer, liaison officer between the chapter and the Choral Conductors' Guild. Board members will be: Ronald Huntington, Kathryn Jordan, Vivian Harmon and Edmund Martens, last year's dean.—**ROBERT FINSTER**, Secretary.

**PORTLAND, ORE., CHAPTER**—The May meeting of the Portland Chapter took place at the home of Marilyn Abel. At the business meeting the election of officers took place. Re-elected were: Dean, Mary Hazelle; sub-dean, Howard Backlund; treasurer, Frida Haehlen, and newly elected secretary was Mrs. Alta Draper. It had been voted at a previous meeting to send letters to ministers and music committees of all churches explaining the purposes and functions of the Guild with suggestions for yearly contracts and agreements for appointing organists. This letter was read and approved. Also a letter to prospective new members which will accompany application blanks, explaining the code of ethics, functions of the local chapter and outlining the responsibilities of the Guild members, was read and approved. The program which followed was given by Arthur Thomas, representing the Conn Organ Company, and Miss Patricia Ensley, soprano. The program consisted of selections from light operas as well as organ numbers played on the Conn electronic instrument.—**RICHARD GELATLY**, Reporter.

**IDAHO FALLS CHAPTER**—The Idaho Falls Chapter held its last meeting of the season May 28 at the Sugar City Latter Day Saints Ward. Melvin Dunn, dean of the Salt Lake City Chapter, played a recital on the newly-installed Wicks organ. A short business meeting was held at which the following officers were elected to serve next year: Dean, Mrs. Donald K. Rose; sub-dean, Miss Dessie Henry; secretary-treasurer, Mrs. Earl Ebersole.—**MRS. DONALD K. ROSE**, Secretary-Treasurer.

**SAN DIEGO, CAL., CHAPTER**—The San Diego Chapter held its installation dinner at the Brooklyn Heights Presbyterian Church June 4. The following officers were installed: Dean, Isabel Tinkham; sub-dean, Paul Ruth; registrar, Gertrude Hargrave; corresponding secretary, Grace Allen; treasurer, Gwendolynn Myers; historian, Madeline Terry; librarian, Helen Gudmunson; board of directors, Vesta Goff, Richard Hendee and Dr. Alex Zimmerman. The annual student scholarship award, made this year in memory of Lillian Hinkle Williams, was given to Marjorie Tripp. The musical program, arranged by Isabel Crutchett, sub-dean, consisted of instrumental solos on the trombone, the violin and the oboe by three students of Hoover High School accompanied by another student at the piano. Reports of a very successful year were given.—**MADLINE TERRY**, Historian.

**RIVERSIDE-SAN BERNARDINO COUNTIES CHAPTER**—The annual election of officers for the Riverside-San Bernardino Counties Chapter was held May 14 following supper at the Barn of the University of California at Riverside. Dinner was followed by a program in the auditorium by the university choral society under the direction of Professor William Reynolds of the university music staff. The year's activities included two organ recitals, two joint meetings with the Choral Conductors' Guild, five program meetings and four board meetings. The following officers were elected: Mrs. Margaret Bray, dean; Robert Derick, sub-dean; Lucille Keeler, secretary; Ava Irich, registrar; Mrs. Betty Henninger, treasurer; Lena Kennedy, librarian; the Rev. H. M. Fink, chaplain; members-at-large, Dorothy Hester and Elizabeth Ridgway; auditors, Dr. Hallburg and Clara Strecker.—**ELIZABETH RIDGWAY**, Registrar.

**CEDAR RAPIDS, IOWA, CHAPTER**—The May meeting of the Cedar Rapids Chapter was held at the First Presbyterian Church, Marion, with primary emphasis being given to the small organ and its literature. Roll call was answered with the name, dates and nationality of an organist, director or composer, who has contributed to the world of sacred music. Mrs. Les Zacheis was chairman and gave a paper on "Potentialities and Repertory for Small Organs." Virgil C. Toms, professor of organ at Cornell College, Mount Vernon, outlined the church music seminar which was held on the Cornell campus June 13-15. Allan Birney demonstrated the new Möller installation with two selections. The very interesting and en-

lightening sound film, "The Singing Pipes" by the Casavant Freres builders, was shown. Officers for the coming season follow: Brookes M. Davis, dean; Mrs. Leo Geesaman, sub-dean; Mrs. Les Zacheis, secretary-treasurer; Harry Christiansen, registrar; Allan Birney, librarian; auditors, Miss Edna Roberts, Miss Rosa Theiss and Mrs. E. J. Peterson.—**RAMON L. HASS**, Registrar.

**SPOKANE, WASH., CHAPTER**—The Spokane Chapter met June 4 with the Choir-masters' Guild at the parish hall of St. Anthony's Church. There was a panel discussion most interesting and instructive on the subject of musical therapy, particularly in relation to its use in hospitals and mental institutions. Moderator was Dr. Robert F. E. Stier and speaking on the panel were Mrs. Marilyn Stanton, Dr. Eric Paulsen and Dr. R. E. Southcombe. Such therapy was said to be of much value if used on individual patients. Tape recordings of organ music, played by member George Scott, M.M., of the State College of Washington, were enjoyed.—**BERNICE GAMBLE**.

**TOLEDO, OHIO, CHAPTER**—St. Paul's Lutheran Church was the host for the May 22 meeting of the Toledo Chapter. After a delicious dinner, the business meeting was held. The following were elected as officers for 1956-1957: Dean, Wesley R. Hartung; sub-dean, Scott Corey; registrar, Alberta Westby; corresponding secretary, Rhoda Koch; treasurer, Mary Anderson; chaplain, the Rev. Arthur W. Hargate; board members, Mary Willing, Claude Lagace, Harry Cole and Harold Gersmehl. Following the meeting, the annual Guild service was held in the church, the music being furnished by the adult choir, directed by William Engelke with Charlotte Engelke at the organ. The Rev. C. Umhau Wolf, pastor of St. Paul's, preached an inspiring sermon on the calling of musicians to the ministry of music. This was a beautiful and fitting end to a very successful season.—**JOYCE WEISS**, Registrar.

**LEHIGH VALLEY CHAPTER**—The Lehigh Valley Chapter closed its season's activities for 1955-56 with a picnic at the summer residence of the dean, Ludwig Lenel, at Orefield, Allentown, Pa. A very enjoyable outing was enjoyed by all in attendance. At this meeting the following officers and members of the executive committee were elected for the 1956-57 season: Dean, Willard U. Baum; sub-dean, John Duld; treasurer, Harold F. Arndt; secretary, Susan Enright; chaplain, the Rev. William C. Berk-meyer; executive committee for three years, Ludwig Lenel and Emerson F. Harding.

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date is the 10th.

CHICAGO, JULY 1, 1956

## G. Donald Harrison

The world has lost one of its most distinguished organ designers and builders in the untimely death of G. Donald Harrison. The end came suddenly when he was in the midst of completing several commitments which were among the most important of his career. A list of the instruments built by Mr. Harrison during his career in the United States constitutes a formidable list of great organs—those that make history. As he was still in the sixties those that have been interested in organs throughout their lives will consider that he was cut off in the prime of life.

Don Harrison was one of the first to bring to America the principles of classic design to which he was devoted. His following among American organists was very large and he commanded their respect. Not all, of course, agreed with him, and he himself was broadminded enough to adopt changes in his views from time to time. His English training and his association with Henry Willis gave him a rare background and it was not long after his arrival in this country that his eminence was recognized.

Personally Mr. Harrison's attitude always was modest and quiet and he was a man who had no difficulty in winning and holding many friends.

Our destiny, no matter what our field of endeavor or the high place we may win in the eyes of our fellows, gives us a short term of activity on this earth. It is this unchangeable fact among others which makes our entire profession mourn when a man such as Donald Harrison is obliged to lay down his tasks at the height of his career.

## INDIANA CHOIR PERFORMS

## BRUCKNER'S E MINOR MASS

The chancel choir of the Meridian Street Methodist Church, Indianapolis, Ind., sang Anton Bruckner's Mass in E minor at its third annual choir concert June 5. Farrell Scott, minister of music, directed and Dorothy Scott was at the organ.

## SIRCOM AWARDED DEGREE;

## 25 YEARS IN CHURCH POST

Rupert Sircom received the honorary degree, Doctor of Music, in ceremonies at Macalester College, St. Paul, Minn., June 4. Dr. Sircom has just completed twenty-five years of service as organist and choirmaster of the Westminster Presbyterian Church in Minneapolis.

## Letters to the Editor

## Even South Africa Is Interested.

Chicago, June 6, 1956—

Dear Mr. Gruenstein:

Since you first mentioned about the modernization job on my 1893 Kimball parlor reed organ in which I electrified it by the use of a vacuum cleaner and then added a set of thirteen pedals, I have received dozens of letters from all over the United States.

Today I received a letter from a K. G. Gibbon of Benoni, Transvaal, South Africa, who read about my organ project in his local paper, the Rand Daily Mail.

I think that a fan letter about an old organ, especially from a distance of over 9,000 miles straight line distance, is a good record. Thanks for mentioning my golden hammer award in your June issue.

Yours truly,

WILLIAM A. J. DEAN.

## Suggests Look at the Want Ads.

New York City, June 6, 1956—

Dear Mr. Gruenstein:

In re the many letters pro and con about the multiple choir system, I think the most interesting and revealing comment is to be found, not on the page with the letters to the editor, but in among the classified advertising. I refer to the POSITION WANTED column in which the advertiser states: "Now have six choirs. Desire change." (1)

Very truly yours,

BRONSON RAGAN.

## Many Services Need Many Choirs.

Springfield, Ill., June 6, 1956—

Dear Mr. Gruenstein:

There is one side of the controversy stirred by Mr. Norden that has not been completely exhausted. We use the many choirs of our church, not because it is our belief that it is the only system, but because of the necessity which prompted their beginning.

With a membership already four times larger than the church was built for, it is imperative that more than one identical worship service be provided for the congregation. Therefore, our two adult choirs of forty members function in a much more inspired manner than one would do doing double duty. Likewise with the myriad youth, smaller workable divisions of junior boys, junior girls and junior-high age girls provide an easier schedule of sabbath singing for all concerned.

Where singing in a church is completely on a volunteer basis, a director must be able to use all the good voices at his command or lose them to another church. The more active musicians in a church program, the greater will be that church's musical future.

Sincerely,

FRANKLIN E. PERKINS.

## Comments from Germany.

Augsburg, Germany, May 23, 1956—

Dear Mr. Gruenstein:

In answer to Mr. Norden's comments on the multiple choir system, there are certain omissions that I would like to mention. There is no question that the multiple choir system is a device used to strengthen the exchequer of the church which, incidentally, means that the organist can expect his salary. It also means that the minister has a more full house to preach to and the organist a larger audience to perform for.

What is the mission of the church is certainly a question worth being asked. Is it to always perform the very best music or to produce the very best results within a period of time, or is it to bring children and adults to the realization of God? \* \* \*

Has Mr. Norden ever heard of preparing a baseball team off the baseball field and then never playing a game? That is what he suggests for junior choirs. I do agree that many churches realize the position of the organist as a social worker; however, the church does not realize that the organist eats, sleeps and dreams like everyone else. \* \* \* I believe in good church music. I believe in the very best for the church; however, when the best interferes with having the pews filled, then I will take a little less than the best. I like the pews to be filled!

It is indeed unfortunate that men and women leave college trained with facilities for producing fine music and are forced to do something like social service work to have the choir filled. But believe me, until you can get bodies in the pews you cannot have a choir. \* \* \* Only when this financial problem for the organist can be solved will it be possible to hire another person to take care of the social work.

And after all, are we really singing for the people or are we performing for God? In the book, "The World, the Flesh and Father Smith," I recall a statement where Father Smith had seen his church and choir grow. He found little pleasure in the blackening of the fine new church and remembered only too well the "chicken crowing" of the old choir. And he felt that God was more impressed with the reverence of the chickens than with the irreverence of the fine new paid choir.

Sincerely,

ROBERT H. CATHCART.

Callaway Conducts  
Work by Honegger  
in Washington, D. C.

By HERBERT BURTIS

The Washington and Cathedral Choral Societies of Washington, D.C., sang Arthur Honegger's "King David" in the Cathedral Church of St. Peter and St. Paul June 2 under the direction of Paul Callaway. The soloists were: Phyllis Curtin, soprano; Beverly Wolff, mezzo-soprano; Robert Ellinwood, alto, and David Lloyd, tenor. The narrator was Salvatore Tomas. The chorus was accompanied by members of the National Symphony Orchestra and Richard Dirksen, organist, who is assistant conductor and accompanist for the choral societies.

Mr. Callaway conducted the entire performance with vigor, imagination and musicianship of the very highest calibre. His handling of his large and widespread resources was superb. Under his direction the chorus sang with great beauty of tone. It was a well-prepared group that knew exactly what the director expected of it and gave unselfishly. Climaxes were handled with such skill that they inevitably produced the most thrilling effect possible.

Mention must be made of the boys of the Washington Cathedral choir who sang so very beautifully from the gallery at both points in the score where a "chorus of angels" is required. Their purity of tone and fine response from such a remote corner of the cathedral showed excellent preparation.

## New Organ Music

Novello's "Festal Voluntaries" series continues with a volume for Ascension, Whitsun and Trinity. Usefulness and appropriateness continue to be prime considerations and the pieces represent standard contemporary church composers. Arthur Hutchings' transcription of Handel's harpsichord Fugue in E minor provides a usable addition to the Handel repertory. Three pieces by Francis Jackson in Novello's Organ Music Club series are adapted for teaching and for service playing. Two are martial in character ("Procession" and "Pageant") and "Arabesque" is flowing and whimsical.

Thirteen Chorale Preludes, Op. 79b, and separate preludes on "Come Sweet Death" and "Praise to the Lord" by Reger, head the list of Edition Le Grand Orgue reprints. Also included are Six Short Psalm-tune Preludes and Fantasie in Toccata Style by Cor Kee, four Chorale Improvisations and a "Magnificat" by Karg-Elert, Offertory by Boellmann, Toccata by Lanquett, "Meditation" by Dupont, "Noel Parisien" by Quef, Preludio Toccata, Coombes, Prelude-Choral, Schmitt, and the Liszt "B-A-C-H" Prelude and Fugue.

In a group of pieces for other instruments with organ are three by editor Bedell ("Chant de Mai" for violin and organ, "Chanson Dedicace" for violin, cello and organ and Sarabande for violin and organ); Goller's "Christ ist erstanden" for brass choir and organ; Busser's "Sleep of the Infant Jesus" for violin, harp and organ and two by Ewald Siegert: "Song of Thanksgiving" for trumpet, trombone and organ and "Arioso" for trumpet and organ.

Transcontinental Music has "Sabbath Prelude" by Leo Stein, preoccupied with changing meters, and an arrangement by Isadore Freed of an early Italian "Psalm of David" by Salamone Rossi.

From G. Zanibon, Padua, Italy, come more early works. Op. 4 by composer Della Ciaja (1671-1755) occupies two volumes. Two sonata movements fill one (Siciliana and Canzone) and a collection of twelve tiny Soggetti, six Ricercari and a short organ mass the other. Seven substantial Toccatas by Pasquini make up another volume for this publisher.

CONCERT AT BOND CHAPEL  
IS DIRECTED BY VIKSTROM

The Collegium Musicum and the Bond Chapel Choir at the University of Chicago, under the direction of Richard Vikstrom, gave a concert May 19 at Bond Chapel. The choir sang the following: "Sicut Cervus" and "Super Flumina Babylonis," Palestrina; "Thy Word Is a Lantern," Purcell; Cantata 106, "God's Time Is Best," Bach. Edward Mondello played Bach's Trio-Sonata in E flat.

## Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of July 1, 1911—

What was described as the largest residence organ in the world was opened June 8 in the home of Senator W. A. Clark of Montana at Fifth Avenue and Seventy-fifth Street, New York City. Senator Clark invited a number of New York organists to his mansion for the opening performance and among those who played were Will C. Macfarlane, then organist of St. Thomas' Church; R. Huntington Woodman of the First Presbyterian Church of Brooklyn; Daniel R. Philippi, Scott Wheeler, E. M. Bowman and Dr. J. Christopher Marks of the Church of the Heavenly Rest. The organ was built by the Murray M. Harris Company of Los Angeles and had four manuals and approximately 4,000 pipes. Arthur Scott Brook was appointed private organist to Senator Clark.

Twenty-five years ago the following news was placed on record in the issue of THE DIAPASON of July 1, 1931—

The general convention of the American Guild of Organists was held at Indianapolis, Ind., June 8 to 12. Nine organ recitals were among the events on the program.

Cornell College, Mount Vernon, Iowa, placed with the W. W. Kimball Company the order for a large four-manual organ.

An interesting contract closed in June was for a four-manual Aeolian organ to be installed in the new community building at Hershey, Pa., the chocolate town.

Grove City College, Grove City, Pa., awarded the contract for a four-manual organ to the Kimball Company.

Dr. George W. Andrews, famed organist and trainer of organists, retired in June as a member of the faculty of Oberlin Conservatory of Music after a distinguished career at Oberlin that began in 1882.

Ten years ago the following news was recorded in the issue of July 1, 1946—

Wartime shortages and lack of manpower were still being felt by the organ builders. It was at least two years after a contract was signed before installation could be promised.

The five-day jubilee festival in New York City climaxing the fiftieth year of the American Guild of Organists was reported in detail. Among the recitalists were Richard Keys Biggs, E. Power Biggs, Claire Coci, Edwin Arthur Kraft, Flor Peeters, Robert Baker and Claribel Thompson.

Deaths of Sir Edward C. Bairstow and Percy Whitlock were reported.

The historic Zion Lutheran Church, Harrisburg, Pa., ordered a four-manual Möller organ.

Union Seminary School of Sacred Music conferred the doctorate of sacred music on George W. Volkel and master's degrees on fourteen others.

## New Books about Music

Biographies of two of the most colorful and characteristic composers of the romantic era are reprinted in revised editions. Sitwell's "Liszt" (Philosophical Press) places much emphasis on the flamboyant and sensational aspects of that composer's public and private life. Barzun's "Berlioz and his Century" (Meridian Books), on the other hand, stresses the high place which more and more of us have come to feel Berlioz' creative works deserve.

Alexander Wood's "The Physics of Music" is a well-illustrated and comparatively untechnical discussion of acoustics. Organists will find it interesting, especially the chapter on organ pipes.

Electronic Organ Arts has an inexpensive "Organ Builders Manual" which must surely be indispensable to the do-it-yourself electronic organ builder. It is packed with specific information.

BRITISH EDITOR VISITS  
OFFICE OF THE DIAPASON

The office of THE DIAPASON was pleased to have a distinguished London, England, visitor call this month. Laurence Swinyard, editor of Musical Opinion and The Organ, well-known English music journals, stopped in Chicago on his tour of the United States and Canada.



# New Choir Music Is Designed for Needs of Amateur Groups

By FRANK CUNKLE

Considerable choral material has reached THE DIAPASON office recently designed for the more limited resources which small churches have at their disposal. Simple four-part, three-part and even unison anthems have been wisely provided for these numerous situations. Concordia has an excellent Parish Choir Book with a wide variety of simple, dignified music without problems. The same publisher has seven contemporary chorale settings by Weinhorst, as separate numbers for SATB and in a single volume for TTB. Not everyone will relish this new harmonic attitude applied to the old chorales, but they present few difficulties for choir singers.

Concordia's "SAB Chorale Book", edited by Paul Thomas, is not just a useful collection for volunteer groups but a fine introduction and training manual for independent part-singing in the contrapuntal style. Weinhorst's "Chorale Settings for the Seasons" does something of the same thing for two voices. Also for SAB are a simple "Jesu, Grant Me This, I Pray" by Wolff, and a more demanding Bunjes setting of the chorale, "Shine Forth, O Beauteous Morning Light". "Lord Save Us" by Bender, is a rather dissonant anthem for SSAB. For SA is an ornate duet setting of "Rejoice Greatly" by Willan. For SS are a largely unison "Create in Me a Clean Heart" by Bouman, "All Praise to God Who Reigns Above", arranged by Lenel with a simple canon on the second stanza, and "Sing with Joy, Glad Voices Lift", an arrangement by Wolff of a familiar carol melody.

The same melody is arranged by Lenel for SATB using its more familiar "Joseph Dearest, Joseph Mine" words. Lenel also has set "Be Filled with the Spirit" with a not difficult changing meter helped along by the accompaniment. In a free rhythm, but not confusing, is Warner's "God Be in My Head". Pooler's "Lord Keep Us Steadfast" combines treble and adult choirs in a canonic texture. Wolff has made a dignified hymn-anthem from a Bach melody in "The Lord, My God, Be Praised".

Boosey and Hawkes offers some fairly simple arrangements from the Russian choral composers. From Arkangelsky, Walter Ehrets has arranged "Praise Ye the Name of the Lord" and from Tchesnikoff, "O Taste Ye and See". Leo Tellep has arranged "Gloria—Only Begotten Son" from Gretchaninoff, and "The Lord's Prayer" from Solomin. Boosey also has Roff's "My God Accept My Heart Today", a straightforward if rather modulatory little four-part work.

Flammer has five unison anthems by Joseph W. Clokey. Two are based on traditional melodies, "Hosanna, Lord" on a German tune and "Angels Holy" on a Flemish one. His Te Deum in F is more liturgical in character and a little more difficult. "Welcome Happy Morning"

would be useful for massed choirs at Easter. "Let Us with a Gladsome Mind" is usable for children or adults. Clokey also wrote "The House of God", a welcome four-part anthem for dedication ceremonies. Frances Williams' "Hear Ye, O Mountains" and Riegger's hymn-arrangement of "When I Survey the Wondrous Cross" are good male choir material. Two others from Flammer: Pfohl's arrangement of "Jerusalem the Golden" and Alice Jordan's conventional but effective "Late Have I Loved Thee".

Shawnee Press has three new anthems by Joseph Roff: "The Search" is an appropriate setting (SATB) of a poem by Thomas Curtis Clark; "O God Our Refuge and Strength" would be effective for a choir to which chromatics present no tuning difficulties; "All Things Bright and Beautiful" (SA) is folk-like and should be pleasing in young voices. Roy Ringwald has a contrasting pair this month. "The Housewife's Prayer" (SSA) will appeal to average ladies' choral groups but "Prophecy and Annunciation" needs a choir able to tune rather long stretches of parallel open intervals accurately and used to observing the most minute dynamic shadings. Ringwald's intense interest in words is reflected in his avoidance of the contrapuntal idiom. Livingston Gearhart has made a festival hymn-anthem out of a Swedish tune "Hosianna!"; it is bright and quite easy. Also from Shawnee are: "Prayer" (Stone-Pierson-Arnaud) in multi-voiced block harmony and Theron Kirk's "O Come Loud Anthems Let Us Sing", a conventional but useful four-part work.

Two anthems by Raymond Warren come from Novello (available from British-American and H. W. Gray). "Holy, Holy, Holy" is unaccompanied and makes good use of a simple descending scale figure. "Come Holy Ghost" is full of diatonic counterpoint of a kind which gives a good choir little difficulty. Summy's volume, "Chorales and Motets", contains short bits of music, largely German in character, which might fit into many places in many kinds of church services. This is true also of a group of Responses and Amens by Edwin Brady Warren. Theron Kirk's Psalm 51 develops to a dramatic climax with some individual harmonic ideas.

Presser's "Chapel Bells" is short, usual junior choir material.

The new list from Kjos includes: a Brahms arrangement by Arnold Running, "O Holy Child So Humbly Born", a rhythmic spiritual, "Rock-a-Ma-Soul", arranged by Paul Christiansen, a simple "The Lord Is My Strength and My Song" by Schroth, "Thy Word, O Lord" by Luvaas, and a Tkach arrangement from Bortniansky, "Lord Our God".

Transcontinental Music's "Inspire Our Hearts to Love Thee" by Joseph W. Grant, provides some enharmonic reading and tuning difficulties. The same house brings out two by Louis Gordon, "I Will Lift Up Mine Eyes" and "O Beautiful Sabbath Day", and a "Hallelujah" by Herman Schwarz.

Edition Le Grand Orgue reprints three choruses from Anthem 9 by Handel, "Tantum Ergo" and "Ave Verum" by Fauré and Coombs' "And God Shall Wipe Away All Tears".

## STATE TEACHERS COLLEGE

MILLERSVILLE, PENNSYLVANIA



### SPECIFICATIONS THREE MANUAL AND PEDAL

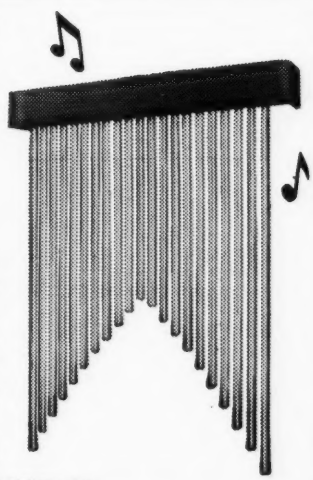
PEDAL ORGAN		SWELL ORGAN	
16 ft.	Principal	16 ft.	Lieblichgedeckt
16 ft.	Bourdon	8 ft.	Rohrflöte
16 ft.	Lieblichgedeckt	8 ft.	Viole de Gambe
16 ft.	Quintaten	8 ft.	Viole Celeste
10% ft.	Bourdonquinte	4 ft.	Principal
8 ft.	Octave	4 ft.	Flauto Traverso
8 ft.	Bourdon	III rk.	Plein Jeu
8 ft.	Lieblichgedeckt	8 ft.	Trumpet
5 1/2 ft.	Quint	8 ft.	Hautbois
4 ft.	Choralbass	4 ft.	Clarion
4 ft.	Flute Ouverte		Tremolo
16 ft.	Posaune	CHOIR ORGAN	
8 ft.	Posaune	8 ft.	Copula
4 ft.	Clarion	8 ft.	Erzähler
GREAT ORGAN		8 ft.	Erzähler Celeste
16 ft.	Quintaten	4 ft.	Zauberflöte
8 ft.	Principal	2% ft.	Nasard
8 ft.	Spitzflöte	2 ft.	Nachthorn
4 ft.	Octave	1% ft.	Tierce
4 ft.	Rohrflöte	1 ft.	Sifflöte
2% ft.	Twelfth	8 ft.	Krummhorn
2 ft.	Fifteenth	8 ft.	Vox Humana
IV rk.	Fourniture		Tremolo

THE REUTER ORGAN COMPANY  
LAWRENCE, KANSAS

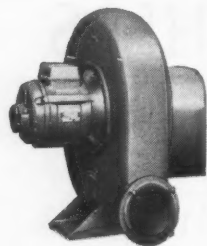
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## THE WELL TEMPERED ORGANIST

Under this general title Saint Mary's Press is issuing a series of volumes for the organ by composers of the classic period.

The following volumes may now be obtained from the Press at three dollars and twenty-five cents the volume, post paid.

- JEAN FRANCOIS DANDRIEU Vol. I
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## TENAFLY, N. J., CHURCH ORDERS NEW AUSTIN

### THREE-MANUAL INSTRUMENT

New Organ Will Replace Electronic  
in Colonial Presbyterian Edifice—  
L. Brock Griffith is  
Minister of Music.

The Presbyterian Church at Tenafly, N.J., has awarded a contract for a new three-manual organ to Austin Organs, Inc. The church constructed a new colonial building six years ago as a first step in its church facilities expansion plan. The new organ will be installed in two chancel organ spaces and will replace an electronic instrument which has been in use for the last five years.

E. Brock Griffith is minister of music at the church as well as being on the music faculty in the public schools.

Negotiations in the sale of the instrument were handled by Charles L. Neill, New York representative for Austin Organs, Inc.

The stoplist follows:

#### GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.  
Hohlfloete, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Rohr Flute, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
Chimes.

#### SWELL ORGAN.

Viola, 8 ft., 73 pipes.  
Rohrgedeckt, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Waldflöte, 4 ft., 73 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., (Console preparation).  
Hautbois Clairon, 4 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Bourdon, 8 ft., 73 pipes.  
Dolce, 8 ft., 73 pipes.

Dolce Celeste, 8 ft., 61 pipes.  
Koppelflöte, 4 ft., 73 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Nazard, 2 2/3 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

#### PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.  
Gemshorn, 16 ft., 12 pipes.  
Bourdon, 16 ft., 12 pipes.  
Principal, 8 ft., 32 pipes.  
Gemshorn, 8 ft.  
Bourdon, 8 ft.  
Fifteenth, 4 ft., 12 pipes.  
Trumpet, 16 ft., 12 pipes.  
Trumpet, 8 ft.

## FESTIVAL AT UNIVERSITY FEATURES MUSIC OF BACH

The annual Bach festival of the University of Washington was held May 11-13 in Meany Hall and the University Methodist Temple, Seattle. The programs this year were expanded to include music of other composers as well. Stanley Chapple was conductor of the two choral concerts by the University Singers, the Bach Society, the university symphony, the sinfonietta and soloists. The first concert included the Mozart Requiem and the Bach Magnificat in D; the second was the "St. Matthew Passion". An instrumental program featured the music of Bach, his contemporaries and predecessors. For this concert Walter Eichinger and David Taylor, organists, joined the university brass ensemble in music for organ and brass.

## EXTEND ELLSASSER SHOW, CHANGE DEERWOOD DATES

NBC, which features Richard Ellsasser in "The Ellsasser Show", originating in Hollywood, Cal., five nights a week following "The Steve Allen Show", has extended the show for the remainder of the year. Because of this, the organist will not teach at the Deerwood Music Camp, Saranac Lake, N. Y., from June 26 to Aug. 17 as previously announced. He expects to be at the choral and organ workshop at Deerwood from Aug. 19-26 and will make his second 1956 European tour in September and October.

## CANADIAN COLLEGE OF ORGANISTS

*Dr. Charles Peaker, at Notre Dame*

**Sightseeing: Organs, Churches, Shrines.—Tour of Casavant Freres**

## NATIONAL-CONVENT

**August 28-29**

*Margaret Hillis, New York*

**HARRY DUCKWORTH, Registrar**

**28 Hampton Gardens, London**

## Broad Background Deemed Essential to Good Organist

By ALEC WYTON

In my study at the Cathedral Choir School is a file, already large and growing week by week, of letters from young organists in this country, Canada and overseas who want me to tell them how they can get a good church appointment and asking to be borne in mind should I be asked to advise upon the appointment of an organist to a church. In most cases I reply telling them that they should consider whether they are yet ready for a responsible appointment. This has happened so often that it seems a good idea to set out some of the things I feel a fully-equipped church musician must know and be able to do before he is ready to take over the musical reins of an important church.

There was a time when the organist of the cathedral or parish church was the center of the musical life of his community. In addition to his work with the organ and church choir, he did the bulk of the music teaching in his community—giving lessons in organ, piano, singing, harmony, counterpoint, composition, etc. He conducted one or more choral

societies; he sometimes had an amateur orchestral group. In addition he may have done some class singing teaching in the local school and quite often he did all of these jobs well and was, in consequence, a thoroughly versatile person. The picture has changed now and we tend more and more to specialize in a particular activity. But although the organist may be more confined to his work with the church, the fact still remains that to practice the profession of a church musician in the fullest sense of that term requires a degree of versatility which is perhaps without parallel in the musical world.

It is the experience of deans and rectors that a candidate for the appointment of organist may be a magnificent recitalist and have acquired much of the technique of choral training and conducting but is woefully inadequate to take on the responsibilities of the music in a large parish. The following then is a summary of the equipment which a man must have before he can undertake the very demanding responsibilities of church music.

He must possess a serviceable keyboard technique maintained by constant piano and organ practice. With this must go the ability to accompany with complete understanding any instrument, group of instruments, singer, choir or congregation. This implies a knowledge of a wind instrument's capacity for phrasing, a congregation's need to take

adequate breath and a sensitivity to the kind of music he is accompanying. He must be acquainted with a large and varied repertory of music for church and concert use so that he is a representative or catholic musician and not a narrowly restricted one.

He must keep in touch with new works and with the results of the best research into the music of the past and must remember that appreciation of the quality of new or newly-discovered music is developed by careful study of reviews by intelligent minds, comparisons of the writings of our best critics and by a great deal of personal thought and contemplation. He may not necessarily be in complete sympathy with present day trends in musical composition but it is essential that he study them and know about them so that his reasons for their rejection or acceptance be based on intelligent appraisal.

A thorough grounding in harmony, counterpoint, orchestration and the technique of composition is essential. Our organist must know the music inside out before attempting to teach it to others, and intelligent performance will depend upon an understanding of the processes involved in its creation. The organist must know how to use his voice and be able to demonstrate simple tone production to a choir. He need not be a highly-trained solo singer—in fact sometimes it is quite a good thing if he is not—but at a rehearsal two min-

utes of demonstration is worth a half-hour of explanation. The ability to beat time and to convey one's wishes in conducting with a minimum of fuss is sometimes overlooked. People seem to assume that the ability to play the organ carries with it an automatic ability to conduct. A few lessons with a good conductor and some time spent in practicing in front of a mirror can work wonders. This technique should never be taken for granted.

An acquaintance with a good teaching technique is the greatest time-saver in the world. One of the finest of a teacher's gifts is, of course, enthusiasm for his work. He must know how to appeal directly to children and to get and hold their interest and how to explain technical matters to adults, to whom music is an avocation, so they may grasp the problems at hand.

This technical competence must be backed up by a sound knowledge and appreciation of general musical history, generously laced with a background of social history particularly in regard to turning points in the history of the church. One can only grow in admiration and appreciation of the output of William Byrd, knowing something of the effect of the Reformation on the church in England, particularly as it affected one who was himself a staunch adherent of the old church to the end of his life. Again the complete change in the style of Purcell is best appreciated



**GUILMANT ORGAN SCHOOL  
HOLDS GRADUATION RITES**

The fifty-fifth commencement exercises of the Guilmant Organ School, Willard Irving Nevins, director, were held in the First Presbyterian Church, New York City, May 21. The Rev. John O. Mellin, pastor of the church, presided.

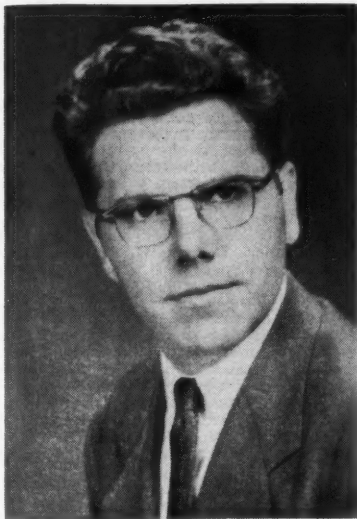
Purcell's "Trumpet Tune" was played by Lily Andujar, class of 1945, for the processional of members of the alumni, students and graduates. Following the invocation, Jacqueline McCormack, class of 1956, was heard in Whitlock's Toccata from the Plymouth Suite. Arlene Oplinger, class of 1956, continued with the Allegro of Widor's Sixth Symphony and Saramae Endich, soprano soloist of the church, sang Handel's "Come unto Him" and Haydn's "With Verdure Clad". Franck's Chorale in A minor, played by James Topper, class of 1956, and Bach's Fantasia and Fugue in G minor, played by Sibyl Komminos, post-graduate, 1956, were heard in the second half of the program. After the presentation of the diplomas and the benediction by Mr. Mellin, Marie Garber, class of 1955, used Widor's Finale from the Sixth Symphony for the recessional.

In a summer course of five weeks the school offers courses in choir training, organ and improvisation. The fall term will open Sept. 25.

**EICHINGER LEADS TEMPLE  
CHOIR IN MUSIC PROGRAM**

A vesper concert at the University Methodist Temple, Seattle, Wash., May 20 was directed by Walter E. Eichinger, F.A.G.O., organist and choirmaster. The chancel choir sang: "Come Thou, Holy Spirit", Tschesnokoff; "I'll Praise My Maker", Greiter Sanders; Four Chorales from "Jesu, Priceless Treasure", Bach; "O Lord God, unto Whom Vengeance Belongeth", Robert Baker; "My Shepherd Will Supply My Need", Thomson; "Turn Back, O Man" and Psalm 148, Holst; "Cherubic Hymn," Gretchaninoff; Psalm 121, Sowerby; "Almighty God of Our Fathers", James; "Hallelujah," "Mount of Olives", Beethoven.

**ARTHUR BIRKBY**



ARTHUR BIRKBY has been appointed associate professor of organ at Western Michigan College, Kalamazoo, Mich. His new duties will begin in the fall. Mr. Birkby has served for four years in the music department of Westminster College, New Wilmington, Pa., where he has taught organ and composition. A pupil of Robert Elmore, Virgil Fox and H. Alexander Matthews, Mr. Birkby holds degrees in music from Temple University, Trinity College of London and the Philadelphia Conservatory of Music.

**BALDERSTON INTRODUCES  
WORK FOR HARP AND ORGAN**

Mahlon Balderston, Jr., featured the first performance of his Concerto 3 for harp and organ at a recital he gave May 27 with Suzanne Johnstone, harpist, for the Unitarian Society of Santa Barbara, Cal. Mr. Balderston also played Franck's Chorale in E and joined Miss Johnstone for other program numbers.

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Organ Pieces*

*A collection of six pieces of medium  
difficulty. Registered for both  
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**Convention Service  
—in St. Patrick's**

A Pontifical High Mass will be celebrated by His Eminence, Cardinal Leger, Archbishop of Montreal. Unusual music by the Pius X Choir of 40 voices in the sanctuary and antiphonal choir, Nuns and Brothers, of 150 voices under the direction of Father Clement Morin, Dean of the Faculty of Music, University of Montreal and internationally-known authority on Gregorian Music.

when it is remembered that his task was to provide pleasure as well as elevation to Charles II, who had been thoroughly exposed to the manners of the French court and did not want his worship to become too solemn a matter. Or again, if when we sing S. S. Wesley's "Blessed Be the God and Father of Our Lord Jesus Christ", we remember that Wesley wrote this anthem for a certain Easter Day when he had only a few boys and one bass singer in his choir, we can only grow in admiration of the skill with which these great men of the past surmounted every problem.

An organist whose interest is bounded by music only has no place in the church. Often he must be arbiter of what is good in the words sung as well as the music to which they are sung, and a knowledge of and a love for English literature is all important to quicken the appreciation of good texts and help in the rejection of what is unworthy. As with the music, it is essential that taste be guided by a careful study of the finest critical minds and an exhaustive study of the words of the hymns in the Episcopal Hymnal is of the greatest value in making the kind of comparisons which lead to sound judgment.

With this must go an awareness of the history of the development of the church in which one is working, to preserve as far as possible the traditions and particular genius of that denomina-

tion. Although the hymn, "Faith of Our Fathers," is likely to remain a staunch favorite of non-Roman Catholic denominations, it is good to bear in mind that one of the verses which has been omitted from our hymn books begins "Faith of our Fathers, Mary's prayers shall win our Country back to Thee" and that the hymn was written for and sung by members of the Roman Catholic Church in England at a time when they were suffering some degree of persecution. Together with the history of the development of the church should go a study of the growth of such vehicles of worship as the hymn, the practice of chanting, the carol, etc.

All of this must be bound together with a high standard consistent with the large repertory that has to be maintained in a church. It is fatally easy to fall into bad habits and lowering standards working week by week with the same group of singers, singing and playing new music for every service and usually doing it for the same congregation. In these circumstances it becomes imperative that our organist keep in touch with the musical world outside his immediate interests by listening to the finest orchestras, choirs, chamber groups, etc., bearing in mind that their high standards must represent his standards within his field of work.

Finally, there is the organist's attitude towards his work and his estimation of his worth. Any attitude which suggests

that a cathedral or church may be treated as though it were subject to the rules of a musician's union, is as false and bad as the attitude which occasionally is encountered that since the church is doing the work of God on earth it can demand all from a person and do very little in return. Although we are bound to run across the occasional exception, it is my firm belief that a man who is thoroughly equipped and has a sense of vocation will not often run into problems of how much work he should be expected to do for what return. Experience and a discerning mind will help sort out what is important and what must be done first. In these circumstances it is always possible to avoid anything which savors of exploitation.

So, a final word to young organists who would like to find larger responsibilities is this—continue to do your very best in the work in which you are now engaged—lose no opportunity to develop your skill and broaden your outlook and taste—search your vocation to see if you really have one, and if you are in any doubt, find some other field of work. When you are quite ready, the right job will find you.

THE NEW REUTER organ to be installed this summer in the Capitol Drive Lutheran Church in Milwaukee, the specifications of which appeared in the March issue of THE DIAPASON, will have all the stops marked prepared for installed with the remainder of the organ.

**ALTMAN WILL PLAY FUGUE  
THAT MOZART IMPROVISED**

Ludwig Altman will play a fugue improvised by Mozart at Prague in 1787 as a feature of the first of two recitals July 17 and 19 at the Carmel, Cal., Bach festival. The fugue was written down by Norbert Lehmann, a priest, at the time of Mozart's actual improvisation. Other numbers in the first recital will be Preludes and Fugues in G major and F minor, the Pastorale and Five Chorale Preludes by Bach.

The second program will include Four Chorale Preludes, Prelude and Fugue in C minor and Adagio for strings and organ, all by Bach. A chamber orchestra, conducted by Sandor Salgo, will join Mr. Altman in the Adagio and in Handel's Concerto 11.

The programs will be played at the Church of the Wayfarer on the Pilcher organ presently being rebuilt and enlarged by the Felix Schoenstein Company.

**CITE CHAPLAIN FOR HELP  
IN BUYING SCHOOL ORGAN**

The Rev. H. Kilworth Maybury, Episcopal chaplain at Kemper Hall, Kenosha, Wis., was honored by the national recreation association for volunteer work in promoting music in Kenosha. Among the activities for which he was recognized was the one which resulted in the installation of a new organ in the Kenosha High School.

# Programs of Organ Recitals of the Month

**Claude L. Murphree, Gainesville, Fla.**—Mr. Murphree, university organist, played the following recital May 13 at the University of Florida Auditorium: Toccata in D minor, Boellmann; Symphony 3, Widor; Prelude and Fugue in F sharp minor, Buxtehude; "Deirdre of the Sorrows", Cyril Jenkins; Sequentia: Gigue, Edmundson; "Belgian Mother's Song", Courboin; "Rhythmic Suite", Elmore.

**Stanton A. Hyer, New York City**—Mr. Hyer played this dedicatory recital May 20 at the First Presbyterian Church of Moonachie, N. J.: Allegro Vivace, Sammartini; "O Man Bewail Thy Cleverous Fall" and Fugue in D minor (Giant), Bach; "Behold, a Rose Is Blooming", Brahms; "In Summer", Stebbins; "Lullaby", Brahms-Hamilton; "The Squirrel", Weaver; Voluntary, "Suite Baroque", Bingham.

**Royal D. Jennings, Redlands, Cal.**—Mr. Jennings played the following recital at the Memorial Chapel, University of Redlands, May 9: Grand Jeu, Du Mage; "Benedictus", Couperin; Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; Pastorale, Roger-Ducasse; "Villanelle", Buhler; Magnificat, Dupré.

**Janet Nabors, Hattiesburg, Miss.**—Miss Nabors played her senior recital April 15 in the Fulton Chapel, University of Mississippi. She included: Psalm 18, Marcello; Toccata and Fugue in D minor, Bach; "A Lovely Rose Is Blooming", Brahms; Chorale in A minor, Franck; "Credo in Unum Deum", Titcomb; "Apparition de l'Eglise Eternelle", Messiaen; Toccata, "Suite Gothique", Boellmann.

**Gordon McMillan, Santa Barbara, Cal.**—Mr. McMillan played the following recital May 20 at the First Methodist Church, Santa Barbara: Prelude on "Christ Whose Glory Fills the Skies", Edmundson; Rondo for the Flute Stop, Rinck; "Sleepers, Wake! A Voice Is Calling" and Toccata and Fugue in D minor, Bach; "The Musical Clocks", Haydn-Biggs; "Chant de May", Jongen; Trumpet Voluntary, Purcell; "Ronde Française", Boellmann; "Dreams", McAmis; Grand Choeur, Weitz.

**Paul L. Reynolds, M.S.M., Metuchen, Ill.**—Mr. Reynolds played a recital at the Reformed Church of Metuchen May 22. He included: Prelude and Fugue in D minor (Fiddle Fugue), Bach; "Salvation unto Us Has Come", Anonymous; "All Glory Be to God on High", Zachau and Vetter; Prelude and Fugue in F sharp minor, Buxtehude; Air with Variations, Sowerby; Dialogue sur les Mixtures, Langlais; Carillon, Vienne.

**Russell Hayton, M.S.M., A.A.G.O., Upper Montclair, N.J.**—The Rhode Island Chapter of the A.G.O. and Brown University sponsored Mr. Hayton in a recital May 9 at Sayles Hall, Providence. He played: Grand Jeu, Du Mage; Elevation, Couperin; "Basse et Dessus de Trompette", Clerambault; "An Wasserflüssen Babylon" and Prelude and Fugue in C minor, Bach; "Schmücke dich, o liebe Seele", Brahms; Fantaisie in A, Franck; Carillon, Sowerby; Cantilena, Suite in E major, Titcomb; "Lauda Anima" Suite, Hayton.

**Janice Gunn, Attleboro, Mass.**—Miss Gunn played her junior recital April 15 at Otterbein College, Westerville, Ohio, on the Knox memorial organ in the First Evangelical United Brethren Church. Her program follows: Fugue in E flat, Largo, Sonata 2 and Two Chorale Preludes, Bach; Three "Musical Clock" Minuets, Haydn; Prelude on "Ave Verum", Mozart; "Chant de Carillon", Elliot; Variations de Concert, Bonnet.

**David W. Hinshaw, Fort Bliss, Tex.**—Mr. Hinshaw played the following program for evening vespers in the First Methodist Church, El Paso: "Die Nobis Maria", de Cabezón; Prelude, Elias; Voluntary on the Doxology, Purcell; "A Mighty Fortress Is Our God", Bach; Adagio, Fantasia in F minor, Mozart; Larghetto and Allegro, Concerto 5, Handel; "Clair de Lune", Karg-Elert; Toccata, Symphony 5, Widor; Siciliano, Organ Sonata in A, Lester Silbermann; Contemplation on "Tallis' Canon" and Fantasia on "Ton-Y-Botel", Purvis.

**Lillian Robinson, B.M., F.A.G.O. Chicago**—Mrs. Robinson played the following recital May 27 at the Torrey-Gray Auditorium, Moody Bible Institute: Fantasia on "Come Thou Almighty King", McKinley; Four Chorale Preludes, Bach; Sonata in A, Mendelssohn; "Chant de May" and Chorale, Jongen; Hymn-Prelude on "Nearer, My God, to Thee", Bingham; Scherzetto and "Carillon de Westminster", Vienne.

**Herbert Burtis, New York City**—Mr. Burtis played May 29 at the First Methodist Church, Oak Park, Ill. His numbers follow: Toccata in F, Bach; Two Chorale Preludes, Brahms; Chorale in B minor, Franck; Scherzetto, Vienne; Lento, Messiaen; "Pageant", Sowerby.

**Roger T. Nyquist, Rock Island, Ill.**—Mr. Nyquist played the following recital at the West Side Presbyterian Church May 13: Psalm 19, Marcello; Two Chorale Preludes, Bach; Fanfare in C major, Purcell; Concerto in B flat, Handel; Adagio, Concerto in D minor and Allegro, Concerto in A minor, Vivaldi; Toccata and Fugue in D minor, Bach; "O Sacred Head, Now Wounded", Brahms; Rondo in G, Bull; "Arabesque", Vienne; Trumpet Voluntary, Purcell; "A Song of Peace", Langlais; Toccata, Symphony 5, Widor.

**James B. Felton, Omaha, Neb.**—Mr. Felton, a pupil of Cecil C. Neuberger, played his senior recital at All Saints' Church April 22. The program follows: Prelude, Fugue and Chaconne, Buxtehude; "Rejoice Now, Dear Christians" and Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Scherzetto, Vienne; "Up the Saguenay", St. Lawrence Sketches, Russell; "Chant de Paix", Langlais; "Comes Autumn Time", Sowerby.

**R. Cochrane Penick, Columbus, Miss.**—Mr. Penick conducted an organ clinic at Southwestern University, Georgetown, Tex., and played the following program March 25: Trumpet Voluntary, Purcell; "Air Tendre", Lully; "The Fifers", Dandrieu; Double Fugue from the Requiem, Mozart; Prologue and "The Tumult in the Praetorium", Passion Symphony, de Maleingreau; "All Glory, Laud and Honor", Kaufmann; "The Royal Banners Forward Go", Edmundson; "Immortal, Invisible, God Only Wise" and "Jesus, Lover of My Soul", Penick; "Come, Holy Ghost, Creator Bless", Bach; "By the Waters of Babylon", Huston; "Death and Resurrection", Langlais.

**Irene Brooks Barton, Vancouver, Wash.**—Mrs. Barton played a recital at the First Methodist Church May 8 in which she included the following: Psalm 18, Marcello; "Sœur Monique", Couperin; Toccata, Adagio and Fugue, Bach; Finale, Sonata 6, Mendelssohn; Finale, Franck; Scherzo, Sonata 5, Guilman; "Intermezzo", Verrees; Toccata on a French Psalm Tune, Fisher; "Claire de Lune", Karg-Elert; Carillon-Sortie, Mulet.

**Theo Rayburn, Vermillion, S.D.**—Theo Rayburn, freshman student of Jack Noble, played May 6 at Slagle Auditorium, University of South Dakota. The program: Prelude in B minor and Fugue a la Gigue, Bach; "From God I Ne'er Will Turn Me", Buxtehude; Concerto 13 (Cuckoo and Nightingale), Handel; Chorale in E, Franck; "Rhythm of Easter", Bingham; "The Fountain", DeLamarter; "Lied to the Sun", Peeters.

**Margaret Godfrey, Lexington, Mass.**—Mrs. Godfrey, a pupil of Dr. Homer Whitford, played a recital May 21 at the First Church, Congregational, Cambridge. She included: Trumpet Tune and Voluntary, Purcell; "Sheep May Safely Graze" and Fugue in D, Bach; Gavotte in B flat, Handel; Moderato, Chorale in E and Finale, "Grand Piece Symphonique", Franck; Sanctus, Mass in A, Franck-Whitford; Excerpt, Symphony in D, Franck-Hill; Three Chorale Preludes, Brahms; "The Trumpet Shall Sound", Requiem, Brahms-Whitford.

**Mark Wisdom, F.A.G.O., Detroit**—Mr. Wisdom played May 20 in the Mission of St. Clare of Assisi, Ann Arbor, Mich. His numbers were: Two Chorale Preludes, Bach; "Chant de May", Jongen; "Transitus", "Commemoration of the Death of St. Francis", Sister Mary Geselda, S.S.N.D.; "Come Thou Holy Spirit Come", Rowley; Fantasia on "O Come Creator Spirit, Come", Walton.

**James Kohfeld, Fresno, Cal.**—In a recital May 6 at the First Presbyterian Church, Mr. Kohfeld played half of his program on the piano and then performed these organ numbers: Prelude in G major and Trio-Sonata 1, Bach; Triple Fugue in A flat minor, Brahms; Variations on "Lobe den Herren", Ahrens.

**Wayne Fisher, Cincinnati, Ohio**—The Dayton Chapter of the A.G.O. sponsored Mr. Fisher in a recital May 21. His program follows: Concerto 10 and Suite for a Musical Clock, Handel; "A Fancy", Stanley; Toccata, Adagio and Fugue, Bach; "Song without Words", Bonnet; Carillon, Sowerby; "Roulade" and "Twilight at Fiesole", Bingham; Finale, Franck.

**George Powers, New York City**—Mr. Powers played this program May 12 at St. Mark's Church in-the-Bouwerie: Concerto 5, Handel; "I Am Black but Comely", "He Remembering His Mercy" and "Gloria", Dupré; Two Chorale Preludes, Bach; Toccata, Symphony 5, Widor.

**Franklin Lamond Bateman, Bridgeton, N.J.**—Mr. Bateman played the following recital May 22 at the Second Presbyterian Church: "Fanfare", Lemmens; "O Man, Bewail Thy Grievous Fall" and Toccata and Fugue in D minor, Bach; Sarabande, Suite for "Cello", Whipple-Schenck; "Suite Gothique", Boellmann; "Supplication", Elmore; "The Musical Snuff Box", Lidlow; Preamble and "Cortege", Vienne.

**Preston Rockholt, Evanston, Ill.**—Mr. Rockholt played his doctoral recital May 21 at Lutkin Hall, Northwestern University. The program follows: Toccata avanti la Messa Domenica and Toccata per l'Elevazione, "Flori Musicali", Frescobaldi; Toccata and Fugue in F and Prelude and Fugue in F sharp minor, Buxtehude; Fantasia in G, Fantasia and Fugue in G minor, Fantasia in C minor and Toccata in F, Bach.

**Harvey Spevak, New York City**—Mr. Spevak, a student of Vernon deTar, played the following recital May 16 at the Juilliard School of Music: Toccata in F, Frescobaldi; Fantasia in G minor, Gibbons; Canzona in A minor, Froberger; "Jesu, Leiden, Pein und Tod", Vogler; Prelude and Fugue in G minor, Buxtehude; Etude, Milhaud; "Threnody", Lee Hoiby; Sonata in A, Mendelssohn.

**Mrs. Virgil Posey, Jackson, Miss.**—Mrs. Posey played her seventh anniversary recital at the Calvary Baptist Church. Mrs. Robert Girling, violinist, assisted. Organ numbers included: Fugue in B minor and "The Walk to Jerusalem", Bach; "The Cathedral at Night", Marriott; "Mirage", Ceiga; "Two Dubious Conceits", Purvis; "Tu es Petra", Mulet.

**Larry Palmer, Ashland, Ohio**—Mr. Palmer, a pupil of Miss Mabel Zehner at Ashland College, played this program May 13 at the First Presbyterian Church, Crestline: Chorale in A minor, Franck; Pavane, Chambonnières; Toccata, Symphony 5, Widor; Suite Gothique, Boellmann; Scherzo, Sonata in G minor, Becker; Fugue on "O Filii", Langlais; "Divertissement", Vienne; "I Am Black but Comely", Dupré; Concert Variations, Bonnet. He was assisted by Shirley Donaldson, soprano, and Dean H. Miller, flute.

**Richard Nelson, New York City**—Mr. Nelson, a student of Vernon deTar, played the following program at the Juilliard School of Music May 9: Concerto 11, Handel; "Mein junges Leben hat ein End", Sweelinck; Offertoire sur les Grands Jeux, Couperin; Prelude and Fugue in D, Bach; "Tranquil Music", Strliko; Epilogue on a Theme of Frescobaldi, Langlais; Prelude and Fugue on "O Taurigkeit, o Herzeleid", Brahms; "Piece Heroique", Franck.

**Euel Belcher, Blue Mountain, Miss.**—Mr. Belcher of the Blue Mountain College faculty played a recital for the spring meeting of the North Mississippi Chapter of the A.G.O. May 12. The program at Pointdexter Hall, Mississippi College for Women, Columbus, included: Partite Diversi sopra Alemanda, Pasquini; Triple Fugue in E flat, Bach; "Rhosymedre", Vaughan Williams; Three Preludes, Bloch; Pastorale, Milhaud; "The Mist", Gaul; "Cortege et Litanie", Dupré.

**Mildred Hendrix, Durham, N. C.**—Mrs. Hendrix, Duke University organist, played the following commencement recital June 3: Two Chorale Preludes, Hanff; Grand Choeur Dialogue, Gigout; "Lo, a Rose Is Blooming", Brahms; Fugue in E flat (St. Anne), Bach; Chorale in E, Franck; Aria, Peeters; Sketch in D flat, Schumann; "Litanies", Alain.

**Louise Harkness, Binghamton, N. Y.**—Miss Harkness gave a recital June 3 at Christ Church, Binghamton. Her program included: "Trumpet Tune in C", Purcell; Toccata and Fugue in D minor and Six Preludes from the "Orgelbüchlein", Bach; Sonata 2, Mendelssohn; "Agnus Dei", Bingham; Toccata on "O Filii", Farnam.

**Robert Noehren, Ann Arbor, Mich.**—Mr. Noehren was sponsored by the choral society of St. John's Lutheran Church, Forest Park, Ill., in a recital April 8. He played: Prelude, Fugue and Chaconne in C, Buxtehude; Four Chorale Preludes and Prelude and Fugue in A minor, Bach; Sketch in D flat, Schumann; Two Chorale Preludes, Brahms; "The Tumult in the Praetorium", "Passion" Symphony, de Maleingreau; "Divertissement", Vienne; Fugue in E flat, Bach.

**Robert A. Arnold, Reading, Pa.**—Mr. Arnold played a recital May 21 at Holy Rosary Church. He included: "Psalm 18", Marcello; Aria, Handel; Chaconne, Couperin; Toccata and Adagio, Bach; Sonata 3, Mendelssohn; "Ronde Française", Boellmann; Adagio, Yon; "Divertissement", Vienne.

**Gale Enger, Portland, Ore.**—Mr. Enger played his senior recital for Lewis and Clark College at the First Presbyterian Church May 15. His program follows: Toccata in A minor, Sweelinck; Passacaglia in C minor and Fugue in C major, Bach; "Herzliebster Jesu", Brahms; Chorale in A minor and "Piece Heroique", Franck; Allegro Cantabile, Symphony 5, Widor; Psalm 86 for soprano and alto, Gale Enger; "Fantasia", Purvis; "The Hanging Gardens" and "Litanies", Alain; Adagio for Strings, Barber; "Thou Art the Rock", Mulet.

**William J. Hawkins, A.A.G.O., Bayonne, N.J.**—Mr. Hawkins played these numbers at the First Federated Church May 28: First Sonata, Borowski; "Harmonies du Soir", Karg-Elert; "Intermezzo", Callaerts; Meditation from "Thais", Massenet; "Sunlit Morning", Rowley; "Flat Lux", Dubois; Larry Bogue, baritone, assisted.

**Edward G. Mead, F.A.G.O., Oxford, Ohio**—Mr. Mead played two recitals in Cincinnati. The first at the state convention of the Ohio Federation of Music Clubs May 10 included: Prelude on "Duke Street", Fantasy on "Hanover" and Fantasia and Fugue in C minor, Mead; Seven Chorales, Hausermann. At Calvary Episcopal Church May 12, after a talk entitled "An Historical Survey of the Organ as an Instrument", Mr. Mead played: Prelude, Paumann; Gagliarda, Schmidt; Toccata and Fugue in D minor, Bach; Prelude in C minor, Mendelssohn; Variations on "Old Hundred", Paine; "Meditation", Truette; "Berceuse", Dickinson; Sixth Chorale, Hausermann; Fantasy on "Hanover", Mead.

**Richard Peek, Charlotte, N.C.**—Mr. Peek played a recital May 22 at the Howard Memorial Presbyterian Church, Tarboro. His numbers were: Psalm 19, Marcello; Three "Schubler" Chorale Preludes, Bach; Prelude in D minor, Pachelbel; Fantasia and Fugue in D minor, Op. 135b, Reger; "Deck Thyself, O My Soul", Brahms; Gavotte, Wesley; "Serene Alleluia of a Soul Longing for Heaven", Messiaen; Toccata in G, Peek.

**Warren F. Johnson, Washington, D.C.**—Pre-service music played recently by Mr. Johnson at the Church of the Pilgrims has included the following: "Glatzer" Variations, Drischner; Meditations on "The Seven Last Words", Huston; Fantasia on "Praise the Lord", Gade; Prelude and Fugue in A minor, Drischner; Fugue in A major, Smetana; Pastorale Dorico, Wiedermann; Prelude and Fughetto in D major, Dvorak; "Impromptu", Foerster; "Sonata Solemnis", Musil; "Legenda", Klicka; Adagio, Tregler; Two Pieces, Janacek; Prelude on a Moravian Song, Novak; "My Dear Most Holy Spirit", Frantisek Michalek; Hymn Preludes, Dore; "Desert Impressions", Goldsworthy; Symphony in B minor, Rowley; Meditations on Hymn Melodies, Clokey; Chorale Preludes, Walcha; "Symphonia Mystica", Op. 53, Van Hulse; Second Sonata in F sharp minor, Proctor; Trois Pieces, Alain.

**Gerald Brill, Chicago**—Mr. Brill, a student of Arthur C. Becker, played his De Paul University senior recital at St. Anthony of Padua Church May 20. His program follows: Fantasia and Fugue in G minor, Bach; Gavotte, Martini; Chorale in A minor, Franck; "Homage to Frescobaldi", Langlais; "A Lovely Rose Is Blooming", Brahms; "Rejoice, Ye Pure in Heart", Sowerby; Canon in B minor, Schumann; Finale, Symphony 1, Vienne.

**E. Shadley Belknap, Franklin Square, N. Y.**—Mr. Belknap played a recital June 10 at the studio in the Church of St. Mary the Virgin in New York City. His program: Partita: "Ach! Was soll ich Sünder Machen" Pachelbel; Fugue and Chorale, Honegger; "Serenade", Edwin Grasse; Chorale in B minor, Franck; "Wer nur den lieben Gott", F. W. Marburg; Aria Pastorella, Rathgeber; "Allein Gott in der Höch sei ehr", Armsteroff; Adagio, Fiocco; Allegro Pomposo, Thomas Roseingrave; Prelude and Fugue in C, Bach.

**Ise Magdalena Gerenyl, Evanston, Ill.**—Dr. Gerenyl played a recital at St. Ita's Church, Chicago, June 13. Her program included the following: Prelude and Fugue in B minor, "O Mensch bewein dein Sünde gross" and "Jesu, meine Freude", Bach; "Was Gott tut, das ist wohlgetan", Walther; Introduction and Passacaglia in D minor, Reger; "Schönster Herr Jesu", Schroeder; "Es sangen drei Engel ein süßes Gesang", David; Chorale "Lobet den Herren, den mächtigen König der Ehren".

**Robert Amerine, Santa Ana, Cal.**—Sponsored by the Orange Coast Chapter of the A.G.O., Mr. Amerine played a recital May 17 in the First Presbyterian Church of Anaheim, assisted by fifteen instrumentalists. The program was as follows: "Cerebral Music", Purcell; "Music of the Jubilee", Bach; Trio-Sonata in E flat (first movement), Bach; Introduction and Toccata in G major, Walond; Symphony 1 (second movement), Weitz; Two Chorale Preludes for organ and flute, Karg-Elert; Toccata in B minor, Gigout; Quintet for woodwinds, Hindemith; "Litanies", Alain; "Poeme Heroique", Dupré.

**Robert Rayfield, Chicago**—Mr. Rayfield played the following program at the Fourth Presbyterian Church May 20: Preludes on "Come Holy Ghost", Byrd, Scheidt, Bach and Dupré; "Chant Heroique", Langlais; Air with Variations, Sowerby; "Intermezzo", Symphony 3, Vienne; "Le Banquet Celeste", Messiaen; Prelude and Fugue in G minor, Dupré.



## Programs of Recitals

**Alec Wyton, F.R.C.O., Ch.M., F.A.G.O.,** New York City.—Mr. Wyton's recital May 27 at the Cathedral Church of St. John the Divine included: Prelude and Fugue in C, Bach; "Chant de Mai", Jongen; "Fanfare for the State Trumpet", Wyton; "Fidelis", Whitlock.

**John Searchfield, L.R.A.M., A.R.C.M.** Brantford, Ont.—Mr. Searchfield played a recital May 20 at the Cathedral Church of St. John the Divine, New York City. His numbers were: "Komm, Gott, Schöpfer, heiliger Geist", Bach; "Komm heiliger Geist, Herr Gott", Buxtehude; Duo and Dialogue sur les Grand Jeux, Clerambault; Prelude on "Veni, Creator Spiritus", Edmundson; Partita on "Veni, Creator Spiritus", Peeters.

**N. Caldwell Coombes, Newark, N.J.—**Mr. Coombes played the following at services at the Cathedral of the Sacred Heart in June: Chorale Dorian, Alain; "Ave Verum," Elgar; "Elegy," Peeters; Paraphrases on Hymns to the Virgin, de Maleingreau; "Behold Your Mirror Is the Lord" and "Pause for the Setting of the Sun," "The Interior Song," Benoit; Trois Elevations, Op. 32, Dupré; Communion, Staf Nees; "Sacratissimi Cordis Jesu," "L'Orgue Mystique," Tournemire; Arioso, Bach; Interludium, Jos. Joris; Introit, Leon Lecocq; Offertory, Servaes; Elevation, de Maleingreau; Communion, Remy Clavers; Messe Basse, Quef; "Prelude Modal", Langlais; "Ecce Lignum," Benoit; "Priore," Langlais; Communion, de Maleingreau; Chorale, Langlais.

**Newton H. Pashley, Oakland, Cal.—**Mr. Pashley played the following numbers on a program June 3 at the First Presbyterian Church: "Agincourt Hymn", Dunstable; Psalm 19, Marcello; Air (Dido and Aeneas), Purcell-Pashley; Prelude and Fugue in D, Bach; Chorale in A minor, Franck; "Come Sweet Death", Bach-Fox; "Vermeland", Hanson; "The Cuckoo", Daquin; "Canyon Walls", Clokey; "Thou Art the Rock", Mulet.

**Gertrude Lewis, Indianapolis, Ind.—**Mrs. Lewis played a recital May 27 for her Master of Music degree at the Arthur Jordan School of Music of Butler University. The program, played at the Zion Evangelical Lutheran Church, follows: Concert Overture and Passacaglia and Fugue, Bach; Gavotte, Martini; Concerto 13, Handel; "Passepied", Delibes; Chorale in B minor, Franck; "Intermezzo", Reger; Carillon, DeLamarier; Fugue in G minor, Dupré; "Suite Majestique", Gertrude Lewis.

**Mary Cheyney Nelson, Hampton, Va.—**Mrs. Nelson played the following program June 3 at the Hampton Baptist Church: Three Chorale Preludes and Toccata and Fugue in D minor, Bach; "Benedictus", Reger; "Ronde Francaise", Boellmann; "Piece Heroique", Franck; "Landscape in the Mist", Karg-Elert; "Greensleeves", Purvis; Toccata, Durufle.

**Kenneth A. Bohman, Tallahassee, Fla.—**Mr. Bohman, a student of Ramona C. Beard, played his junior recital May 17 at Opperman Music Hall of Florida State University. His program: Passacaglia in D minor, Buxtehude; Fugue in G (Gigue), Bach; Sonata in C minor, Mendelssohn; Toccata on "Leonie", Bingham. Daniell Revenaugh, pianist, shared the program.

**Harriette Slack Richardson, Springfield, Vt.—**Mrs. Richardson played the following recital June 3 at St. Mark's Church: Introduction, Symphony in G, Sowerby; Toccata, Moffat; Concerto 13 (Cuckoo and Nightingale), Handel; Passacaglia and Fugue, Bach. The church choir assisted.

**Mark Smith, San Francisco, Cal.—**Mr. Smith played the following recital for the First Unitarian Society June 17: Pastorales by Bach, Franck, Foote and Milhaud; "Ich ruf zu dir, Herr Jesu Christ", Bach; "Matin Provençal", Bonnet; "Choral sur la Voix Humaine", Langlais; Chorale Prelude on "Palisades", Sowerby.

**G. Leland Ralph, Sacramento, Cal.—**Mr. Ralph played a recital May 25 at the First Baptist Church. His numbers were: Allegro, Concerto 2, Vivaldi; "Solemn Melody", Davies; Prelude, Vierne; "Rejoice, Christians" and Prelude and Fugue in A minor, Bach; "Roulette", Bingham; "Bells through the Trees", Edmundson; "Greensleeves", Wright; "Cradle Song", Brahms-Bedell; "Litanies", Alain.

**Edward Hansen, A.A.G.O., Seattle, Wash.—**Mr. Hansen played a recital May 20 at the First Methodist Church in Tacoma, Wash. His program: "Vive le Roy!", Raison; "Flute Solo," Arne; Adagio, Flocco; Passacaglia and Fugue in C minor, Bach; Pastorale, Franck; "French Rondo," Boellmann; "Cortege and Litanie," Dupré.

**Douglas Breitmayer, M.S.M., Carthage, Ill.—**Mr. Breitmayer played a dedicatory recital at the Incarnation Lutheran Church, Milwaukee, Wis., May 27. He included: Trumpet Tune and Air, Purcell; Noel, Daquin; Two Chorale Preludes, Bach; "Harmonies of Florence", Bingham; Toccata, Grabner.

**Kenneth W. Jewell, Berkeley, Cal.—**Mr. Jewell played the following "recital for youth" May 20 at the First Congregational Church: Introduction and Toccata in G, Walond; Muzete, Dandrieu; Hymnus, Von Feilitz-Jewell; "The Swan", Saint-Saens. "Pieces for a Musical Clock", Haydn; "Fair-est Lord Jesus", Edmundson; "Legend of the Mountain", Karg-Elert; Finale, Symphony 1, Vierne.

**Joyce Bengel, Sacramento, Cal.—**Miss Bengel, a student of G. Leland Ralph, played May 20 at St. John's Lutheran Church. On her program were: "The Heavens Declare", Marcello; Air, Handel; Gavotte, Wesley; "I Call to Thee" and Toccata and Fugue in D minor, Bach; Sonata 2, Hindemith; "Retrospection", Elmore; "The Little Bells", Purvis; "The Lord's Prayer", Malotte-Bengel; "Arabesque" and Carillon, Vierne.

**Ramon L. Hass, Cedar Rapids, Iowa.—**Mr. Hass, a student at Coe College, appeared in a program May 13 both as organist and pianist. He was assisted in Dubois' "Alleluia" by a brass quartet which also played with Betty Howe Hass in Norman Lockwood's Concerto for Organ and Brasses. Mr. Hass's other organ numbers were: "Nun freut euch" and Passacaglia and Fugue, Bach; Variations on a Noel, Dupré.

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The First Christian Church of Santa Ana, Cal., dedicated its new three-manual Pels organ May 4 with a recital by Dr. C. Harold Einecke. An audience of over 500 people attended the program and the reception which followed it.

Installation of the new instrument was made by the Edward Crome Company, Los Angeles, the service representatives of the Pels Company in the area. A. B. Watson, general manager of the American division of the company, was present for the installation and finishing of the organ.

Dr. Einecke's dedicatory recital included: Rigaudon, Campra; "I Stand at the Threshold", "Jesu, Joy of Man's Desiring" and "Fanfare" Fugue in C, Bach; Largo e Spiccato, Vivaldi-Bach; "The Cuckoo", Daquin; Rondo in G, Bull; "Solo for Flute", Arne; Trumpet Voluntary, Purcell; Carol-Prelude on "Gwalshmai", Purvis; Marche Humoresque, Munger; "Bell Benedictus", Weaver; Toccata on "Vigiles et Sancti", Gore.

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Fourniture, 4 ranks, 244 pipes.  
Chimes, 25 notes.

**SWELL ORGAN.**

Geigen Diapason, 8 ft., 73 pipes.  
Rohrflute, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.

Gamba Celeste, 8 ft., 61 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Koppel Flute, 4 ft., 73 pipes.  
Plein Jeu, 5 ranks, 305 pipes.  
Trumpet, 8 ft., 73 pipes.  
Tremolo.

**CHOIR ORGAN.**

Gedeckt, 8 ft., 61 pipes.  
Kleine Salicional, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Rohrschalmel, 8 ft., 61 pipes.  
Tremolo.

**PEDAL ORGAN.**

Subbass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Dulciana, 16 ft., 12 pipes.  
Flute, 8 ft., 12 pipes.  
Choralbass, 4 ft., 32 notes.  
Cornet, 4 ranks, 128 pipes.  
Trombone, 16 ft., 32 pipes.  
Trumpet, 8 ft., 32 notes.  
Clarion, 4 ft., 24 pipes.

**HAARLEM SUMMER COURSE  
PROMISES FULL PROGRAM**

The summer organ academy at Haarlem, the Netherlands, has scheduled a very interesting three-week session beginning July 9. The faculty will include: Mlle. Jeanne Demessieux, Mme. Marie Claire Alain and N. Dufourcq from Paris, Lady Susi Jeans from London, Anton Heiller from Vienna, J. Ahrens and Friedrich Bihn, German music scholars, and these Netherlands lecturers: H. H. Badings, D. A. Flentrop, G. Leonhardt and H. Schouten.

Students will hear the recitals of the international organ improvisation contest the first week. The Müller organ at St. Bavo's Church and the Cavaille-Coll in the concert hall will be used for teaching and for the recitals.

The unique collection of Frans Hals paintings in the museum will be on view throughout the period.

MILTON S. TRUSLER, a 1931 alumnus, will become director of DePauw University's school of music July 1. He has been director of the music department at Arkansas State Teachers College, Conway.

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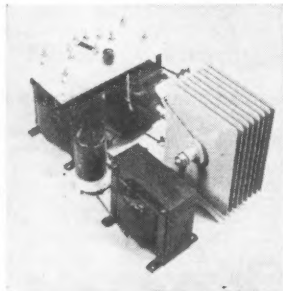
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## ARNOLD BLACKBURN



ARNOLD BLACKBURN, associate professor of music and head of the organ department at the University of Kentucky music department, has been granted a Fulbright fellowship-at-large for study in France and Denmark for the coming academic year. Mr. Blackburn has taught at the University of Michigan, Southwestern College, Winfield, Kans., and the Oberlin Conservatory before coming to the University of Kentucky in 1949. He plans to work with André Marchal in Paris and Finn Videro in Copenhagen. He and Mrs. Blackburn will be leaving in September. Mr. Robert Requa, organist of the First Congregational Church, Naugatuck, Conn., will take over Mr. Blackburn's organ students at the university as well as the choir and organ at Christ Episcopal Church.

APPOINT FORMER CHOIRBOY  
TO NEW YORK CHURCH POST

David Pizarro is the new director of music at the Church of the Resurrection, New York City. Mr. Pizarro was director of music at St. Michael's Church, Litchfield, Conn., and director of the glee club at Salisbury School, a preparatory school for boys, affiliated with the Episcopal Church.

His first training was under Norman Coke-Jephcott, then organist and master of the choristers at the Cathedral of St. John the Divine. Mr. Pizarro was a chorister attending the choir school. He graduated from St. Peter's School, Peekskill, in 1949 and entered the school of music of Yale University. He received his Bachelor of Music degree in 1952 and his Master's degree the following year, simultaneously winning the Julia Sherman Prize in organ playing. At Yale he majored in organ under H. Frank Bozyan, now university organist, and under Luther Noss, now dean of the school of music. He also came into contact with such men as Quincy Porter, Richard Donovan and Paul Hindemith.

In September, 1953, he sailed for Germany where he had a Fulbright grant for study at the Nordwestdeutsche Musik-Akademie, Detmold. His chief work was with Michael Schneider in organ. In addition he studied choral direction under Kurt Thomas and composition under Wolfgang Fortner. He also studied for a short period with Marcel Dupré at Meudon.

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All correspondence should be directed to the Secretary.

### Examination Test Pieces—1957

#### ASSOCIATESHIP.

One piece to be chosen from each group.  
A. Prelude and Fugue in C minor, Bach (Novello Bk. 2, p. 45); "Christ ist erstanden," Bach (Novello Bk. 15); "Nun komm der Heiden Heiland," Bach (Novello Bk. 17 p. 66); "In dir ist Freude," Bach (Novello Bk. 15).

B. Prelude on "St. Mary's," Wood (Year Book Press); "Divertissement" (24 Pieces, Bk. 1), Vienne (Durand); "Weihnachten 1914," Reger; Meditation in F sharp minor, Guilman (Schott).

#### FELLOWSHIP.

A. Trio-Sonata 4 (Second and third movements), Bach; Prelude and Fugue in G major, Bach (Novello Bk. 8, p. 112); Passacaglia and Fugue in C minor, Bach.

B. Passacaglia in E minor (Sonata 8), Rheinberger; "In Festo Omnium Sanctorum," Stanford (Boosey); Chorale 2 in B minor, Franck; Scherzo (Symphony 2), Vienne.

C. "Tuba Tune," Cocker (Stainer & Bell); "Sabbate for the Morning of Easter," Howells (Novello); Fugue in C sharp minor, Honnegger (Chester); Variations on a Noel, Dupré.

#### Convention to Be in Montreal.

The Canadian College of Organists will hold its national convention in Montreal August 28 through 30. Among scheduled events are recitals by Dr. Charles Peaker at Notre Dame Cathedral and Kenneth Meek at Christ Church Cathedral, a choral clinic conducted by Margaret Hillis of the New York Concert Choir and a pontifical high mass celebrated by His Eminence, Cardinal Leger, archbishop of Montreal, with nearly 200 voices singing under the direction of Father Clement Morin, dean of the faculty of music, University of Montreal.

OTTAWA CENTRE—The Ottawa Centre met at the Knox Presbyterian Church May 26 for a workshop session on Canadian music following the general theme of earlier meetings this year. The meeting opened with a recital by Lillian Forsyth which consisted of works by Thomas Crawford, Eugene Hill, William France and Drummond Wolff. Mrs. Forsyth prefaced the performance with some very informative comments on the compositions and also on the registration. Leonard Foss spoke briefly after the recital. After a short business session, William France took over the meeting. Mr. France had selected five anthems for study; copies of the music were available for all the members present and each anthem was studied in turn with technical explanations by Mr. France. The anthems were very ably sung by an octet from the Chalmers United Church. Having heard how they should be sung, members of the centre moved up into the choir stalls and became the choir for an enthusiastic second performance. This highly-successful meeting was concluded by refreshments served in the ladies parlor by Mrs. R. Campbell Ready.—PETER HARKER, Secretary-Treasurer.

LONDON CENTRE—The London Centre held its annual meeting and election of officers for 1956-57 at St. James' (Westminster) Church May 13. The following program, which preceded the business meeting, was played by the organist of the host church, George Black. It was as follows: Pavane and Finale, "Rhythmic Suite", Elmore; Three Chorale Preludes, Bach; Fugue in C major, Buxtehude; "God with Us," Messiaen.

Officers elected to the 1956-57 executive are as follows: Earl Terry, past chairman; George Black, chairman; Kenneth C. Clarke, first vice-chairman; Miss Bette Leake, second vice-chairman; Miss Margaret Needham, secretary; Mrs. C. D. Luff, treasurer; additional members, T. C. Chattoe, Miss Evelyn Jarvis, John Bright and William Wickett; social convenors, Mrs. J. L. McClatchie and Miss Aileen Guymer.—MARGARET NEEDHAM, Secretary.

### Toronto Honors Sir Ernest MacMillan.

The concluding meeting of the Toronto Centre took the form of a dinner May 23 to honor Sir Ernest MacMillan, honorary vice-president of the College, who retired recently as conductor of the Toronto Symphony Orchestra after a period of twenty-five years. An organist of distinction at the age of nine and a recitalist par excellence before he achieved fame as a conductor, Sir Ernest was president of the College in 1927-28 and has contributed much to the life of the College by his keen interest and his many performances from time to time. Sir Ernest's ninety-one-year-old father, the Rev. Dr. Alexander MacMillan, was present to offer the blessing. Also in attendance were Lady MacMillan and Sir Ernest's sister, Jean. Other guests included Miss Florence Clark of Hamilton, Sir Ernest's first student to graduate from the University of Toronto with a Bachelor of Music degree in 1914; Lawrence Swinyard, of London, England, editor of *Musical Opinion* and *The Organ* as well as a representative of Novello and Company, and Robert Clifford, examiner for Trinity College, London, England.

The speakers, all old friends of Sir Ernest, were introduced by the chairman of the Centre, Clifford McAree, as follows: Mrs. Muriel Gidley Stafford, vice-president of the College, who announced the award of a life membership to Sir Ernest; Frederick Silvester, registrar for C.C.O. examinations and organist of the Bloor Street United Church, who has been associated with Sir Ernest for many years as assistant conductor and accompanist of the Mendelssohn Choir; Dr. Charles Peaker, organist of St. Paul's Anglican Church; J. J. Weatherseed, organist of the Deer Park United Church, and Dr. Healey Willan, dean of Canadian composers. Dr. Willan in conclusion proposed the toast to Sir Ernest bearing witness to his quiet kindness, ever true to the MacMillan motto "to succour the needy". Sir Ernest replied with feeling.

It was a memorable event and the hope of all was expressed that Sir Ernest will be able to continue to encourage and succour the C.C.O. with his wisdom and musical artistry.

MURIEL GIDLEY STAFFORD.

OWEN SOUND CENTRE—The annual meeting of the Owen Sound Centre was held May 25 at St. Andrew's Presbyterian Church. Mrs. E. M. Dillon was chairman. The date for the annual hymn festival has been set for Oct. 1 with the rehearsal Sept. 30. V. Kerslake, C. Hamilton and Mrs. J. Barry were appointed to choose hymns for the occasion. Mr. Kerslake reported on the meeting of organists with the ministerial association to discuss the annual week of prayer. The nominating committee presented the following slate of officers: Past chairman, Mrs. E. M. Dillon; chairman, R. H. Dougherty; vice-chairman, Mrs. W. Trusty; secretary, C. Hamilton; treasurer, A. G. Tucker. Mr. Hamilton suggested that organists seek opportunities to give the public an insight into their work. This provoked a lively discussion and Mr. Hamilton was named convenor to look into the matter.—A. G. TUCKER, Secretary.

BRANTFORD CENTRE—Markwell J. Perry was elected chairman of the Brantford Centre at the annual business meeting. Mr. Perry, director of music at the Colborne Street United Church, succeeds J. L. MacDowell of Simcoe. Other officers named are: Donald Clubine, vice-president; Mrs. F. C. Bodley, secretary; Mrs. A. W. Crumback, treasurer; Mrs. C. M. Cook, social convenor; Miss A. Campbell, Miss E. L. Muir, H. Priestley, G. Smale and G. Sweet, executive committee. This year has been an active one for the local centre with several activities being carried out in aid of the national headquarters building fund. Mr. and Mrs. Geo. C. White were host and hostess for the evening. Entertainment was provided by Mr. MacDowell with his fine collection of organ recordings.—DONALD CLUBINE, Secretary.

KITCHENER CENTRE—The members of the Kitchener Centre were taken May 14 on a conducted tour through CKCO-TV which proved to be delightful and very educational. The members then repaired to the church parlors of St. Mark's Lutheran Church, which is adjacent to the television station. The annual meeting and election of officers took place. The following were reelected for office: Past-chairman, James Hopkirk; chairman, Leonard Grigg; vice-chairman, Leland Sweitzer; secretary, Helen Critchison; treasurer, Edgar Merkel. Mrs. Eleanor Singlehurst asked to be relieved of her duties as Diapason secretary and Eugene Fehrenbach was appointed for the year. Mrs. Fred Lincke was the hostess for the social hour which followed the meeting.—EUGENE FEHRENBACH, Secretary.

MONTREAL CENTRE—The annual organ contest of the Montreal Centre was held May 26 in St. Patrick's Church. Six contestants, pupils of Maurice Beaulieu, George Lindsay, George Little, Kenneth Meek and Francoise Aubut Pratte, took part. The contestants were required to play the Prelude in F minor, Bach, the second movement of a Bach Trio-Sonata and a piece of their own choice by a contemporary composer in addition to sight reading, harmonizing a given theme and transposition of a chorale. The winning pupil was Jean Leduc, pupil of Maurice Beaulieu. The closing dinner of the season was held the same evening in Channing Hall, Church of the Messiah. A feature of the evening was a panel discussion by four "experts" who answered questions regarding matters of church music, etc. The panel consisted of: the Very Rev. G. H. Dowker, dean of Christ Church Cathedral; Eric McLean, music critic for the *Montreal Star*; Berkeley Chadwick, former director of the Montreal Elgar Choir, and Kenneth Meek, former organist at the Church of St. Andrew and St. Paul and now organist of Christ Church Cathedral. The ensuing discussions were both informative and humorous to the delight of the guests. Following the dinner was a brief recital by Mr. Leduc, who proved to be a highly-skilled and intelligent young organist. A general meeting was then held. W. Doyle, chairman, reviewed the year's activities and commented upon the active cooperation on the part of all members. T. McLearn, chairman of the nominating committee, then presented the slate of officers consisting of: A. Bellis, chairman; C. Gledhill, vice-chairman; Miss C. McLean, secretary; E. T. Brown, treasurer (second term); executive committee, J. Ringwood, G. Patterson, J. P. Williamson and D. Orr. The chairman then thanked the present executive committee for its constant interest and help throughout the year. Mr. Doyle outlined plans for the convention, all of which pointed to the success of this very important event, and urged as many members as possible to register early.—R. A. MANSON, Secretary.

CHATHAM-KENT COUNTY CENTRE—The Chatham-Kent County Centre journeyed to Windsor June 5 to inspect the edifice and organ at St. Barnabas' Anglican Church. The organ chambers are placed in a prominent and ideal location in a modern architectural scheme. All Saints' Anglican Church of Windsor was also visited. In the business meeting that followed, two new members were proposed and the election of officers took place. Ewen McCuaig will succeed W. Woolhouse as chairman and will have D. H. McGregor as vice-chairman. Bert Wees continues as secretary-treasurer.

ST. CATHERINE'S CENTRE—The St. Catherine's Centre held its annual meeting June 3 at St. Columba's Anglican Church. Officers approved for the 1956-57 season were: Lewis Jones, A.C.C.O., past-chairman; Peter Snyder, chairman; John Houston, vice-chairman; Gordon Kay, secretary; Dr. F. R. C. Clarke, F.C.C.O., treasurer and press correspondent, and Mrs. R. D. Hunter, social convenor. The program following consisted of the showing of colored slides of Florida by Eric Dowling, F.C.C.O., and of Europe by Robert Steele, organist of St. Columba's. Refreshments concluded the meeting.

HALIFAX CENTRE—The Halifax Centre was very fortunate to have Gordon Jeffery, president of the C.C.O., as a visitor in May. Mr. Jeffery gave a very delightful recital May 22 at All Saints' Cathedral. From the opening bars of the Vivaldi-Bach Concerto in A minor through a varied program to Dupre's Antiphons for Communion, Mr. Jeffery held his enthusiastic audience completely. At the annual meeting May 21 Mr. Jeffery spoke to the Halifax Centre about the building fund, mentioning that the college seems to grow faster when everyone is working toward a common goal. The nominating committee, Dr. Paul Flemming, chairman, returned the following slate of officers for another term: Bernard A. Munn, chairman; Joseph MacDonald, vice-chairman; Eric Tennant, secretary; Murray Vanderburgh, treasurer; Harold Hamer, past-chairman; Shirley Blakeley, corresponding secretary; members of the executive, Maitland Farmer, Dr. R. A. P. Fleming, Clifford Gates and Natalie Littler.

The centre had a very busy season which included: a very successful carol festival; Dr. Leon Forrester, well-known British organist and adjudicator, as guest speaker at a dinner, and in the Lenten season a series of six organ recitals at All Saints' Cathedral concluding with a Bach recital played by Maitland Farmer. This program was devoted to the Lenten and Easter sections of Bach's "Little Organ Book", the chorales being sung by the English Singers directed by Harold Wright. It is the aim of the centre to set up a fund, which can be loaned to promising students wishing further study abroad. The proceeds from the Lenten recitals and the carol festival are being added to this fund and sent to Victor McCorry, a student from Halifax, presently studying for his F.R.C.O. at the Royal College in London, England.—SHIRLEY BLAKELEY.

WINDSOR CENTRE—The fourth annual meeting and election of officers of the Windsor Centre was held May 15 at St. John's Church House, Windsor, Ont. Reports of the year's activities were read and the following officers were elected for the ensuing year: Chairman, Bernard Lesley; vice-chairman, Elmer E. Hartwick; recording secretary, Miss Evelyn R. Dixon, A.T.C.M.; corresponding secretary, William A. Black; treasurer, Wayne E. L. Belton; directors, Miss Frances Renaud, A.T.C.M., Victor P. Batten and William Rose; past chairman, Leslie H. Day, A.Mus.L.C.M.; chairman of publicity, Alex Dubs; chairman of membership, Miss Thelma Morden, A.R.C.T.

CALGARY CENTRE—The final meeting of the Calgary Centre for the season was held at Grace Presbyterian Church and took the form of a recital by the organist, Dr. V. E. Graham. The program included: Introduction, Fugue and Chaconne and Chorale Prelude, Pachelbel; Chorale Preludes, Walther, and Concert Variations, Bonnet. The election of officers took place with the following results: Chairman, Victor E. Graham; vice-chairman, Douglas Parnham; secretary-treasurer, Joyce Hackett; assistant secretary, Kenneth Robson; social convenors, Dorothy Humphries and Olive Moon; executive committee, Phyllis Chapman Clarke, Angus Frazer and Lawrence Moon.

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VIOLA WORRELL RECEIVES MEMENTO



MISS VIOLA WORRELL, for forty-one years organist and director of music at the First Congregational Church, Old Greenwich, Conn., was given a leather-bound volume containing signatures of church members by Robert Weeks, Jr., church committee vice-chairman, upon her retirement. Cressy Monroe, veteran choir member, looks on. Miss Worrell has been appointed director emeritus.

The Rev. Dr. Vincent Daniels, pastor, recognizing her devoted service to the church, said, "for over forty years she has

established the tone of our worship services in this sacred spot."

Founded in 1665, the First Church has grown in Miss Worrell's tenure as director of music from 250 to 1,500, the Sunday school from 300 to 1,200. She has worked with four ministers, trained and organized three choirs and endeared herself to her congregation not only by her efficiency and loyalty as a church musician but by her contributions to the educational and social service works of the First Church.

WORKSHOP ON MUSIC, DRAMA MEETS AT GREEN LAKES, WIS.

A conference-workshop for study of religious music, art and drama will be held from Aug. 25 to Sept. 3 at Green Lakes, Wis. Sponsored by the American Baptist Assembly, the workshop's music activities will include a conference choir directed by T. Charles Lee, who will teach conducting. Music sung will be selected for its appropriateness for volunteer choir use. Paul Swann will teach church music administration, organ and related subjects. Lewis Gerard will play an organ recital August 28.

EASTERN CHURCHES HEAR TOURING CANADIAN CHOIR

St. George's Cathedral Choir of Kingston, Ont., which sang daily services in Westminster Abbey, London, England, for a month in the summer of 1954, has recently completed a singing tour under the auspices of the Episcopal Church in several centers of the Eastern United States.

The choir, which is non-professional, traveled nearly 1000 miles and sang services and choral concerts in All Saints' Cathedral, Albany, N.Y.; Christ Church Cathedral, Springfield, Mass., and three churches in the Boston area, including the famous Church of All Saints, Peabody Square, Boston.

Each parish entertained the forty-two choristers and afforded the visiting Canadians magnificent hospitality. Large con-

gregations attended all services and concerts.

The music sung was representative of all periods of our musical heritage and included a number of works of the season of the Ascension. George N. Maybee, organist and master of the choristers, accompanied the services and directed the choir.

ARNOLD GOES TO STEPHENS; TOURED EUROPE IN SPRING

Dr. Heinz Arnold has just resigned from the University of Montana at Missoula to become chapel organist and choir-master at Stephens College, Columbia, Mo., where a new Aeolian-Skinner organ is to be installed. Dr. Arnold made an extensive tour of Germany and Great Britain in the spring. Among his interesting recital engagements were one May 8 at the Church of St. Catherine of Siena, Horsefair, Birmingham, another May 16 at Christ Church, Isle of Dogs, London, and a third May 30 for the city of Birmingham in a series given regularly by Dr. George Thalben-Ball, city organist, who was one of the recitalists at the national convention in New York.

A STUDENT RECITAL at Greene Hall, Smith College, featured the Preludes and Fugues in E minor and C and Fugues in G minor and C by Bach, the Chorale Preludes, Op. 122, by Brahms, and individual pieces by Buxtehude, Franck and Mozart. Players were Mary Ward, Constance Kambour, Shirley Bowen, Frances Davis, Sarah Striebeck and Audrey Gleason.




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Just one more thing: There's no sense complaining about the way your coffee tastes if you use a bad bean. So—unless you use your good "bean" and do something about making your singers better music readers, please cease and desist from complaining, forthwith.

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## COCHEREAU AT PITTSBURGH



PIERRE COCHEREAU and RUSSELL WICHMANN are at the console of the Möller organ in Chatham College, Pittsburgh, Pa. M. Cochereau, organist of Notre Dame Cathedral in Paris, played a recital at Chatham College May 15. Mr. Wichmann is head of the organ department at the college.

The program was as follows: Prelude and Fugue in B minor, Bach; Scherzo, Durufle; Symphony 2, Vienne; "Evocation" and Final, "Poeme Symphonique" and "Fileuse," Dupré.

FRIEDEL AND POWERS PLAY  
NOON-DAY RECITAL SERIES

St. Bartholomew's Church, New York City, has been the scene of noon-day recitals on Fridays in June and July. Harold Friedell, F.A.G.O., F.T.C.L., organist and choirmaster of St. Bartholomew's, has shared the series with George Powers, F.A.G.O., of St. Mark's Church in-the-Bouwerie. Mr. Powers opened the series June 1 with music by Blow, Mulet and Mendelssohn. Mr. Friedell played the next three: music by Franck June 8, by Couperin, Sowerby, Reger, Widor and Mulet June 15 and by Bach June 22. Mr. Powers played Sowerby music June 29 and will play a Buxtehude program July 6 and a Bach program July 27. Mr. Friedell will play July 13 and 20. He will include Bach, Bingham, Vienne and Mulet.

NEW YORK BOY CHOIR SINGS  
AT CHURCH IN PITTSFIELD

The boys' choir of St. Thomas' Church, New York City, gave an evening of sacred music at St. Stephen's Episcopal Church, Pittsfield, Mass., May 25. William Self directed and Edward A. Wallace was at the organ. Anthems included: "God Be with Thee", Grazioli; "Vere Languores Nostros", Lotti; "Adoramus Te, Christe", di Lasso; "Chorale Aria", Tunder; "Ave Verum", Mozart; "To Music", Schubert; "O Lord Most Holy", Franck; "A Story Fair", arranged by Dickinson; "Beautiful Saviour", arranged by Christiansen. Three Chorale Preludes by Bach preceded the song service.

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# PALESTRINA GROUP SINGS MUSIC OF 16th CENTURY

The Palestrina Society of Connecticut College, New London, sang a program May 27 in Harkness Chapel. The main offering was the "Missa Jesu, Nostra Redemptio" by Palestrina, preceded by the singing of the plainchant hymn which supplies the musical basis and the name for the mass. Polyphonic motets also sung were: Peter Philips' "Ascendit Deus in jubilatione", di Lasso's "Adoramus Te, Christe", F. Anerio's "Christus Factus Est", Handl's "Ecce Quomodo Moritur Justus", Palestrina's "O Crux, Ave", Morley's "Domine, Fac Mecum" and "Agnus Dei".

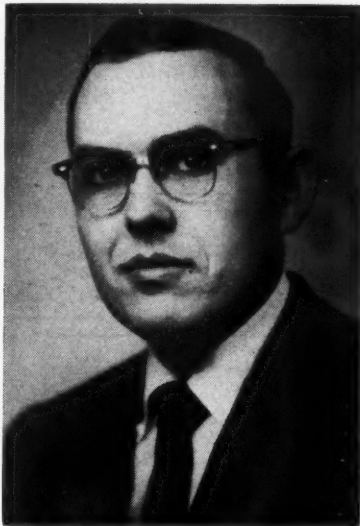
At the organ Sarah Leight Laubenstein played Paul Huber's Postludium über das "Ite Missa Est", the Kyrie "Cum Jubilo" and the "Aeolian Essay" by Paul F. Laubenstein, the society's director. It was the first performance of this new work which is cast in one continuous twenty-one minute movement. It bears the subtitle "Etude for organ on the white keys" and is restricted throughout to the untransposed notes of the Aeolian mode.

# TWO PROGRAMS DEDICATE ORGAN IN ARLINGTON, TEX.

Two recitals were given to observe the completed installation of the new three-manual Möller organ at the First Methodist Church of Arlington, Tex. The specification for the instrument appeared in THE DIAPASON in November, 1955. Richard J. Helms of Fort Worth played the dedicatory recital May 20 which included the following numbers: Fantasia on Psalm 42, Asma; Flute Solo, Arne; "O God, Thou Faithful God", Bach; Scherzando, Haydn; "Landscape in the Mist", Karg-Elert; "A Mighty Fortress Is Our God", Zwart; "Schönster Herr Jesu", Schröder; "Ronde Française", Boellmann; "Dies Irae", Kryjanowski; "Les Petites Cloches" and "Christ ist erstanden", Purvis.

Alexander McCurdy and Flora Greenwood also gave a program using the new organ. Bach, Mozart, Schumann, Brahms, Langlais, Dupré and Ravel were the composers represented.

# RICHARD M. GAYHART



RICHARD M. GAYHART has been elected dean of the Kansas Chapter of the A.G.O. He is professor of organ and church music at the College of Emporia and organist of the First Presbyterian Church in Topeka.

Mr. Gayhart was graduated from Kansas University where he studied organ with Laurel E. Anderson. He has also studied with Dr. N. O. Raasted in Copenhagen, Denmark, and with Feike Asma in The Hague, Holland.

At the May 14 meeting of the Kansas Chapter, Mr. Gayhart played the following recital: "Dorian" Toccata, Bach; Adagio, Fiocco; Aria con Variazione, Martini; "Dies Irae," Ivan Krizhanovsky; Scherzo in E major, Gigout; Chorale in B minor, Franck; Pavane, "Rhythmic Suite," Elmore; Concerto on "Es sungen drei Engel," Hans Friedrich Michelsen.

LAUREN B. SYKES directed the oratorio society of Pacific Bible College, Portland, Ore., in a performance May 23 of Mendelssohn's "St. Paul".

# EAU CLAIRE HAS FESTIVAL WITH STRING ORCHESTRA

Eau Claire, Wis., enjoyed a festival of sacred music May 20 sponsored by the First Congregational Church and Christ Church Cathedral and held in the latter church. More than 100 members of the youth and adult choirs of the two churches joined a string orchestra, a piano and the organ in Holst's "The Hymn of Jesus". Clark B. Angel, director at the Congregational Church, conducted this work and the orchestral Concerto Grosso by Vivaldi. Esther Keith, organist and choirmaster of the cathedral, played three Mozart organ sonatas with the orchestra and conducted the adult choirs in Martin Shaw's "Sing We Merrily unto God Our Strength".

# SURVEY SERIES BY SPRIGG BEGUN AT HOOD COLLEGE

William Sprigg of the faculty of Hood College, Frederick, Md., gave the first in a series of four historical recitals May 22 in Coffman Chapel. The program, made up of early masters of the English, Italian, French, German and Danish schools, was played on the new Möller three-manual organ, the specification of which was published in THE DIAPASON in January, 1954. Some changes in the published specification were made before the installation. For example, a three-rank scharf was added to the swell, erzählers replaced dulcianas on the choir and pedal divisions and a quint was added to the pedal. Console preparation was made for several future additions.

# MEXICAN ORGANIST PLAYS ON NEW ORLEANS PROGRAM

Manuel Zacharias, Mexican organist, was a featured guest on a program of baroque music May 20 by the choir of the Salem Evangelical and Reformed Church, New Orleans, La. Mr. Zacharias played: Toccata and Fugue in D minor and Fugue in G minor, Bach, and Concerto in A minor, Vivaldi-Bach. The choir, directed by George C. Koffsky, Jr., and assisted by soloists, sang music by Purcell, Bach and Handel.



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Important Question:  
What Choir is Best  
For Your Church?

By SETH BINGHAM  
[Continued from page 8]

*Change of Voice.*  
With adolescence the change in the boy's vocal chord structure and lowering of the pitch of his speaking voice is much more pronounced than in that of a girl. There are conflicting opinions as to whether a boy should continue singing during this period, *graduating* through alto to tenor or bass. The age duration vary so that no fixed rule can be laid down. Certainly great care should be exercised to see that the boy sings lightly with no forcing and where there is any evidence of strain he should cease all singing, perhaps for several months, until his voice is well settled. The average duration of a boy soprano's singing activity is about four to five years, i.e., from the age of nine or ten to fourteen.

Since the true boy alto is a rarity, the alto part is frequently sung by men using a powerfully developed falsetto often with a rapid vibrato. In the harmonic welter of fortissimo passages they give somewhat the illusion of women's voices. But the male alto by itself is not a pretty thing to hear. In ppp the tone is pale and colorless. Boy sopranos or those with changing voices are sometimes pressed into service as altos; the results are not always too satisfactory. However, in the Corpus Christi choir, one of the finest in the metropolitan area, adolescent boy altos are successfully employed to produce a beautifully homogeneous tone. The same is true of the alto section of St. Paul's Cathedral Choir in London (unless my ears deceived me).

A very interesting solution of the changing voice problem is offered in the September-October, 1955, number of the *Fischer Edition News* by Ralph Jusko, a practical-minded organist-choir director and an expert conductor of school choruses. Briefly, his article, "Are we short-changing the changing boy voice?" suggests constructively "what to do about tenors."

He cites two types of boy-voices: (1) Those which, losing their top tones, change naturally into baritones. In that case, he says, all is well, for these youthful baritones will strengthen in quality and widen in range. (2) Those that lose their treble quality but do not break to a baritone. These latter should be kept singing within the range of a ninth, i.e., treble clef—B flat below middle C to C in third space—a range common to all the aforementioned voices (baritone octave lower); they will be able to sing safely through the break. "What is more," says Mr. Jusko, "they will almost invariably mature into that vocal commodity so scarce in American choirs today—a tenor."

Unfortunately, school choruses trained by directors of Mr. Jusko's stature are the exception. But where there is such a man in charge, any church with a choir of men and boys would be well-advised to engage his services.

A similar idea seems to underlie the thinking of Dr. Irwin Cooper of Florida State University, whose *Cambiata* choral arrangements are intended to meet the needs of junior high school grades, junior church choirs, etc. There are also valuable suggestions with case histories in Duncan McKenzie's recent book "Training the Boy's Changing Voice" (Rutgers University Press). Although as Benjamin Hadley in his review in THE DIAPASON points out, Mr. McKenzie's ideas on the "alto-tenor plan" stem primarily from the public school music system, the church music field is by no means neglected.

[Dr. Bingham's next article will deal with certain practical aspects of vocal training for choristers.]

NOEL GOEMANNE, Detroit organist, is professor of organ and Gregorian accompaniment at the summer school of liturgical music, St. John's University, Collegeville, Minn.

EDWARD ELGAR'S rarely heard "The Light of Life" was sung June 3 at the Old Stone Church, Cleveland, Ohio, under the direction of W. William Wagner.

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## American Career of Middelschulte Brought to Mind

By HERBERT D. BRUENING

Those who know of Wilhelm Middelschulte from reading THE DIAPASON (where he was mentioned 116 times from December, 1915, to September, 1942) or those who knew him personally will recall the part this scholarly artist played for almost half a century in our country, especially Chicago. For the benefit of those unfamiliar with the name Middelschulte and for what it stands, the following thumb-nail sketch may be of interest.

Wilhelm Middelschulte was born April 3, 1863 in Dortmund, Westphalia, Germany, and died May 4, 1943 in Oespele near Dortmund. Already at the age of twelve he played in church services. When a very young man he entered the Royal Academy of Church Music in Berlin. Here he studied with Haupt (organ), Loeschhorn (piano), Alsleben (history of music and conducting) and Commer, editor of the "Musica Sacra" (sacred literature). The last and most gifted pupil of Haupt, Middelschulte became his teacher's assistant at the parochial church and associate teacher at the academy. In 1888 Middelschulte became organist and choirmaster at St. Lucas' in Berlin, a post of great honor in that city. Here he remained until he came to Chicago in 1891.

From 1891 until 1939 Middelschulte held a number of positions in the Middle West. He was organist of the Chicago Symphony Orchestra from 1894 until 1917. For many years he taught at the American Conservatory of Music in Chicago and the Wisconsin Conservatory of Music in Milwaukee. Later he taught also at the Detroit Conservatory of Music, Notre Dame University, South Bend, Ind. (summer courses) and at Rosary College, River Forest, Ill. Notre Dame conferred on him the LL.D degree in 1922. Among the many pupils of Dr. Middelschulte we find such well-known names as Virgil Fox, Hugh Porter, Rossetter G. Cole, Lester W. Groom, Hugo Goodwin, William Lester, Carl F. Mueller, Arthur Poister, C. Albert Scholin, Walter E. Buszin, Theodore G. Stelzer, Albert Beck and Martin Lochner.

Middelschulte was organist of the Cathedral of the Holy Name, of St. James' R.C. Church and of K.A.M. Temple, Chicago. How he became organist of the cathedral Dr. Cole described interestingly in THE DIAPASON of Sept. 1, 1943.

"One day while in Summy's music store he learned that the position of organist of the Holy Name Cathedral was vacant, so he hurried over to the north side and rang the bell at the parish house. On stating his errand he was brusquely told to go and get his music and come back. Middelschulte insisted he needed no music, as he always played from memory. The priest, thinking that he was an impostor, tried to get rid of him. But Middelschulte persisted and finally was permitted by the incredulous priest to go to the organ loft. Here he played from memory one great Bach masterpiece after the other for over an hour before the astonished and bewildered priest. He had to sign a contract before he was permitted to leave the church and for many years he was organist and choir director there."

From the tribute of Dr. Cole, this paragraph is significant: "Middelschulte was probably the first prominent American organist to make a practice of playing in public from memory. His astounding memory, as evidenced by his public performances, caused something of a sensation among organists, and so unusual was it at this period that W. S. B. Matthews, editor of the magazine *Music*, published in this well-known monthly a symposium on 'Should Organists Play in Public from Memory?' Eight or nine of the most prominent American organists (among them, as I recall, Clarence Eddy and Harrison M. Wild and, of course, Middelschulte) contributed articles. Nearly all of the contributors urged the great complexity of the organ's mechanism as the necessary and compelling objection to the innovation."

Besides giving many recitals in this country in churches, concert halls and at world fairs, Middelschulte made frequent appearances in Europe, being widely apostrophized everywhere as one of the greatest living organists. He was acclaimed as an authoritative interpreter of Bach's organ works; in fact, he was considered the greatest living interpreter of them by some of his critics. Says Dr. Cole: "It is doubtful if there has ever been in the United States a greater scholar and interpreter of Bach's organ works, an astounding amount of which he could play either from memory or at a moment's notice. But his acquaintance with the literature of music extended far beyond the domain of the organ—including the whole realm of orchestra, chamber, piano and choral works. His technical equipment was characterized by an incredibly prodigious pedal technique."

As a composer, Middelschulte is perhaps best known to the present generation of recital goers as the composer of "Perpetuum Mobile," an etude for pedals only, which Virgil Fox has frequently performed. But Middelschulte wrote other items, few in number, but profound in content, some of them winning special distinction. He also transcribed for organ such compositions as the Chaconne for violin by Bach, and the "Goldberg" Variations. Some of us also recall the Middelschulte cadenzas to concertos of Handel, Guilman and Rheinberger. Present-day organ virtuosos would do well to feature some of the large-scale works for organ by Middelschulte on recital programs.

Quoting from Dr. Cole's article again: "Personally Middelschulte was a most lovable man, simple, modest and unassuming in thought and action—almost naive in many of his likes and dislikes—yet in his mental processes he was capable of solving the most complex and intricate contrapuntal problems. He was big in mentality as well as in physique. In his later years, when his leonine head was amply showered with white, he was a striking figure wherever he went. People frequently turned and looked at him on the street. . . . So has passed a truly great musician and a gentle and lovable man."

### MUSICAL ACTIVITIES FILL BERKELEY CHURCH SEASON

There were many musical activities in the season at the First Congregational Church, Berkeley, Cal., where Kenneth W. Jewell is minister of music. Willan's "Mystery of Bethlehem" and the complete Mendelssohn "St. Paul" were sung, a sacred concert was given before the annual pastoral conference of the Pacific School of Religion and a recital by Carl Weinrich was sponsored by the chancel choir with a reception afterward given by the choir mothers' guild.

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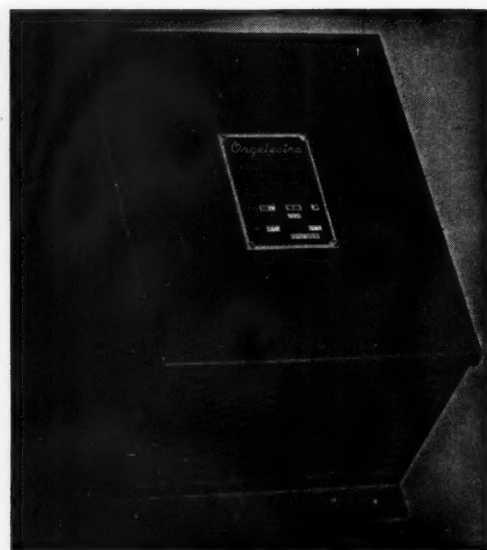
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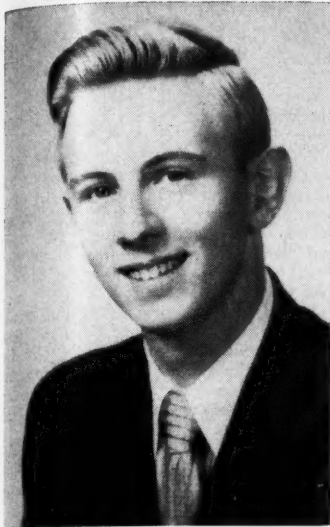
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CHURCH IN BATTLE CREEK  
REPORTS ACTIVE SEASON

The First Congregational Church of Battle Creek, Mich., has just completed one of the most active musical years in its 120-year history. The music department is headed by Dr. Robert Hieber, a graduate of the Eastman School of Music and of Union Theological Seminary. There is a total of four paid leaders on the music staff and seven choirs provide the music for the many services in the church and the new chapel. The chancel choir, in addition to singing 130 anthems for the morning services, gave Bach's "O Praise the Lord for All His Mercies" at Thanksgiving, a Christmas candlelight carol concert, the opera "Amahl and the Night Visitors" with full orchestra, Sowerby's "Forsaken of Man" and a neighborhood concert of favorite anthems. The youth choirs sang two carol concerts and a Thanksgiving service and appeared in the youth choir festival which Dr. Hieber inaugurated last year on a community-wide basis. A new member of the staff will be added in September: Ralph Deal, formerly minister of music of the Trinity Reformed Church of Kalamazoo, will assume the responsibility of three of the youth choirs. Dr. Hieber and one of his organ students left Battle Creek June 10 for a three-month tour of Europe. Cathedrals and organs in Italy, Germany, France, Austria, Belgium, Holland and England were to be the main points of interest. The church has ordered a set of thirty-seven hand bells from the Whitechapel Foundry in London which Dr. Hieber hopes to bring home with him. In October the church will be host to 500 ministers and delegates to the Mid-West conference of Congregational Churches. Special services of festival music are being planned for this week.

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**DEATH ENDS LONG CAREER  
OF FORT WORTH ORGANIST**

Mrs. Dot Echols Orum, a member of the Fort Worth, Tex., Chapter of the A.G.O., died May 12 in Fort Worth closing a career of nearly fifty years. She was the first teacher both of Robert Ellis, Henderson State College, Arkadelphia, Ark., and of Dale Peters, who won the A.G.O. national young artist contest in Minneapolis in 1954. In composition she won the Walter Chrysler award with her "Romance" for violin and piano and a song contest of the National Federation of Music Clubs in 1941.

Mrs. Orum was organist of the Broadway Presbyterian Church more than twenty years and was equally effective and experienced as a theater organist and in such engagements as ice capades, the Shrine circus and the famous Fort Worth Rodeo.

She is survived by her husband, George Orum, violinist and orchestra director, and a daughter, Mrs. William Walton of Pittsburgh.

**VIRGIL FOX PARTICIPATES  
IN EVENTS ON BOTH COASTS**

Virgil Fox held a master class May 1 in San Diego, Cal. About fifty of the city's organists were members of the class which covered liturgical and wedding music as well as concert works. Ethel Kennedy arranged the class and the dinner given in honor of Mr. Fox and his mother.

Earlier in the season Mr. Fox joined the Augusta, Ga., choral society, soloists and members of the civic orchestra in a performance of Bach's "St. Matthew Passion".

**ORGAN PLAYERS' CLUB HOLDS  
ITS 66th ANNUAL MEETING**

The sixty-sixth annual meeting of the American Organ Players' Club was held June 6 at the parish house of the Church of the New Jerusalem, Philadelphia. Officers for the ensuing year are: Louis R. Schroeder, president; Miss Anna Mae Monroe, vice-president; Bertram P. Ulmer, secretary; Mrs. Edna J. Hemingway, treasurer, and Miss Catherine Stocquart, librarian. A chorus of students from the Franklin High School, directed by Forrest Neumeyer, sang superbly after which refreshments were served.

**DR. ELMER SPEAKS AT CHOIR  
RECOGNITION CEREMONIAL**

S. Lewis Elmer, president of the A.G.O., gave a message of greeting at the service of choir recognition May 20 at the West Side Presbyterian Church, Ridgewood, N. J., where Edward Hart is organist and choirmaster. The multiple choir organization of the church includes five singing choirs and three handbell groups. All were given recognition at the service.

**Frederick MARRIOTT**  
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**CHURCH IN ARLINGTON, VA.,  
HAS SEASON OF CONCERTS**

St. George's Episcopal Church, Arlington, Va., completed its season of monthly concerts May 20. A number of soloists and choral groups have participated in the Sunday series including Temple Dunn, Jane Malone, Ralph Beuenthin, Richard Rancourt and Robert Zboray, organists, the Madrigal Singers and the girls' chorus from Washington and Lee High School, directed respectively by Florence Booker and Mary Lou Alexander, and a brass ensemble from the army band, directed by Gilbert Mitchell. Notable among the music performed was the Fauré Requiem.

A twenty-one rank organ was recently installed in the church in a specially constructed chamber speaking directly into the nave of the church. Plans are being made for another series of musical vespers beginning in September. A cantata choir is being formed to sing the larger and more extended works.

**MORE RECITALS PLANNED  
FOR BINGHAMTON CHURCH**

In the year following the dedication of the new Casavant organ last July at Christ Church, Binghamton, N. Y., Harold C. O'Daniels, organist-choirmaster, has arranged two series of recitals. One featured various instrumental combinations with organ and several guest organists and was planned as a monthly series. The other was a weekly group of noon-day recitals. The second series will be continued next year and a group of four historical programs will be played in Advent.

**YOUNG ORGANIST AWARDED  
OPPORTUNITY FELLOWSHIP**

One of the "opportunity fellowships", given to five young musicians of exceptional promise, was awarded June 11 to Franklin B. Hunter of Miami, Fla., a graduate of Oberlin College. The award will enable Mr. Hunter to continue organ study at Syracuse University. He hopes to engage in teaching, research and church music.

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### ALUMNI REUNION IS HELD AS CHOIR ENDS FIFTY YEARS

The a cappella choir of Northwestern University observed its golden anniversary with a two-day reunion June 15 and 16 on the Evanston, Ill., campus. The celebration featured a tea, a concert, a breakfast and informal get-togethers. Alumni who were members at various times since the late Peter Christian Lutkin founded the choir in 1906 took part in the festivities.

Returning choir alumni sang a group of a cappella favorites at the reunion concert under the direction of George Howerton, dean of the music school. The guest soloist was Maud Nosler, alumna and soloist with the Chicago Sunday Evening Club. The alumni choir sang under William Peterman's direction and the Northwestern chamber singers were conducted by William Ballard.

The university's summer chorus will sing the Verdi Requiem August 2 at Ravinia park with William Steinberg conducting the Chicago Symphony Orchestra.

### KINGSPORT, TENN., CHURCH SINGS REQUIEM OF MOZART

The Broad Street Methodist Church, Kingsport, Tenn., observed Memorial Sunday and the Mozart bicentennial with a performance May 27 of the Mozart Requiem. John W. Mullen, minister of music, directed and the accompaniment was provided by Mrs. Julian King, organist, and Will S. George, pianist. Six soloists assisted the choir.

The church has just contracted with the M. P. Möller Company for the installation of a new three-manual instrument.

### ELLSASSER WEDDING DISK RECORDS FIVE ORIGINALS

Richard Ellsasser's new LP recording of wedding music includes seven familiar wedding favorites and five original compositions which he wrote especially for the album. The music was recorded on the organ at the John Hays Hammond Museum.

### TIDMARSH LEAVES UNION COLLEGE AFTER 31 YEARS

Dr. Elmer A. Tidmarsh is retiring after thirty-one years as director of music at Union College, Schenectady, N. Y. He played the final program in his regular series of organ recitals in the Memorial Chapel June 3. The recital brought to an official close an illustrious career.

Brought up in Hudson Falls, N. Y., he earned his first lessons on the organ by selling newspapers and went on to graduate from the Guilford Organ School, New York City. He holds the A.A.G.O. degree.

Dr. Tidmarsh went to Union College in 1925 and is the creator of the department of music. The college conferred the degree of Doctor of Music upon him in 1933. In addition to his work on the campus, he has directed musical groups in Schenectady, Albany, Troy and Poughkeepsie, and for a number of years has also served as summer organist at the American Cathedral in Paris. His honors include the award of Officer of the Palms of the French Academy and the Executant's Diploma, highest honor of the school of music at Fontainebleau, France.

For his major work on his farewell program, Dr. Tidmarsh played Messiaen's "Nativity Suite." Included also were compositions by Couperin, Daquin, Jarnefelt, Vierne, Bull, Swinnen, Purcell, Liszt and Schumann.

### KELSEY CLASS SPONSORED BY TWO DAKOTA COLLEGES

Howard Kelsey, university organist at Washington University, St. Louis, Mo., and organist at the Second Baptist Church and at Temple Israel, conducted a master class in organ repertoire May 19 at Vermillion, S. D. The class was sponsored jointly by Yankton College and the University of South Dakota and was held at the Slagle auditorium on the campus of the latter school.

Repertory discussed and played included works of Bach, Buxtehude, Handel, Brahms, Hindemith, Langlais and Messiaen. One session was devoted to discussions on "How to Practice," "Pedal Techniques" and "Hymn Playing".

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**POSITION WANTED—ORGANIST-CHOIR-**master in prominent Boston church seeks position in New York City or vicinity while studying for a Masters. Age 28, married. Fifteen years experience; liturgical and non-liturgical. Excellent references. Address F-3, THE DIAPASON.

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**WANTED—EVERETT ORGATRON, MOD-**el 600 preferred. Write details, model, speaker unit, condition, price. S. F. Layman; 140 S. 34th, Boulder, Colo.

**WANTED—SIXTEEN-FOOT OCTAVES OF** clarinet, oboe, post horn, 10-in. wind with chests if available. Fred Hermes, 616 Sixth Street, Racine, Wis. (tf)

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