

THE DIAPASON

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NEW CASAVANT GOES TO TORONTO CHURCH

ORGAN OF THREE MANUALS

First Church of Christ, Scientist, in Canadian City Has Completed Installation—Douglas Bodle Prepares Stolist.

A new three-manual Casavant organ has been completed for First Church of Christ, Scientist, in Toronto, Ont., Canada. The stolist was prepared by Douglas Bodle, organist of the church.

The specification:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Chimney Flute, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Cymbal, 3 ranks, 183 pipes.
Harmonic Trumpet, 8 ft.
Chimes.

SWELL ORGAN.

Flute Conique, 16 ft., 68 pipes.
Geigen Principal, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 68 pipes.
Geigen Octave, 4 ft., 68 pipes.
Triangular Flute, 4 ft., 68 pipes.
Spitz Quint, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Cor de Nuit, 8 ft., 68 pipes.
Spitz Flute, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 61 pipes.
Gemshorn, 4 ft., 68 pipes.
Kopfflöte, 4 ft., 68 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Sifföte, 1 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Harmonic Trumpet, 8 ft., 68 pipes.
Chimes, 20 tubes.
Harp, 49 bars.
Tremulant.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Quintaton, 16 ft.
Flute Conique, 16 ft.
Cor de Nuit, 16 ft., 12 pipes.
Gemshorn Quint, 10½ ft., 32 pipes.
Spitz Principal, 8 ft., 32 pipes.
Cello, 8 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
Cor de Nuit, 8 ft.
Octave Quint, 5½ ft., 12 pipes.
Choralbass, 4 ft.
Cor de Nuit, 4 ft.
Mixture, 4 ranks, 128 pipes.
Posaune, 16 ft., 32 pipes.
Fagotto, 16 ft.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Chimes.

D. N. JOHNSON HEADS MUSIC DEPARTMENT AT ALFRED "U"

David N. Johnson, Ph. D., A.A.G.O., has joined the faculty of Alfred University, Alfred, N. Y., as chairman of the music department. Alfred University has a student enrollment of 1,200 and is most famous for its college of ceramics, to which students are drawn from many different countries, and its carillon, many of the bells of which date back several centuries.

The principal musical interest centers in sacred music and in the chapel choir and the university chorus.

Dr. and Mrs. Johnson have five children.

THE REV. GEORGE LITCH KNIGHT, editor of "The Hymn" and the "A.G.O. Quarterly" was installed as a minister of the West Side Presbyterian Church, Ridgewood, N. J., at a special service Oct. 14.

GORDON JEFFERY AT NEW KNEY & BRIGHT ORGAN



GORDON JEFFERY, national president of the Canadian College of Organists, is shown at the console of the new Kney and Bright organ in St. Barnabas' Anglican Church, London, Ont. Looking on are the Very Rev. R. C. Brown, who dedicated the war memorial instrument, John Bright of the organ firm and the Rev. W. E. C. Vollick, rector of the

church.

Mr. Jeffery's dedicatory recital included the following: Concerto in G, Vivaldi-Bach; "Flute Tune," Arne; Aria Pastorale, Rathgeber; Adagio, Fiocco; "Alle Menschen müssen sterben," Bach; "O Welt ich muss dich lassen," Brahms; and Prelude and Fugue in G major, Bach.

WOOSTER COLLEGE TO HAVE MOZART MUSIC FESTIVAL

The music department of the College of Wooster, Ohio, announces a Mozart festival. Four events will comprise the series: Robert Shaw will be guest conductor Nov. 2 when the choir, orchestra and soloists will participate. This program will include two sonatas for organ and orchestra, "Ave Verum Corpus," "Exultate, Jubilate" and the Requiem. Julius Herford will lecture Nov. 30, a chamber concert will be heard Dec. 1 and an orchestral concert the same evening will offer violin and piano concerti and the "Linz" Symphony.

HERFORD JOINS FACULTY OF BOSTON UNIVERSITY

Julius Herford, noted musicologist, Bach scholar and consultant to conductors and composers, has joined the faculty of the Boston University school of music. He has been on the faculties of the Juilliard School of Music, Westminster Choir College, the Union Seminary school of sacred music and the Berkshire Festival.

Mr. Herford will teach a master class in "Analytical Studies of Choral Masterworks" and will offer private study and consultation to choral musicians.

SINZHEIMER TO CONDUCT COURSE IN JEWISH MUSIC

The Music Institute of the College of Jewish Studies has established a course in basic choir repertory for the synagogue to be conducted by Dr. Max Sinzheimer. Dr. Sinzheimer is the dean of the Chicago Chapter of the A.G.O., director of the opera department at the American Conservatory of Music and conductor of the Gary municipal choir and orchestra.

The music of the synagogue will be studied with particular emphasis on diction, pronunciation and interpretation.

VESTRY HONORS WILKINSON UPON TENTH ANNIVERSARY

Harry Wilkinson was honored on his tenth anniversary as organist and choir-master of the Church of St. Martin-in-the-Fields, Chestnut Hill, Philadelphia. A dinner Oct. 10 at the Philadelphia Cricket Club preceded the regular meeting of the vestry. Details of the new organ being installed in the church may be available shortly.

BIGGS DEDICATES ORGAN AT WAKE FOREST COLLEGE

E. Power Biggs was chosen to dedicate the new four-manual Möller instrument in the new Wait Chapel on the new Winston-Salem, N. C., campus of Wake Forest College Oct. 11. The organ, the gift of Mr. and Mrs. Walter McAdoo Williams, contains 3,696 pipes. The college has just moved from Wake Forest to its new twenty-million-dollar campus. For the dedicatory recital Mr. Biggs played: Concerto 2, Handel; Concerto 3, Soler; Fantasia and Fugue in G minor, Bach; Sketches in C minor and D flat and Canon in B minor, Schumann; Processional Entry for Festival Occasions, R. Strauss; Two Fantasies in F minor and Andante with Variations, Mozart.

Mr. Biggs' broadcast recital Nov. 11 will originate from the chapel.

RICHTER GOES FROM TOUR HERE TO SEASON IN EUROPE

Karl Richter, young German organist, harpsichordist and conductor now on tour in this country, will play a harpsichord recital at the German Embassy in Washington, D. C., Nov. 12, the night before he flies back to Germany. He will play the Holtkamp organ in Trinity Lutheran Church in Houston, Tex., Nov. 2, at St. John's Cathedral, Denver, Nov. 4 and two concerts Nov. 10 and 11 to include organ, harpsichord and choral works. Mr. Richter returns to a completely sold-out season in Europe where he will play and conduct all-Bach concerts. This includes a tour of Italy with an orchestra and the Munich Bach Choir, performing the St. Matthew Passion and the Christmas Oratorio.

NIES-BERGER APPOINTED TO LOS ANGELES CHURCH

Edouard Nies-Berger, organist, lecturer and collaborator with Dr. Albert Schweitzer in editing the organ works of Bach, has been appointed minister of music of the First Congregational Church of Los Angeles, Cal. Mr. Nies-Berger leaves the Church of the Messiah and Incarnation, Brooklyn, N. Y., after twelve years of service. He returns to Los Angeles after a nineteen-year absence. In his previous residence on the Pacific coast, Mr. Nies-Berger was the organist and director of music at the Wilshire Boulevard Temple and at the First Presbyterian Church in Santa Monica.

SMITH COLLEGE GETS NEW AEOLIAN-SKINNER

THREE-MANUAL INSTRUMENT

Chapel in Northampton, Mass., Has Organ Given by Mrs. James M. Hills in Memory of Her Husband—Installed in Gallery.

Work is being completed on a new three-manual Aeolian-Skinner organ for the Helen Hills Chapel, Smith College, Northampton, Mass. The instrument is the gift of Mrs. James M. Hills in memory of her late husband. The organ is installed in the gallery.

The stolist:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.

SWELL ORGAN.

Viole-de-gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 56 pipes.
Gedeckt, 8 ft., 68 pipes.
Prestant, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagot, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Nason Flute, 8 ft., 68 pipes.
Kleine Erzähler, 8 ft., 124 pipes.
Kopfflöte, 4 ft., 68 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Cromorne, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.

Contre Basse, 16 ft., 32 pipes.
Quintaton, 16 ft.
Lieblich Gedeckt, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Choral Bass, 4 ft., 12 pipes.
Mixture, 2 ranks, 64 pipes.
Fagot, 16 ft.
Fagot, 8 ft.
Cromorne, 8 ft.
Fagot, 4 ft.

CHICAGO CHAPTER TO GIVE THANKSGIVING SERVICE

The Chicago Chapter of the A.G.O. will sponsor a Thanksgiving choral service Nov. 18 at 7:45 at the Fourth Presbyterian Church. Preston Rockholt, F.A.G.O., and Robert Lodine, F.A.G.O., will play music by Howells and Messiaen. The choir, under the leadership of Dr. Barrett Spach, head of the organ department at Northwestern University school of music and director at Fourth Church, will sing contemporary English music by Finzi and Le Fleming. Gerald Crawford will be organ accompanist.

GEORGE KOEHLER ACCEPTS POST IN ARLINGTON CHURCH

George Koehler has been appointed organist and choir-master at the First Presbyterian Church, Arlington, Va. He has served previously at the Marvin Memorial Methodist Church, the First Baptist Church and the Church of the Reformation in Washington and has appeared on many religious radio programs, including "National Vespers" and Dr. Ralph Sockman's "Radio Pulpit" broadcasts.

ORGANIST HONORED AFTER SIXTY YEARS OF SERVICE

William H. Taylor, organist and choir-master of St. John's Episcopal Church, Bethesda, Md., was honored Oct. 7 for sixty years of service in church music. Mr. Taylor began as a choir boy at Christ Church, Georgetown, later serving in various capacities in churches of the Washington diocese. He served longest, from 1906 to 1946, at All Saints' Episcopal Church, Chevy Chase.

**KNOXVILLE CHURCH
ORDERS NEW SCHANTZ**
FOUR-MANUAL INSTRUMENT

Bell Avenue Baptist Will Have Organ in New Colonial Edifice—To Be Enclosed in Three Chambers over Baptistry.

The Schantz Organ Company has been awarded the contract to build a four-manual organ for the Bell Avenue Baptist Church, Knoxville, Tenn. The instrument is to be installed in a new building seating 1,200 and of Colonial architecture. The present building is located in an area that is being commercialized and an entirely new church plant is being built in the residential section of Holston Hills in East Knoxville.

The church was organized seventy-five years ago and now has a membership of over 2,400. In the last eight years the church has greatly expanded and the organ was designed with the view to a growing church.

The new church will be marked by a tall spire topped by a cross. It will be air conditioned and a public address system of the most advanced type will be installed. The organ is to be placed in three chambers on both sides and above the baptistry, located in the center and behind the choir.

The committee for the purchase of the organ was headed by Edward Howard, director of music, and Jerry Booher, organist. Negotiations with the Schantz firm were handled through the southern sales agent, Alfred E. Lunsford.

The stolist:

GREAT ORGAN.
(Enclosed)

Open Diapason, 8 ft., 61 pipes.
Hohlfute, 8 ft., 61 pipes.
Gemshorn, 8 ft., (Prepared for).
Octave, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 122 pipes.
Chimes, 21 bells.
Tremulant.

SWELL ORGAN.

Rohrgedeckt, 16 ft., 85 pipes.
Viole d' Gamba, 8 ft., 61 pipes.
Rohrgedeckt, 8 ft.
Viole Celeste, 8 ft., 49 pipes.
Geigen Principal, 4 ft., 61 pipes.
Rohrgedeckt, 4 ft.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., (Prepared for).
Trompette, 8 ft., 73 pipes.
Clarion 4 ft.
Tremulant.

CHOIR ORGAN.

Bourdon, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Flutino, 2 ft.
Tierce, 1½ ft., (Prepared for).
Clarinet, 8 ft., 61 pipes.
Tremulant.

SOLO ORGAN.

Flute Conique, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 49 pipes.
Bombarde, 8 ft., 73 pipes.
English Horn, 8 ft., 61 pipes.
Vox Humana, 8 ft., (Prepared for).
Clarion, 4 ft.
Tremulant.

PEDAL ORGAN.

Open Diapason, 16 ft., 56 pipes.
Bourdon, 16 ft., 44 pipes.
Rohrgedeckt, 16 ft.
Quint, 10½ ft.
Octave, 8 ft.
Bourdon, 8 ft.
Rohrgedeckt, 8 ft.
Super Octave, 4 ft.
Double Trompette, 16 ft., 12 pipes.
Trompette, 8 ft.
Clarion, 4 ft.

CHARLES HUDDLESTON HEATON


CHARLES HUDDLESTON HEATON took up his duties Sept. 1 as minister of music of the Second Presbyterian Church in St. Louis, Mo. A native of Centralia, Ill., he is a graduate of De Pauw University and the school of sacred music, Union Theological Seminary, with the degree of Master of Sacred Music. He has now completed work for the degree of Doctor of Sacred Music at Union, where he was assistant chapel organist under Hugh Porter. Mr. Heaton has studied under Dr. Porter, Van Denman Thompson and Harold Friedell.

He has been minister of music at the Presbyterian Church of Bound Brook, N. J., and summer organist at the Madison Avenue Presbyterian Church. He has given recitals extensively throughout the East. Since coming to St. Louis, Mr. Heaton has been appointed organist for the KSD, KSD-TV radio-telecast each Sunday conducted by Dr. W. Sherman Skinner, pastor of Second Church, under the auspices of the Metropolitan Church Federation of Greater St. Louis. He is also the organist for Temple B'nai-El.

**ORATORIO SOCIETY OF N. Y.
ANNOUNCES YEAR'S PLANS**

The Oratorio Society of New York plans three concerts for the 1956-57 season. The annual Christmas performance of Handel's "The Messiah" is scheduled for Dec. 14 with William Strickland, the society's regular conductor, on the podium. Mr. Strickland will share that podium with Dr. Howard Hanson March 1, when that composer's "Lament for Beowulf" is programmed with Mozart's Mass in C minor. Both these concerts will be heard in Carnegie Hall. Wise Memorial Hall in Temple Emanu-El will be the scene of the April 11 performance of Honegger's "King David."

**BIDWELL BEGINS SEASON
OF PITTSBURGH RECITALS**

Dr. Marshall Bidwell opened the sixty-second season of free organ recitals at Carnegie Music Hall, Pittsburgh, Pa., Sept. 30. This is Dr. Bidwell's own twenty-fifth season at Carnegie Institute. His first recital of this year's series featured the Bach Toccata in F and Vierne's Symphony 2 and included pieces by Paine, Sowerby, Langlais, Albeniz, Elmore, Kosma and Herbert. Reger, Couperin, Handel, Stoughton, Parker, Clokey and Tschai-kowsky were represented on the Oct. 7 program.

THE DIAPASON

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Just off the Press

MUSIC CALENDAR 1957

Contains reproductions of art works on musical subjects, as illustrated through the media of drawing, enamel, engraving, mosaic, photography, sculpture, etc. Many are of special interest to organists, including a 16th Century organ (woodcut), 16th Century portativ (French tapestry, also a 1210 Dutch painting of Madonna and Child with angel musicians carrying a portativ), 17th Century virginal (painting), also Meckenem's engraving "The Organist."

Includes many reproductions of manuscripts and early printed music, among them a 1240 manuscript of "Sumer is icumen in," Dunstable's "Veni Sancte Spiritus," Purcell's "Fantasia on One Note," Bach's autograph of the canonical variations on "From Heaven Above." Many other art works on musical subjects complete the Calendar.

Factual information appears on the reverse of each page, representing a two-week period, concerning important dates of music history and biography. Bound in the traditional Peters Edition green cover and printed on superior paper, the 1957 Music Calendar again will be a welcome gift for a teacher, a student, a music-loving friend—or for yourself.

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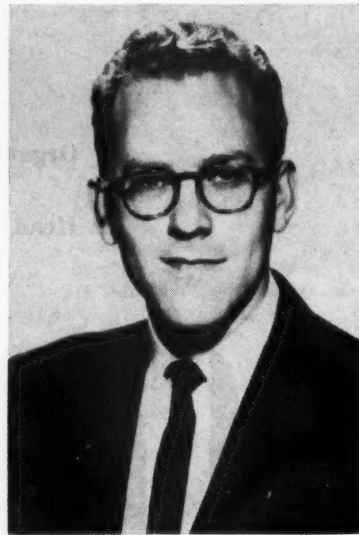
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ROYAL D. JENNINGS



ROYAL D. JENNINGS, M.M., A.A.G.O., has been appointed minister of music at Grace Methodist Church, Wilmington, N. C.

Mr. Jennings attended Oklahoma A. and M. College, Southern Methodist University and the University of Redlands. He received the bachelor of music education and the bachelor of music in organ from Southern Methodist and the master of music from Redlands. He studied organ with John Meldrum, Carl Amt, Joseph Hofrichter, Dora Potet Barclay and Dr. Leslie P. Spelman. Church music and choral conducting was done with Lawrence Hanley and J. William Jones.

HERBERT J. AUSTIN

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**CAMP HILL, PA., CHURCH
TO HAVE NEW MÖLLER**

PLAN THREE-MANUAL ORGAN

Trinity Lutheran in Growing Suburb of Harrisburg Builds Colonial Edifice — Robert Clippinger Is Consultant.

Trinity Lutheran Church, Camp Hill, Pa., to meet the needs of the growing suburb of Harrisburg, is building a new church of Colonial architecture and has awarded a contract to the M. P. Möller Company for a three-manual organ. Robert Clippinger, organist and choir director of Grace Methodist Church, Harrisburg, and head of the music department, the Lutheran Theological Seminary, Gettysburg, was consultant. The stoplist is as follows:

GREAT ORGAN.
Spitzprincipal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quinte, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 3 ranks, 183 pipes.
Chimes.
Tremulant.

SWELL ORGAN.
Rohrflöte, 8 ft., 61 pipes.
Gambe, 8 ft., 61 pipes.
Gambe Celeste, 8 ft., 49 pipes.
Geigen Principal, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bassoon, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Bassoon, 8 ft., 12 pipes.
Rohrschalmel, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.
Nasongedeckt, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 49 pipes.
Nachthorn, 4 ft., 61 pipes.
Nasat, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Krummhorn, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.
Sub Bass, 16 ft., 32 pipes.
Contra Erzähler, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Erzähler, 8 ft., 32 notes.
Octave, 4 ft., 32 notes.
Contra Trompette, 16 ft., 12 pipes.
Bassoon, 16 ft., 32 notes.
Trompette, 8 ft., 32 notes.

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OTTAWA CHURCH SIGNS FOR ENGLISH REBUILD HILL, NORMAN & BEARD FIRM

Three-Manual Instrument in St. Matthew's Anglican Will Undergo Extensive Changes — Gerald Wheeler Is Organist.

The forty-seven-year-old Casavant organ at St. Matthew's Anglican Church, Ottawa, Ont., Canada, is to be extensively rebuilt next summer by the English firm of Hill, Norman and Beard, Ltd., which last year celebrated the bicentenary of its founding.

The specification for the rebuilt instrument was drawn up by Mark Fairhead, Hill, Norman and Beard tonal designer, in consultation with Gerald Wheeler, the church organist, and Raymond Barnes, Ottawa organ builder. The new organ will contain fifty-four speaking stops divided among four separate manual divisions, playable from three manuals. Preparation is also being made for the installation at a later date of a seven-stop antiphonal organ in the west gallery.

The most notable feature of the new organ will be the entirely new nine-stop positiv organ, playable from the choir manual, and this will be displayed in the east chancel arch. This section will be in addition to the traditional enclosed choir organ. With the exception of the antiphonal division, the entire organ will be completed by the end of August, 1957, except for one pedal stop, a four-rank mixture.

Although the organ chamber at St. Matthew's is one of the largest in Canada, a floor for the new organ will have to be built twenty feet below the church roof in order that the pipes will be at the correct level for best acoustical results. The present St. Matthew's organ was transferred from the old church in 1930.

This will be the first work of the Hill, Norman and Beard firm in Ottawa. The stolist:

GREAT ORGAN.

- Contra Geigen, 16 ft., 85 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Geigen Principal, 8 ft., 61 notes.
- Stopped Diapason, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Geigen Octave, 4 ft., 61 notes.
- Flute Ouverte, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Rauschquint, 2 ranks, 122 pipes.
- Harmonic Trumpet, 8 ft., 73 pipes.
- Harmonic Trumpet, 4 ft., 61 notes.

SWELL ORGAN.

- Violin Diapason, 8 ft., 61 pipes.
- Hohl Flute, 8 ft., 61 pipes.
- Echo Gamba, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.

ARTHUR CARKEEK, UNIVERSITY ORGANIST AT DE PAUW



ARTHUR CARKEEK, A.A.G.O., has been appointed university organist of DePauw University, Greencastle, Ind., succeeding Van Denman Thompson, who retired last spring. Mr. Carkeek is assistant professor of organ and church music, having served on the DePauw faculty for six years. He has given recitals and lectures and has participated in many conferences in the Middle-

West. He has degrees from DePauw University and Union Theological Seminary school of sacred music, New York City. He is a member of Phi Mu Alpha Sinfonia and of Pi Kappa Lambda. In addition to his duties at the university, Mr. Carkeek is director of choirs at the Gobin Memorial Methodist Church in Greencastle.

- Scharf, 2 ranks, 122 pipes.
- Double Trumpet, 16 ft., 61 pipes.
- Horn, 8 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.

CHOIR ORGAN.

- Viole d'Orchestre, 8 ft., 61 pipes.
- Quintade, 8 ft., 73 pipes.
- Concert Flute, 4 ft., 61 pipes.
- Lieblich Nazard, 2 1/2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 49 pipes.
- Harmonic Trumpet, 8 ft., 61 notes.

POSITIV ORGAN.
(Playable from choir.)

- Chimney Flute, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Octav, 4 ft., 61 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Block Flöte, 2 ft., 61 pipes.
- Terz, 1 1/2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Sifföte, 1 ft., 61 pipes.

ANTIPHONAL ORGAN.
(Prepared for.)

- Open Diapason, 8 ft., 61 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Spitz Flöte, 4 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Quartain, 2 ranks, 122 pipes.

PEDAL ORGAN.

- Harmonic Bass, 32 ft., 12 pipes.
- Major Bass, 16 ft., 32 pipes.

- Contra Geigen, 16 ft., 32 notes.
- Bourdon, 16 ft., 56 pipes.
- Quintaton, 16 ft., 32 notes.
- Principal, 8 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Choral Flute, 4 ft., 32 notes.
- Fifteenth, 4 ft., 32 notes.
- Fourniture, 4 ranks, 128 pipes.
- Bombarde, 16 ft., 56 pipes.
- Trumpet, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

ANTIPHONAL PEDAL ORGAN.

- Rohr Bourdon, 16 ft., 32 notes.
- Rohr Flöte, 8 ft., 32 notes.

ORGANISTS IN BROOKLYN WILL SPONSOR RECITALS

The Brooklyn Organ Players Guild will hold its second annual series of November recitals at the Covenant Evangelical Lutheran Church, Brooklyn. Iris Margaret Weeks, the Resurrection Lutheran Church, St. Albans, will play Nov. 6; Norman Caldwell-Coombes, the Metropolitan Cathedral, Newark, N. J., Nov. 13; E. Harold DuVall, the Union Methodist Church, Brooklyn, Nov. 20, and Ralph A. Davis, Baptist Church of the Redeemer, Brooklyn, Nov. 27. Dr. Robert Leech Bedell, president of the organization, will preface each recital with oral program notes.

NEW MÖLLER OPENED RY ROBERTA BITGOOD CHURCH IN RIVERSIDE, CAL.

Calvary Presbyterian Dedicates Three-Manual Organ at Service-Recital—Dr. Bitgood Prepares Specification.

A new three-manual Möller organ was dedicated Sept. 18 at Calvary Presbyterian Church in Riverside, Cal. Roberta Bitgood, S.M.D., F.A.G.O., organist of the church, drew up the specification in collaboration with Eugene Poole, western representative of the Möller Company.

Dr. Bitgood directed the choir in Bach's "Now Let All the Heavens Adore Thee," her own "Except the Lord Build the House," written for the occasion, and "How Lovely Are Thy Dwellings Fair," Ravenscroft's Psalter. Her organ program was as follows: Prelude, Fugue and Chaconne, Buxtehude; Andante, Stamitz; "The Fifers," Dandrieu; "Before Thy Throne," "Sleepers, Wake," "Comest Thou Now" and Prelude and Fugue in D, Bach; Pavane, Elmore; "God Himself Is with Us," "O Master, Let Me Walk with Thee," "Siloam" and "Jewels," Bitgood; "Les Petites Cloches," Purvis; Toccata, Symphony 5, Widor. The stolist of the instrument:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Hohlföte 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

- Gedeckt, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Trompette, 8 ft., 85 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Dulciana, 16 ft., 85 pipes.
- Dulciana, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Violetta, 4 ft., 73 pipes.
- Rohrnazat, 2 1/2 ft., 61 pipes.
- Sifföte, 2 ft., 61 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN.

- Contrebass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 56 pipes.
- Dulciana, 16 ft., 32 notes.
- Bourdon, 8 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- Bourdon, 4 ft., 32 notes.
- Posaune, 16 ft., 32 notes.
- Trompette, 8 ft., 32 notes.

SARAH JANE HERRON, organist of the First Presbyterian Church in Dallas, Tex., was married in September to Charles Fitzgerald Baker. Mrs. Baker is a graduate of the Eastman School of Music, where she received both bachelor's and master's degrees. She is a member of Mu Phi Epsilon.

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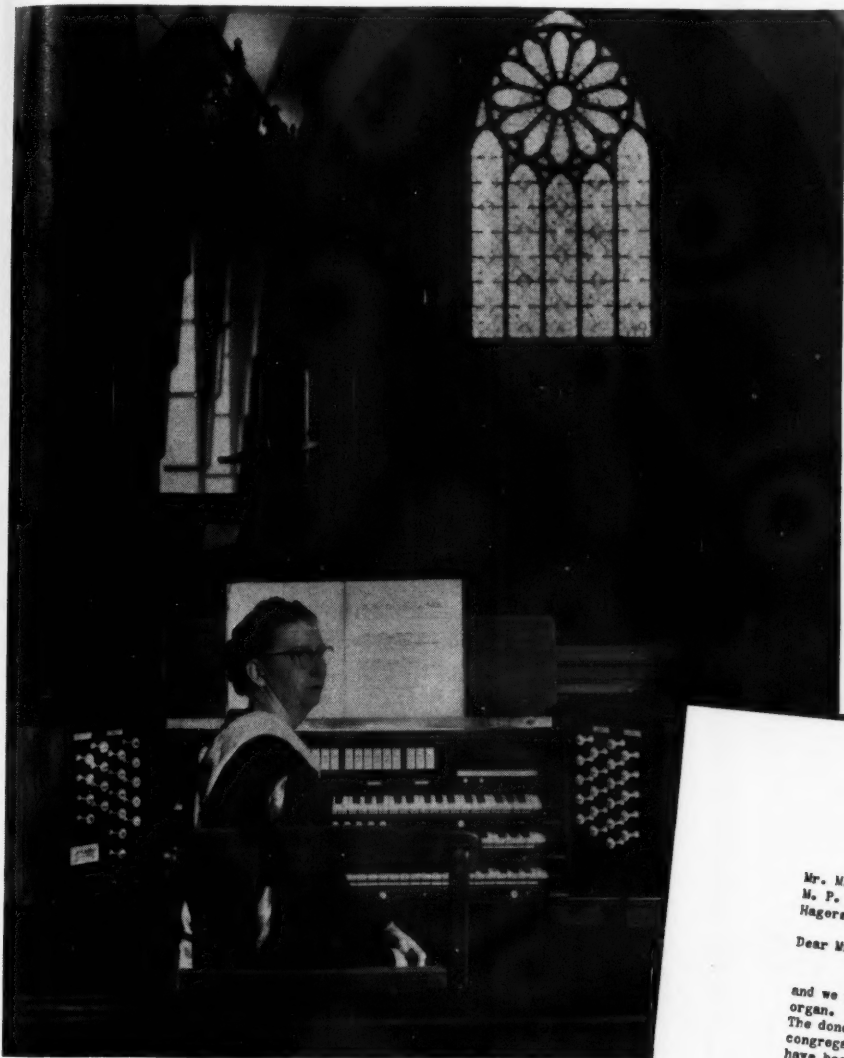
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"Interior of Calvary Presbyterian Church showing Roberta Bitgood at the Moller console"

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Riverside, California

CALVARY PRESBYTERIAN CHURCH

Roberta Bitgood, Minister of Music
4405 Magnolia Avenue
Riverside, California

September 19, 1956

Mr. M. P. Moller, Jr., President
M. P. Moller, Inc.
Hagerstown, Maryland

Dear Mr. Mollers

At last the long anticipated days have come and gone and we have dedicated our new church and our splendid new organ. We are so pleased with our instrument in every way. The donors are very happy, as are the other members of the congregation. And the "organ fans" who have visited us have been more than pleased. We are delighted that we can get so much sound from that particular number of ranks. Our congregation of 1,000 last Sunday came right along on the hymns. Thus far only the Chancel Choir has sung with the organ, but I am sure our other five choirs will get just as big a thrill from singing with the new organ as did the Chancel Choir the first time they rehearsed with it. All of our 2200 members have not yet had the chance to hear the organ, but I am sure they will join the others in their expression of satisfaction.

If you could visit us I am sure you would be proud of the installation and tone finishing done on this instrument by Mr. Poole and Mr. Ortlep. When the customer is some 3,000 miles from the factory a lot of responsibility rests with the local crew, and they have done so well by us every step of the way. There were special problems because of wrong guesses on scheduling other phases of the building, but even though their task was frustrating at times they helped to bring about a fine sense of cooperation between the various craftsmen. I felt very safe about the installation when I observed their extreme caution about dirt and dust, and their insistence that some work be done over to insure clean wind ducts. I'm sure you cannot find anywhere a better placed organ or a neater installation. And our resonant acoustics enhance the glorious sounds. I wish all architects and church committees could come and hear what hard surfaces do for organ tone.

For the record, we might state there was not one cipher for the dedication last night.

With all good wishes,

Roberta Bitgood



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"MEMBER OF THE ASSOCIATED ORGAN BUILDERS OF AMERICA"

Eminent Builder Tells Principles of Holland Organs

By D. A. FLENTROP

(This lecture was one of the featured events of the national convention of the A.G.O. in New York City in June.)

For several weeks I had the pleasure of visiting in the United States. This visit was a wonderful thing to me because I was made to feel genuinely welcome by so many—even before I sailed from Rotterdam, I began to have the pleasant sensation of going to visit real friends rather than going on a merely professional trip. And this certainly was the case! It is a very heart-warming realization for me to know that even though we are separated by three thousand miles of ocean, I can honestly say "my American friends" made me feel truly at home here.

Of course, there are many ways in which your splendid and richly varied country differs from tiny Holland, from which I come. The thing which strikes me first of all is the large number of woman organists that you have! I have no exact figures either for Holland or for the United States, but I am sure that in Holland no more than two per cent of the organists are women. This is certainly one of the most striking differences between you and us.

But I did not go to America to talk about such differences, but to try to tell you as clearly as I can about the organs which we are making again in our country and in western continental Europe. When I say "are making again," I do not mean to say that the organs which we now build are copies of instruments from the great periods of organ building in earlier times. No, this "making again" depends entirely on a renewed understanding and appreciation of the principles which were essential for the building of good organs in former times as well as in the present day. The principles have not changed, although we may have forgotten them or confused them from time to time during three-hundred years. They are principles which can be realized in a modern way and which produce organs which are decidedly not copies from any stylistic period whatever.

For me, the title "Baroque organ" is an incorrect one for the modern organ based on these principles, because it might imply either that we are using out-of-date ideas or that we merely imitate the work of earlier organ builders. On the contrary, we attempt to make a creative use of the timeless principles in terms of the musical needs of our day.

Naturally, it is extremely difficult to talk about organs. Organs must be seen, played and above all, heard. First, we must learn how to look at them and how to listen to them so that we do not expect an organ to resemble something which it is not or to sound like something rather than an organ. And there are many differences among specific instruments, even those of the same time, made by the same builder. I remember a visit of a number of foreign organists to the famous organs of Alkmaar, Gouda and Haarlem. Many of you have heard these organs yourselves, either actually or from phonograph records. My guests found these instruments typical Dutch organs. All three seemed to them the same thing. "When you have seen one of them, there is no need to see the others," so to speak. And yet, what great differences both visually and tonally there are in these three instruments! In Alkmaar, an organ built by Schnitger from the early eighteenth century with many pipes retained from the seventeenth century; Gouda, which was built by Moreau, has a strong French influence; Haarlem, built very shortly after Alkmaar, but far more modern in its general style of sound, speaks from a completely different world than its neighbor in Alkmaar.

And how much greater are the differences between these three instruments and the modern classic organ which we now build! Mechanical action, slider chests and so forth are not things which belong alone to the "Baroque" organ or any other organ. They are indispensable things for good tone production and, not least, for making possible sensitive control by the player.

Several factors are absolutely neces-

sary to make an organ a genuine and living musical instrument: a true musical instrument, in the same sense that an oboe, a violin, harpsichord or whatever instrument can be said to be truly musical. It is about these essential factors, rather than superficial differences, that I want to speak.

Again, let us warn ourselves that it is difficult to talk about these matters; one must see, hear, play and even make this become a part of his life as any true musician or artist does. Not only, incidentally, will this spare you from dreams—or perhaps nightmares!—about mechanical organs that are said to be too stiff to be played. Above all, you can learn from this kind of organ much about the living world of sound. Despite the problem of merely talking with words, and in a language that is difficult for me, I want to point out the things I feel are essential for the building of a truly musical organ. What then are they?

• • •

First, and most important of all, the principles we shall discuss must be thought of as a related whole and not as isolated points. They must be understood as an entity. These factors lose their value if we omit one of them or if we do not balance the emphasis of the different ones. That is to say, a work of art is not created by taking only some of the necessary components or by throwing in all the components without the most delicate distribution of emphasis among them.

What kind of organs, then, do we build? We make mechanical action, slider chest organs. Is this the same sort of instrument that is built in the United States with the difference that the Pittman or other electric chest is replaced by mechanical action? Is this the whole difference?

No, the differences are much deeper. Outward differences are many, but only the essential differences, and especially the tonal differences, between American organs and Dutch organs are of interest to us.

What, then, is a mechanical slider chest organ? In order to answer this question, I want, first, to give you an explanation of the different parts of which such an organ is put together; second, I want to tell you something about the manner in which such an organ is designed; third, I want to give you some understanding of the synthesis of these things from which a true organ can be created.

First, then, let me just list the component parts of an organ: they are the wind supply, the wind chests, the key action, the stop action, the organ case and, of course, the pipes themselves. In addition to these physical components, we have also to think of the scales for the pipes and the disposition of the different stops over the several divisions of the organ.

Wind Supply.

Our first component part is the wind supply. About this I can be brief: in a modern slider chest organ this is very similar to any other modern wind supply. As in some electric chests, we build the regulator (the device which keeps the pressure constant) as a part of the chest itself. The stability of the wind-supply can be completely controlled.

Wind Chest.

In general we use the slider chest, but it is also possible to use some other type of chest such as that known as the springlade. However, there are two essential points which must have priority. In the first place, there must be a common wind channel on which all pipes for one key are united. Instead of using the term "slider chest," we might say "key channel chest," because all pipes for pitch—or key—stand together over one channel. In contrast, we might speak of a "stop channel chest" in which the pipes for each stop (not for each note) stand over one common channel. The Pittman chest is such a chest.

However, the common key channel to be found in a slider chest has some very special characteristics. First, it has a rather large wind capacity in comparison with any other wind chest system. This large wind channel has an important and favorable influence upon the voicing of the pipes, because it acts as an air cushion between the pallet and the foot of the pipes. Second, this wind channel has the function of a blending element among the pipes of the different stops.

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Through this channel the vibration of one pipe is carried over to the pipes for other stops, thus favorably affecting the blend of the sound of several stops used at once.

Also, there is a second important factor to be found in the slider or "key channel chest," and this is the pallet or valve which admits wind to the pipes as the key is depressed. Because of the rectangular form of the wind channel, this pallet (or valve) must have a very long rectangular form. The pallet opens on one side only and therefore allows the wind to enter in a rather gentle manner.

So far, both these points: the common key channel and the large pallet opening have been realized best in the slider chest system. Thanks to modern construction methods, the centuries-old slider chest is now durable and accommodated to our modern hastening methods. Of course, this is not to say that some time a wind chest might not be made which will make possible the realization of these requirements in a still better and simpler way. The slider chest is not important for its own sake. What is important is the common wind channel and the pallet or valve belonging to it.

Key Action.

Now we come to our third component, the key action. This action consists, quite simply, of as direct as possible connection between the key and pipe valve. (Or, we might say, as direct as possible connection between the player and his instrument.) The parts of which a mechanical key action consists are these: the key itself, the tracker—usually a thin piece of wood, the square—a device which makes the change from the verti-

cal stroke of the key to horizontal motion (or, sometimes, vice versa) and the roller—a device which makes sidewise motion possible. Now, if we have a wind chest, which has the same length and proportions as the keyboard beneath it and if this chest is just above the keyboard, then the action is complete with the trackers alone. They can connect the key directly to the valve. If the wind chest is placed further back, then squares must be used.

If the chest is no longer than the keyboard, as is the normal case, with the chest being two to four times longer than the keyboard width, then it is possible, by means of rollers, to serve the valves which might not be directly in line with the keys, but off to either side.

The most desirable place for the keyboards is thus in the center of the organ, which is in the middle of the main organ case. Free-standing consoles are quite possible, but they increase the weight of the action.

Let me digress here for a moment to speak of the free-standing console: If the player wishes to have the artistic advantages of an instrument which is technically built in the best way, then one of the conditions he must accept is the placement of the keyboards in the most logical place from the technical point of view. We might ask, "Why should we build detached keyboards for the organ when any other instrument is equipped with a built-in keyboard?" The piano keyboard for instance is placed in the most logical position to fulfill its technical function. Is it not only in this way that the player can have the fullest control over his instrument?

(Continued on page 22.)

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The President's Column

A recent visit of the president of the A.G.O. to the St. Louis Chapter and meetings with the officials of the chapter who are organizing the annual national midwinter conclave for Dec. 26-28 resulted in the strong assurance that this event, which assumes increased interest and importance each succeeding year, will carry the advance still further and amply reward all who attend. The St. Louis Chapter, which will act as host, has an enviable record and has distinguished itself as host chapter in previous gatherings of the A.G.O. in the great city of St. Louis.

A few advance details of the three-day program are available and full particulars will be announced shortly. The official conclave headquarters will be at the Chase Hotel. Dr. George Markey, A.A.G.O., will play a recital at the Third Baptist Church and Jack Fisher will play at St. John's Methodist Church. There will be a service at Grace Methodist Church under the direction of Robert M. McGill, a concert at the Art Museum by the boy choristers of Holy Cross Parish under the direction of the Rt. Rev. Martin B. Hellriegel and an organ-ensemble recital at Graham Chapel, Washington University, with Howard Kelsey as organist. Other features will be the president's breakfast to regional and state chairmen, deans and regents, a lecture-discussion "A.G.O. Programs at Home" with Dr. Eugene Ellsworth, F.A.G.O., Dr. James Evans, Madeline Ingram and Doyné Neal, a lecture-demonstration on rehearsal techniques and direction from the console by Dr. Austin Lovelace, A.A.G.O., a performance of the "Coffee" Cantata by Bach at Temple Israel with Robert V. Cloutier as director and a rehearsal of the St. Louis Symphony Orchestra at the Kiel Auditorium.

Definite plans for the 1957 regional conventions are being completed and we anticipate that the cities and dates of all fifteen will be announced very soon.

At a meeting of the national council Oct. 8, Houston, Tex., was chosen for the national biennial A.G.O. convention in 1958.

The joint report of the special committees representing the American Guild of Organists, the Associated Pipe Organ Builders of America and the American Institute of Architects on "Acoustics in Churches" was approved by council, having been previously approved by the other two organizations. The initiative was taken by the A.G.O. and the others were invited to participate. Much time and thought have been given to the preparation of this report. The need for the information and recommendations contained in the report is very great, and copies will soon be ready for distribution to members of the A.G.O., clergymen, church committees and all who are interested. The part played by the A.G.O. in this project is a distinct contribution which will be far-reaching in its effects.

Arrangements for the international congress of organists in London July 27-Aug. 2, 1957 are progressing satisfactorily. The committee representing the A.G.O. has chosen Dr. Robert Baker, David Craighead, John Huston and Dr. Marilyn Mason to play recitals at the congress. Information regarding registration, further details of the program and all matters pertaining to this historic international project will be given

Chapter Plans Subscription Series.

Members of the Kansas City Chapter are sponsoring a subscription series of four recitals for the 1956-57 season. Virgil Fox will begin the series Nov. 1 at the Second Presbyterian Church. All other recitals will be on regular Guild nights. These are to be given by Ray Hemingway, Philadelphia organist, Dec. 17; by Emily Ann Cooper, winner of the competition at the national convention and recipient of the Möller award, Jan. 21, and Mildred Andrews, well-known teacher and organist at the University of Oklahoma, March 18. All recitals are at the Second Presbyterian Church. Chairman for subscriptions is John C. Gilbert, organist of St. John's Methodist Church. Chairman in charge of engaging recitalists is Bill Lemonds, minister of music at the Second Presbyterian Church.

More than 100 persons enjoyed a panel discussion on "Music and the Worship Service" and a movie, "Capturing the Winds," at its second fall meeting at the Old Mission Methodist Church Oct. 15. Those participating in the panel discussion were Dr. Stanley I. Stuber, general secretary of the council of churches of the greater Kansas City area; Dr. Robert M. Meneilly, minister of the Village Presbyterian Church, Prairie Village; Jack McCoy, minister of music of the First Baptist Church; Dr. Robert D. W. Adams, choir director at South Presbyterian Church and a member of the faculty of the University of Kansas City; Mrs. Gladys Cranston, organist of the Community Christian Church; Angus "Scotty" Kilpatrick from the Mount Washington Methodist Church, Independence; John Young, chairman of the music committee at the Gladstone Methodist Church, and William Conrad, church architect. It proved to be a stimulating and informative session. Martin M. Wick, president of the Wicks Organ Company at Highland, Ill., showed the movie and added valuable comments on the art of organ-building. Guests and members were introduced by the dean of the chapter, Mrs. George P. Williams, who also conducted the recognition service for nineteen new members.

LINDSBORG, KANS., CHAPTER—The Lindsborg Chapter met Sept. 25 for the first meeting of the season in Salina for a "progressive organ tour." The group visited three churches. The First Presbyterian Church organ was demonstrated and played by the church organist, Norman Hackler; Charles McManis, Kansas City, played the organ which he rebuilt at Christ Episcopal Cathedral and the First Methodist Church organ was shown and played by Miss Mayme Porter, dean of the chapter. A social hour was held at the First Methodist Church. —HARRY H. HUBER, Reporter.

MOODY BIBLE INSTITUTE GUILD STUDENT GROUP—The Guild Student Group of Moody Bible Institute, Chicago, held its September meeting at a supper party at the home of Preston Rockholt, F.A.G.O., group supervisor, in Evanston. New officers for the year were introduced and plans for the season outlined. The group met Oct. 8 to see the Casavant Freres' film, "Singing Pipes." Various kinds of organ pipes were then shown to the group for close examination. The group attended Robert Baker's recital at Moody Institute and Flor Peeters' recital Oct. 29 at the University of Chicago.

each month. Regional, state and chapter officials are asked to assist the national officers in distributing information and creating interest.

S. LEWIS ELMER.

Thirty-eight Candidates Receive A.G.O. Certificates; Only Four Earn Fellowship

Fewer than seventy per cent of last year's total completed requirements for Guild certificates in 1956. Only four new names may be followed by F.A.G.O., an even dozen may add Ch.M. and just twenty-two may use A.A.G.O. The list is as follows:

FELLOWSHIP.

The Rev. Robert F. Hayburn, San Francisco, Cal.
Paul W. LeBar, Lincoln, Neb.
Ludwig Lenel, Orefield, Pa.
Rosalind MacEnulty, Jacksonville, Fla.

ASSOCIATESHIP.

Carl L. Anderson, Redlands, Cal.
Marshall C. Bush, Monmouth Beach, N. J.
Lydia Ellen Clark, Sigourney, Iowa.
Lowell H. Enoch, Columbus, Ohio.
Ralph D. Erickson, Nashville, Tenn.
Sue Walker Goddard, Decatur, Ga.
William Orndoff Headlee, Asheville, N. C.
Ronald Meredith Huntington, Los Angeles, Cal.
Royal Dwight Jennings, Wagoner, Okla.
Joyce Gilstrap Jones, Fort Worth, Tex.
Sibyl Joyce Kominos, Ridgefield Park, N. J.
George Markey, Maplewood, N. J.
Reta H. Marshall, Owen Sound, Ont., Canada.
David W. McCormick, Richardson, Tex.
James Leslie Oakley, Jr., Mechanicsville, Va.
Stephen J. Orlip, Lookout Mountain, Tenn.
Montrose H. Parham, Washington, D. C.
Dorothy M. Robbins, Oreland, Pa.
Carolyn Ferguson Slough, McKeesport, Pa.
Carl Bayard Staplin, Syracuse, N. Y.
Bruce M. Williams, Baltimore, Md.
Jean MacKenzie Young, Boston, Mass.

CHOIRMASTER.

Roy A. Anderson, Hollis, N. Y.
John Frank Bullough, Silver Spring, Md.
Dwight Jonathan Davis, Gary, Ind.
Lowell H. Enoch, Columbus, Ohio.
William Brewster Giles, Middletown, Ohio.
Juanita McGuire Jamison, Burlington, Iowa.
Robert A. Jordahl, Groves, Tex.
Hugh L. Murray, Toledo, Ohio.
Wilberta Naden Pickett, Richmond, Ind.
Lois Brooke Simen, Richmond, Ind.
Johannes Felix Somary, Zurich, Switzerland.
John Stanley Tremaine, Columbus, Ga.

CHICAGO CHAPTER—The annual "open house" of the Chicago Chapter was held Sept. 24 at the Baldwin Organ Salon. Dean Max Sinzheimer presided at the first meeting of the season and formally inducted the new members present. Reginald Foort demonstrated a new model of the Baldwin electronic organ with a group of numbers and was followed by a talk by the Rev. Rollo K. Billings. Refreshments concluded the evening. . . . A luncheon at Mario's followed the board meeting Oct. 1. . . . The chapter sponsored a recital by Flor Peeters Oct. 29 at Rockefeller Chapel of the University of Chicago.

MILWAUKEE, WIS., CHAPTER—The Milwaukee Chapter opened its 1956-57 season with a dinner-meeting at the Pentecost Lutheran Church. After routine business, several members gave reports on the highlights of the national convention last June. Arnold Mueller, sub-dean and program chairman, then announced the following events scheduled for the season: Oct. 21, recital by Karl Richter; Nov. 11, forum, "The Care and Feeding of Organs," in charge of Thomas Gieschen; Jan. 20, members recital in charge of James Keeley; Feb. 10, Robert Noehren recital; March 3, Donald McDonald recital; May 12, Guild service and annual meeting; June 17-20, regional convention in Milwaukee.—ROBERT C. LEGLER, Registrar.

St. Louis Chapter Makes Conclave Plans.

The St. Louis Chapter, under the joint chairmanship of Gordon Williamson and Mrs. Fern O. Kelly, is making plans for the midwinter conclave which will be held in St. Louis Dec. 26-28. An outstanding program of organ and choral music and workshops is scheduled. The chapter is sending literature to other chapters in neighboring states to encourage attendance at this conclave. The program is one of general interest. All persons interested in music are invited to attend.

ADDINE G. ERSKINE,
Chairman of Publicity.

FORT WAYNE, IND., CHAPTER—The Fort Wayne Chapter held the opening meeting of the season at the Trinity English Lutheran Church Sept. 25. After a buffet supper, the business meeting and program continued in the new audio-visual aids room of the church. The large screen and special recording facilities were used to good advantage. The program opened with a recording of a Fantasia and Processional on "The Church's One Foundation" by Darwin Leitz, minister of music at Trinity Episcopal Church. Richard Carlson, minister of music at the host church, showed slides of the European churches and their organs which he visited a summer ago. Short reports of the convention were given by the five members who attended and reports of various workshops over the country were very interesting. Ray Smith attended the liturgical workshop at Boys' Town, Neb., and the class of Flor Peeters. Lloyd Pinkerton attended the San Diego workshop in choral art, conducted by Robert Shaw and Julius Herford. Frederick Jackisch attended the Lutheran seminar at Concordia Teachers' College at River Forest, Ill. Mrs. David Miller, choir director at Grace Reformed Church, was at the Christiansen workshop, also at the River Forest campus. Arthur Birchall of the Aeolian-Skinner Organ Company gave a most interesting and informative talk on organ pipes and voicing. He provided information, much appreciated by the organists present, which led to a deluge of questions. Future meetings of the chapter will include several recitals by well-known organists.

MADISON, WIS., CHAPTER—J. Russell Paxton, director of music at the Luther Memorial Church and assistant professor of music at the University of Wisconsin, led the Madison Chapter in the singing of a collection of beautiful anthems in the First University Methodist Church at the chapter's monthly meeting Sept. 28. The gathering paid tribute to the memory of Matthias Cooper, late organist of the First Baptist Church of Madison. Mrs. J. G. Winans, dean, announced the officers for the coming year: Miss Marie Nelson, sub-dean; Mrs. Donald Elert, registrar; Mrs. John Millar, secretary; Mrs. R. O. Sprecher, treasurer; Laverne Runkel and Mr. Paxton, auditors, and the Rev. Robert Townner, chaplain. The new members were introduced and welcomed. Larry Kelliker, chairman of the chapter's recital committee, announced that Dr. Robert Baker was to play a recital at the First Congregational Church Oct. 23. A social hour climaxed the evening's program.—MARYANNE GRANT, Publicity.

SOUTHWESTERN MICHIGAN CHAPTER—The October dinner-meeting of the Southwestern Michigan Chapter was held at the First Congregational Church in Battle Creek. A tentative outline of the program for the year was given. Additional plans were also given for the youth choir festival to be held in Kalamazoo on the fourth Sunday in November. It was announced that there are about 140 participating. Dates were announced for the regional convention and the international congress of organists in London for next year. The remainder of the evening was spent informally in square dancing and in hearing highlights of various conventions. Short talks were given on the music of Europe that was heard by some of our members this summer.—RUTH VAN DE POLDER, Registrar.

News of the American Guild of Organists—Continued

LES BOIS, IDAHO, CHAPTER—Les Bois Chapter held its first meeting of the new season Sept. 17 in the form of a kick-off banquet. Twenty-five members were present. The Rev. Harold N. Nye, minister of the First Methodist Church, Caldwell, was the guest speaker. Mr. Nye's topic was "Be Yourself," which indeed hit upon a very high note of inspiration for each individual member as he began his work for the ensuing year. Mr. and Mrs. C. Griffith Bratt, charter members of Les Bois Chapter, gave a most interesting report on the national convention.

The new officers for the year presided. Roland Crisci, minister of music at the First Methodist Church, is dean; Mrs. Arthur A. Larson, assistant at St. Michael's Episcopal Church, sub-dean; Mrs. Edmund Berry, the First Baptist organist, secretary, and Mrs. John Best, the Second Presbyterian Church, registrar and treasurer. The program committee submitted its plans to the chapter for approval. Among the highlights of the year are a guest recitalist in November, a study of certain phases of worship services of various denominations, visited in order, a hymn festival, a varied program to include organ, strings, harp and voice and a spring banquet.—NORMA BERRY.

SEOUOIA CHAPTER—The Sequoia Chapter featured a sixtieth anniversary A.G.O. exhibit in the Eureka, Cal., city library with the M. P. Möller Company furnishing a model chest with pipes. One purpose of the exhibit was to focus attention on the recital by Richard Purvis at the Fortuna Methodist Church Sept. 18. The organ in the Methodist Church was built by George Sandin, a member of the chapter.

Mr. Purvis played magnificently to a full house and definitely established the organ recital in this area. His program: Psalm 19, Marcello; "Sheep May Safely Graze" and Toccata and Fugue in D minor, Bach; "Lo, How a Rose E'er Blooming," Brahms; Sketch 4, Schumann; Aria con Variazioni, Concerto 1, Handel. "Thanksgiving," Capriccio on the Notes of the Cuckoo, "Nocturne," "Les Petites Cloches" and Toccata Festiva, Purvis.

LOS ANGELES CHAPTER—The Los Angeles Chapter opened the 1956-57 season with a meeting Oct. 1 at the First Baptist Church. A delicious dinner was served by the ladies of the church. Owen Brady, minister of music, was our genial host. After dinner, Dean Frank Owen gave us a detailed report on the recent convention in New York. Lloyd Holzgraf, the First Methodist Church, Glendale, played an interesting program as follows: Trumpet Tune in D, Purcell; "My Young Life Has an End," Sweelinck; "The Fifers," Dandrieu; Aria, Mattheson; Toccata in F, Bach; Prelude and Fugue in G minor, Dupré; "Two Casual Brevities," Leach; "October Interlude," Mader; "Resurrection," Passion Symphony, Dupré. Officers for the current season are: Mr. Owen, dean; Richard Unfried, sub-dean (also our newest bridegroom!); Margaret Courville, secretary; Lee Burns, treasurer; Helen Macey, registrar; Marion Ireland, librarian; Roderick Casper and Edward Gowan, auditors; Rayner Brown, Eva Mae Duit, Laurence Petran, Esther Prud-homme, Anne Shomler, James Vail, Robert Kursinski, Marvin Blake, Esther Wiedower, members of the executive board.—HELEN MACKEY.

SAN DIEGO, CAL., CHAPTER—The San Diego Chapter held its October meeting at the Wesley Methodist Church Oct. 1. Following the business meeting, a program was given in the church by the chancel choir, Fred Rigby, director, and Joe Hansen, organist. Numbers included in the program were: "Hear My Prayer," Mendelssohn; "Hallelujah," "Mount of Olives," Beethoven; "The Lord Bless You and Keep You," Lutin. Joe Hansen played the following on the Baldwin electronic organ: Prelude, Fugue and Chaconne, Buxtehude; Prelude and Fugue in E minor (Cathedral), Bach; "Passion," Reger, and "Rejoice, Ye Pure in Heart," Sowerby. The Bach Chorus of San Diego County, organized by the San Diego Chapter in 1952 under the directorship of Harold W. Baltz, has started rehearsals for the coming season. The Christmas Oratorio of Bach will be sung Dec. 2 and the Passion according to St. John March 3. These works will be given at the First Presbyterian Church.—MADELINE TERRY, Historian.

CENTRAL OHIO CHAPTER—The first meeting of the Central Ohio Chapter for the 1956-57 season was held at the Tenth Avenue Baptist Church, Columbus, Sept. 17. After a potluck supper, James B. McGregor played the following service pieces: "Gaudamus," "Titcomb; Modal Prelude, Langlais; "Picardy" and "Old 100th," Coleman and Walther. At the business meeting, Sub-dean Arthur M. Sebastian reported that two artists were to be heard in recital, plus a lecture-recital on Buxtehude and his works by Dr. Farley Hutchins. A Guild service, a study of the Gregorian mass and an exhibit of new publications of church music are other features of the season's plans. A report on the Guild convention in New York by the Rev. Walter J. Rees and Dean Wilbur C. Held, A.A.G.O., concluded the session.

OFFICERS OF LES BOIS CHAPTER



ROLAND CRISCI, dean of Les Bois Chapter, Boise, Idaho, is shown here with the other officers of the chapter: Mrs. Edmund Berry, secretary; Mrs. Arthur Larson, sub-dean, and Mrs. John Best, registrar.

SACRAMENTO, CAL., CHAPTER—The Sacramento Chapter met Sept. 10 at the home of Mrs. John C. Talbot. Plans for the coming year were discussed. The program chairman, Ray Blackburn, gave an interesting resumé of programs planned for the Guild. A placement bureau has been established primarily for the Guild members and for non-members a registration fee will be charged. The concert committee announced plans to sponsor recitals by Herbert Nanney of Stanford University and Virgil Fox. Highlights of the national convention were reported by Kenneth Bartlett.—FLORENCE M. PAUL, Registrar.

DETROIT CHAPTER—The members of the Detroit Chapter were guests of William Peck at a buffet dinner at Huck's Inn Sept. 17. Mr. Peck is representative for the Allen Organ Company. A recital on the Allen electronic organ at the Calvary Methodist Church by John McCreary, organist of All Souls' Memorial Episcopal Church, Washington, D. C., demonstrated the versatility of the instrument. Included on Mr. McCreary's program were the Chorale in A minor, Franck; "Legend of the Mountain," Karg-Elert, and the Fugue from the Reubek Sonata. Many of the organists inspected the console and the chambers.

This season the chapter is initiating a morning meeting for those who cannot attend our regular meetings. The first morning meeting was held Sept. 19 at the Church of the Epiphany, Ben Laughton acting as chairman. The speaker was Richard Roecklein of Christ Church, Grosse Pointe, who spoke on the relationship of church music to worship. Mr. Laughton showed some new British publications. Luncheon followed the meeting.—JEANNE HURST, Recording Secretary.

PEORIA, ILL., CHAPTER—The first fall meeting of the Peoria Chapter was held Sept. 26 at the home of Glenn M. Belcke. At a business session, conducted by Dean James Cluskey, a synopsis of the year's program was given. This includes two artist recitals—one by Alexander Schreiner and one by David Craighead. Mrs. Grace Bone, Miss Bertha Brunner and Roger Meils gave enthusiastic accounts of the Guild convention in New York City in June, and various members shared summer musical experiences. Dean Cluskey played two tape recordings, one a demonstration of an Allen electronic organ and another which was of particular interest, as it featured two Guild members, Mrs. Lois Baptiste Harsch playing on the organ at the First Baptist Church two solos composed by her husband, Harold L. Harsch. During a social hour, refreshments were served.—AGNES W. CHRISTOPHER, Registrar.

ST. JOSEPH VALLEY CHAPTER—The St. Joseph Valley Chapter held its opening dinner-meeting Sept. 25 at the Y.W.C.A. in South Bend, Ind. Mrs. William E. Harnisch, dean, presided at the business meeting. The program outline for the coming year was announced. Albert Schnaible and Mrs. Harnisch gave vivid reports on the national convention in New York City last summer. Mrs. Helen Bodine, organist of the First Christian Church, played the selections on her portable Challis harpsichord. Mrs. Robert Braithwaite, choir director of the Westminster Presbyterian Church, sang several vocal selections accompanied by Mrs. Hugh K. Van Skyhawk, organist of the First Presbyterian Church.—RUTH ANN LEHMAN,

will feature members of the local chapter. At least one recital by a nationally prominent organist is planned. The dinner-meeting closed with interesting reports of their impressions of the national convention in New York by the chapter's two delegates, George M. Kreamer and Ted H. Brooks.

Miss Helen V. Ininger was sponsored in a recital Sept. 30 at the Episcopal Church of the Good Shepherd. Miss Ininger, a member of the local chapter, is a graduate of the Eastman School of Music and is instructor of organ at McNeese State College in Lake Charles. The program, covering a musical period of 300 years, was well received by the members and the public. Miss Ininger was honored following the recital with a reception given by the host church where she has recently been appointed organist.—TED BROOKS, Registrar.

NORTH LOUISIANA CHAPTER—The North Louisiana Chapter closed its year in May with the election of officers and a fine steak dinner, furnished by the First Baptist choir and its director, Ken Dooley, Shreveport. The new year opened with a meeting Sept. 8 at the home of Mr. and Mrs. A. Stevens. The meeting was preceded by a picnic supper on the lawn and a tour of the Stevens' beautiful new home. At the meeting the members enjoyed the fine reports of the national convention, given by Mrs. H. Booth and William Teague. Mr. Dooley gave timely suggestions on planning the church music program for the year, the topic on the program for the evening. Officers to serve for the new Guild year are: Dean, Mrs. Booth; sub-dean, Mrs. H. Hansen; secretary, Miss Hazel Daniels; registrar, Mrs. Arthur Bliese; treasurer, Dr. Fred Ellis; chaplain, the Rev. Arthur Bliese.—MRS. ARTHUR BLIESE, Registrar.

NEW ORLEANS CHAPTER—The New Orleans Chapter held its first meeting of the current year at Temple Sinai Sept. 17 with sixty-seven members and guests present. George C. Koffsky, Jr., dean, welcomed the group and was in charge of the evening's program. The meeting began with a playing of the Allen electronic organ hi fi tape and continued with a showing of a movie by the Hammond Organ Company. Richard S. Ruck played recordings he brought from Mexico, featuring Ernesto Hil Olivera, blind Mexican organist widely acclaimed for his handling of the instrument. A tape of two anthems, featuring the Salem Evangelical and Reformed Church choir, and hi fi organ recordings were played for the group. A short business meeting followed and a number of applications of prospective members were received. The chapter decided to sponsor a student group at the New Orleans Baptist Theological Seminary. Richard S. Ruck will be the chapter sponsor and Miss Beatrice Collins, professor of organ at the seminary, will be seminary sponsor.—RICHARD S. RUCK, Recorder.

TEXARKANA CHAPTER—The Texarkana Chapter entertained the ministers of the various churches of the city with a dinner Sept. 24 at Hotel McCartney. An invocation was given by the Rev. Davis C. Herron, chaplain. Dean Wendell Blake welcomed members and guests. At the conclusion of the dinner, William Teague of Shreveport, La., was introduced by Mrs. Carl Pelley, chairman of the program committee. Mr. Teague, in addition to being a brilliant recitalist and organist and director of music of St. Mark's Episcopal Church, is head of the organ department at Centenary College and has served on the faculty of various schools of music in the United States. In a clever and entertaining manner, Mr. Teague discussed "The Relationship between the Organist and the Clergy." He concluded his talk by reading a short article by the dean of the Cathedral of St. John the Divine, entitled, "The Eternal Triangle," which in a witty style described the attitudes of the clergy, the organist and the congregation of the average church. Arrangements for the dinner were made by the social committee: Mrs. T. A. Bain, chairman, Mrs. Ralph Cranoe, Mrs. William Hibbits, Mrs. J. W. Yocum and Mrs. Milton Nelson.—DOROTHY ELDER, Registrar.

OKLAHOMA CITY CHAPTER—About fifty members of the Oklahoma City Chapter met for dinner and a business meeting at the Boulevard Cafeteria Oct. 8. Afterward they went to the First Unitarian Church where the annual Guild service was held. Samuel L. Powers conducted the service. The Rev. Earl N. Kragnes, chaplain of the chapter, preached on the subject, "Stay on the Grass." The choir numbers by the First Unitarian choir were under the direction of Robert Lee Moore, dean of the chapter. One of his anthems was sung. The music used for the service included: Chorale Dorian, Alain; "From God I Shall Not Turn," Buxtehude; Vivace, Trio-Sonata 6, Bach; "Rejoice in the Lord Always," Purcell; "Thou God of All," Moore, and "O Holy Father," Palestrina. A declaration of the religious principles of the A.G.O. was read by the members. This annual Guild service was an inspiration to all organists present.—MRS. PAUL FORSYTHE, Corresponding Secretary.

LAKE CHARLES, LA., CHAPTER—A lively dinner party opened the fall season for the Lake Charles Chapter Sept. 17. Dean Louis S. Brewer received reports from committee chairmen outlining plans for the year, and letters were signed to be sent to former and prospective patrons of the Guild. At the business session, several new members were welcomed and introduced to the group. An active year's work was planned, highlighted by an unusual number of musical attractions which will be open to the public. Most of these programs

News of the American Guild of Organists—Continued

Peeters Plays in Boston.

The Boston Chapter inaugurated its fifty-first year with a concert in which Flor Peeters joined with the Cecilia Society of Boston in a joint organ-choral concert in the new Kresge Auditorium of the Massachusetts Institute of Technology Oct. 8. The chapter had as a co-sponsor the department of humanities of M.I.T., whose music program is under the leadership of Professor Klaus Liepmann. These artists augured another season of consistently high musical events, while the capacity audience of over 1100 eloquently predicts the success of our coming events.

Flor Peeters was most eminently successful in his own compositions and in three pieces by the old Flemish masters: Jacob Obrecht, Fiocco and van den Gheyn. The former included two chorale-pretudes on the Gregorian hymns: "Creator Alme Siderum" and "Jesu Nostra Redemptio," both of which combined the good creative taste inherent in the Gregorian melodic pattern set to unostentatious accompaniment. The new Holtkamp organ was best heard in the three "Baroque Flemish" pieces.

The Cecilia Society, under the leadership of Past-dean Theodore N. Marier of our chapter, gave a fine presentation of the Peeters Missa Festiva for choir and organ. The singing was marked by a delicate sensitivity to the harmonic structure of the Missa. Intonation and build-up of musical intensity were such as are only found in the mature chorus which lets the music speak for itself and does not depend for its effect upon volume alone.—MARSHALL SUMNER WILKINS, Registrar.

NEW HAMPSHIRE CHAPTER—The first meeting for the season of the New Hampshire Chapter was held Oct. 1 at St. Paul's Methodist Church in Manchester. The meeting was called to order by the dean, Miss Germaine Pellerin. The resignation of Mrs. Helen Lombard as registrar was regretfully accepted and the appointment of Miss Ruth Sisson approved. Business also included the discussion of a monthly chapter newsletter and the anthems for the annual choir festival. The evening's program began with an off-the-cuff report of the national convention in New York City by those members who attended. Nearly all events of the convention were covered with personal flavor and enthusiasm and everyone seemed to have no difficulty in picturing the entire week of musical activity. The next item on the program was an equally interesting report by the dean, describing the European organ tour taken by her this summer. Because of the time factor, Miss Pellerin was forced to select only the highlights of this four-week tour—these included many cathedrals, organs and organists of France and Germany. Comments, asides, questions and pictures made this a very entertaining and enlightening report. The final section of the program was to have been a workshop clinic of suggested Christmas music, but lack of time made this impossible except as a display, which members could peruse as they enjoyed the refreshments prepared and served by Mrs. Milton Johnson, Miss Josephine Cokley and Mrs. Florence Haskell.

The meeting Oct. 15 at the Manchester Unitarian-Universalist Church featured the banquet celebration of the chapter's tenth anniversary. A musicale before the dinner was provided by Mrs. Madeleine Palmer, soprano, Trevor Rea and Mrs. Janice Whitaker, organists, and the Engel Trio. A baked ham dinner was served by the ladies of the church. Of the original charter members of the chapter, thirty are still members. Most of them were present at this anniversary celebration.—RUTH SISSON.

BROCKTON, MASS., CHAPTER—The Brockton Chapter and families of members enjoyed a delightful picnic at the home of Mrs. Anna Chappell of North Abington in early September. The hostess was assisted by Miss Barbara Packard in serving at the out-door fireplace. The get-together was entirely social. The chapter met Sept. 24 at the home of Francis L. Yates for the first fall meeting. At the close of the business meeting, Dean Carl B. Swanson, Miss L. Avis Wixon and Mrs. Karen Johnstad gave interesting resumés of the national convention.—MRS. C. W. BURRILL, Publicity.

SOUTHERN NEW JERSEY CHAPTER—Dean Frances A. DeRemer called the September meeting to order in the Berean Baptist Temple at Bridgeton. Preceding the business meeting, Mrs. DeRemer played a short recital. This is a new idea in our chapter and various members are scheduled to play preceding the regular monthly business meetings. Refreshments were served and we discussed the good times we had at the national convention.—GEORGE W. DECKER, Secretary-Registrar.

HARTFORD, CONN., CHAPTER—The Hartford Chapter started its activities Sept. 24 with a very rewarding choral workshop led by Mrs. Elaine Brown of Philadelphia. Mrs. Brown is an inspiring and a challenging director of music and an organist and singer as well. About 100 attended both workshop sessions in the Broadview Community Church with Frank Kutschera as host organist. . . An interesting program has been planned for the Guild year by Robert C. Soule and his committee. Mr. Soule is minister of music at Trinity Methodist Church in New Britain and he teaches at the Teacher's College of Connecticut, New Britain. A seminar on "The Music of Bach" by Dr. Julius Herford was held at the Hartford Seminary Foundation Oct. 30. Dr. Herford is one of the leading authorities on the music of Bach. Mrs. Frances Carlson of the Hartford Seminary Foundation faculty and organist at Emmanuel Lutheran Church, was the seminar hostess. . . Jack Grove was re-elected dean of the chapter for the 1956-57 season. Mr. Grove is director of music at the First Church of Christ (Congregational), Farmington, director of the University Choral Club, the Solo-Chor and the Insurance City Choral Club and master of music at the Avon Old Farms School. Esther Ellison, director of music in the Church of the Redeemer (Universalist), West Hartford, is sub-dean. Lowell Haynes, registrar, is in charge of the music in the First Church of Christ (Congregational), Wethersfield, and teaches at the Hartt College of Music in Hartford. Frank Honey, minister of music at the First Church of Christ (Congregational), New Britain, is secretary. The treasurer, Clifton Brainard, is associated with Hartford College. Members-at-large of the board are Raymond Lindstrom, Fred Mitchell and Florence Hyde.—ELMA PINNEY CAFKY, Publicity Chairman.

WORCESTER, MASS., CHAPTER—The first meeting of the Worcester Chapter this fall was held Sept. 25 in the music room at All Saints' Episcopal Church with Henry Hokans, dean, as host. It was voted to cooperate with the Worcester area council of churches in sponsoring vesper services at the Memorial Hospital chapel by providing organists for these services. It was also voted to sponsor Virgil Fox again this year in a recital at the Worcester Memorial Auditorium and Pierre Cochereau in a recital at All Saints' Church in May. Following the business meeting, Richard Johnson, program chairman, Muriel Booth, Wilma Vanderbaan and William MacGowan gave a resumé of lectures attended at the national convention last June, followed by colored slides. The program was concluded with the playing of tape recordings of works played at recitals at the convention, including: Introduction, Passacaglia and Fugue by Wilian, played by Donald McDonald; Scherzo Fantasia by Carl McKinley, played by George Faxon, and "Dona Nobis Pacem" by Vaughan Williams, sung by the Riverside choir and soloists and accompanied by Mr. Fox.—LOIS M. PARKER, Secretary.

STAMFORD, CONN., CHAPTER—The Stamford Chapter met Sept. 17 at the Turn of River Presbyterian Church for a dinner-meeting. The women's fellowship of the church served a roast-beef dinner. Twenty-five members and guests were present. The Rev. Bernhard Johnson (past-chaplain) of St. John's Lutheran Church gave the invocation and the Rev. Donald Campbell (present chaplain) of the First Presbyterian Church addressed the gathering. After a brief meeting we drove to the new Presbyterian Church where we were taken on a tour of the buildings. Mr. Randall demonstrated the new small Allen electronic organ which will be placed in the chapel as soon as the larger Allen for the church is completed. The meeting ended with discussion of new organs. Officers for the year are: Raymond Randall, dean; Gilbert Gledhill, sub-dean; Nelson Glose, treasurer; Eleanor Stanton, secretary, and the Rev. Donald Campbell, chaplain.—ELEANOR P. STANTON, Secretary.

LANCASTER, PA., CHAPTER—The Lancaster Chapter started its new fiscal year of activities with new officers: Mrs. Russell J. Nuss, dean; John Jones, sub-dean; Jean E. Doll, secretary; Mrs. Ethel Mumma, treasurer; Kathryn Zercher, registrar; the Rev. Daniel Jones, chaplain; the retiring dean, Reginald F. Lunt, and Mrs. Harry Garber and Frank McConnell, F.A.G.O., form the executive board. The Sept. 10 meeting was a dinner for organists and clergy at Christ Lutheran Church. Professor Hugh Gault, Franklin and Marshall College, Lancaster, spoke about his experiences this last summer in Europe when he visited many of the great organists, organs and music festivals. Plans have been made for a recital by Virgil Fox Nov. 26 in the First Presbyterian Church. The October meeting was a senior choir anthem workshop in charge of Frank McConnell, organist and choirmaster of St. James' Episcopal Church. Anthems usable to the small volunteer choir were suggested, and a model choir rehearsal was held.—KATHRYN ZERCHER, Registrar.

EASTERN NEW YORK CHAPTER—Forty-seven members and guests of the Eastern New York Chapter assembled at the West End Presbyterian Church, Albany, Sept. 25 for a roast-beef dinner and the initial meeting of the 1956-57 season. Words of greeting were extended by Dean H. W. Stewart, who introduced the Rev. Richard Weld, pastor of the host church, Frederick H. Sautter, organist and our host, and the Rev. Bradford H. Burnham, rector of St. John's Episcopal Church, Troy, and chaplain for our chapter. In a brief speech, Chaplain Burnham pointed out that to achieve a truly uplifting spiritual experience in the worship service, there must be a kind of rhythmic impetus uniting the clergy, organist, choir and congregation. Dean Stewart conducted a lengthy business session concerned mainly with the plans and preparations already underway for the regional convention of May 5-7, 1957. Although Albany will be the center of activities, events are also planned for Schenectady and Troy. Special guest and speaker for the evening was Dr. Russell Carter of Albany, former state music supervisor and noted music educator, lecturer and organist. As one of the founders of this chapter thirty-six years ago, Dr. Carter was in a position to recall many delightful reminiscences of that era. He compared present-day trends in church music to those in the early decades of the century and did not always agree with current fads. Dr. Carter condemned the practice of "digging up musical oddities" and ancient relics in favor of using hymns which have noticeable tunes and are more genuine expressions of the religious emotions of the congregation. He reminded us that there is no absolute "good" or "bad" music but good or bad depending only upon the occasion for which it is to be used.—CAROLYN EYLESIMMER, Registrar.

WESTERN PENNSYLVANIA CHAPTER—The Western Pennsylvania Chapter opened the 1956-57 year with a dinner at the Mount Lebanon Methodist Church Sept. 24 with Horace Hollister as host-organist. The honored guest was Valentina Fillingner from Cleveland. Assistant ministers and the wife of the host minister were also guests as were Mrs. Springer, former registrar of our chapter and now a resident in Ohio, and Philip Catelinet, a former soloist of the London Symphony and the London Philharmonic. Dean Nan Neugebauer asked Dr. Donald Ketting to stand to receive congratulations from the chapter for the honorary degree, Doctor of Music, which he received at the commencement exercises of

Grove City, Pa., College. Dr. James Evans, sub-dean, acquainted us with a recital fund project the chapter is setting up.

Mrs. Fillingner played a recital which encompassed works of composers from before Bach to contemporary. The program included Toccata in E flat, Bach; "Attende Domine, Demessieux; Symphony, Andriessen; "Capriccio on the Notes of the Cuckoo," Purvis; Pavane, Elmore, Fantaisie, Langlais; "Lied to the Desert," Peeters; Etude Symphonique, Bossi, and "Sleepers Wake, A Voice Is Calling," Reger. A party followed the recital; many members who had attended the national convention were full of glowing memories of wonderful music heard there. With tape recordings of Bill Moorhead and pictures activities of the convention were the topics at the party.—ANN LYNN YOUNG, Registrar.

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter's first meeting of the season was held Sept. 17 at the parish house of the First Presbyterian Church of Bloomfield. Our host was Ralph Diller, minister of music of the church and director of music in the Bloomfield junior high school. One of the chapter's outstanding young musicians, Richard Szeremany, was the speaker of the evening. Mr. Szeremany, a graduate of the Eastman School of Music, is director of music at Bloomfield College and Seminary and student assistant in Christian education at the Prospect Presbyterian Church in Maplewood. His interesting and erudite discussion of "The Beginnings of Hymnody" covered the Latin and Greek periods of hymnody in the early Christian church. An informal reception for the dean and Mrs. Earl B. Collins was held at the social hour which followed the lecture. Refreshments were served by the church choir.—LEAH DAVIS MEAD.

CENTRAL NEW YORK CHAPTER—The Central New York Chapter, Utica, held its first fall meeting Oct. 9 at St. John's Episcopal Church, Oneida, with Miss Zillah Holmes, organist and choir-director, as hostess and recitalist. Miss Holmes played a program of Buxtehude, Dandrieu, Peeters, Edmundson, Vierne and Bach. A social and business hour followed. Mrs. Rayfield Snell, dean, reported the workshop conducted by Mrs. Ruth K. Jacobs on junior and primary children's choirs Sept. 26 and 27 was successful. Many members attended from out-of-town. Carl Weirich is playing a recital Feb. 18.—MISS LOUISE PRIEST, Registrar.

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News of the American Guild of Organists—Continued

WILKES-BARRE, PA., GUILD STUDENT GROUP—The Guild Student Group of Wilkes-Barre, affiliated with the Wilkes-Barre Chapter, is the pioneer student-organist group in the entire Wyoming Valley area. It was through the ardent interest and sage guidance of Miss Marion E. Wallace, past-dean of the chapter, that this infant organization was inaugurated. The group received its charter Jan. 20. Members include students from two local colleges, Wilkes and Misericordia, and high school students of local organ instructors. At present there are thirteen members. The group is under the supervision of Miss Zlata Tuhy, present dean of the parent chapter.

On an ambitious list of activities have been student participation programs on organ tone production, two lectures by local organ authorities on organ design and construction, a panel discussion on pipe and electronic organs and a student lecture on the history of the organ. The first annual recital of the group was given May 14. Following the recital, a reception was held in the clubhouse of St. Stephen's Church. Sponsored by the group, a fine program was performed Sept. 30 by Mrs. Louie W. Ayre, choirmaster and organist at St. Clement's Episcopal Church.

Officers of the student group for this first year are Joseph J. Szostak, president; Audrey Bartlett, vice-president, and William Peters, secretary-treasurer. Alison Rubury is acting secretary-treasurer for the remainder of this season due to Mr. Peters' departure for college study. Chairmanship of standing committees is held by Carl Ernst, Nancy Thomas, Audrey Bartlett, William James and Ann Faust.

READING, PA., CHAPTER—A communion service in St. Mary's Episcopal Church marked the beginning of the tenth anniversary year for the Reading Chapter. The holy communion and the installation of officers was administered by the Rev. Lyle E. Scott, rector. J. William Moyer was the host organist. The newly-elected dean, Richard I. Miller, conducted a short business meeting after the service. Other officers elected are: Rachel Large Kooker, sub-dean; Mrs. Ralph Stephenson, secretary; Ethel C. Bright, registrar, and Miriam K. Kochel, treasurer. The executive committee is composed of Miriam Weiss Heister, Emily Shade Kochel and Robert Arnold. Dean Miller announced the following committee chairmen: program, Mrs. Grace W. Starr; membership, Mrs. Ellen Maderia; "Clarion Notes" editor, John L. Fredrick; auditing, Bernard Leigh-theiser and J. William Moyer; entertainment, Miss Charlotte Miller; patronage, J. William Moyer; church relations, Mrs. Grace W. Starr. Dr. S. Lewis Elmer, national president, was to be the speaker at the tenth anniversary banquet in October. The November meeting will be highlighted by a recital by Claribel Thompson.—Mrs. ETHEL C. BRIGHT, Registrar.

DISTRICT OF COLUMBIA CHAPTER—The District of Columbia Chapter began a new season Sept. 10 with a dinner-meeting at the Guntton Temple Presbyterian Church. Preceding the business meeting, a prelude of organ music was played by Davis M. Simpson and Ralph L. Beuthin. After the meeting, as our program, Lyman S. McCrary, the former dean, gave his impressions of the events at the national convention in New York City. . . . The October meeting was held in the Lincoln church, historic New York Avenue Presbyterian Church. The dean, Temple D. Dunn, announced plans for the Christiansen choral clinic Nov. 24 and 25 in cooperation with the Washington federation of churches and the National Lutheran Chorus. Following the business meeting, "mock-Guild examinations" began with the playing of the test pieces. Richard Darne, fourteen-year-old pupil of William Watkins, played Prelude and Fugue in E minor, Bach, and "Toplady" by Bingham. Lawrence R. Sears played the opening movement of Mendelssohn's Sonata 1, Dr. Louis A. Potter, Sr., performed the Allegro from Symphony 2 by Vienne and Mark Fax concluded with Sowerby's Air and Variations. Stephen Prussing, director of music at the host church, rehearsed the test anthems by Friedell and Thompson and gave us a thorough look at the fundamental principles in the projection of text in choral composition. Robert C. Shone prepared and conducted the test chants from the 1940 Hymnal.—ROBERT L. WYANT, Registrar.

WHEELING, W. VA., CHAPTER—The first meeting of the 1956-57 season was held Sept. 18 at the Kirkwood Methodist Church in Bridgeport, Ohio. Harry White, dean of the chapter, presided at the business session. The programs of the coming year were introduced and discussed. One of the highlights will be a recital by Alec Wyton, organist of the Cathedral of St. John the Divine in New York City. Also very interesting and detailed reports were given about the A.G.O. convention. To conclude the program, a short recital was played by John K. Zorian. Following the program, refreshments were served by the hostess for the evening, Mrs. Dorothy Waide.—Mrs. SARAH EARLEY, Secretary.

NEW STUDENT GROUP AT WILKES-BARRE



MEMBERS OF THE GUILD STUDENT GROUP of Wilkes-Barre, Pa., are shown with their supervisor, Miss Zlata Tuhy,

in St. Stephen's Episcopal Church at the console of the Conynham memorial organ.

NORTHEASTERN PENNSYLVANIA CHAPTER—Miss Miriam Trethewey spoke on "The Art of Rhythmic Song" at the meeting of the Northeastern Pennsylvania Chapter Sept. 20 at the home of Helen Fitz Rawlings, Dalton, Pa. Mrs. William Newman, dean of the chapter, outlined plans for the coming season and announced her standing committees as follows: Program: Miriam Trethewey, Mrs. N. M. Tacij and Ruth A. White; publicity: Helen F. Rawlings and Evelyn Butler; hospitality: Mrs. Willard Oliver, Mrs. Alfred Williams and Virginia Curry; contact: Edith Markwick; membership: Robert Behlke.—HELEN FITZ RAWLINGS, Secretary.

NORFOLK, VA., CHAPTER—Twelve new members were welcomed to membership in the Norfolk Chapter at the September meeting at the First Lutheran Church. A program of vocal and organ works from the new lists of various music publishing houses was performed by Mrs. Frieda Vogan, Dean John A. Halvorsen, Miss Charmione Rose, Mrs. Halvorsen, Nelson Linaburg and J. W. Parsons.—ETHEL BROWN, Registrar.

ALEXANDRIA, VA., CHAPTER—The Alexandria Chapter held its first meeting of the fall Sept. 11 in the Westminster Presbyterian Church. Interesting plans for future meetings were made. Excellent progress was reported on the establishment of a library of church music for the use of Guild members. The major portion of the meeting was given over to our sub-dean, Richardson Dougall, organist and choirmaster at Grace Episcopal Church, Alexandria, who brought us an interesting report on his trip to the Sewanee summer conference of church music and challenging season is ahead for the chapter, which is just beginning its second year of existence.—ALICE B. CAMPBELL.

DELAWARE CHAPTER—Harrison Walker, organist of St. Andrew's Episcopal Church, Wilmington, gave a recital at the meeting of the Delaware Chapter Sept. 24 in St. Andrew's Church. Dean Sarah Hudson White brought a greeting and welcomed new members. A letter was read from Mr. and Mrs. Firmin Swinnen, who have been spending the summer in Belgium. They are to return in the near future. Mr. Walker's recital included: Aria from Concerto 10, Handel; Psalm 18, Marcello; Prelude and Fugue in F minor, Bach; "Kyrie Eleison," Karg-Elert; Pastoral, Rowley; Suite in E and "Cibavit Eos," Titcomb.—CAROLYN COLLY CANN, Registrar.

KANAWHA, W. VA., CHAPTER—The Kanawha Chapter sponsored the first telecast in its history Sept. 15 over WCHS TV. The program featured Blanche Craig, Betty Raspilaire and Richard Bower, organists; Nelle Wiant, soprano, and W. R. Wiant, dean of the chapter, as commentator. Music included portions of Crawford's "In a Great Cathedral" suite; "Agnus Dei" from "L'Arlesienne"; "Rhosymedre" by Vaughan Williams and "Autumn," based on a poem by Wordsworth. Future telecasts are being planned. . . . The first meeting of the fall season was held Sept. 24 at the First Baptist Church, South Charleston, with the Rev. John Newton, chaplain of the church, and organist-director of the church, as host. Plans for the year were discussed and approved by the members. Six new candidates were proposed and elected. Following the business session, Richard Bower, A.A.G.O., Kanawha's delegate to the national convention, gave a report of his experience. A quiz on organ nomenclature, tempo and voice terms was given and refreshments served.—W. R. WYANT, Dean.

ASHEVILLE, N. C., CHAPTER—At a meeting of the Asheville Chapter Sept. 24, plans were discussed for bringing an organist of national prominence to Asheville this coming season. Dean Harold M. Frantz presided over the business session and asked the cooperation of organists and choir directors of the churches of Buncombe County in a youth choir festival which the chapter hopes to sponsor in the near future. Visiting guests were introduced and reports from the secretary, treasurer and executive committee were heard.—CHRISTINE L. RATZELL, Secretary.

CHARLESTON, S. C., CHAPTER—The Charleston Chapter held a reception for prospective members Oct. 1 at the parish house of the Church of St. Luke and St. Paul. The committee in charge included Miss Eileen Meyer, Mrs. Wilson Cone and Mrs. Harry Kent. . . . The annual ministers' banquet was at the Second Presbyterian Church Oct. 26. Mrs. Saranae Hannen and Miss Louise Mathis made the arrangements. The entertainment consisted of a skit, "Toot for the Money."—FRANCIS KIRKWOOD, Reporter.

ST. PETERSBURG, FLA., CHAPTER—The St. Petersburg Chapter opened the new season Oct. 7 with a musical tea and installation of officers at the Pilgrim Congregational Church. Mrs. Kay White was in charge of the program. Mrs. Ann Ault, state chairman, played Toccata by Maily; Mrs. Charles Lotreck, contralto, Dorothy Clark Tomlin, harpist, and Robert Banks, tenor, also took part in the program. Mrs. Charlene Alexander, past-dean, was the installing officer.—MARGUERITE FOSTER, Corresponding Secretary.

MANATEE CHAPTER—The Manatee Chapter held its first meeting of the 1956-57 season Sept. 25 at the home of Richard C. Dungan in Bradenton, Fla., with more than twenty-five members and guests present to honor Miss Ann Ault, state chairman. Mrs. Katherine Thompson, dean, opened the meeting with a quotation from President Lewis Elmer giving the purpose of the Guild. Miss Leonora Stewart, sub-dean, listed the program for the year. Plans were made for the continued sponsorship of "Choir Time," a half-hour program of music by choirs in the Sarasota-Bradenton area each Sunday afternoon on station WTRF. Using the traditional ceremonial installation service, Miss Ault installed the following officers: Dean, Mrs. Katherine Thompson; sub-dean, Miss Leonora Stewart; secretary, Mrs. Boyd Limmer; treasurer, Mrs. Editha Smook; librarian, Mrs. Allison Harrison.—FRANCES W. LIMMER, Secretary.

TAMPA, FLA., CHAPTER—The Tampa Chapter held its September meeting at the Seminole Heights Methodist Church with Mrs. George Hayman, sub-dean, as hostess. A program of organ music played by members was as follows: Prelude, Brahms, "I Love to Tell the Story" and "I Need Thee Every Hour," Van Hulse, played by Mrs. Barbara B. Jeffery; Prelude and Fugue in D minor, Bach, and "Jesu, My Joy," Karg-Elert, played by Edgar Brackin; "The Bells of St. Anne de Beaupré," Russell, and "A Mighty Fortress Is Our God," Mueller, played by Mrs. James McAlister; "Benediction" from "Marriage Mass," Dubois, and "O for a Closer Walk with God," Leon Verrees, played by Mrs. George Hayman. After the program, the dean, Mrs. Dobson, expressed appreciation to the players and welcomed all visitors and new members. Plans for the season were discussed at a business meeting. A letter was read from M. Gordon Baker,

past-dean of the chapter and recently appointed organist-choirmaster at St. James' Episcopal Church, Wichita, Kans. Ralph Cripe, the chapter's delegate to the national convention, gave a resumé of the events.

MOBILE, ALA., CHAPTER—The Mobile Chapter held its meeting Oct. 2 at the Government Street Methodist Church. Mrs. J. R. Crosby, sub-dean, outlined a program schedule for the year featuring a series of "Let's Talk About" discussions. A student group was organized and Guild specifications for it were discussed. J. C. Gould, dean, outlined the history and purposes of the Guild for the benefit of new members and visitors. The chapter voted to publish a monthly newsheet.—PATRICIA FITZSIMMONS, Secretary.

BIRMINGHAM, ALA., CHAPTER—The Birmingham Chapter opened its season Oct. 9 with a reception and brilliant recital at the home of retiring dean, Myrtle Jones Steele. The recital preceded the reception and the participating artists, newcomers to Birmingham, were introduced by the new dean, Hugh Thomas. Norris Greer, tenor, a recent addition to the faculty of Howard College, sang a varied group of songs. George Murray, pianist, Southern College of Birmingham, played. These artists were enthusiastically received and most cordially welcomed.—LAURA JACKSON LEMMON.

SOUTH MISSISSIPPI CHAPTER—The South Mississippi Chapter met in Hattiesburg Oct. 2 at the Temple Bnai Israel for a program on Jewish music. Rabbi Mantinband welcomed the group and gave an explanation of Jewish symbolism. Mrs. Gilbert Saetre, soloist at the temple, gave an extremely informative talk on the music used in the Sabbath services and on the high holidays. The group then sang some of the numbers from the liturgy and some of the hymns, accompanied by Aubrey Sievers, organist of the temple. Mrs. J. E. Schwartz, dean, presided at a short business meeting at which the chapter voted to co-sponsor a recital by Flor Peeters Nov. 16 at the First Baptist Church in Hattiesburg.

GALVESTON, TEX., CHAPTER—Twenty members and guests of the Galveston Chapter gathered in the yard of Mrs. Adam J. Levy Sept. 10 for a most enjoyable and inspiring social and business meeting. The dean, Thomas J. Smith, Jr., introduced the officers of the Guild for the season 1956-57, namely: Mrs. John Hamilton, sub-dean; Miss Daisy Belle Walker, treasurer; Mrs. Adam J. Levy, secretary; the Rev. Wayne A. Selsor, chaplain. Ernest Stavenhagen, program chairman, announced that Richard Ellsasser and Donald Willing would be sponsored as guest artists for the season, supplemented by outstanding programs.—Mrs. ADAM J. LEVY, Secretary.

LUBBOCK, TEX., CHAPTER—The Lubbock Chapter met Sept. 10 on the expansive lawn of R. H. Lowrey for a picnic of fried chicken, salads, relishes, home-made ice cream and cakes and coffee. After the picnic the Lowreys showed technicolor films of their recent trip on the east coast of the U. S. and Canada to about thirty members and guests. Mrs. George N. Atkinson, dean, presided over a short business meeting which followed.—LEOTA ASHLOCK.

TEXAS CHAPTER—The Texas Chapter opened the 1956-57 season Sept. 24 at St. Matthew's Cathedral, Dallas, Henry W. Sanderson, A.A.G.O., organist-choirmaster. There were seventy reservations for dinner in the great hall of the parish house. After the dinner the business session was held with Dean Ellsworth presiding. John Newall, sub-dean and chairman of the program committee, outlined briefly the plans for the year. Robert Miller, chairman of the recital committee, announced the artists for the recital series as follows: Dr. Nita Akin, John Huston, Virgil Fox and the Augustana Choir.

The registrar's report listed the following officers elected at the May meeting: Dean, Dr. A. Eugene Ellsworth, F.A.G.O.; sub-dean, John D. Newall; registrar, Robert Ekblad; secretary, Gladys Lundgren; treasurer, Annette Black, A.A.G.O.; historian, Alice Knox Fergusson, A.A.G.O.; parliamentarian, Mrs. Fred Buchanan; auditors, Robert Y. Evans, A.A.G.O., Ch.M., and Robert Newell; executive committee, Earl Miller, Robert Miller and Sam Parker. Dr. Ellsworth spoke of the importance of raising the standard of organ playing by the means of the Guild examinations. Mrs. Fred Buchanan, chairman of the examination committee, urged that all interested in the 1957 examinations consult her as to plans. David W. McCormick, organist and associate director of the Highland Park Methodist Church, was introduced as the chapter's most recent associate. Hostesses for this occasion were the members of the telephone committee.

THE DREW METHODIST CHURCH, Port Jervis, N. Y., dedicated a new two-manual Austin organ at special services Sept. 23. Walter B. Ross, minister of music, played and directed.

News of the American Guild of Organists—Continued

Memorial Tribute Given F. D. Weaver.

The Chesapeake Chapter met Oct. 9 at the Baltimore Hebrew Congregation. A recital was played as a memorial tribute to Frederick D. Weaver, organist and choir director of the congregation from 1909 until his death last June and an active and well-loved member of the chapter. Rabbi Morris Lieberman spoke briefly in tribute to Mr. Weaver, and Howard R. Thatcher spoke for the Guild.

The musical program was given by Rodney K. Hansen, Mr. Weaver's successor as organist and director, with Cantor Joseph Rosenfeld and the synagogue choir. Mr. Hansen played Bach's "Hark! A Voice Saith All Are Mortal"; "Supplication," Purvis; Pastorale, Vierne, and Prelude and Fugue in G minor, Dupré.

The choir sang several groups, including Part I from Bloch's "Sacred Service," some selections from Mendelssohn's "Elijah" and a group written or arranged for the synagogue by Mr. Weaver. Some were from the New Year and Day of Atonement services—music which most of us have little opportunity to hear. It was a most beautiful program.

MARGARET N. LANHAM.

COLUMBIA, S. C., CHAPTER—The Columbia Chapter opened its season with a meeting Sept. 24 at Trinity Episcopal Church. This meeting was a workshop in preparation for our annual junior choir Christmas festival, held each year at Trinity Church under the direction of Robert Van Doren, organist and choir director. New material to be used was reviewed and mechanical and technical directions were discussed to aid in taking care of the more than 500 children who will participate this year. Willie M. Triplett will accompany the group on the new four-manual Moller organ recently installed. . . . The Guild met Oct. 8 at the Main Street Methodist Church. Mrs. Thomas Tucker, organist of the church, was hostess. This meeting was opened with a business session, followed by a program of junior choir methods and techniques. Mrs. Latta Johnston, Mrs. Fred H. Parker and Miss Dorothy Gilham conducted this interesting and informative program. Robert Van Doren has started a series of Sunday afternoon organ recitals at Trinity Episcopal Church featuring several members of the chapter.—L. G. FEAREE.

MEMPHIS, TENN., CHAPTER—The Memphis Chapter held its first dinner meeting of the season Sept. 10 at St. Peter's Catholic Church with Malcolm Griffin, organist-choirmaster, serving as host. Our new dean, Lamar King, had an interesting program planned for the evening. After dinner, we visited the church and heard the Casavant organ demonstrated by Albert Johnson, organist-choirmaster of the First Methodist Church. He played the Chorale in A minor by Franck. The members were then taken by chartered bus to St. Mary's Catholic Church to view the rebuilt Moller organ and hear three selections by Miss Margaret Ryan. Her numbers were Sanctus and Benedictus from Trinity Mass by Griesbacher, Sanctus, Op. 15, by Dietrich and Festal March by Roberts. The third church to be visited was St. Joseph's Catholic Church. There we inspected the old Italian organ which is no longer in playing condition. The final stop was at St. Patrick's Church, where William Bryce, organist of St. Mary's Cathedral, played the following selections on the Pilcher organ: Verses from the "Te Deum," anonymous, and "Erschienen ist der herrliche Tag," Sweelinck.

The second meeting of the Guild was held Oct. 8 at St. John's Episcopal Church. Our host was Richard White, organist-choirmaster, who gave an interesting program after the dinner. A brass quartet (2 trumpets, trombone and baritone) aided Mr. White at the Moller organ and gave the following entertaining program. Toccata, Bonelli; "Jesu, nun sei gepreiset," Bach; "Wachet, auf, ruft uns die Stimme," Krebs; Psalm 19, Marcello; "In dulci júbilo," Bach; "Durch Adams Fall," Homilius; "Cathedral Music," Beversdorf. Olin R. Blickensderfer conducted.—JESALYN HUDSON, Registrar.

ALEXANDRIA, VA., CHAPTER—The Alexandria Chapter held its Oct. 11 meeting in the choir loft of St. Clement's Episcopal Church. After the usual business meeting, we enjoyed a program and discussion of appropriate music for church weddings. St. Clement's, designed and built on contemporary lines, is a beautiful example of ecclesiastical architecture. The church has no windows and the lighting emphasizes the over-arching mystery of God. The congregation members face each other and are drawn together around a central altar. Towering over all, hangs the cross, transfixing circles of iron representing the world which it redeems.—ALICE CAMPBELL.

LEXINGTON, KY., CHAPTER—The Lexington Chapter motored to Winchester Oct. 9 for the regular meeting—a tour of churches and demonstrations of their organs. At the First Methodist Church, John R. Fryer greeted the members and guests and turned the program over to Mrs. Henley M. McCready, organist of the church. Dr. Carl Curry, pastor, spoke briefly on the contribution of the Guild to the worship service. Mrs. McCready then gave a comprehensive history of the church and a description of the two-manual and echo Moller organ. She played Langlais' "Song of Peace." At the First Presbyterian Church, one of the oldest churches in Winchester, Smith Hays, III, the organist, described the Pilcher organ. Mr. Hays, a new member of the chapter, demonstrated the chimes and unified organ. At the First Christian Church, the largest church in the community, John R. Fryer, the organist, called attention to the magnificent stained glass windows in this church. The organ is an old two-manual Moller. Mr. Fryer played "O Man of Grief," Bach, and "Credo in unum Deum," Titcomb. Mr. Fryer was host for a coffee hour.—MARY E. LYONS, Secretary.

GREENWOOD, S. C., CHAPTER—The Greenwood Chapter met Sept. 27 at the First Presbyterian Church. Mrs. Rosalie H. Stribling, organist, and Mrs. Thomas L. Hutton, vocalist, gave a fifteen-minute musical program. Greetings, by way of tape recording, were extended the chapter by Dr. S. Lewis Elmer, president of the A.G.O., and Claude Murphree, regional chairman. The program committee, Dr. A. Elbert Adams, chairman, Mrs. J. G. Jenkins and Mrs. Thomas L. Hutto, outlined the program for the year. The subject for the evening was "The Pre-Service Choir Rehearsal." Members heard two tape-recorded rehearsals as they actually took place, using the anthems and responses that were to be sung at the morning service. Mrs. J. C. Dalton and Edgar Davis were in charge of the social hour. Members of the chapter gave an exchange program for the Augusta, Ga., Chapter Oct. 15. The first vesper service of the year was given by Dr. Adams, organist at the First Baptist Church, Oct. 21.—ROSALIE H. STRIBLING, Dean.

CENTRAL FLORIDA CHAPTER—The first meeting of the season took place Oct. 2 at All Saints' Episcopal Church, Winter Park. Miss Jane Hood was chairman of the program which took the form of a service of music for the church seasons, offered by junior choirs of the host church. The organ prelude, "I Call to Thee, O Jesu Christ," Bach, was played by Elizabeth Kohloss, a pupil of Miss Hood. Trinity, Advent, Christmas, Lent and Easter were admirably represented by various chants and hymn-anthems sung by the highly-trained youth group. Jesse B. Bookhardt, Jr., organist of Holy Cross Church, Sanford, played the postlude, "My Jesu I Will Not Leave Thee," Walther, and accompanied. Dean Jesse Baker addressed the gathering regarding the year's program as outlined in our impressive new yearbook. Miriam Penrod reported concerning the extensive community courses offered in the vicinity contributing toward degrees. St. Agnes' Guild and the adult choir were hosts at a social hour.—BEATRICE F. WHITE, Registrar.

WICHITA, KANS., CHAPTER—The Wichita Chapter held its first meeting Sept. 18 at the suburban home of Glen C. Thomas. New and prospective members were guests at the fried-chicken picnic supper planned by Leola Free, social chairman. After a short business meeting, including reports of various committees, brief reviews of the New York convention were given by Dorothy Addy, dean, and Raymond Shelley, who told of his playing on the Paramount Theatre organ. . . . The October program was planned to discuss Christmas music suitable for church services. Five members, Guy Snyder, Janet Gregg, Tony Godding, Ruth Bixel and Jane Gregg, played at the First Baptist Church Oct. 16. Mrs. Claude DeVors, organist of the First Baptist Church, was hostess for the social hour following the program. Preceding the musical portion, a special recognition ceremony for new members was conducted by the dean. . . . The second annual Guild service is planned for Nov. 20 with members of the Wichita Church Musicians' Guild, most of whom are local choir directors, cooperating in the joint meeting. A dinner will precede the service to be held at Grace Methodist Church.—DOROTHY ADDY, Dean.

MINNESOTA CHAPTER—The Minnesota Chapter and the student groups from St. Paul and Minneapolis began their fall activities Sept. 29 with a program and dinner at St. John's College, Collegeville. Conducted by Father Gerard Farrell, a concert of Gregorian chant was followed by vespers in the college chapel. Before returning to the Twin Cities, the group was served a supper in the college dining hall. Officers for the year are as follows: Jack Fisher, dean; L. Robert Wolf, sub-dean; Rose Schoch, secretary, and Franklin C. Smith, treasurer.—MARJORIE H. RITSCHILL and LUCILLA R. HARTWELL, DIAPASON Reporters.

WHITEWATER VALLEY CHAPTER—More than 300 persons crowded into St. Paul's Lutheran Church, Richmond, Ind., Oct. 2 to hear the first out-of-state recitalist to be sponsored in Richmond in many years. Arden Whitacre, organist and choirmaster of the First Presbyterian Church, Canton, Ohio, was the visiting artist, the White-water Valley Chapter was the sponsoring group and a large list of patrons made the recital possible. Mr. Whitacre first played two chorale-preludes by Bach. "Wir Glauben All' in einen Gott" made a brilliant beginning followed by "Wachet auf, ruft uns die Stimme" which the recitalist treated as a delicate sacred dance. The Prelude and Fugue in G was played with admirable steadiness. The organist wisely refrained from over-phrasing in a building with somewhat dry acoustics. "Litanies" by Alain brought out in a distinguished fashion the violent rhythms and magnificent dissonances. A fine contrast was offered by the restful "Berceuse" of Vierne with its lulling accompaniment. The Toccata from Peeters' "Modale" Suite found a fine realization. The strong, steady rhythm and fascinating harmonies were brilliantly displayed. In Franck's A minor Chorale the glittering toccata-like sections and the mellow trumpet solo were suitably played. Sowerby's "Carillon" formed a great contrast to the might of the previous work. Mr. Whitacre's sensitivity of feeling was displayed at its fullest in his manipulations of tone colors. The recital concluded with a restrained but vital performance of the Toccata from Symphony 5 of Widor.

Refreshments were served at a reception following the recital. Robert Byrd was general chairman, Mrs. Marjorie Beck Lohman was in charge and the ushers were members of the Guild student group from Earlham College and the Guild junior student group from Richmond High School.—LAWRENCE C. APGAR.

TACOMA, WASH., CHAPTER—Dean Charles Adams provided the program for the Tacoma Chapter meeting Oct. 10 at the Epworth Methodist Church. Dean Adams played the following selections on the Reuter organ: Fantasie in C major, Bach; "Berceuse," Vierne; "In Dulci Júbilo," Buxtehude; Psalm 18, Marcello; Andante, Sonata 4, Mendelssohn; "I Call to Thee, Lord Jesus" and "Today, God's Only Begotten Son," Bach. Mrs. H. E. Flodstrom and Mrs. J. C. Eubanks were hostesses for the social hour. Several new and prospective members enjoyed their first evening with the Tacoma Guild.—MRS. J. C. EUBANKS.

CENTRAL NEW JERSEY CHAPTER—The Central New Jersey Chapter held its annual banquet at the Hamilton Square Methodist Church Oct. 1. Dean Gertrude Bergen welcomed members and guests. The Rev. John Howard, chaplain, gave the invocation. Following the dinner, we were entertained with several baritone solos by John Cox, a one-act play, "The Central Chapter's Luncheon Club," and group singing, led by Helen Huston with Jean Eades at the piano. Edward Riggs was chairman of the affair.—LOIS A. SORTOR, Registrar.

ATTENTION

DIAPASON CORRESPONDENTS

All chapter reports intended for inclusion in THE DIAPASON should be sent directly to the magazine's offices at 25 E. Jackson Blvd., Chicago 4, Ill. Material should be typewritten, double-spaced on one side of a sheet of paper, and must contain specific information as to date and place. It must reach THE DIAPASON before the fifteenth of the month.

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter met Oct. 7 at the First Christian Church in Phoenix. The meeting was in the form of a dedication service for the rebuilt organ recently installed in the church. Dr. William Boice, pastor of the church and chaplain of the chapter, was in charge of the service. Introductory remarks were made by Dean Benneil Maxey, followed by a brief explanation of the purposes of the Guild by Marvin Anderson. Dr. Boice told the story of the purchase and installation of the organ and led the responsive reading of the dedication ceremony. The dedication recital was played by Dr. Orpha Ohse, sub-dean of the chapter and a member of the teaching staff in the music department at Phoenix College. Her program included music of DuMège, Bach, Brahms, Vierne and Langlais. Following the recital the audience attended an informal reception by the congregation. Katherine Kapps, secretary of the chapter and organist of the church, was the hostess.

SEATTLE, WASH., CHAPTER—The October meeting of the Seattle Chapter was convened in the University Methodist Temple by Dean Edward Hansen. After a short business meeting, Mildred Wassberg, associate organist of the church, played: "Christ the King" and "The Good Shepherd," Benoit; Prelude Modo and "Arabesque," Langlais, and Grand Jeu, DuMège. The group then went to the new chapel where Walter A. Eichinger, F.A.G.O., organist and choirmaster, told about the chapel and organ, playing on the instrument the following: "Mit Freuden Zart," Pepping; Musical Clocks, Haydn, and Psalm 19, Marcello. The meeting adjourned to the social hall where Mr. Eichinger gave a report of his trip through Europe and showed slides of the highlights.—ROBERT RANK, Secretary.

FORT WORTH, TEX., CHAPTER—The Fort Worth Chapter opened its fall season Sept. 17 with a picnic served in the spacious back yard of Edward C. House. Dean Elza Cook conducted a sing-song, after which an account of the A.G.O. convention was given by Miss Janie Craig. Mrs. Adrienne Reiser, chairman of the concert committee, announced the artist series for the season: Flor Peeters Nov. 19, Dora Foteet Barclay and Texas Boy Choir Jan. 28 and William Watkins Feb. 18. The Oct. 8 meeting was held in Waverly Hall, Texas Christian University. After the dinner and business meeting, a recital was given by Miss Jean Peters and Richard Bouchett in Robert Carr Chapel.—I. EICKOFF, Reporter.

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News of the A.G.O.—Continued

Dayton Workshop Attracts 200.

The Dayton Chapter joined the Church Federation and the Dayton Choirmasters Club in sponsoring Theodore Schaefer, organist and choirmaster of the National Presbyterian Church in Washington, D. C., and Ruth Krehbiel Jacobs, founder of the Choristers Guild, in a workshop of choral and organ techniques Sept. 20, 21 and 22.

Mr. Schaefer opened the workshop with an organ recital Thursday evening, playing works ranging from Buxtehude to Dupré, Sowerby and Britten. His flair for the dramatic was evident in Britten's Prelude and Fugue and in the Franck Chorale in A minor. Mr. Schaefer's sessions in the workshop were crowded whether he was talking about the organ or on choirs.

Mrs. Jacobs, an authority on junior choirs, used her buoyant enthusiasm and rare common sense to start the year's activities with new zest.

The workshop, first of its kind in Dayton, attracted a registration of nearly 200. It was an overwhelming success, an inspiration to all who participated and a fine way to start the year for the three sponsoring organizations.

CLEVELAND CHAPTER—The October meeting of the Cleveland Chapter featured a thoroughly enjoyable tour of organs on Cleveland's west side. The first stop was at St. Luke's Lutheran Church, where members enjoyed a fine German-style dinner. Dean W. William Wagner played a brief program on the new Hillgreen-Lane organ. He chose the following: Improvisation on "By the Waters of Babylon," Huston; Gregorian Prelude on "Regina Coeli," Titcomb, and Festival Postlude on "Veni Creator Spiritus," Van Hulse. On the new Schlicker organ at St. Paul's Lutheran Church, Lakewood, Ralph Schultz played: "From God Shall Naught Divide Me" and "Abide, O Dearest Jesus," Bach, and "Oh Bless the House," Schultz. . . . The final stop of the evening was made at the First Church of Christ, Scientist, Lakewood, where John Lane demonstrated the Ernest M. Skinner organ with the selections: Prelude-Improvisation, Choevaux; "Liebster Jesu," Purvis; Fantasy on "St. Clement," McKinley, and Chorale, Karg-Elert.—VALENTINA FILLINGER.

ST. JOSEPH, MO., CHAPTER—William W. Lemonds, minister of music at the Second Presbyterian Church of Kansas City, was guest speaker at the October meeting, the sixth annual organist-minister dinner which a record number of ministers attended. Mrs. Ward Moore, dean, presided and introduced the Rev. Thomas W. Toler, pastor of the host church, Wyatt Park Christian, and other guests. Mr. Lemonds will conduct a two-day organ-choral clinic in February under the auspices of the chapter. He discussed the ministry of music in general, his theme being "a musician serves in the church primarily because of his interest in the church and only secondarily because of his interest in music." His talk was inspirational to a high degree. The Rev. John Olert, pastor of the First Presbyterian Church, announced a dedicatory recital Oct. 28 by William Teague of Shreveport, La.—EVA WILSON, Reporter.

MONMOUTH, N. J., CHAPTER—The Monmouth Chapter held its annual organist-clergy banquet at the Evangelical Lutheran Church of the Atonement, Asbury Park, Oct. 8. The Rev. Paul Kapp and Mrs. C. H. Quillen, F.A.G.O., were hosts. The co-chairmen for the dinner were Mrs. Quillen and Arthur Reines. The speaker was Miss Madeleine Marshall, instructor in English diction at the Juilliard School of Music. The dean, Mrs. Barbara Fielder Mount, A.A.G.O., presided. The invocation was given by the Rev. Gordon Johnson and the welcome by Mr. Kapp. Guests and several new members were introduced. James Scull was given the past-dean's pin. Announcement was made of the awarding of the A.A.G.O. to Marshall Bush. The new yearbooks for 1956-57 were distributed and also copies of the anthems for the spring choir festival.—RITA BENTON JOHNSON, Registrar.

SUFFOLK BRANCH CHAPTER—The Suffolk Branch of the Long Island Chapter held its October meeting at the home of the regent, Mrs. Catherine Margeson, Oct. 7. Plans were made for a seminar to be held at the Baptist Church in Port Jefferson, to be conducted jointly by Dr. Robert Baker and Dr. Thomas Richner Oct. 27. The election of officers resulted in the following: Mrs. Margeson, regent; Ernest A. Andrews, secretary, and Mrs. LeRoy Heinz, treasurer. It was agreed to return to the holding of regular monthly meetings. The next meeting was set for Oct. 7 at the home of the regent. After a lively discussion on preludes, postludes and programs for recitals, a social hour with enjoyable refreshments concluded the evening.—E. A. ANDREWS.

CEDAR RAPIDS, IOWA, CHAPTER—The Cedar Rapids Chapter held its first meeting of the new season in the Marion Presbyterian Church; Mrs. Les Zacheis, organist of the church and secretary-treasurer, was responsible for arranging the meeting and program. Sub-dean Virginia Geesaman called the meeting to order; Chaplain White lead us in prayer. Twenty-three members were present. Mrs. Geesaman asked that the nominating committee take steps to appoint a new dean to replace Brooks Davis, who left in August to accept a position in Santa Barbara, Cal. Our chapter discussed co-sponsoring with Coe College a series of monthly organ recitals to be given in the Coe auditorium. The program of the evening was on appropriate wedding music for the church; a fine and interesting discussion was entered into by the membership with organ selections by Mrs. Geesaman and Mrs. Huin. Refreshments were served by the Marion ladies with Mrs. Lake as hostess.—HARRY A. CHRISTIANSEN, Registrar.

LA JOLLA, CAL., CHAPTER—The La Jolla Chapter within the brief four years of its charter has shown an increase in membership of 100 per cent. Its extension northward reflects the trend of population and the chapter now includes Del Mar, Carlsbad, Vista and Oceanside. The chapter's October meeting was held at St. Paul's Episcopal Church, San Diego. Final plans were made for the recital Oct. 17 by Alexander Schreiner at the First Presbyterian Church, San Diego, on the four-manual organ rebuilt by Casavant. Dr. Schreiner was entertained at a dinner the previous evening. Lawrence Blacknell, organist-director of the First Unitarian Church, closed the meeting with a demonstration of choral direction from the console based on requirements for the A.G.O. Choirmaster certificate. Chapter members acted as an improvised choir.—DOUGLAS IAN DUNCAN, Dean.

RIVERSIDE-SAN BERNARDINO COUNTIES CHAPTER—The Riverside-San Bernardino Counties Chapter of the Choral Conductors Guild of California in cooperation with the Guild Chapter opened the 1956-57 season with their seventh annual retreat in St. Paul's Methodist Church Sept. 29. An interesting talk on the various aspects of music in the church was given by Louis Ronfeldt, choral director at Mount San Antonio College and minister of music at the Claremont Community Church. The Rev. Keith Kanaga, pastor of St. Paul's Methodist Church, gave an inspiring message. A fine dinner was served by the women of the church, at which our new members and guests were introduced. A discussion period followed in which programs were outlined for the year.—AVA IRICK, Registrar.

ROCKLAND COUNTY CHAPTER—The Rockland County Chapter began its year's activities at St. Joseph's Church, Spring Valley, N. Y., which will serve as headquarters for the coming year. A buffet supper was served to fifty-five people, including members, Rockland County clergy and guests. Dr. Frank Campbell-Watson, past-dean and founder of the chapter, introduced Dr. S. Lewis Elmer, national president, who described the vast coverage of the Guild to include music of the great cathedral to the small country church as well as prominent organ recitalists. He also stressed the fact that Guild examinations encourage individual study and advancement, thus raising the standards of church music. Ronald Hill, baritone soloist of Pearl River, supplied the musical course for the evening. A short business meeting followed.—MARGARET REDNOUR, Registrar.

AKRON, OHIO, CHAPTER—The First Methodist Church was host to the Akron Chapter Oct. 1. A very interesting and helpful discussion of "The Wedding Service" was given by the Rev. Howard J. Wiant, minister of the Methodist Church, and Richard L. Warner of the department of music, Kant State University. A number of Dr. Warner's students assisted him, singing selections which he suggested to replace the traditional wedding music. "The music used at a wedding must be as dignified as the spoken words," said Mr. Wiant. A social hour followed the program.—MRS. R. H. MARTIN, Registrar.

ROCKY MOUNTAIN CHAPTER—The Rocky Mountain Chapter celebrated the 20th anniversary of the founding of the chapter Oct. 1. The meeting was held at the Central Christian Church. After a brief business session, Mrs. William Spalding gave an interesting history of the chapter. The early Denver Organ Society was the nucleus of the new chapter when the charter was granted Oct. 10, 1936. Previous to the granting of the charter, the society had carried on a program that was worthy of any A.G.O. chapter. A recital was given by some of the charter members: Mrs. Annabelle Tippet, Mrs. Thomas R. Walker, Mrs. Russell Freeland and Mrs. Earl G. Gary. Among the numbers played were: "Praise to the Lord" and "Harmonies du Soir" by Karg-Elert, Sonata in A minor by Rheinberger, "Communion" by Purvis and "Exaltamus" by Whitlock. Refreshments were served by the hostess, Mrs. Thomas W. Walker.

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GREAT ORGAN	SWELL ORGAN	PEDAL ORGAN
8 ft. Principal	8 ft. Geigen Principal	16 ft. Violone
8 ft. Bourdon	8 ft. Open Flute	16 ft. Bourdon
8 ft. Dulciana	8 ft. Viole de Gambe	16 ft. Dulciana
8 ft. Unda Maris	8 ft. Viole Celeste	10 2/3 ft. Dulciana Quint
4 ft. Octave	8 ft. Spitz Flute	8 ft. Octave
4 ft. Harmonic Flute	8 ft. Flute Celeste	8 ft. Open Flute
2 2/3 ft. Twelfth	4 ft. Geigen Octave	8 ft. Dulciana
2 ft. Fifteenth	4 ft. Koppelflöte	5 1/3 ft. Twelfth
III rk. Mixture	2 2/3 ft. Nasard	4 ft. Super Octave
Chimes	2 ft. Blockflöte	4 ft. Flute
Tremolo	1 3/5 ft. Tierce	16 ft. Trumpet
	8 ft. Trompette	8 ft. Trumpet
	8 ft. Vox Humana	4 ft. Clarion
	4 ft. Hautbois	
	Tremolo	

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ADEL HEINRICH



ADEL HEINRICH has been appointed organist-choir director of the Second Congregational Church in Holyoke, Mass. She goes to Holyoke from the First Presbyterian Church in Auburn, N. Y. While in Auburn she also taught organ at Wells College in Aurora while Dr. Melvin LeMon was on sabbatical leave.

A graduate of Western Reserve University in Cleveland, Ohio, with a B.A. in music "magna cum laude," Miss Heinrich also holds a master of sacred music degree from Union Theological Seminary in New York City. She is a member of Mu Phi Epsilon and Phi Beta Kappa and received the Clemens award in music at Western Reserve along with a Ranney scholarship.

Miss Heinrich has studied organ with Russell Gee, John Reyme King, Dr. Hugh Porter, André Marchal and E. Power Biggs. She has also done work in theory and conducting. She has given many recitals in conjunction with her college and church work.

She formerly served the Zion Evangelical and Reformed Church in Cleveland and the First Presbyterian Church in Baldwin, Long Island.

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The second three-manual Möller organ to be announced for the Harrisburg, Pa., area within a few days has been ordered for the Stevens Memorial Methodist Church of Harrisburg, a leading church in the denomination. The new instrument will replace an old Möller installed in 1908.

The stoplist is as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Chimes.

SWELL ORGAN.

Rohrflöte, 8 ft., 73 pipes.
Gambe, 8 ft., 73 pipes.
Gambe Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Waldflöte, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.
Tremulant.

CHOIR ORGAN.

Gedeckt, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Krummhorn, 8 ft., 61 pipes.
Chimes.
Tremulant.

PEDAL ORGAN.

Sub Bass, 16 ft., 32 pipes.
Dulciana, 16 ft., 12 pipes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Double Trompette, 16 ft., 12 pipes.
Trompette, 8 ft., 32 notes.

Laura Jackson Lemmon, long prominent in the Birmingham, Ala., Chapter of the A.G.O., was honored by the Birmingham Music Club, of which she was a founder in 1906, with a life membership in the National Federation of Music Clubs.

MORE THAN 1500 students and 382 adults enrolled in extension music courses offered by the University of Wisconsin last season. More than 1700 attended eleven university-sponsored choral and instrumental clinics.

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God of the Den	Eunice L. Kettering20
O Lord Support Us	Robert W. Hays20
Deck Thyself, O My Soul	George Powers22
Soul of Jesus	Joseph Roff20
My God, How Excellent	Stanley A. Day20
Men With Vision (with descant)	arr. Ruth Bampton16
O Love that Guides our Way	Gena Branscombe20
I Will Love Thee, O Lord	Leo Sowerby25
My Heart is Fixed	Leo Sowerby25
Credo	Seth Bingham50
How Firm a Foundation (Unison or S.A.)	arr. Richard Warner16
Every Good Gift (Unison)	David H. Williams16
O Come Let Us Worship	Clarence Dickinson16
Salvation	M. Babcock, arr. C. Dickinson....	.20

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Domine Deus (O Lord God)	A. Vivaldi, arr. C. Black75
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Improvisation (On a Plainsong Melody)	Robert W. Hays75

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Is Exaggeration Required for Good English Diction?

By MADELEINE MARSHALL

(Miss Marshall is a pianist and accompanist, voice coach and teacher of diction for singers at the Julliard School of Music and at Union Theological Seminary in New York City. She is the author of "A Singer's Manual of English Diction" (G. Schirmer). This address is one given at the choral techniques forum at the national convention of the A.G.O. last June.)

How much exaggeration is needed in choral diction? What is the effect of diction on tone and rhythm?

Exaggeration is a matter of perspective. Let us consider, for example, the consonants *t* and *k*. Some singers seem to think that any understandable articulation of these consonants is an exaggeration. They substitute *d* for *t*: "The ladder day" for "The latter day"; "I am wading for you" instead of "waiting for you"; "Now sleeps the crimson pedal" when they mean "petal." Or they simply eliminate *t*, singing *truss* for *trust*. There are some who pronounce *bottle* as *bah-ul*. Instead of singing *k*, they sing "hard" *g*. "Gum unto me" replaces "Come unto me;" "I hear you galling me" is their version of "I hear you calling me;" "Carry me bag to old Virginy" is substituted for "Carry me back."

Exaggeration is not the best means for clarity and tonal beauty. The best principle is relaxation. When a choral director says to his group, "Give me more words" without specifying how this should be done, the result is usually an anxious tightening of the speech organs with diminished clarity and constricted tone.

For a specific instance, let us examine the lip consonants first. You will remember the wartime slogan, "Loose lips lose lives." In singing, the slogan should be, "Tight lips lose voices." When *b*, *p*, *f*, *v* and *m* are sung with compressed lips, the sound is so suppressed that it can scarcely be heard. *B* with relaxed, pouted, rubbery lips, as in the word *bubble*, makes clear such words as *beauty*, *burning* and *bitter*. The consonant *p* should have relaxed lips and a slight puff of breath. The puff of breath distinguishes *p* from *b* so that the singer will not embarrass himself and his audience by singing, "I swallow my bride" (pride) or "your bleeding eyes" (pleading), "the maidens were braying" (praying) or "down life's bath together" (path). *F* should have the lower lip loosely placed outside of and above the upper teeth. Otherwise it cannot be heard and "The Lord will give me life" becomes "will give me lie." When the same lip position is used for *v*, with voice added, the consonant is clear, it improves the tone and is deeply expressive, as in the words *divine*, *devotion*, *your voice*. Relaxed lips for *m* are extremely important. They bring about clarity, good tone placement and expressiveness in phrases such as "be mine," "no more then torment me" and "there was with the angels a multitude."

The skillful use of any consonant, whatever its category, improves tone. For examples, *l* and *th*. When *l* occurs before a vowel, as in *life*, *Lord*, *love*, it should have a quick flip of the tongue. There should be no lingering. The sound *th* requires especially incisive treatment and it might well be that the effective pronunciation of *th* in singing could be considered an exaggeration if it were carried over into daily conversation. In speaking, we can all pronounce this sound with the tongue behind the teeth. But for clarity in singing, the tongue should start outside the teeth and be pulled in. It is voiced in such words as *thou* and *thine* and should have an added puff of breath in such words as *thank* and *earth*.

A tremendous help in improving tone is the omission of *r* before a consonant. "For behold, darkness shall cover the earth" with each *r* omitted sounds infinitely better than when the *r*'s are sounded. Try the same thing in "If with all your hearts." On the other hand, *r* must not be omitted before a vowel. Think of *spirit* and *sorrow* without *r*! (*Spi* and *so*!)

The manner of connecting a consonant with what follows affects rhythm and consequently good ensemble. The legato principle should be carried out. A word or syllable ending in a consonant and

followed by a word or syllable beginning with a vowel should be linked together. The final consonant of the first word or syllable becomes the initial consonant of the next, no matter how the printed syllables are divided under the musical notation. *Spir-it* is sung as *spi-rit*, far away as *fa-raway*. *Call-ing* should be *ca-lling* and *fol-low* becomes *fo-llov*. Sing "It is enough" like this: 'i-ti-zenough." The last three words of the phrase "And they seek my life to take it away" are sung as "ta-ki-taway."

All consonants are connected with the vowels that follow them in a forward direction (that is, as the start of the next word or syllable) except *m*, *n* and sometimes *v*. When *m* or *n* occurs between two vowels, it is sounded in a backward direction, stealing part of the time value of the preceding vowel. This procedure adds to tonal beauty and expressiveness. Examples: *be mine* (*beemm-ine*) and *thy name* (*thynn-ame*).

When a final consonant occurs before a word beginning with a consonant (as in *seek me*), the final consonant should be sung at the last split second before the initial consonant of the next word. *Seek me* should be sung as *seeceeeekme*, *might be* as *migh-tbe*. The two consonants should be as close together as a grace note and its succeeding note and there must be no vowel sound between them.

Of course, there are exceptions to the legato principle. Words must be separated when their joining would alter the sense. "Let us pray" should not become "Let us spray" and "Let us in" must not be confused with "Let us sin."

On the subject of vowels, I should like to limit this article to one fundamental suggestion to choirmasters: have all your choristers sing the same vowel at the same time. Accomplished musicians who are meticulous about precision in the time value of a dotted quarter are sometimes completely oblivious to the imprecise miscellany of vowel sounds sung simultaneously by their choirs. Whether your singers pronounce *water* as *wawter*, *wahter* or *waater*, have them all sing it the same way.

A short comment about diphthongs; two in particular are often garbled by singers. First is the diphthong in the word *thou* which they often pronounce as *though*. They are influenced by the spelling which begins with *o* but which should start with the sound *ah*. Second is the diphthong in the word *day* which many singers pinch unmercifully so that it becomes *dee*. They sing "I place my feet in thy hands" instead of *fate* and, in one translation of "The Creation," they sing "The bridegroom full of grease" instead of *grace*. Ask them to let the lower lip drop comfortably in a relaxed manner so as to avoid tension and distortion in singing this diphthong.

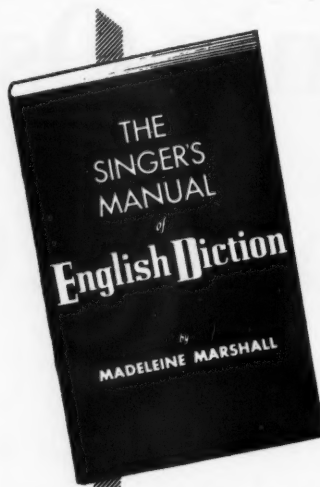
Reverting to exaggeration, I should like to make note of two exaggerations particularly to be avoided. One is distortion of the neutral vowel. The neutral vowel should retain its obscured character in the final syllable of such words as *dearest*, *comfort* and *needed*. There is no *rest* in *dearest*, no *fort* in *comfort* and no one is *dead* in *needed*. The second exaggeration has to do with prefixes ending in *e*, such as the *be-* in *behold* and the *de-* in *devotion*. They should not be sung as *beehold* and *deevotion*, but as *bihold* and *divotion* with the short *i* from the word *it*. The choir should sing, "Oh, Lord, *diliver* me" because *deevolver* would mean, "Oh Lord, remove my liver."

SERVICE, RECITALS WILL OPEN ORGAN AT ST. THOMAS'

The Aeolian-Skinner organ at St. Thomas' Church, New York City, which was heard at the national convention of the A.G.O., will be officially dedicated at a service Nov. 4. William Self, organist and choirmaster of St. Thomas', will play the dedicatory recital Nov. 19.

In April, 1957, a series of recitals will be played on consecutive Monday nights by Mr. Self, Clarence Watters, Edward A. Wallace, George Faxon and Pierre Cochereau. Weekly noon-day recitals already being given will feature a number of visiting organists.

THE CHOIR of the Lutheran Church of the Holy Trinity, New York City, opened its sixth season of Sunday afternoon choral masterworks Oct. 14 under the direction of Walter Baker. The performance of Verdi's "Manzoni Requiem" was followed Oct. 28 with Mendelssohn's "Elijah."



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Ronald Arnatt Arranges Interesting Group of Events at Christ Church to Include Chamber, Choral, Organ Music.

Ronald Arnatt, organist and choir-master of Christ Church Cathedral, St. Louis, has arranged a series of eleven Tuesday evening concerts to be given at the cathedral this season. Three guest organists will be heard: Nesta Williams and Heinz Arnold from Stephens College, Columbia, Mo., and Glenn Watkins of the University of Southern Illinois, Carbondale, Ill. Dr. Arnold will also be heard on the clavichord.

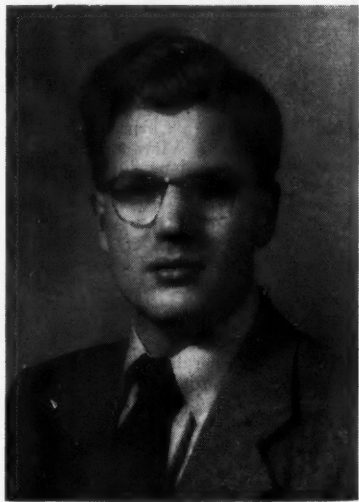
A newly-founded St. Louis Chamber Chorus of professional singers will sing at two of the concerts. Another program will feature music for ancient instruments and solo voice. Still another will introduce the Bensiak family in "Music in the Home." Mr. Arnatt will serve as harpsichordist, organist and conductor in the ensemble and choral programs and will play two solo organ recitals in the series. The cathedral's choir of men and boys, founded in 1839 and known throughout the area, will close the ambitious season.

**WIDELY SCATTERED STATES
TO HEAR ELLSASSER PLAY**

Richard Ellsasser will be heard in the following states within the month of November: New York, New Jersey, Iowa, Texas, Oregon and California.

M-G-M Records has just issued an album, "Concerto for Lovers," containing two symphonic works written by Mr. Ellsasser especially for the album. These works, "Sunrise Concerto" and "Concerto Rhapsody," represent his first symphonic works to be recorded, though he is represented on the M-G-M label by many organ and piano works. Peter Maurice, Ltd., is publishing the "Sunrise Concerto" while Kulma Music has contracted for the second work.

RONALD ARNATT



**CHICAGO WOMAN ORGANISTS
OPEN NEW SEASON WITH TEA**

The Chicago Club of Women Organists opened its season with a tea and musical Oct. 7 at the home of J. B. Russell. The program included compositions for organ and piano and for organ, played by several of the club members, but was entirely informal. The tea was in the charge of Loretta Berry, the club's social chairman, and the daughter of the hosts for the afternoon.

Other plans for the year, announced by the newly-elected president, Wilma Raborn Leamon, and the program chairman, Melba Petersen, include a demonstration-lecture on Gregorian chant by Rene Dosogne in November, a Christmas party jointly with the Illinois Chapter of the A.G.O. at Lyon & Healy's in December, a recital by the club's 1956 contest winner, Thomaseen King, in January at the Baldwin organ salon, the sixth annual hymn festival at the Methodist Temple in February and the annual recital by an outstanding woman organist in May.

VERA FLANDORF.

**ATKIN APPOINTED TO POST
IN EVANSVILLE, INDIANA**

Thomas Atkin, M.S.M., has been appointed minister of music of the First Presbyterian Church, Evansville, Ind. He succeeds Raymond Ocock, M.S.M., who has joined the faculty of Westminster College, New Wilmington, Pa.

Mr. Atkin is a graduate of the Kansas City Junior College, Central College, Fayette, Mo., and graduated from the school of sacred music, Union Theological Seminary, last June. He studied organ with Dr. Clarence Dickinson, Searle Wright and John Huston. For two years he has been the organist-choirmaster of Trinity Lutheran Church, Hudson Heights, N. J. He has given a number of recitals at Holy Trinity Episcopal Church, Brooklyn, the Presbyterian Church of Millburn, N. J., and the Union Seminary chapel.

First Church is unusual in that it has two locations—one downtown and one on the east side of town. There is a complete choir program in both locations with an assistant organist-director. The minister of music has supervision over the entire music program at both locations. The large Casavant organ in the downtown church is in the process of renovation and revoicing by M. P. Möller, Inc.

**FRIEDEL, POWERS SHARE
ST. BARTHOLOMEW'S SERIES**

The noon-day series of organ recitals at St. Bartholomew's Church, New York City, continued in October with Harold Friedell and George Powers playing alternate Fridays. Mr. Friedell's program Oct. 5 included two Bach Sinfonias, Prelude and Fugue in F minor, Handel; "Veni Creator," Titelouze, and Rigaudon, Campra. Mr. Powers played Widor's Symphony 2 Oct. 12. Mr. Friedell played again Oct. 19 using "A Solis Ortis," de Grigny; Grand Jeu, Guilain; Fantaisie in C, Franck; Arioso, Sowerby, and Chorale with Variations, Sonata 6, Mendelssohn. Mr. Powers played Bach's Eight Little Preludes and Fugues Oct. 26.

Mr. Friedell will play Nov. 2 and Mr. Powers Nov. 9.

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Advertising rates on application.

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

CHICAGO, NOVEMBER 1, 1956

Musicians as Business Men

A line or two about routine business may not be out of place this month.

Annual dues of the American Guild of Organists became payable Oct. 1 under the adoption of the new fiscal year beginning on that date. These dues include the yearly subscription to THE DIAPASON, official organ of the A.G.O., which establishes this publication's direct interest in the subject. It will be of interest that many chapter treasurers have been alert to the situation and that subscription fees have reached this office from many hundreds of members in October. There are still many, however, who have been tardy. Virtually all of these are fair-minded persons, and if they realized in what manner their dilatory action casts a wrench into the machinery they would change their way of doing business. Necessarily the member who waits the limit of time—often until his Guild membership is placed in peril—causes much extra work for those in charge of A.G.O. accounts. To THE DIAPASON he is an actual cause of loss. The delinquent subscriber requires service in the way of clerical labor, time expense devoted to unlisting and listing his name, to sending his back numbers after he pays—some day—that makes him not an asset but a financial liability. Postage, wrapper, mailing and care of mail cost this paper more than \$1,000 a month. Meanwhile printing costs have been increased with regularity and the cost of blank paper absorbs a good half of the mechanical expense of publication. While all other periodicals in its field maintain a subscription price nearly twice that of THE DIAPASON we have succeeded in keeping the price down by virtue of determined effort. For all of this we believe we are entitled to consideration from the members of the A.G.O., whose demands on our space are increasing constantly.

There was a time when some misguided souls argued that musicians were exempt from the law of business governing the payment of financial obligations. That theory has been exploded and a good musician is now rated by his responsibility for payment of bills as much as any other householder or business man.

THE CHOIR WHICH SANG in St. Patrick's Church, Montreal, before the C.C.O. convention was "le Choeur Pie Dix" not "le Choeur Pie Neuf," as our correspondent reported.

By FRANK CUNKLE
Ralph Vaughan Williams' "A Vision of Aeroplanes," listed in several English programs in the spring, is one of five rather large and specialized works from Oxford University Press which head our choral list this month. The Vaughan Williams work, based on the first chapter of Ezekiel, is highly pictorial in character with a prominent and intricate organ part. Its difficulties and its heroic proportions suggest that our main chance to hear it may be at some of the spring choral festivals. This probably applies equally to Harold Darke's "A Song of David," a big festival piece for chorus, strings, harp and organ which employs extreme ranges and much divisi in the choral parts. "The Shepherds," a beautiful mediaeval music drama translated and edited by Inglis Gundry, has very interesting possibilities for performance by churches and schools with extensive musical and production facilities. It is not for hasty preparation in more limited circumstances. "The Church's Year in Music Scripture and Verse," arranged by L. D. Gibbin, is within the abilities of a very much wider group of choruses and could make a pleasing and meaningful special service. A cantata, "The Wondrous Cross" by Reginald Hunt, is in the English choir tradition, designed for the average parish church. It is workmanlike and usable but hardly a find.

Oxford holiday anthems this month include "Christmas Night," Geoffrey Bush, a dialogue between tenor and chorus; "The Christmas Log," Durrant, a jolly wassail song; a simple four-stanza "Give Heed, My Heart" by Cecil Cope and a pleasant modal carol by G. Armstrong Gibbs, "While Shepherds Were Waiting." Five carol arrangements worth looking at are: "Blessed Be That Maid Mary," Wood-Huntley; "Carol of St. Nicholas," Cox, and three by Edgar Deale: "Ding! Dong! Merrily on High," with a gloria refrain, the eighteenth-century "Remember God's Goodness" and a "Cradle Carol."

Oxford's anthems for Thanksgiving or harvest use, all in solid English style, are "Let Us with a Gladness Mind," Eldridge; "Thou, O God, Art Praised in Zion," Gibbs (three-part), and William Harris' hymn-anthem, "Fear Not, O Land." For general use, Stanton's "Hast Thou Not Known?" is fresh-sounding and not difficult. Copes' "You That Have Spent the Silent Night," has a curious rhythmic pattern but a certain charm. Gibbs' "A Song of Worship" interrupts a florid alleluia with a simple gloria. Bullock's Magnificat and Nunc Dimittis are long, full settings of the text.

Christmas anthems from the Augsburg Publishing House include: "When God Made His Earth" by Sateren, a simple idea simply carried out; "Our Lowly King," a suitable Christiansen setting of a good Mexican tune; an ornate Christiansen version of "Angels We Have Heard on High" and another of "The Morning Star," and a free-rhythm "The Godly Stranger" by G. Winston Cassler. Two Easter items appear in Augsburg's list: "Thy Cross, O Jesu, Thou Didst Bear" is Frank Pooler's antiphonal treatment of a seventeenth-century melody; Paul Manz' "I Caused Thy Grief" offers no problems despite a predilection for imitative voice entrances. The same composer's "On My Heart Imprint Thine Image," for general use, shows a similar tendency. It is short and usable. "The Flower of Love" is a rather lush cappella treble arrangement by Cassler of a naive Christiansen tune. Pooler's "Ye Lands, to the Lord Make a Jubilant Noise" and "Be Thou My Vision" are combined-choir anthems. "These Things the Seer Isaiah Did Befall" is a strong Lenel setting of a Luther chorale melody, and "Come Holy Spirit" by Morten Luvaas uses an even older tune. Sateren's setting of "A Mighty Fortress" uses an unfamiliar but authentic meter. Cassler's "Immortal, Invisible" offers another approach to this familiar tune. A traditional French melody is the basis of the Christiansen "Let All Mortal Flesh Keep Silence."

Edition Le Grand Orgue reprints this month include three for Thanksgiving: "Praise Jehovah," Hulín; "It is Good to Give Thanks" and "Praise and Give Thanks," both by Brewer. For Christmas there are seven: "See Amid the Winter's Snow," West; "A Christmas Cradle Song," Hawley; "Christmas Bells," Cantor; "When I View the Mother," Smith; "The Christmas Story" and "Shout the Glad Tidings," both by Brewer, and two traditional carols: "Venite Adoremus Dominum" and "Come to the Manger," Dr. Robert L. Bedell, the editor, has a Christmas original, "Alleluia, Noel," and two Christmas arrangements: "Come Good People to the Manger," Allegri, and "Let Us Sing Noel on This Christmas Morn," Franck. Reprints for general use include a Mozart Jubilate, a Casali Hallelujah and the familiar Rheinberger setting of "All They of Saba Shall Come."

A Sanctus, an Agnus Dei and a Benedictus Qui Venit by Milton Dieterich (Boosey and Hawkes) are not in the usual liturgical idiom and are possibly intended primarily for concert use. The divisi, the climaxes and the length of these pieces would seem to support this surmise. A Bach setting of the "Morning Star" chorale to the text, "What Tongue Can Tell Thy Greatness," and "Blessing, Glory and Wisdom" are edited by Walter Ehret. As we suggested previously, information as to tunes, texts and translations would add to the usefulness of this sort of edition. Tcherepnine's "Tranquil Light," edited by Leo Tellep, is a block harmony Russian a cappella piece. An original Carol by Jean Reynolds Davis may prove useful to women's choruses.

Donald Kettinger's "Familiar Hymns with Descants" (Westminster Press) is a collection by a respected authority in this field.

From Mercury Music Corporation we have Alfred Grant Goodman's Psalm 12 for women's voices and baritone solo, a long complex musical dialog between the two vocal elements, of interest to established women's groups. Philip Gordon's Psalm 67 is long but decidedly Brahmsian in character. Another psalm, Charles Ives' Psalm 44 is peculiarly for Ives' followers; few choirs could negotiate it successfully. An Ehret version of Arkan-gelsky's "Hear My Prayer" is useful for an average good choir. Walter Ehret is also responsible for an edition of the familiar Mozart "Laudate Dominum." "Behold, A Star," a "mountain" carol by Abbey-Litten, successfully skirts the boundary between folk and gospel-hymn idioms. There is an Ehret version of the French "Shepherds Shake Off Your Drowsy Sleep." We wonder about the wide usefulness of the complete "Tenebrae" setting by Rubbras and of the Fauré Messe Basse for women's voices. The latter is hardly to be compared to the composer's beloved Requiem. Three chorale tunes attributed to Praetorius appear in Christmas editions by Rikko. Mercury's list also includes a beautiful "V'shomru" by Adolph Weisgal intended for the Jewish service.

Mercury's Green Lake Choral Series include an imitative "What a Friend We Have in Jesus," Converse-Lynn; a curiously monotonous two-part "Shepherds in the Field" by Effinger; a York "Rise Up, O Men of God," useful as a choir-night processional; a two-part Easter hymn anthem, "O Sons and Daughters, Let Us Sing" by Warren Martin; a workable if routine "Hosanna to the Son of David" by Daniel Moe and two by Normand Lockwood: "Joyful, Joyful We Adore Thee" and an Easter "Thou Hallowed Chosen Morn."

Settings of the Te Deum, such as the Heathcote Statham one (Novello, obtainable from British-American or H. W. Gray), or of the Magnificat and Nunc Dimittis, such as the Lloyd Webber one, are not so widely used in America as formerly, even when they are as well-made as these. The free rhythm of the latter is especially effective. Novello's famous collection of carols grows every year. The Leighton version of the fifteenth-century "Lully, Lulla, Thou Little Tiny Child" needs a very high, pure soprano for its effect, but "The Shepherds Went Their Hasty Way" by Ratcliffe and the traditional "Come Good Folk" are simple hymn-settings available in leaflet form. Francis Jackson's memorial anthem, "Remember for Good, O Father," exploits extreme registers; it is

Looking Back into the Past

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

Warden Frank Wright of the American Guild of Organists had completed a transcontinental tour in the course of which he established four new chapters and conducted examinations in a number of others. His trip covered 8,295 miles.

A four-manual built by Ernest M. Skinner was dedicated Oct. 6 in the Asylum Hill Congregational Church, Hartford, Conn., by Edwin Arthur Kraft.

The Hutchings Organ Company of Boston issued literature showing 1,600 organs built by that company to date.

Twenty-five years ago the following news was placed on record in the issue of Nov. 1, 1931—

Professor Samuel A. Baldwin was to bring his career of twenty-four years at the College of the City of New York, where he played two recitals a week, to a close Jan. 25 with his seventieth birthday recital, it was announced.

Olivier Messiaen was appointed organist of the Church of the Trinity in Paris, a position that had been held by Alexandre Guilmant for thirty years.

Chicago organists gave a luncheon at the Palmer House Oct. 12 to honor Albert Cotsworth on his eightieth birthday.

A four-manual organ, built by M. P. Möller for St. John's Lutheran Church in Hagerstown, Md., was dedicated with services covering three days. Charles Heinroth gave a recital Sept. 29.

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

Dr. J. Christopher Marks, New York organist and composer, died after a long illness.

The American Guild of Organists opened the fifty-first season with a dinner in New York at which Marcel Dupré was the guest of honor.

Reconstruction of the organ in the Third Baptist Church, St. Louis, including many additions, was under way at the Möller factory.

A greater new organ was to be built for the St. Louis Cathedral by the Kilger Organ Company.

F. Arthur Henkel's fortieth anniversary at Christ Church, Nashville, Tenn., William H. Neidlinger's forty-fifth at St. Michael's in New York, William Lester's twenty-fifth at the First Congregational in Chicago and Earl R. Larson's twenty-fifth at the First Methodist of Duluth were the occasions for paying honor to these organists.

probably very impressive in its proper setting. Arthur Bliss' "Seek the Lord" is solid if routine anthem fare.

Lorenz has two Christmas anthems: the 1954 Lorenz prize-winner, "The Christmas Star" by George Blake and Rasley's pleasant "Carol for the Christ-Child." Other Lorenz offerings are Van Denman Thompson's "Bless Ye the Lord," Roger Wilson's "Jesus My Lord," Ralph Marriott's "Come unto Me" and Miss Lorenz' own "The Refugee."

Candlyn's Communion Service based on Familiar Hymn-tunes, designed for three-part mixed chorus, should fill a need in many situations; M. Witmark publishes it. Remick publishes Glad Robinson Youse's Christmas anthem, "Ring Out Ye Bells! Sing Out Ye Voices!" which combines three contrasting ideas into a big, rather easy whole. From the Arthur P. Schmidt Company comes "Peter's Sermon" by T. Carl Whitmer, a dramatic setting of familiar texts. Choral Services, Inc., publishes Corliss Arnold's "A Child This Day," a delicate, carol-like work. Eunice Kettinger's "God of the Dew" is an extended setting of an attractive text which develops through a big climax to a quiet resolution.

Foreign Organists in New York

The New York City Chapter of the A.G.O. is giving special support to European organists appearing in New York this season. Roberta Bailey, manager, and the Riverside Church made the recital by Karl Richter Oct. 7 a happy beginning to this project. The second recital in the series was given by Flor Peeters through the courtesy of the Central Presbyterian Church Oct. 15.

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—T. Scott Buhrman, reporting in
The American Organist on
Nita Akin's NEW YORK concert.



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Eminent Builder Tells Principles of Holland Organs

By D. A. FLENTROP
(Continued from page 8.)

If one uses enough skill and engineering know-how, it is certainly possible to remove the keyboards from the pipes in a mechanical action organ, although it is not an easy problem to solve. Our question is not "Is it possible?" which it is, but, "Is it logical?"

The free-standing console is a nice feature. But is it not perhaps a disadvantage arising from the complicated mechanisms which make up the modern electric action organ? If the tonal design of an organ is judicious and logical, does the player have any musical need for a free-standing console? Is it not musically preferable to have as direct contact and control of the instrument as possible?

I choose the latter alternative. Yet, I want to add, that for the sake of facilitating control of a choir, I have acquiesced in placing the keyboards in such a position that the organist could also function as conductor. In some cases, depending on the space and size of the place where the organ is, this can be done without violating the ideal placement of the keyboards and pipes. I know that in America many organists also are choirmasters and are interested in this problem. Certainly, at best, it greatly complicates the optimum designing of an organ!

Stop Action.

Now let us turn to the fourth component, the stop action. This consists of the slider and the connecting levers between the slider and the stopknob. The slider, of course, has the same number of holes through which the wind can enter as the chest beneath it, or as the top-board above it on which the pipes themselves rest. By moving the slider approximately one inch forward or backward, the stop in question is turned on. When the stop is turned in the on position, the three sets of holes are lined up exactly one above the other so that the wind may flow from the key channel to the pipes.

The wind is first admitted by pressing the key which opens the pallet valve. This lets the wind into the channel, which, of course, is below the slider. If the stop is turned off, the slider is moved so that the opening beneath the pipe is hermetically sealed. The slider is connected to the stopknob by means of connecting levers and rollers—that is, simply a more rugged version of the trackers and rollers used for the keys.

In a well and logically-constructed organ, this is a simple and conveniently-arranged mechanism. If the organ is illogically constructed, this stop action will be complicated, clumsy and inconveniently made. The stop action is thus one motive toward logical and durable construction of an organ.

Electro-pneumatic opening of the sliders is also possible. If this is employed, all the possibilities of the use of electric registration and combination possibilities become available. I venture to

add that, if one looks at the requirements of the repertory, the player finds very little musical need for these in a well-built organ. For is not the addition of any one stop in a well-voiced organ a new combination? In my opinion, playing becomes needlessly complicated by so many combination possibilities. Here is an ancient maxim which speaks clearly to the point: "In limitation, the master is manifest."

The Organ Case.

The fifth component about which I want to speak is the organ case. The case is now, as it has historically been, an integral part of the instrument; it is not merely a decorative surrounding. It is no more possible to make a completely successful organ without a case than it is to make a good grand piano without a case. This is because the case is essential for the best sound of the instrument. It has an important function both as a resonating shell and in the blending of the different stops. This is of great importance, because an organ stands or falls by the manner in which the different stops are mixed together. The right cohesion of the different registers makes the organ into a musical instrument instead of a multitude of separate unities.

Each division of the organ must have its own case. If the disposition is to be logically built up, then each division should, if possible, have a prestant stop of a different pitch for a basis. For example:

Pedal, Prestant, 16 ft.
Great, Prestant, 8 ft.
Positiv, Prestant, 4 ft.
Brustwerk, Prestant, 2 ft.

(Let me stop to define two terms: by *disposition*, I mean the scheme according to which the different stops or registers are disposed over the manual and pedal divisions. By the word *prestant*, I refer to the stop which stands in the front of the case. This interesting word derives from the Latin *praestare*, which means "to stand in front." For that reason, I prefer the use of *prestant* rather than *principal*, which means the "main stop," whereas *prestant* means the one in front.)

Now, back to the case. Each division is provided with an organ case, the size of which corresponds to the biggest prestant stop of that division. Thus, each division has a case whose dimensions and proportions are different from the others. Of course, a different set of pitches than 16, 8, 4 and 2 may be used by a good organ builder. I suggest these only as a general norm. The important consideration is to provide a distinct character for each division.

Each case, also, has its own distinctive resonance, which corresponds to its size. Because of these different resonance factors, the pipes in each case have a different sound; this is a most welcome advantage, which helps to give individuality of sound to each division without any forcing of the voicing. Of course, also the scales and voicing combine with case-resonance to produce a distinctive character in each division of the organ.

(To be continued.)

DR. J. JULIUS BAIRD, organist and choir director of Grace Episcopal Church in Colorado Springs, was the director of the combined Episcopal choirs in Denver at their choir festival. Dr. Baird is teaching at Colorado University in Boulder in the absence of Dr. Hilty.

HYMNS AND RESPONSES FOR THE CHURCH YEAR

(For Choir and Congregational Use)

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Mr. Persichetti has used religious texts of many centuries, including the Psalms, as well as 20th Century poets, for this beautiful collection of hymns written in the contemporary idiom and yet exquisitely melodic. This book is a real innovation in church music and still retains all the traditional forms.

Reviewed in Time Magazine August 6, 1956, page 72.

(Copies sent on approval on request)

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Letters to the Editor

Comments on Middelschulte.

Chicago, Aug. 23, 1956—
Dear Mr. Gruenstein:
Your fascinating account of the A.G.O. convention in New York (THE DIAPASON, Aug. 1, 1956, page 17) contains the following sentences: "It was surprising to hear an English organist play two works by a man whose career was largely in this country and whose works are practically never performed—Wilhelm Middelschulte. Mr. Thalben-Ball played his Arioso and Toccata-Passacaglia. The latter work was to this reviewer the best playing of the evening."

Clippings from THE DIAPASON collected by the sainted Martin Lochner, my uncle, show that compositions of Middelschulte have been played in various parts of the United States, in Germany, Switzerland and Russia. Middelschulte himself featured his works frequently.

THE DIAPASON for years has listed Middelschulte's compositions in programs of organ recitals here and abroad. It has reported the acclaim of American and foreign critics. William Lester, D.F.A., for example, enthusiastically reviewed Middelschulte's Contrapuntal Symphony on Themes by Johann Sebastian Bach under "New Music" (THE DIAPASON, Oct. 1, 1936). Editorially ("Tribute to a Chicago Sage") you referred to John J. Becker's article in June, 1928. His analysis of some of the principal works of Middelschulte under the heading "Wilhelm Middelschulte, Master of Counterpoint" ("The Musical Quarterly," April, 1928, pp. 192-202) is timely enough in my opinion to be reprinted in THE DIAPASON.

Why, then, are Middelschulte's works relatively unknown and infrequently performed? (1) They were published in Germany (Breitkopf and Haertel, C. F. Kahnt, Kistner, Leuckart) and, therefore, perhaps did not become widely known in this country. (2) "Middelschulte is practically unknown as a composer, and many who do know him do not understand his complex contrapuntal idiom, which, without question, is indeed profound and difficult. *****He is a philosophical rather than a lyric poet, and as such his work must be judged." (John J. Becker) (3) Middelschulte "is a man who approaches his art in a spirit of humility, a man extraordinarily modest. His art-ideals are such that he would not, under any circumstance, play to the gallery. To him cheap adulation means nothing. Under such circumstances, he could never be understood by the crowd. His idiom is so complex, his art so seriously profound, that many musicians cannot fully comprehend him, cannot follow the labyrinthian ways of his mentality. Consequently, his audience must be limited." "Middelschulte is a modern classicist, and he is above all else the composer's composer." Thus John J. Becker ends his scholarly appraisal of Middelschulte in "The Musical Quarterly" of April, 1928.

Here, in the above section, it seems to me, there are reasons (a) why THE DIAPASON ought to give its readers the full benefit of Becker's study, (b) why our leading organ virtuosi ought to feel challenged to play the major compositions for organ by Middelschulte at organists' conventions, and (c) why some of our enterprising publishers ought to print Middelschulte's best large-scale works for use and study in our country.

May I add a few footnotes to my article about Middelschulte in THE DIAPASON of July 1, 1956?

Prominent pupils of Middelschulte also include Theodore Lams, Eric DeLamarter, Mario Salvador, John J. Becker, Arthur C. Becker, Lily Moline Hallam, Alice Margrethe Hokanson, Winogene Hewitt Kirchner, Walter P. Zimmermann, Willard L. Groom, C. A. Weiss, William G. Schenk, Otto C. Luening and a host of others.

Middelschulte featured the compositions of his pupils in his recitals. He played the organ music of composers from the sixteenth century to the twentieth century. These compositions represent many schools of organ music from a number of countries. He also played transcriptions of music by Vivaldi, Bach, Wagner, Beethoven and Liszt.

Middelschulte wrote two significant articles for THE DIAPASON. They are: "Bach as Well-Spring for Later Writers; Influence Traced" (April 1, 1935) and "Language of Bach's Chorale Preludes; Demand Good Taste" (Aug. 1, 1936). —Breitkopf and Haertel in 1927 asked him to edit Liszt's organ works.

Middelschulte—church organist, organ virtuoso, composer, teacher, lecturer, writer, editor, scholar, artist, philosopher! Already great in stature in the minds and hearts of those who knew him, may he also be great in stature among those who are learning to know him through writings about him and through a study of his compositions.

Yours sincerely,

HERBERT D. BRUENING.

Takes issue with Dr. Peaker's Remarks.

London, England, Oct. 3, 1956—
Dear Mr. Gruenstein:
We have only today had our attention drawn to an article "Dickens Character Describes Summer in Great Britain" appearing in the September issue of THE DIAPASON.

Concerning the paragraph on the organ in St. Martin-in-the-Fields, Trafalgar Square, we—who rebuilt and enlarged this organ in 1937 to the specification and under the direction of a well-known doctor of music—take exception to this distortion of what has been described elsewhere as "one of London's outstanding installations." Though fully appreciating the puckish vein in which Dr. Peaker writes, one need only compare his reference to St. Martin's organ with others mentioned to encourage the conclusion that subversive influences were at the root of what appears to us bad taste and a misuse of the privilege he enjoyed in having the use of the organ whilst in London. One would not assume from his description that this is a large three-manual organ with a potential fourth manual—comprising ninety-two stops replete with every possible means of effective control, which has never yet let a service down. As to his disparagement of the first diapason, the organ was voiced on broad lines for a large building and congregation with a view to meeting all the service requirements of a large church. Dr. Peaker represents it as something a little ridiculous and "not to be trusted."

We English folk like to welcome visitors from overseas with becoming courtesy; our visitor was given "freedom" of the organ as a gesture of goodwill; he creates an entirely false impression of the organ.

Concluding, we suggest Dr. Peaker should hear this organ in a full house when he would discover that the first diapason is, as was intended, in true perspective with the tonal build-up and in balance when used with a couple of thousand voices.

Your paper has a wide circulation here and Dr. Peaker's skit on this organ provides the means—only too readily seized by certain competing interests—to discredit what is a courageous, effective and reliable piece of work.

Yours faithfully,

ROBERT L. RUTT,
Managing Director,
R. Spurdens Rutt & Co., Ltd.

Grover Defends Cable Article.

York, Pa., Oct. 10, 1956—

Dear Mr. Gruenstein:

It was with deep indignation and the sense that an injustice had been done that I read the last part of Ronald Padgett's letter to the October DIAPASON in which he so loftily and condescendingly disposes of Mr. Cable's fine article in the September issue. Aside from the objectionable tone of his criticism, it was grossly unfair on several counts.

First of all, Mr. Cable is mature enough to realize that we in the church music profession live in a world of reality and not a dream world. His "implications" are more than implications—they are too often unfortunate facts! I suggest Mr. Padgett emerge from his dream world and look about him. I would like nothing better than to believe that churches are "colonies of heaven" operating on earth, but the vast majority of us know this is not the case. Churches are composed of imperfect people—with the nobility of people, yes, but also with the petty motivations of mankind. The man who operates his business, as some do, according to the impersonal laws of the jungle does not suddenly change when he finds himself on a church music committee. Also, a man who feels inferior and insecure in the secular world finds a new sense of power in a church, which he does not hesitate to wield dictatorially precisely because people do not expect that sort of thing in a church. On the other hand, the majority of church officials are thoroughly fair in their dealings but show an appalling lack of understanding of our problems, duties and rights. How else can they gain this understanding unless we tell them and arrive at agreements—verbal and written? Unfortunately, many ministers of music, organists and directors contribute to the lack of respect our profession commands by giving in without a fight to every whim and unreasonable demand made upon them.

And now for another point in which I think Mr. Padgett is unfair in his judgment. I am well aware, as he apparently is, that many segments of American society have gone too far in pushing demands and in securing iron-clad contracts, but I am equally aware that we have not gone far enough. Why should our profession continue to operate on an unbusinesslike, haphazard basis? Is it simply because we serve God through our music, and it is therefore unseemly to have contracts and agreements? Whether we serve God or not, we still have to eat, pay bills, educate our children and look forward to some kind of future free from fear of losing our jobs because we might "offend" someone with whom we are not quite in agreement. Is it not far better to walk into a position with our eyes wide open with everyone on both sides knowing where he stands, rather than to blunder along on the trial and error path? Ministers serve God too, and most of them have well-understood agreements before they take a church. Why should we, who are also entrusted with the responsibility of ministering to the minds and souls of men, mince along with no clear definition, in the majority of cases, of how far our duties extend or where our legitimate duties end be-

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fore rank imposition takes over? In too many churches, the minute the word music is mentioned, the organist or director is called in and finds himself performing the humdrum chores at dinners, entertainments and meetings, whereas a little considerate forethought would assign such things to any one of a number of talented members of the congregation. We need to learn that allowing ourselves to be spread so thin denies us the time so necessary to gain insight and inspiration for our work. And our families are entitled to a little Christian fellowship with us at home where Christianity begins. All of this could be remedied with a simple, clear-cut understanding when one first goes to a new position. Wonders could be worked with a mature and adult approach on both sides with views intelligently exchanged and compromises made in a spirit of courtesy and respect. I feel this is all Mr. Cable asks for, and putting it in writing implies no questioning of anyone's motives. It is merely the sensible, business-like thing to do. I am persuaded that if it were done more often there would be much less of a turnover in the music departments of our churches than now prevails.

In conclusion, let me say that if our profession is to achieve the dignity and standing I think it deserves, a little more respect for ourselves and our work would be a good thing. If we don't respect ourselves, no one else will. We certainly owe Mr. Cable a debt of gratitude for some plain speaking.

Yours sincerely,
RALPH S. GROVER.

"For the Women, God Bless Them."

Leamington, Ont., Oct. 12, 1956—
Dear Mr. Gruenstein:
I was interested in seeing in this month's DIAPASON a reference to woman singers and their work in our respective churches. This particular reference is mildly complimentary. I for one would like to endorse the sentiments expressed in your magazine and enlarge upon them.

Were it not for musical ability and keenness of these good creatures, to say nothing of their loyalty and devotion, I'm afraid the picture of church music today would indeed be a very sad one. Why is it that women in choirs do such excellent work? Why are men so indifferent and lacking in efficiency to say nothing of being temperamental and touchy at times, and finally, how many boy choirs are there really worth listening to?

Boys' voices may have their points, and I do not deny them, but there isn't the sweetness and warmth of tone in their voices to compare with that of trained woman singers. Generally speaking there is too much hootiness and lack of color. Boys are not as dependable, either, as the ladies. It seems today that the minds of most men and boys are on other things: sports, cars, money-making, etc., instead of on music, art and culture generally.

With this picture before us, it should give us much concern as to what organists and choir leaders actually have to face now and in the future.

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Institution at Bowling Green Will Have Three-Manual Instrument Entirely Visible in New Music Building.

The Schantz Organ Company has been awarded the contract to build an organ for the new music building of Bowling Green University, Bowling Green, Ohio.

The auditorium, which will seat about 300, is so designed that the organ will be entirely visible, stretching across the stage in front.

Walter Holtkamp, who was employed by the university as consultant, designed the tonal scheme of the organ and its lay-out in relation to the auditorium.

The stoplist is as follows:

GREAT ORGAN.

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gedackt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Superoctave, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

Flute a Cheminee, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Gedackt Flöte, 4 ft., 61 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Fagott, 8 ft., 61 pipes.
Tremulant.

POSITIV ORGAN.

Copula, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Cymbal, 2 ranks, 122 pipes.
Cromorne, 8 ft., 61 pipes.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Quintadena, 16 ft.
Octave, 8 ft., 32 pipes.
Flauto Dolce, 8 ft., 32 pipes.
Posaune, 16 ft., 32 pipes.
Schalmey, 4 ft., 32 pipes.

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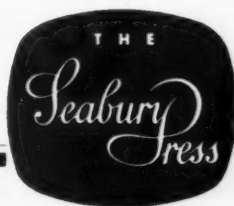
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GREENWICH, CONNECTICUT

Selecting Junior, Youth Vestments Needs Much Care

By MARION P. IRELAND

It is now an acknowledged fact that the music of the church belongs to every age group. Fewer churches are relying on only one choir of adults to provide the music for worship, and those who had been are now finding three, four and more choirs springing up in their midst. The sudden expansion often occurs so rapidly that the congregations and music committees do not fully understand the value and need of such a complete music program, nor are they prepared to cope with it intelligently.

It is not enough just to enjoy the sight and sound of children's choirs. Adequate provisions must be made in a material way. They must have qualified leadership, an ample budget for music books and anthems and suitable vestments worthy of their use in services of worship.

A feeling of dignity and reverence can be instilled in these young people if good judgment is used in the selection of vestments. If it is logical to strive for artistry and perfection in the architecture of the church, the furnishings, windows, carvings, carpeting and other inanimate objects, how much more logical it is to consider the persons themselves who take part in the worship service.

While children's choirs have been used for many years, the multiple choir system is comparatively new to many churches. Therefore, the matter of providing robes for them is often handled haphazardly. Anything will do, it seems, just so long as they look somewhat alike.

Solving Robe Problems

Let us trace a few actual case histories to see how some congregations solve the problem. (Names have been changed to protect the innocent.)

Case A: The women's association has opened a discussion of the new junior high girls' choir. One "enthusiasms" over the splendid efforts of the new director, Mrs. Grace Note. "She understands the girls so well and works so hard, even though she has four children of her own. Let's show our appreciation by getting new robes for them." This worthy motion is approved and the ways and means come up for discussion. In the interest of economy it is decided that each of the thirty ladies will make a new choir robe. After the material is purchased, it is discovered that only three know how to sew and they are each entertaining next month and need to get their houses ready. Those who do not know how, or are less skillful, realize that something must be done. Perhaps Mrs. Note will help them; she is so anxious for the girls to have robes. To make a long story short, Mrs. Note's four children must wait to have their buttons sewn on while she finishes the monumental task of teaching three or four women to help her and secretly, during the dark of night, ripping it all out to do it over so that her girls will be robed. This noble gesture (as it had started out) could have been carried through not only more fairly but more efficiently and economically by voting to purchase durable, attractive, professionally made robes and to share the expense evenly.

Case B: Mrs. Longtime Member has sung in the adult choir for twenty years and suddenly realizes that they are still wearing the same black robes that they had when she first joined. There are so many lovely colors being used now and such beautiful new fabrics that she suggests to the choir that it buy new robes. Someone mentions that the children's choir has no gowns at all and needs them even worse than the adults. The result is that the adults order some new robes and the old black ones are cut down to fit the children. This situation actually exists in many cases and it takes an exceptional choir director to be able to inspire the children in the face of this negative approach to their needs.

Case C: This is a more heartwarming story. Mr. Workingman, who runs a small local business, is very proud of the work that his daughter is doing in directing the junior choir of their church. He sees the future deacons and members of

the board among her ardent little singers and his heart is filled with pride. Now a great day approaches—he is soon going to be a grandparent! In his gratitude for his many blessings and his love for children, he has decided that he will buy new choir robes for these little ones in honor of his future grandchild. He has shared his joy and his substance in a truly wonderful way. (It's deductible, too!)

Case D: Congregations are often completely unaware of the present condition of the choir's robes. After all, it was only five or six years ago (or was it ten?) that they purchased new ones. One such choir appointed two of its members to stand at the door after the morning service in their old robes and two to wear the new ones which they had selected and wished to purchase. When members of the congregation saw them closely they needed no more persuasion to contribute to the gown fund. About \$200 appeared in the robe fund plates that very day and the entire amount needed was quickly accumulated when the need was seen.

Coordination of Styles and Colors

Most churches cannot afford to gown all of their choirs at the same time. This does not prevent them from making long-range plans, however. It is hardly fair for a group to select a color or style without giving thought as to how it will go with other choirs within the church.

The size of the choir, age group, number of choirs, coloring used in the church and type of service all have a bearing on the selection of robes. What would be ideal in one church could be entirely wrong in another.

A small church with three choirs, for example, averaging twelve to fifteen members in each, would do well to select one color with white for contrast and use it in three different ways. The adults could wear an academic style robe with a white stole. The youth could use the same style robe with white collar. The junior choir could use the same color for cassocks and white cottas. This is a practical solution for small choirs as the adult and youth robes would be interchangeable, thus requiring fewer spares for changing membership. The one color would give a larger massed effect than small amounts of different colors.

In a large church with three or more choirs, averaging forty or more members in each, this duplication of color would be monotonous and needless. If only two colors are desired, the oldest and youngest groups could share a color and vary it by the use of cassock and cotta for the children and stoles for the older group, while the middle groups used a fresh new color. The use of white accessory for this group would provide the connecting link of color.

Another color combination is the use of white cottas in all of the choirs and variously colored cassocks to distinguish each choir. In short, there should be some relationship in color or style among the various groups if only in the matter of collar or stole.

Choosing Colors

Churches with richly-colored stained glass windows can easily select their colors used for their vestments. A study of these windows will show how many shades of each color blend together. Others have warm, attractive colors for walls and carpets. These can be repeated in deeper or lighter shades.

Imagination and artistic taste must be used in selecting pleasing and dignified colors. It should always be remembered that robes are a *vestment*, not a costume. Often a color which is quite attractive in one single robe is overwhelming and in poor taste when used in large quantities. If a particularly strong color is desired, it is often more effectively used in small doses: in stoles or in a small embroidered cross or emblem on the stoles. The stoles need not always be white. They can be reversible, thus providing two different colors to enhance the color of the robe. Mixed colors (blue-green, blue-grey, etc.) are more subtle and less quickly tired of than bright kelly greens and royal blues. There are occasions, however, when the bright colors mentioned above are used in the stained glass windows and are therefore most attractive for the robes.

The colors already in use in the church must be reckoned with. This does not always mean that they should be

matched. Sometimes that is the last thing to do. Occasionally we are asked to show a choir *only* maroon robes because the dossal is maroon, the carpet and the curtained rail in front of the choir are shades of maroon and the walls are rose! A maroon choir would add the crowning touch of monotony to this *rose-tinted* world. This church needs an *antidote* rather than another dose. A pleasing grey, or a soft light blue, or even a subtle aqua would enhance this setting far more.

Selecting Style of Vestment

Regardless of the style of vestment, it should always look neat and well-groomed. Precautions must be taken to select those which can be easily cared for and which will stay in place even if the wearer squirms (as is usually the case).

The cassock and cotta combination is the traditional vestment for a children's choir and has many advantages in addition to certain problems. These robes are easily kept clean, as the cottas are washable and are made of a crease-resistant material. This is very important, as a cotton cotta wrinkles so badly that it would need laundering after every wearing (but probably wouldn't get it that often). This extra laundering adds extra wear and tear unnecessarily. Long and careful research has resulted in finding fabrics which make the use of a white cotta practical and desirable.

The cassock can be with or without sleeves, as the cotta sleeves cover the arm entirely. A sleeveless cassock is less expensive and is cooler to wear, although it is considered less *correct*.

The cotta can be kept in proper place if it is snapped to the cassock at the shoulders. This is a great aid in keeping an orderly appearance. This is also true of adults, but less publicity is given to this fact.

A skirt is sometimes used instead of cassock, and its advantages should be carefully weighed against its disadvantages. Its only advantage is its universal fit (or misfit). It does cover the children's skirts or trousers, but it does not cover their neckwear above the cotta. This necessitates a collar and bow tie and a wide-yoked cotta that comes up to the neck, or else a *false* top or dickie. Thus, an extra article of clothing must be put on. These extra articles add to the confusion and hustle of robing before services. Another consideration is that young children are not well-equipped with hips on which to hang a drawingstring or elastic top skirt, and uneven hemlines result.

When starched collars and bow ties are used (and they add a lovely finishing touch to the cassock and cotta), we suggest that the bows be permanently tied and fastened to one end of the collar. Then when the collar is fastened with a collar button, the bow is all tied and in place. Nothing spoils the appearance of a tie so much as being tied and re-tied at each wearing.

The academic style of robe is extremely practical from the standpoint of economy, upkeep, interchangeability and variety. A stole can be reversible, so that by simply using the other side, a completely different color combination may be had. This is particularly practical when one color of accessory is desired for all the choirs in the church when they sing together, but a distinctive color is wanted when they appear by themselves.

Because the liturgical style of vestment—cassock and cotta—consists of two garments, it is slightly more expensive than a single garment, the academic style.

The style of architecture of the church, the degree of formality in the service and the aesthetic taste of the congregation all have a bearing on the vestments suitable for each individual church. The first and foremost consideration still lies in providing a garment which will add beauty, dignity, reverence and restraint to a service of worship and dedication.

(Reprinted from "Worship and Arts.")

MRS. LEMARE ASKS ADVANCE ORDERS TO CONTACT HER

Mrs. Edwin H. Lemare, widow of the noted recitalist and composer, has asked THE DIAPASON to request that those who sent in advance orders for her husband's book mail their present addresses to her at 4820 Gentry Ave., North Hollywood, Cal. Publication of the book was delayed but copies will be available in the near future.



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MUNICH CATHEDRAL HAS THREE NEW ORGANS

JOSEF ZEILHUBER, BUILDER

Fifteenth-century German Church. Being Restored Since War, Installs Instruments Typical of German Trend.

The following information was sent to THE DIAPASON by W. G. Marigold of Union College, Barbourville, Ky., whose articles have appeared in the columns of past issues:

The large fifteenth-century cathedral in Munich, Germany, heavily damaged in world war 2, has been undergoing reconstruction for several years. Repairs are now almost complete. The old organ was completely destroyed and for several years only a small two-manual was available. The new organ, built by Josef Zeilhuber of Altstädten/Allgäu (Bavaria), was opened early in 1956. It is certainly one of the two or three largest instruments built in Germany since the war and may be taken to be typical of present German design. There is no borrowing or extension of any sort. There is a total of seventy-five ranks of mixtures. Of particular interest is the coppe diapason on the oberwerk.

The following is the complete stoplist as provided by the cathedral organist, Professor Wismeier:

Main Organ.

- RÜCKPOSITIV.**
- Prästant, 8 ft.
- Holzgedackt, 8 ft.
- Quintadena, 8 ft.
- Oktave, 4 ft.
- Gemsflöte, 4 ft.
- Geigenprinzipal, 2 ft.
- Mixtur, 6 ranks, 1½ ft.
- Quintzibel, 2 ranks, ½ ft.
- Regal, 8 ft.
- HAUPTWERK.**
- Prinzipal, 16 ft.
- Gedacktpommer, 16 ft.
- Oktave, 8 ft.
- Offenflöte, 8 ft.
- Grobgedackt, 8 ft.
- Gemshorn, 8 ft.
- Oktave, 4 ft.
- Spitzoktave, 4 ft.
- Koppelflöte, 4 ft.
- Nasat, 2½ ft.
- Oktave, 2 ft.
- Oktave, 1 ft.
- Kornett, 8 ranks, 8 ft.
- Mixtur Major, 6-7 ranks, 2 ft.
- Mixtur Minor, 4-5 ranks, ½ ft.
- Trombone, 16 ft.
- Trompete, 8 ft.
- Trompete, 4 ft.
- OBERWERK.**
- Kupferprinzipal, 8 ft.
- Rohrgedackt, 8 ft.
- Spitzflöte, 8 ft.
- Singend Oktave, 4 ft.
- Blockflöte, 4 ft.
- Quintadena, 4 ft.
- Schweizerpfeife, 2 ft.
- Kleinquinte, 1½ ft.
- Nachthorn, 1 ft.
- Sesquialtera, 2 ranks.
- Scharf, 5 ranks, 1 ft.
- Terzzimbel, 3 ranks, ¼ ft.
- Rankett, 16 ft.

- Krummhorn, 8 ft.
- Tremulant.
- SCHWELLWERK.**
- Gedackt, 16 ft.
- Prinzipal, 8 ft.
- Metallflöte, 8 ft.
- Dulzgedackt, 8 ft.
- Gamba, 8 ft.
- Italian Prinzipal, 4 ft.
- Rohrpfeife, 4 ft.
- Salicet, 4 ft.
- Quintflöte, 2½ ft.
- Oktave, 2 ft.
- Mixtur, 6 ranks, 2½ ft.
- Terzlianscharf, 3 ranks, ½ ft.
- Streicherschwebung, 8 ft.
- Basson, 16 ft.
- Helle Trompete, 8 ft.
- Feldtrompete, 4 ft.
- Tremulant.
- PEDAL ORGAN.**
- Majorbass, 32 ft.
- Prinzipalbass, 16 ft.
- Subbass, 16 ft.
- Violonbass, 16 ft.
- Gemshornbass, 16 ft.
- Grossquinte, 10½ ft.
- Oktavbass, 8 ft.
- Streichbass, 8 ft.
- Gedacktbass, 8 ft.
- Quinte, 5½ ft.
- Choralbass, 4 ft.
- Spitzgedackt, 4 ft.
- Flachflöte, 2 ft.
- Obertöne, 6 ranks, 5½ ft.
- Pedalmixtur, 8 ranks, 2½ ft.
- Kontratuba, 32 ft.
- Posaune, 16 ft.
- Dulzian, 16 ft.
- Trompete, 8 ft.
- Klarine, 4 ft.
- Singend Cornet, 2 ft.

Andreasorgel.

- MANUAL I.**
- Italian Prinzipal, 8 ft.
- Flötengedackt, 8 ft.
- Waldflöte, 8 ft.
- Oktave, 4 ft.
- Spillpfeife, 4 ft.
- Schwiegel, 2 ft.
- Mixtur, 5-6 ranks, 2½ ft.
- Zimbel, 3 ranks, 1 ft.
- English Horn, 16 ft.
- Trompete, 8 ft.
- MANUAL II.**
- Rohrgedackt, 16 ft.
- Copula, 8 ft.
- Viol, 8 ft.
- Prinzipal, 4 ft.
- Jubalflöte, 4 ft.
- Quinte, 1½ ft.
- Scharfmixtur, 5 ranks, 1 ft.
- Horn, 8 ft.
- Schweizertrumpete, 4 ft.
- PEDAL ORGAN.**
- Contrabass, 16 ft.
- Untersatz, 16 ft.
- Rohrgedackt, 16 ft.
- Oktavbass, 8 ft.
- Pommer, 4 ft.
- Prinzipal, 2 ft.
- Rauschbass, 5-6 ranks, 5½ ft.
- Bombarde, 16 ft.
- Fagott, 8 ft.

Choralorgel.

- Bordun, 8 ft.
 - Weidenpfeife, 8 ft.
 - Rohrflöte, 4 ft.
 - Prinzipal, 2 ft.
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SATB-A Cap.1723 .18
Simple. Beautiful. Reverent. | O BLESS THE LORD, MY SOUL
Donald R. Frederick
SATB-Opt. A Cap.1734 .20
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Stunning praise anthem builds to fine climax. | SING TO THE LORD
Joseph Roff
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Chorus of exaltation and praise. |
| I WILL EXTOL THEE, O LORD
L. Stanley Glarum
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By **SETH BINGHAM**

A large congregation gathered Oct. 7 in New York City's Riverside Church to hear Karl Richter, organist of St. Marcus Church in Munich, Germany, who is in America making his initial concert tour. Incidentally, Virgil Fox, the Riverside organist, was at the same time giving a recital in Mr. Richter's church in Munich! The world is shrinking.

Be it said at once that this young virtuoso is an uncommonly fine executant with a firm grasp of the musical structure, a sane conception of tempo and refreshing ideas in registration. The art of the harpsichordist is felt in his clean, transparent phrasing.

Herr Richter's program began with Liszt's Prelude and Fugue and ended with Reger's Fantasie and Double Fugue—both works based on the letters "B-A-C-H." Between them came the sixth Trio-Sonata in G major, two Chorale Preludes and the C major Toccata, Adagio and Fugue by the Leipzig master.

The Sonata showed piquant color contrasts and meticulous care in punctuation. The Chorale Prelude, "Since Thou, Lord Jesus," was notable for delicate 2 ft. and 1 ft. figures against the melody and a light 8 ft. pedal. There was nice balance and unhurried tempo. But the pace of "Sleepers Wake" was unaccountably slow: Bach's naively rustic tenors awaiting the bridal procession at the church door are not meant to be so dignified or majestic.

Skilfully varied planes of intensity marked the Toccata, Adagio and Fugue, which proved to be the highlight of the afternoon. There was a grateful absence of over-brilliant tone in the opening manual section of the Toccata, whose main movement in a bright forte and lively tempo was done with Handelian vigor. (All those square tonic cadences make one wonder if Bach wasn't slyly spoofing his lordly contemporary.) The transition from the Adagio to the Fugue using only an 8 ft. bourdon and light mixture was a welcome relief from the crushing mass of sound usually heard. The Fugue, taken at a fast clip with light 2 ft. ranks outlining manuals and pedals, displayed its inherently playful bounce and lilt.

Having greatly enjoyed the superior Liszt "B-A-C-H," projected in a free improvisational manner well suited to this uninhibited romantic music, we could easily have done without the retrospective Reger affair with its Wagnerian undertones, its ear-splitting piling Pelion on Ossa and its unheavenly lengths. Had Reger been forbidden to use the diminished seventh, precious little would be left of this number. To include it in the same recital with the Liszt masterpiece is a psychological error.

Our feeling is that Karl Richter, a highly gifted artist, will eventually come closer to his audience with a more cosmopolitan selection from the outstanding organ literature today available.

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Holy, Holy, Holy
Praise the name of the Lord
Lord God of Hosts
He is risen
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Programs of Organ Recitals of the Month

Karl Richter, Munich, Germany—Mr. Richter opened the recital series at Christ Church, Cambridge, Mass., Sept. 30 with the following program: Prelude and Fugue in F sharp minor, Buxtehude; Fantasia and Fugue in G minor and Trio-Sonata 6, Bach; Introduction and Passacaglia in D minor, Reger; Prelude and Fugue on "B-A-C-H," Liszt.

Harold C. O'Daniels, Binghamton, N. Y.—The Thursday noon recitals at Christ Church were resumed Oct. 4. The program Oct. 4 was as follows: "Our Father" and Prelude and Fugue in C, Bach; "Water Music" Suite, Handel; Prelude in G, Mendelssohn; Improvisation on an Old English Hymn-Tune, Mansfield; "Picardy," Bedell; "All Depends on God's Blessing," Karg-Elert. The program Oct. 11 included: Chorale, Variation and Fugue, Sonata 6, Mendelssohn; Aria, Buxtehude; "Trumpet Dialogue," Clérambault; Prelude and Fugue in D minor, Bach; "Morwellham," Bingham; "Cantabile," Franck; Voluntary on the "Doxology," Purcell.

George Black, London, Ont.—Mr. Black played the following recital Oct. 2 at St. Thomas' Church, Toronto: Final, Symphony of the Mystic Lamb, de Maleingreau; "O God, Thou Faithful God," Bach; Flute Solo, Arne; "My Heart Is Filled with Longing," Kellner; Fugue in C, Buxtehude; Prelude, Fugue and Chaconne, Pachelbel; Three Chorale-Preludes, Brahms; "Saluto Angelico," Karg-Elert; Toccata in B minor, Gigout. Mr. Black will play this program at the Church of the Redeemer, Toronto, Nov. 5: Sonata 6, Mendelssohn; Prelude and Fugue on "B-A-C-H," Liszt; Chorale in A minor, Franck.

Roger Hauenstein, Kingsville, Tex.—Mr. Hauenstein, assisted by Mr. and Mrs. Nelson Hauenstein, flutists, played the following program as part of a recognition service Sept. 2 for Edgar S. Hauenstein at the First Presbyterian Church, Bluffton, Ohio: Sinfonia to Cantata 146, Bach-Dupré; "We All Believe in One God," Krebs; "Trumpet Tune and Air," Purcell; Sonata in F for flute and organ, Marcello; Sonata 1, Mendelssohn; Sonata in D, two flutes and organ, Quantz; Pastorale, Milhaud; Fantasia on "St. Catherine," McKinley; Andante Cantabile, Symphony 4, Widor; "Carillon-Sortie," Mulet.

Wilmer T. Bartholomew, A.A.G.O., Grand Rapids, Mich.—Mr. Bartholomew played the following at the East Congregational Church Aug. 22 as an event of the Calvin College conference on church music: Voluntary on the 100th Psalm Tune, Purcell; Toccata and Fugue in D minor, Bach; "As Now the Sun's Declining Ray," Simonds; "Cortege Joyeux," McKay; Finale in B flat, Franck; "Dreams," McAmis; "Three Little Elves," Ortmann-Bartholomew; "Vision of the Everlasting Church," Messiaen; Toccata, Andriessen.

Heidi Von Gunden, San Diego, Cal.—Miss Von Gunden was guest organist Oct. 7 at the Spreckels Organ Pavilion in Balboa Park. Numbers played were the following: Prelude and Fugue in G minor, Buxtehude; "When in the Hour of Utmost Need" and Prelude and Fugue in D major, Bach; "Soeur Monique," Couperin; Fantasia in C major, Franck; Epilogue for Pedal Solo, Prelude on the "Kyrie" and "Acclamations," Langlais; "Old Refrain," Kreisler; "Ronde Française," Boellmann; "Marche Religieuse," Guilmant.

Mrs. Howard Jorgensen, Racine, Wis.—Mrs. Jorgensen, a student of Dr. John F. Carré, played the following recital Oct. 7 at the Grange Avenue Methodist Church. Her program included: Four Chorale Preludes, Bach; Andante Cantabile, Tschalkovsky; Toccata, Nevin; "Swans at Eventide," "Elegy of the Bells," "Cloister Shadows," "Three Images" Suite and Sonata "Eroice," Carré. The assisting artist was Mrs. Lysle O'Neal, soprano.

Helen V. Ininger, Lake Charles, La.—The Lake Charles Chapter of the A.G.O. sponsored Miss Ininger in recital Sept. 30 in the Episcopal Church of the Good Shepherd. Her program was as follows: Trumpet Voluntary in D, Purcell; Toccata for the Elevation and Canzona, Frescobaldi; "Kommst du nun" and "In Thee Is Joy," Bach; "The Shepherds," "The Nativity," Messiaen; Prelude and Fugue in G minor, Dupré.

Mrs. William Eubanks, Dallas, Tex.—The Texas Chapter of the A.G.O. sponsored a recital Sept. 24 in which Mrs. Eubanks played the following: Fugue in E flat and Allegro, Trio-Sonata 2, Bach; Sonata 2, Mendelssohn; "Out of the Deep" and "O God, Thou Faithful God," Karg-Elert; Toccata, Purvis. Mrs. Shelby Richardson, harpist, and John D. Newall, accompanist, assisted.

Clarence Watters, Hartford, Conn.—Mr. Watters played the third recital in the series at Christ Church, Cambridge, Mass., Oct. 21. He played: Three Chorales, Franck; Three Preludes and Fugues, Dupré.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree played the opening recital Sept. 23 on the new three-manual Wicks organ at the Wesley Foundation University Methodist Church. The program was as follows: Suite Gothique, Boellmann; "Jesu, Joy of Man's Desiring," and Toccata and Fugue in D minor, Bach; "Cantilene," McKinley; Noel in G, Daquin; "Arabesque" and Scherzetto, Vienne; Chorale in A minor, Franck; "A Sylvan Idyll," Nevin; Chorale Prelude on an American Folkhymn, "Amazing Grace" and "How Firm a Foundation," Murphree; "Nocturne," Purvis; Variations de Concert, Bonnet. Mr. Murphree's vesper recital Sept. 30 at Florida University auditorium included: Introduction and Fugue in D minor and "Hear the Pretty Tinkling Bells," "Magic Flute," Mozart; Symphony 4, Widor; "Pantomime," Jepson; Pastorale, Roger-Ducasse; "Sportive Fauns," d'Antalfy.

Alyce Lavinia Meine, Chicago—Mrs. Meine played the following music at recent special meetings and lectures at Eighth Church of Christ, Scientist: Preludes and Fugues in E minor, D major and C minor, Arioso, Fugue in E flat, "When Thou Art Near" and "In Thee Is Gladness," Bach; Larghetto, Concerto 12, and Three Adagios, Violin Sonatas, Handel; "Thou Art the Rock" and "Carillon," Mulet; Allegro, Symphony 6, Widor; Psalm 19, Marcello; "Beside Still Waters," Marsh; Elevation, Faulkes; "By the Waters of Babylon," Karg-Elert; Toccata and "Fountain Reverie," Fletcher; Fantasia, K. 608, Mozart; "Nun bitten wir," Buxtehude; Chorales, Brahms; "Carillon," Sowerby; "Chant sans Paroles," Bonnet; Symphony 1, Vienne.

Herbert Gotsch, M. Mus., A.A.G.O., Saginaw, Mich.—Mr. Gotsch played the following program June 17 as part of the Lutheran parish music seminar on the campus of Concordia Teachers College, River Forest, Ill.: Prelude in D minor, Pachelbel; "A Mighty Fortress Is Our God," Praetorius; Passacaglia and Fugue, Bach; "Awake My Heart with Gladness," Peeters; "From Depths of Woe I Cry to Thee," Busch; "Communion," Purvis; Variations on a Noel, Dupré.

John Rossfeld, Lima, Ohio—Mr. Rossfeld played the following music as part of dedicatory services for the new Wicks organ at St. Paul's Evangelical Lutheran Church, Jenera, Ohio, Sept. 16: Introduction and Toccata, Walond; "Jesu, Joy of Man's Desiring," Fugues in E flat and G, Bach; "Rhosymedre," Vaughan Williams; "Work Song," Bingham.

Charlotte Garden, Mus. D., M.S.M., F.A.G.O., Plainfield, N. J.—Dr. Garden played the following numbers as part of a service by the Cleveland Chapter of the A.G.O. Sept. 16 at the Old Stone Church: "Te Deum," Reger; Three Sonatas and Fantasia in F minor, Mozart; "Meditation in the Sistine Chapel," Liszt; "Twilight at Fiesole," Bingham; Triple Fugue in E flat, Bach.

Thomas Curtis, Elyria, Ohio—Mr. Curtis played a recital Sept. 23 at the First Congregational Church. He included: Trumpet Tune and Air, Purcell; "Benedictus," Couperin; Pedal Exercise in G minor, Bach; Toccata, "Oe-tioe a Thebes," De Mereaux; Prelude and Fugue in A, Selby; Chorale in A minor, Franck; Psalm 8, Freed; "The Shadow of Thv Wines," Andrews; "The Mystic Hour," Bossi; Epilogue, Willan.

Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L., New York City—Mr. Heeremans played the following all-Bach recital at the First Unitarian Church, Brooklyn, Oct. 14: Fantasia in G, "Herzlich dich mich Verlangen," "Allein Gott in der Höh sei Ehr," Largo, Trio-Sonata 2, Concerto 1, "Liebster Jesu, wir sind hier," Prelude and Fugue in F minor, "Jesu, meine Zuversicht" and Fugue in C minor, "Musical Offering."

Wallace M. Coursen, Jr., A.A.G.O.—The following program was played by Mr. Coursen at St. Paul's Chapel, Columbia University, Oct. 18: Prelude and Fugue in G minor, Buxtehude; "By the Waters of Babylon," Bach; Marche Nuptiale, Vienne; "Primavera," "Harmonies of Florence," Bingham; Prelude in E flat minor, d'Indy; Toccata in B flat minor, Vienne.

Lawrence Robinson, Columbia, S. C.—Mr. Robinson played a recital for the school of church music at Trinity Episcopal Church, Columbia, S. C. He included: Grand Jeu, Du Mage; Trio-Sonata in E flat and Prelude and Fugue in D major, Bach; "The Legend of the Mountain," Karg-Elert; Divertissement, Vienne; Fantasia on "B-A-C-H," Reger.

Mildred L. Hendrix, Durham, N. C.—Mrs. Hendrix, Duke University organist, played the following program Oct. 7 at the university chapel: Toccata, Muffat; Prelude, Fugue and Chaconne, Pachelbel; "Hark, a Voice Saith, All Are Mortal" and Prelude and Fugue in F minor, Bach; "O God, Thou Faithful God," Brahms; "Carillon," Vienne; Introduction and Passacaglia, Reger.

Searle Wright, F.A.G.O., New York City—Mr. Wright played three of the recitals in the noon-day series at St. Paul's Chapel, Columbia University. His program Oct. 2 included: Chaconne, Couperin; "Ich ruf zu dir" and "St. Anne" Fugue in E flat, Bach; "Matins," Triptyque, Vienne; "Eclogue," Wagenaar; Carillon Sortie, Mulet. Mr. Wright played these numbers Oct. 4: Passacaglia and Fugue in C minor, Bach; "Schönster Jesu," Schroeder; Canzona, Sonata, Whitlock; "The West Wind," Rowley; Fantasy on "Italian Hymn," McKinley. The following were performed Oct. 11: Prelude, Fugue and Chaconne in C and "Nun bitten wir," Buxtehude; Chorale and "Alleluia," "L'Orgue Mystique," Tournemire; Recit de Nazard, Langlais; Allegro Risoluto, Symphony 2, Vienne.

Zillah L. Holmes, A.A.G.O., Oneida, N. Y.—Mrs. Holmes played the following program at St. John's Church Oct. 9 sponsored by the Central New York Chapter of the A.G.O.: "Praise God, Ye Christians" and "From God I Ne'er Will Turn Me," Buxtehude; "The Fifers," Dandrieu; "Abide, O Dearest Jesus" and "O Sacred Head, Now Wounded," Peeters; Prelude on "Euxodia," Edmundson; "Lied," Vienne; Prelude and Fugue in B minor, Bach. Mrs. Holmes is a former dean of Central New York Chapter. She is organist and choir director of St. John's Church.

Raymond Glover, Buffalo, N. Y.—Mr. Glover played the following recital Sept. 30 on the recently restored Johnson organ at the First Presbyterian Church, Portville, N. Y.: Voluntary on "Old 100th," Purcell; "Rhosymedre," Vaughan Williams; Suite, Wesley; "Praise to the Lord, the Almighty," Walther; "Ah! Lord, in Wrath Chastise Not," Kuhnau; "What God Ordains Is Always Good," Kellner; Canon in B minor, Schumann; Magnificat, Dupré; Prelude and Fugue in C minor, Bach. Paul Marohn, boy soloist of St. Paul's Cathedral, Buffalo, sang.

Betty M. Valenta, A.A.G.O., Schenectady, New York—Miss Valenta played the following program Oct. 14 at Trinity Methodist Church, Albany, where she is organist: Fanfare, Purcell; Prelude and Fugue in A minor, Bach; Canon in B minor, Schumann; "Dreams," McAmis; "Piece Heroique," Franck; "Litanies," Alain; Adagio for strings, Barber; Toccata, Symphony 5, Widor. She was assisted by Edna Smith, contralto.

Charles Wilhite, Monroe, La.—Mr. Wilhite played the following program of chorale preludes by Bach for the Musical Coterie of Monroe Oct. 5: "The Blessed Christ Is Risen Today," "Our Father, Thou in Heaven Above," "Sleepers, Wake! A Voice Is Calling," "My Soul Doth Magnify the Lord," "Welcome to Thee, Blessed Jesus," "Pity Thou Me, O Lord, My God," "Rejoice, Beloved Christians," "Come Now, Saviour of the Heathen," "We All Believe in One God."

Minnie McNeill Carr, Birmingham, Ala.—The Birmingham Music Teachers Association sponsored Mrs. Carr in a recital Sept. 21 at the Independent Presbyterian Church. Her program: Prelude and Fugue B flat major, "O God Be Merciful" and "Come, Sweet Death," Bach; The Musical Clocks, Haydn; Two Preludes, Bloch; Chorale, Honnegger; "Intermezzo," Callaerts; Two Casual Brevities, Leach; Prelude in F major, Reger.

Homer Whitford, Watertown, Mass.—Dr. Whitford played his annual fall recital at Eliot Memorial Chapel, McLean Hospital, Waverly, Oct. 16. His program included: March from an Oratorio, Handel; Arioso, Bach; Minuet, C.P.E. Bach; Trumpet Tune and Voluntary, Purcell; "Sicilienne," Paradis; Allegro Maestoso, Sonata 2, Mendelssohn; Moment Musical, Schubert; Finale, "New World" Symphony, Dvorak; a contemporary suite.

Gordon D. Jeffery, London, Ont.—The Stratford Centre of the C.C.O. sponsored Mr. Jeffery in a recital at St. James' Anglican Church Oct. 3. His program included: Concerto in G, Bach-Vivaldi; Six Preludes on the "Kyrie," "Clavierübung," "Wachet auf" and "Magnificat," Bach; Prelude on a Second Mode Melody, Florence Clarke; Tune for the Flute, Arne; Adagio, Fiocco; Aria, Peeters; "Puer Nobis Nascitur," Willan; "O wie selig seid ihr doch" and "O Welt ich muss dich lassen," Brahms; Prelude and Fugue in G, Bach.

Lester Berenbroick, Madison, N. J.—Mr. Berenbroick played the following program Oct. 28 at the Presbyterian Church in Madison as the opening recital of the Drew University concert series: Toccata and Fugue in D minor, "Herzlich dich mich verlangen" and "Alle menschen müssen sterben," Bach; Recit de Tierce En Taille, de Grigny; Voluntary in D, Croft; "The Fifers," Dandrieu; "Piece Heroique," Franck; Air with Variations, Sowerby; "The Legend of the Mountain," Karg-Elert; Sketch in D flat, Schumann; "Carillon-Sortie," Mulet.

Valentina Fillingier, Cleveland, Ohio—The Western Pennsylvania Chapter of the A.G.O. sponsored Mrs. Fillingier in a recital Sept. 24 at the Mount Lebanon Methodist Church, Pittsburgh. She played: Toccata in F, Krieger; Voluntary 5, Stanley; Fugue in E flat, Bach; "Attende Domine," Demessieux; First Movement, Symphony, Andriessen; Capriccio, Purvis; Pavane, Elmore; Fantaisie, Langlais; "Lied to the Desert," Peeters; Etude Symphonique, Bossi; "Sleepers Wake! A Voice Is Calling," Reger.

Arthur Howes, Andover, Mass.—Mr. Howes played the fourth recital in the series at Christ Church, Cambridge, Oct. 28. These numbers were included: Prelude, Fugue and Chaconne, Pachelbel; "What God Does Is Well Done," Kellner; "We Thank Thee, Lord," W. F. Bach; Prelude and Fugue in G minor, Buxtehude; Concerto 13 (Cuckoo and Nightingale), Handel; Trio-Sonata 1, "We All Believe in One God," "From God I Will Not Turn," "In Thee Is Gladness" and Prelude and Fugue in A minor, Bach.

Iris M. Weeks, St. Albans, N. Y.—Mrs. Weeks will play the following program Nov. 6 for the Brooklyn Organ Players Guild: Fantasia in Toccata Style, Kee; "Meditation," Dupont; "O Ewigkeit, du Donnerwort" and "Gott des Himmels und der Erden," Karg-Elert; Toccata, Bonset; "Cantilene," Faulkes; Grand Chorale in D, Sabin; "Dreams," McAmis; "Fanfare d'Orgue," Bedell; Scherzo, Boex; "Adoration," Borowski; "Sortie Fugée," Bossi.

John Gabbert, Uniontown, Pa.—Mr. Gabbert played his first recital as minister of music at the First Presbyterian Church Sept. 26. His program included the following: "Come, Saviour of the Gentiles," "Jesu, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; "Reverie," Dickinson; "Benedictus," Reger; "Sketch in F minor," Schumann; "Dawn," Jenkins; "Tu Es Petra," Mulet; "I Am Black but Comely," Dupré Variations de Concert, Bonnet.

Marion Boron, Cambridge, Mass.—Mr. Boron played the second recital in the series at Christ Church, including the following numbers: Fantasia in F minor, Mozart; Pastorale, Fantasia for chamber orchestra and organ, Boron; Fugue in E flat and Passacaglia and Fugue in C minor, Bach; "Litanies," Alain; Chorale in E, Franck.

Herbert Burtis, M.S.M., New York City—Mr. Burtis played the following recital at St. Paul's Chapel, Columbia University, Oct. 9: Echo, Scheidt; "Liebster Jesu" and Prelude and Fugue in E minor, Bach; "Dans une Douce Joie" and "Chant de Joie," Langlais.

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**DEATH OF HERBERT JENNY
REPORTED AT WILMINGTON**

Dr. Herbert J. Jenny, 70, died Aug. 19 in Wilmington, Del., where he had made his home for the last eight years. Dr. Jenny was organist and choir director at the Newport Methodist Church in Wilmington and was also organist of Temple Beth Emeth, where he played his regular Friday evening service less than twenty-four hours before he was stricken. He was choral director of the Delaware Saengerbund and vice-president of the Wilmington Music Commission.

Dr. Jenny was born in Tomah, Wis., and received his A. B. degree from King's College, Bristol, Tenn. He received his Mus. M. from Harvard and his Ph. D. from Innsbruck University, Austria. He was also a graduate of the New England Conservatory in Boston. Dr. Jenny was a fellow of the A.G.O., the American Musicological Society and the American Association of University Professors. He had done research on German folk-tunes and fifteenth and sixteenth-century music and had contributed articles to the International Cyclopedia of Music and Musicians.

Dr. Jenny was a teacher and recitalist and had lectured on music and conducted many choral groups. He was a former head of the music department of Wheaton College, Norton, Mass.

Surviving are his widow, Mrs. Harriet Carey Jenny, and two daughters.

**CATHOLIC MUSIC CONGRESS
WILL BE IN PARIS IN 1957**

The third international congress of sacred music (Catholic) will be held in Paris, France, July 1-8, 1957. Some of the events will be held in the Chapel Royal, Versailles, and at the Rheims Cathedral.

The first such congress was held at Rome in the "Holy Year" of 1950 and coincided with the ninth centenary of the death of Guido d'Arezzo. The second took place in Vienna in 1954.

The title of the 1957 congress will be "New thoughts on sacred music in the light of the encyclical 'Musicae Sacrae Disciplina.'"

Complete details can be obtained from Dr. C. A. Bennett, Gregorian Institute, Toledo, Ohio.

A DAUGHTER, Rebecca Louise, was born to Mr. and Mrs. Lester H. Groom Sept. 20 in Decatur, Ga. Mr. Groom was formerly at Moody Bible Institute and at the First Congregational Church in Chicago.

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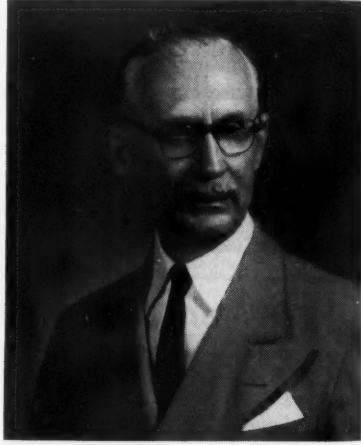
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Members of the congregation of the First Presbyterian Church of Bluffton, Ohio, honored their organist, Edgar S. Hauenstein, Sept. 2 upon his retirement after sixty-two years of service. Now 79, Mr. Hauenstein was drafted to play the reed organ in Sunday school when he was in the sixth grade. The reed organ was exchanged for a pipe organ in 1919.



A well-known local druggist, Mr. Hauenstein has alternated with Clarence A. Biery, each playing every other Sunday for two generations. Both men studied as boys under H. B. Adams of Bluffton College.

Mr. Hauenstein played at the weddings of both his sons. His son Roger shares his father's interest in organ and heads the organ department at Texas College of Arts and Industries at Corpus Christi. He is also organist at the First Christian Church there.

A plaque has been attached to the organ at the First Presbyterian Church recognizing Mr. Hauenstein's long service to the church.

**YOUNG ORGANIST IS GIVEN
POST IN ST. PETER'S SCHOOL**

Geoffrey Butcher, Prescott, Ariz., teen-age member of the Phoenix Chapter of the A.G.O., has been appointed organist at St. Peter's Episcopal Boys' School, Peekskill, N. Y., where he has enrolled as a scholarship student. He will also accompany the glee club which makes television and radio appearances and a concert tour.

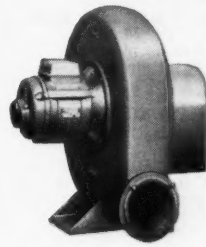
Geoffrey has studied the organ with Dr. Thyra Leithold, Phoenix, and with Burnett Andrews, Morristown, N. J. He has also studied the carillon with Ernest Parsons. Last year he played viola in the Prescott high school orchestra and was substitute organist in Prescott churches. He is a high school junior.

**CHURCH IN PHILADELPHIA
OPENS SERIES OF RECITALS**

St. Mark's Church, Philadelphia, inaugurates a new series of Sunday afternoon recitals Nov. 4, when Thomas Dunn, organist and choirmaster of St. Paul's Church, Chestnut Hill, plays Reubke's Sonata on the Ninety-Fourth Psalm.

The recitals will be given each Sunday until April and will feature instrumentalists and organists of the Philadelphia area. The men's choir of St. Mark's will sing evensong following each musical program. Recitalists are scheduled as follows: Nov. 11, Walter Chambers; Nov. 18, Norwood Collins (with instrumental group); Nov. 25, David Ulrich, and Dec. 2, J. Earl Ness.

Wesley A. Day, F.A.G.O., Ch.M., F.T.C.L., dean of the Pennsylvania Chapter of the A.G.O., is organist and choirmaster of St. Mark's.



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A new three-manual Aeolian-Skinner organ is being completed in the Brown Memorial Chapel, Centenary College, Shreveport, La. The specification was developed by William C. Teague, organist at St. Mark's Church, Shreveport, with Roy Perry, Aeolian-Skinner representative, as consultant.

The stoplist is as follows:

GREAT ORGAN.

- Quintaten, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Prestant, 4 ft., 61 pipes.
- Octavin, 2 ft., 61 pipes.
- Fourmiture, 4-6 ranks, 282 pipes.

SWELL ORGAN.

- Rohrflöte, 8 ft., 68 pipes.
- Viole de Gambe, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 68 pipes.
- Spitzflöte, 4 ft., 68 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Oboe, 4 ft., 68 pipes.

CHOIR ORGAN.

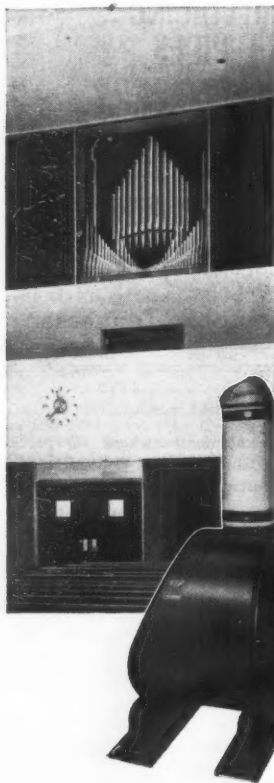
- Viola, 8 ft., 68 pipes.
- Nason Flute, 8 ft., 68 pipes.
- Klein Erzähler, 8 ft., 124 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Nazard 2 3/4 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN.

- Contrabasse, 16 ft., 32 pipes.
- Quintaten, 16 ft.
- Rohrbordun, 16 ft., 13 pipes.
- Principal, 8 ft., 32 pipes.
- Quintaten, 8 ft.
- Rohrflöte, 8 ft.
- Choralbass, 4 ft., 12 pipes.
- Rohrflöte, 4 ft.
- Fagotto, 16 ft.
- Fagotto, 8 ft.
- Fagotto, 4 ft.

**RICHARD WAGGONER GOES
TO CHURCH IN CAMDEN, ARK.**

Richard Waggoner has recently been appointed minister of music at the First Methodist Church of Camden, Ark., and began his duties there Sept. 1. A native of Iowa Falls, Iowa, he received his B.M. degree in piano and organ from Morningside College, Sioux City, Iowa, in 1950. In June of this year, he received the master of music in church music and organ from the University of Colorado, where he studied organ with Everett Jay Hilty. Summer study has been with Owen Brady and Vernon de Tar.



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**GREENWICH CHURCH
INSTALLS NEW AUSTIN**

ANGELL PLAYS DEDICATION

Three-Manual Instrument at First Presbyterian Is Opened in Oct. 7 Ceremonies—Wilbur D. Thiel Will Be Organist.

The First Presbyterian Church, Greenwich, Conn., dedicated its new three-manual Austin organ at special services Oct. 7. As part of the dedication, Bruce Angell, organist of the Second Congregational Church, played a recital which included: Toccata and Fugue in D minor and "Lord, Hear the Voice of My Complaint," Bach; "My Heart Is Filled with Longing," Kimberger; Fantaisie in A, Franck; Scherzo, Durufle; "Song of Joy," Langlais; Three Short Antiphons, Dupre, and Toccata, Symphony 5, Widor. Vernon de Tar, Claude Means and Mr. Angell served as consultants on the installation; Wilbur D. Thiel, M.S.M., is organist of the church.

- The stoplist:
- GREAT ORGAN.**
 - Contra Spitzflöte, 16 ft., 12 pipes.
 - Principal, 8 ft., 61 pipes.
 - Spitzflöte, 8 ft., 61 pipes.
 - Octave, 4 ft., 61 pipes.
 - Quintaten, 4 ft., 61 pipes.
 - Fifteenth, 2 ft., 61 pipes.
 - Fourniture, 3 ranks, 183 pipes.
 - SWELL ORGAN.**
 - Rohr Gedeckt, 16 ft., 12 pipes.
 - Geigen Diapason, 8 ft., 73 pipes.
 - Gedeckt, 8 ft., 73 pipes.
 - Viole de Gambe, 8 ft., 73 pipes.
 - Viole Celeste, 8 ft., 61 pipes.
 - Triangular Flute, 4 ft., 73 pipes.
 - Flautino, 2 ft., 61 pipes.
 - Plein Jeu, 3 ranks, 183 pipes.
 - Trompette, 8 ft., 73 pipes.
 - Hautbois, 4 ft., 73 pipes.
 - CHOIR ORGAN.**
 - Nason Flöte, 8 ft., 73 pipes.
 - Flauto Dolce, 8 ft., 73 pipes.
 - Flauto Celeste, 8 ft., 61 pipes.
 - Spitz Principal, 4 ft., 73 pipes.
 - Koppel Flöte, 4 ft., 61 pipes.
 - Koppel Flöte, 2 ft., 12 pipes.
 - Larigot, 1 ft., 61 pipes.
 - Krummhorn, 8 ft., 73 pipes.
 - Rohr Schalmel, 4 ft., 73 pipes.
 - PEDAL ORGAN.**
 - Contra Bass, 16 ft., 32 pipes.
 - Contra Spitzflöte, 16 ft.
 - Rohr Gedeckt, 16 ft.
 - Principal, 8 ft., 32 pipes.
 - Rohr Gedeckt, 8 ft.
 - Choral Bass, 4 ft., 12 pipes.
 - Bombarde, 16 ft., 32 pipes.
 - Trumpet, 8 ft., 12 pipes.

MARION P. IRELAND, A.A.G.O., L.T.C.L., whose second article on choir vestments appears in this issue of THE DIAPASON, has not, as we indicated, retired from professional church activity. For the last two years she has been organist at the First Presbyterian Church of North Hollywood. Nor was she a student at Colgate-Rochester Divinity School, but rather a pupil of a professor there. She is at present studying at Occidental College in Howard Swan's classes and with Clarence Mader. She has also studied with Bronson Ragan and with David Craighead.

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MONCTON CENTRE—The 1956 season has been one of considerable activity for the Moncton Centre. Lectures and recitals have been sponsored including outstanding programs by Past-chairman R. C. Bayley at the First Baptist Church, by Paul Murray, F.R.C.O., St. John, and President Gordon Jeffery, London, on the new Casavant organ at St. George's Church. V. C. Blackett, new vice-chairman, gave an illustrated account of his visit to the Mormon Tabernacle, Salt Lake City, where he was the guest of Dr. Frank Asper, the choir and Tabernacle officials. Several interesting recordings have been heard followed by round-table discussions. A donation has been forwarded to the C.C.O. building fund. The new fall and winter program now docketed includes several recitals, including one by Chairman R. D. Murray and one by Past-chairman Bayley, a premier Maritimes presentation by Dr. Alfred Whitehead of his lecture on "The Music of Samuel Pepys' Diary," a December display of new releases of choral and organ music and an illustrated and participating workshop on modern electric and electronic organs, principles, designs and practical use in church and entertainment fields. Choral ensemble and solo demonstration programs also are in the course of planning. The centre membership, while still relatively small, is growing and an effective contribution has been made to the musical life of Moncton.—GEORGE D. SKEFFINGTON, Secretary-Treasurer.

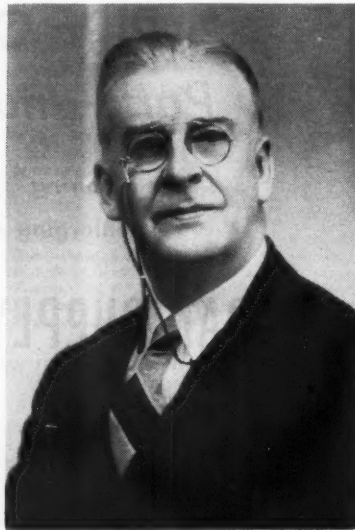
FREDERICTON, N. B., CENTRE—The regular meeting of the Fredericton Centre was held Sept. 8. Eight members were present and an interesting evening was spent. A report was given on the convention in Montreal by two members who attended, and records of the "King of Instruments" series were heard. Plans are being made to have a Christmas carol service, combining all the choirs, junior and senior, of the city. Also at this meeting arrangements were made to have speakers address the group on youth choirs and chanting. At the close of the meeting, lunch was served.—ELEANOR BLENSKY, Secretary.

ST. CATHARINES CENTRE—The St. Catharines Centre held its inaugural meeting of the season at a banquet at the Leonard Hotel Sept. 29. Guest speaker was Reginald Geen of Oshawa, past national president of the C.C.O. Mr. Geen discussed with considerable wit the relationship of the organist to his minister, choir and congregation respectively. He also suggested that scholarships be provided by the churches to promising organ students in their congregations. At the business meeting, Eric Dowling, F.C.C.O., another past national president, gave a report on this year's convention in Montreal. Plans were also inaugurated for the holding of a hymn-festival to aid the building fund.—DR. F. R. C. CLARKE.

STRATFORD CENTRE—The newly-formed Stratford Centre met at St. James' Anglican Church Oct. 3 to hear a most enjoyable recital by the Dominion president, Gordon Jeffery, London, Ont., whose masterly playing was a delight to all who heard him. After the recital, refreshments were served in the parish hall by the ladies of the group under the social convensorship of Mrs. C. L. Tough. At this informal meeting, Mr. Jeffery outlined the aims of the College and spoke of the permanent building fund, toward which the proceeds of the recital would go. After a vote of thanks by Gordon Scott, president of the centre, the pleasant evening was brought to a close.—J. W. BLACKBURN.

EDMONTON, ALTA., CENTRE—Edmonton organists met in the Robertson United Church in May to organize the Edmonton Centre. Much enthusiasm was shown and it was decided to hold regular monthly meetings. Douglas Millson, the originator of the plan, was elected chairman with the following executive committee: Mrs. G. M. Blackstock, vice-chairman; Arthur Newcombe, secretary; Reginald Jacka, treasurer, and Mrs. F. Barber Smith and Miss Dorothy Teape, executive members. Twenty-six persons became charter members. Vernon Barford, dean of Edmonton musicians and organist at All Saints' Cathedral for 54 years, was elected honorary chairman. The September meeting was one of considerable

REGINALD G. GEEN



REGINALD G. GEEN, organist and choir-master of the Simcoe Street United Church, Oshawa, Ont., Canada, was honored Oct. 7 in recognition of his twenty-fifth anniversary in that position. Mr. Geen was given a high-fidelity record player in appreciation of faithful service to the church. The appreciation of the congregation was expressed for his great contribution to the raising of the standard of the worship services. The Rev. John K. Moffat characterized Mr. Geen as a fine musician from whom he had always received the fullest co-operation. Members of the choir of the church, at a supper meeting, presented Mr. Geen with a music case as a mark of appreciation for his many years as director. Mr. Geen is a past-president of the C.C.O. and has served as an adjudicator and examiner. He is the director of the Motor City Choir of Oshawa.

interest and attracted new members from the city and district points. The subject discussed was "Hymns and Hymn Accompaniment," led most ably by two members of the clergy and two prominent organists. A lively discussion followed. The attendance and interest shown bodes well for the future of this centre.—ARTHUR NEWCOMBE, Secretary.

HAMILTON CENTRE—The opening meeting took the form of a progressive dinner Sept. 22. Despite rain, a good crowd was on hand to enjoy the event which was convened by Gordon Douglas, chairman, and his executive. Dessert and coffee were enjoyed in the parish hall of St. John the Evangelist Church and were followed by colored slides of the Canadian and American West by Dr. Harry Martin, who made the trip earlier this summer. A desk set was given to Edgar Sealy-Jones on the occasion of his resigning as secretary after lengthy service. Miss Norma Plummer, past-chairman, made the presentation. Keith Hopkins is acting secretary. At the conclusion of the meeting, a visit was made to the newly consecrated church and chapel. Ernest Crickmore, organist and choir-master, acted as host.—DWIGHT MUNGER, Reporter.

GERALD WHEELER SERVES OTTAWA ANGLICAN CHURCH

Gerald Wheeler was appointed organist and director of music at St. Matthew's Anglican Church in Ottawa, Ont., Canada, eight months ago after two and one-half years as assistant organist of St. Paul's Cathedral in London, England. Mr. Wheeler received his musical education at Southwark Cathedral, London, where he was an articulated pupil to the late organist, Dr. E. T. Cook, and at the Royal College of Music, where he studied with Dr. Harold Darke. In piano Mr. Wheeler received his A.R.C.M. and L.R.A.M. at the Royal College. He obtained his F.R.C.O. diploma just five days before leaving England.

THREE CHOIRS, children, youth and adult, from the Calvary Methodist Church, Arlington, Va., gave a program of sacred music at the homecoming Sunday service Oct. 7 at the McDonald Methodist Chapel, Quince Orchard, Md.

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In Silence and Wonder	Frank	.22
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Before the Paling of the Stars	Tomblings	.22

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Glory in the Highest	Davis	.18
Christ, the Lord, Is Born	Bitgood	.20
Jacques, Come Here (also S.S.A.A.)	Donovan	.20

for S.A.T.B. or T.T.B.B.

Dark the Night	Mead	.18
Along the Street I Hear	Bartholomew	.20

for S.A.T.B.

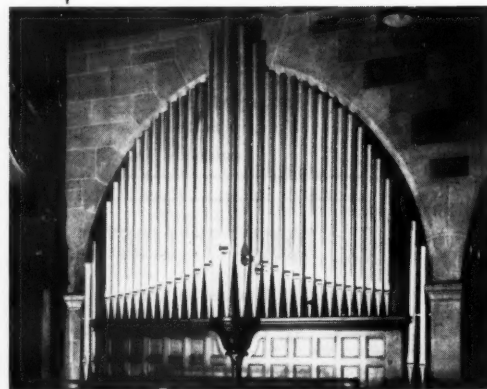
Lute Book Lullaby	Friedell	.22
Sleep, Baby Jesus	Erickson	.22
In the Midst of Christmas Night	Liemohn	.20
Carol of the Sheep Bells (also with Junior Choir)	Kountz	.22

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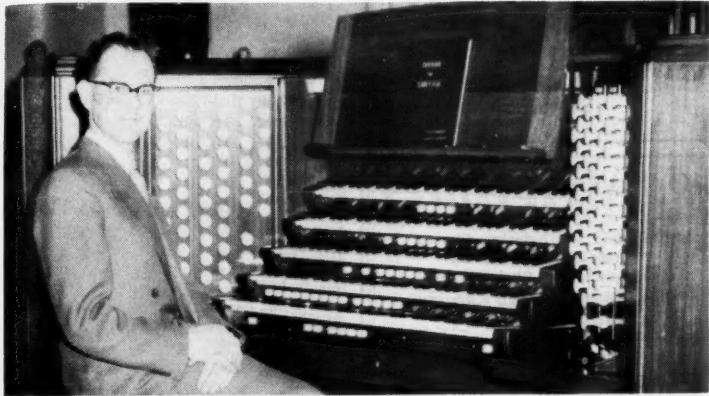
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FRANK H. GODLEY AT MOOSE JAW, SASK., ORGAN



FRANK H. GODLEY has been appointed organist and choirmaster of the Metropolitan United Church, Victoria, B.C., Canada, effective Nov. 1. He has served St. Andrew's United Church, Moose Jaw, Sask., since 1946. It was here that he directed the rebuilding of the organ by Hill, Norman and Beard as a five-manual instrument. Mr. Godley has been

music master of the Central Collegiate in Moose Jaw for the last nine years and was instrumental in the founding of the Saskatchewan Centre of the Canadian College of Organists.

The organ at his new post is a large four-manual Casavant and will be enlarged and modernized in the near future.

DAVIDSON COLLEGE OPENS DOUBLE RECITAL SERIES

Warren Hutton, member of the University of Alabama faculty, played the first recital in this year's organ series at Davidson College, Davidson, N. C., Oct. 22. The department of music has also announced the following dates for the remainder of the series: Feb. 1, Eunice Plann Berg, organist of the First Presbyterian Church of Charlotte, N. C.; March 8, William McGowan, organist of the Congregational Church in Whitinsville, Mass., and May 3, Michael Schneider, prominent German organist. Dr. Schneider will also conduct a master class at Davidson. The recitals will be played on the three-manual Schlicker organ in the college church.

Radio station WSOC in Charlotte has initiated a series of weekly fifteen-minute organ broadcasts from Davidson. These programs, covering all periods of organ literature, are being recorded in the college church by Philip Gehring, assistant professor of music and college organist. They follow an initial run of four half-hour programs during which the instrument and its capabilities were explained, with musical examples, by Professor Gehring.

REQUIEM BY BRAHMS OPENS SERIES BY CALVARY CHOIR

The choir of Calvary Episcopal Church, New York City, opened its regular season of monthly services of music with a performance of the Brahms Requiem. David Hewlett, organist and choirmaster, conducted the service and Ruth Diehl and Myron Sands were soloists. "Judas Maccabeus" by Handel will be sung Nov. 25. Last spring the choir closed its season with three performances of "Ruddigore" by Gilbert and Sullivan.

HAYDN'S "THE CREATION" was sung as part of the evening service Oct. 7 at the Old Stone Church, Cleveland, Ohio. W. William Wagner, organist and choirmaster, conducted.

JONES BEGINS 12TH YEAR WITH CHOIR AT REDLANDS

J. Williams Jones, head of the church music program at the University of Redlands, Cal., and founder and conductor of the well-known University of Redlands choir, began his twelfth year as a member of the university faculty Sept. 20.

After ten years at the Cathedral of All Saints in Albany, N. Y., Mr. Jones was engaged by the University of Redlands to construct a curriculum to prepare students for Christian service in the music of the church. Recently in recognition of his service to the music of the church, the Episcopal Diocese of Albany bestowed upon him the diocesan distinguished layman's award.

The University of Redlands choir of 150 voices is represented on Columbia records with a Masterworks recording and with a Christmas record on the Entre label. A third recording will be issued by Columbia early in 1957.

TWO CAROLINA CHURCHES JOIN TO PERFORM "ELIJAH"

The choir of the First Presbyterian Church, Spartanburg, S. C., joined with that of the First Presbyterian Church, Greenville, to sing two performances of Mendelssohn's "Elijah." The oratorio was sung Sept. 23 at Spartanburg and Sept. 30 at Greenville. John E. Williams, minister of music at the Spartanburg church, conducted and Edwin D. Clark, minister of music at the Greenville church, was at the organ.

COLLEGIATE OFFERS FREE BOOK ON MONEY RAISING

Thirty-five practical methods of raising money for choir robes are available in the Collegiate Cap and Gown Company's newly-revised booklet entitled "How to Raise Money for Choir Robes." These ideas have been tried and found to be successful. Upon request, Collegiate will send one of these booklets with its compliments. Address: 228 N. LaSalle St., Chicago.

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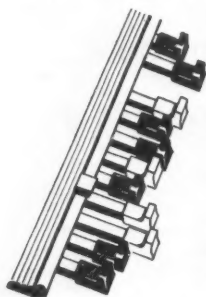


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A new three-manual organ was completed in October for the First Baptist Church, Rocky Mount, N. C., by the Kilgen Organ Company. The instrument was designed by Eugene R. Kilgen, chairman of the board of the company, and is completely enclosed in two chambers behind the rostrum.

The specification is as follows:
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Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Furniture, 3 ranks, 183 pipes.
Chimes, 21 tubes.
SWELL ORGAN.
Geigen Prinzipal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
CHOIR ORGAN.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Rohrmasat, 2 3/4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
PEDAL ORGAN.
Sub Bourdon, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrbordun, 16 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Bassflute, 8 ft., 12 pipes.
Rohrflöte, 8 ft., 32 notes.
Superoctav, 4 ft., 12 pipes.
Blockflöte, 4 ft., 12 pipes.
Plein Jeu, 3 ranks, 32 notes.
Trompette, 8 ft., 32 notes.

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HARRIET DEARDEN



HARRIET DEARDEN, M.S., A.A.G.O., played the dedicatory recital on the Allen electronic organ Oct. 21 in the Central Unitarian Church, Paramus, N. J. Mrs. Dearden has been organist of this church for five years. The church was formerly located in Hackensack and has now moved to a new building of modern construction in Paramus.

Mrs. Dearden is a well-known recitalist in the metropolitan area. She is a graduate of Vassar, the Eastman School of Music and holds a master's degree from the Juilliard School. She has accompanied the John Harms Chorus in oratorios and concerts in Englewood and Town Hall, New York. In her reviews, the press has praised her for her "meticulous technique" and "masterly interpretation of organ repertory."

In the following program she was assisted by two flutists: Toccata, Adagio and Fugue in C, "Jesu, Joy of Man's Desiring" and "Sheep May Safely Graze," Bach; Concerto in C major for two flutes and organ, Vivaldi; Duo pour Flutes, Desormiere; Grand Choeur Dialogue, Gigout; Prelude, Fugue and Variation, Franck; Variations on "America," Ives; "La Vierge et l'Enfant," Messiaen; "Litanies," Alain.

"BISHOPS' PROMENADE" by Norman Coke-Jephcott was used as background music for NBC broadcasts of the "dialogue sermons" from the Cathedral of St. John the Divine, New York City.

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By **FRANK CUNKLE**

A suitable successor to E. Power Biggs' very widely used "Treasury of Early Organ Music" is Mercury's issue of Mr. Biggs' "Treasury of Shorter Organ Classics." The editors usual helpful notes are included. Another Marcello Psalm and a chorale-prelude by Bach's favorite student, Krebs—to mention only two—will be frequently played. Incidentally, the popular Tenth Noel in Mr. Biggs' Daquin collection is now available separately. Mercury also sends two pieces by Herman Berlinski printed together under the title "From the World of My Father." A strong infusion of Hebrew influence gives these pieces a fine, individual flavor. Anthony Donato's "Two Pastels" show another kind of individuality. The first is of a real pastel shade; the latter, bright and agitated, is less accurately named but of considerable interest.

Walter Pach is the composer of preludes on the "Morning Star" and "Lobt Gott" chorales, published by Oxford University Press. These make successful use of traditional figuration. Pach's Chaconne is a lengthy, difficult recital piece in the familiar classic form. John Joubert has added another Prelude on "Old 100th" to the long list by composers from Purcell on. This one is fairly short, not difficult and suitable for service use. Healey Willan's Chorale Prelude on "Te Lucis" is likewise good service material with flow and style.

Albert Beck's Thirty-six Preludes on Hymns and Chorales, designed for very small churches and already in wide use, is now available from Carl Fischer in Chicago.

Kenneth Barritt's Three Quiet Interludes (Novello) are unpretentious service pieces, each offering a specific problem or two to give them special value for teaching.

"Make Room in Your Heart for Christ" is a big Christmas solo by Dorothy Chancellor Currey (Dorbart Publishing Company) available in two keys. "The Queen of Sheba's Song" by Elizabeth Poston (Oxford) is divided into two parts—a narrative intrada and a melodic arietta.

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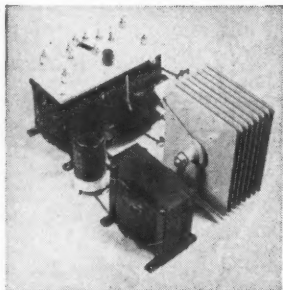
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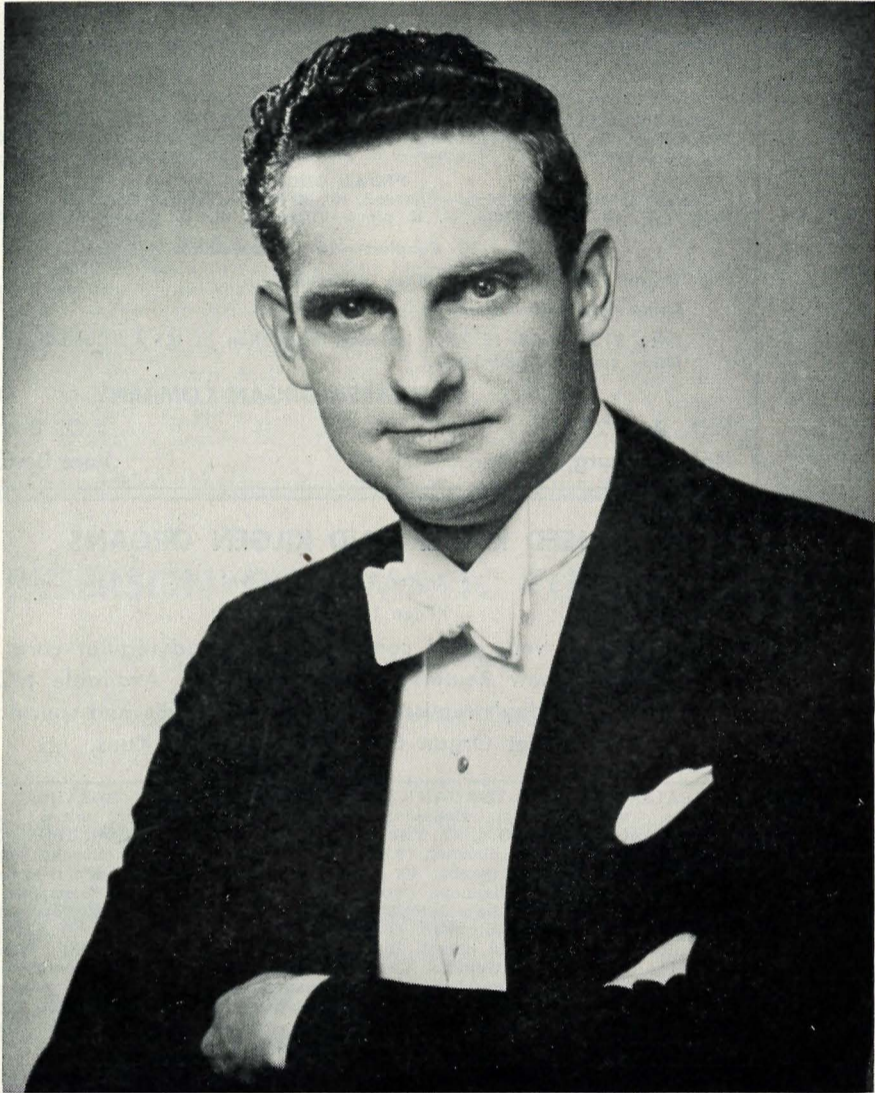
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