

THE DIAPASON

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RALEIGH, N. C., CHURCH ORDERS NEW MÖLLER

FOUR-MANUAL HAS POSITIV

Edenton Street Methodist Church
Had Burned—Was Well-
Known for Musical Program—
Catherine Miller Is Organist.

Several years ago the Edenton Street Methodist Church, Raleigh, N. C., completed a remodeling program which included the installation of a four-manual Möller organ. Recently the church was destroyed by fire and rebuilding plans were started immediately. The new church will be a duplicate of the one destroyed and a contract has been awarded the Möller Company for the new organ.

The Edenton Street Church is one of the most prominent churches in Methodism and is well known for its musical program. Mrs. Catherine R. Miller is organist of the church.

The stoplist for the new organ is as follows:

GREAT ORGAN.

Quintaton, 16 ft., 12 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Quintaton, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Waldflöte, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Chimes.
Tremulant.

SWELL ORGAN.

Spitzflöte, 16 ft., 12 pipes.
Spitzflöte, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Gambe, 8 ft., 61 pipes.
Gambe Celeste, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nazard, 2 $\frac{3}{4}$ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bassoon, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Musette, 8 ft., 61 pipes.
Rohr Schalmel, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Gedeckt, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Gemshorn Celeste, 8 ft., 49 pipes.
Blockflöte, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Cymbale, 2 ranks, 122 pipes.
Oboe, 8 ft., 61 pipes.
Harp, 29 bars.
Chimes, 25 tubes.
Tremulant.

POSITIV ORGAN.

Quintflöte, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Prinzpal, 2 ft., 61 pipes.
Sesquialtera, 2 ranks, 122 pipes.
Zimbel, 2 ranks, 122 pipes.
Tremulant.

PEDAL ORGAN.

Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaton, 16 ft.
Spitzflöte, 16 ft.
Spitzprincipal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Quintaton, 8 ft.
Spitzflöte, 8 ft.
Quint, 5 $\frac{1}{2}$ ft., 32 pipes.
Spitzprincipal, 4 ft., 12 pipes.
Blockflöte, 4 ft., 32 pipes.
Tierce, 3 $\frac{1}{2}$ ft., 32 pipes.
Quint, 2 $\frac{3}{4}$ ft., 12 pipes.
Spitzprincipal, 2 ft., 12 pipes.
Blockflöte, 2 ft., 12 pipes.
Fagotto, 16 ft., 12 pipes.
Fagotto, 8 ft., 12 pipes.
Fagotto, 4 ft., 12 pipes.

EDWARD BERRYMAN, NEW MINNESOTA "U" ORGANIST



EDWARD BERRYMAN has been appointed assistant professor of music and university organist at the University of Minnesota. Mr. Berryman has been a member of the music faculty for thirteen years and now assumes the position held by Arthur B. Jennings since 1938. He is also organist and choirmaster of the Episcopal Cathedral of St. Mark in Minneapolis.

FESTIVAL CHOIR SERVICE

SUNG IN ST. JOHN'S, NEW YORK
American choirs affiliated with the Royal School of Church Music in England participated in a service Nov. 4 at the Cathedral Church of St. John the Divine in New York City. The choirs present were from the cathedral, General Theological Seminary, the Church of the Transfiguration, Edgewood, R. I., Grace Church, Newark, and St. Paul's Church, Westfield, N. J.

A special order of service set forth for the R.S.C.M. triennial festival in 1954 was authorized by the bishop of New York for use on this occasion. Beginning with a preparation and the office of the Guild of Saint Nicolas, patron saint of the R.S.C.M., the service moved on to the story of man's salvation told in scriptural lessons and anthems which follow the liturgical year from Advent to Trinity.

The music ranged from Byrd to Gerald Finzi, a young English composer who died only a few weeks ago. Psalm 19 was sung to plainsong by students of the seminary. The major works included: "Zion Hears Her Watchmen's Voices" from Bach's cantata, "Sleepers, Wake," arranged by Godfrey Sampson, "On This Day Earth Shall Ring" by H. C. Stewart, Byrd's "Ave Verum," Stanford's "Ye Choirs of New Jerusalem" and "God Is Gone Up" by Finzi.

The assembled choirs were under the direction of Alec Wyton, choirmaster of the cathedral; Alastair Cassels-Brown, associate organist of the cathedral, was at the organ; and the chanting of the psalm by the seminarians was under the direction of Dr. Ray F. Brown; the officiant was the Rev. Edward N. West, canon sacrist of the cathedral.

OLD FRENCH CHORAL WORK OPENS BALTIMORE SERIES

"Dixit Dominus," one of sixty motets composed by Michel de Lalande, court composer to Louis XIV, was the opening work for this season's series of musical services at the Brown Memorial Church, Baltimore. It is believed that this was the first performance of this composition in the Baltimore area. The choir was directed and accompanied by Eugene Belt, minister of music at the church.

Mr. Berryman opened his series of recitals on the large Aeolian-Skinner organ in the Northrop Auditorium Oct. 20 with the following program: Prelude and Fugue in E flat and Five Chorale Preludes, Bach; Chorale in A minor, Franck; Arioso, Sowerby; Folk Song, Whitlock, and Carillon et Sortie, Mulet. His second program Nov. 21 was played for a special daytime convocation.

NEW CONDUCTOR LEADS N. J.

ORATORIO GROUP IN MOZART
The Oratorio Society of New Jersey, which sang on an A.G.O. pre-convention program at St. Paul's Chapel, Columbia University, in June, has begun its fifth season under the direction of its new conductor, Peter Sozio. The season's first program Nov. 4 was all-Mozart and included the youthful motet, "God Is Our Refuge," "Ave Verum Corpus," "Laudate Dominum," "Jubilate Deo" and the Requiem.

Mr. Sozio, who succeeds Clarence Snyder, is a native of New York City and has his B.M. degree from the Juilliard School of Music. He did further study at the Conservatoire in Paris and sang with Robert Shaw's groups in many recordings. He was the founder of the Bach Cantata Guild and has done extensive work in concert, radio, television and recording. He was in charge of the choral music at Washington University, St. Louis, last year. His present activities include the post of organist and choir director at the Westminster Presbyterian Church, Bloomfield, N. J.

ST. JOHN'S, DETROIT, GIVES BIG FALL MUSIC FESTIVAL

The fall music festival at St. John's Episcopal Church, Detroit, Mich., included three major events. August Maekelberghe led the St. John's festival choir and the Detroit chamber music ensemble in the first concert Oct. 21. Mischa Mischakoff, violinist, was soloist. The program was: Suite in F, Corelli; Cantata of the War, Milhaud; Sonata in E, Handel; Chaconne in G minor, Vivaldi, and "Christ lag in Todesbanden," Bach.

Claire Coci played Bach, Andriessen, Monnikendam, Peeters, Mozart, Liszt and Dupré as the second program of the festival Oct. 22. On the following evening Flor Peeters featured the same recital program found in his other appearances listed in this issue.

RICHARD ELLSASSER has been appointed "minister of recitals" at the First Congregational Church, Los Angeles, where Edouard Nies-Berger has recently become minister of music. Mr. Ellsasser will give regular weekly recitals.

MIDWINTER CONCLAVE PLANS ARE ANNOUNCED

ST. LOUIS CHAPTER IS HOST

McGill, Kelsey, Markey, Fisher, Lovelace and Cloutier to Be Featured
in Recitals, Services, Forums
and Lectures.

Final plans for the annual national midwinter convocation of the American Guild of Organists, to be held in St. Louis, Mo., Dec. 26 to 28, have been announced. Headquarters are to be in the Chase Hotel, facing the extensive Forest Park.

Registration is planned from 3 to 6 Wednesday afternoon at the hotel. The opening event will be a service at Grace Methodist Church at 8:30 p.m. with music under the direction of Robert M. McGill, minister of music.

Thursday morning is slated to begin with the breakfast for deans and regents at the hotel at 8:30. Dr. S. Lewis Elmer, national president, presiding. For late arrivals registration will continue from 8:30 on. A concert of Christmas music is planned at the art museum at 11 o'clock with the schola and boy choristers from Holy Cross Parish under the direction of the Rt. Rev. Msgr. Martin B. Hellriegel. Luncheon at the museum begins at 12:15. A lecture-discussion, "A.G.O. Programs at Home," will feature Eugene Ellsworth, Dallas; James Evans, Pittsburgh; Madeline I. Ingram, Lynchburg, Va., and Doyno Neal, St. Louis, at 1:15. Howard Kelsey is to play a program for organ and strings, featuring the Poulenc Concerto, at 3 in the Graham Chapel of Washington University. A coffee hour back at the hotel will be held from 5 to 6, and the evening event will be a recital by George Markey at the Third Baptist Church at 7:30. A supper party at 9:15 at Ruggeri's is planned with entertainment to be provided by Stan Kann.

Jack Fisher will begin Friday's activities playing a recital at 9:30 in St. John's Methodist Church. A lecture-demonstration on rehearsal techniques and direction from the console is to have Dr. Austin Lovelace of Evanston, Ill., as lecturer. Luncheon at Temple Israel is planned for 12:30 with Mrs. David Kriegshaber as hostess. Bach's "Coffee Cantata" will be sung under the direction of Robert V. Cloutier, St. Louis. The final event will be attendance at the rehearsal of the St. Louis Symphony Orchestra in Kiel Auditorium beginning at 2:45.

MEYER SUCCEEDS WATKINS AT CHURCH IN WASHINGTON

Charlton Meyer, chapel organist at the University of Maryland, has been appointed to succeed William Watkins at the New York Avenue Presbyterian Church, Washington, D. C. Mr. Meyer left his post at the Bethesda Methodist Church to accept the appointment.

A graduate of the Curtis Institute in Philadelphia, Mr. Meyer has served as organist of the Beverly Hills United Presbyterian Church, Upper Darby, Pa., and Calvary Methodist Church in Washington. Mr. Watkins has been appointed director of music at the Georgetown Presbyterian Church.

PSALM 137 USED AS BASIS FOR CHICAGO "U" PROGRAM

The choir of the Bond Chapel, University of Chicago, of which Richard Vikstrom is director, sang Nov. 11 on a program of music largely based on the text of Psalm 137 ("By the Waters of Babylon"). Works heard included the Palestrina motet, a solo cantata by Buxtehude, an anthem by Coleridge and the Bach chorale-prelude with Dr. Heinrich Fleischer at the organ. Also heard were the familiar Bach Chaconne for unaccompanied violin and the Palestrina Missa Brevis.

HENRY A. GOTTFRIED, organ builder of West Palm Beach, Fla., was married Oct. 6 to Miss Laura Lucile Lutgren of Dunkirk, N. Y. Mrs. Gottfried was a graduate of the State Teachers College, Fredonia, N. Y., and has been a public school teacher. Mr. Gottfried was educated at Princeton. In addition to heading his service company, he is Florida and Georgia representative for Casavant Freres.

**INSTALL NEW REUTER
IN KANSAS COLLEGE**

FREE-STANDING PLACEMENT

Three-Manual Organ Completed In
Pittsburg School—Biggs to Play
Dedicatory Recital, Weinrich to
Follow Later.

The Reuter Organ Company of Lawrence, Kans., has recently completed the installation of a new three-manual instrument for the Pittsburg State Teachers College at Pittsburg, Kans. The entire organ is installed in a free-standing position on the former stage area of the music hall, and this favorable placement of the instrument, plus the excellent acoustics of the room, make this one of the outstanding installations in this part of the country.

The swell division is housed in a large box which rises from the center of the stage flanked with the large wood and metal pipes of the pedal organ. The pipes of the positiv and great organs are placed in front of the swell box and are designed in such a manner that the instrument makes a fine visual as well as acoustical effect. Placed on a movable platform, the console is accessible to a large part of the stage area.

E. Power Biggs will play the dedicatory recital Jan. 10 and Carl Weinrich will be the second artist featured on this organ Feb. 13.

The stoptist:

GREAT ORGAN.

- Quintaten, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Hohlflöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Spillflöte, 4 ft., 61 pipes.
- Furniture, 3 ranks, 183 pipes.
- Tremolo.

SWELL ORGAN.

- Rohrflöte, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 66 pipes.
- Principal, 4 ft., 73 pipes.
- Spitzflöte, 4 ft., 73 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Zimbel, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Hautbois, 4 ft., 73 pipes.
- Tremolo.

POSITIV ORGAN.

- Gedeckt, 8 ft., 73 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Nasard, 2 1/2 ft., 61 pipes.
- Zauberflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN.

- Bourdon, 16 ft., 32 pipes.
- Quintaten, 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Quintaten, 8 ft., 32 notes.
- Twelfth, 5 1/2 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Rauschquinte, 2 ranks, 64 pipes.

**NEW MUSIC PUBLICATION
IS BROUGHT OUT IN CANADA**

The Canadian Music Journal, a new quarterly published by the Canadian Music Council of which Sir Ernest MacMillan is president, has just put in an appearance. The autumn issue, volume 1 number 1, is a book-size journal of ninety-six pages with an attractive heavy paper cover. Contributors in addition to Sir Ernest include Percy Scholes, Glenn Gould, Harry Adaskin and Helmut Kullman. Attention is given to new music, records and books, and developments in Canadian public school music are reported.

The Journal is Canada's only English language music publication. The C.C.O. is a member organization in the Canadian Music Council.

WILL O. HEADLEE



WILL O. HEADLEE, A.A.G.O., has been appointed to the faculty of the school of music, Syracuse University, Syracuse, N. Y., as instructor in organ. The department is headed by Arthur Poister and counts five organs by Walter Holtkamp among the number of those available for student use.

Mr. Headlee is from Asheville, N. C., and did his undergraduate work at the University of North Carolina in Chapel Hill, where he studied organ with Jan. P. Schinhan, played at the Presbyterian Church and taught organ in his senior year. He attended the Organ Institute summer session in 1951 and received the M. Mus. in organ from Syracuse University in 1953, following work with Mr. Poister. The U. S. Army claimed the next two years of Mr. Headlee's life, but allowed him to spend fourteen months in Stuttgart, Germany, and to hear and play some of the famous instruments of Europe. He was the finalist representing the southeastern region of the A.G.O. in the organ playing contest at the 1952 convention in San Francisco. Mr. Headlee was recitalist at the New York regional convention of the Guild in 1953 and has appeared several times as recitalist at Duke University and served as university organist there in the summer of 1956.

Mr. Headlee is a member of Phi Mu Alpha and Phi Beta Kappa. In addition to his duties in the school of music, he is organist and choir director of the Evangelical Lutheran Church of St. John and St. Peter in Syracuse.

**GARY CHORUS, ORCHESTRA
ANNOUNCE SEASON'S PLANS**

The twenty-ninth season of the Gary, Ind., municipal chorus and orchestra started Oct. 1. Subscriptions and single tickets will be available for two concerts.

Handel's "Messiah" will be sung Dec. 9 in its original version, according to Handel's score of 1741. The soloists will be from the Gary area. The second concert will feature Joseph Haydn's "The Seven Last Words of Our Saviour" in which four soloists, chorus and orchestra will join forces. Dr. Max Sinzheimer will conduct both performances.

ST. JOHN'S EPISCOPAL CHURCH, HOLLYWOOD, FLA., has installed a two-manual Möller organ. Helen T. Garretson, A.A.G.O., Ch.M., is organist and choirmaster. This organ is one of a very limited number in its section of south Florida.

THE DIAPASON

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HENRY HOKANS



HENRY HOKANS has been appointed official organist of the Worcester, Mass., art museum. He is organist and choir-master of All Saints' Episcopal Church in Worcester and dean of the Worcester Chapter of the A.G.O. He has studied organ at New England Conservatory with George Faxon and Donald Willing and will conclude his studies there this year.

The museum organ is a "classic-style" instrument, a gift of Paul B. Morgan, built by Aeolian-Skinner. Since the organ was installed in 1942, the late Joseph Bonnet and William Self, now of St. Thomas' Church, New York City, have been museum organists.

For his first recital as museum organist Oct. 28 Mr. Hokans played the following selections: Concerto in D minor, Vivaldi-Bach; "A Lesson," Selby; Concerto in F major, Handel, and the Triple Fugue in E flat major, Bach. The museum recital series this season will include William MacGowan, the Village Congregational Church, Whitinsville, Mass., Nov. 11; George Butler, the Pawtucket, R. I., Congregational Church, Feb. 24; Melvin West, Atlantic Union College, Lancaster, Mass., March 3; David Fuller, Dartmouth College, Hanover, N. H., March 17, and Henry Hokans, Jan. 6, March 10 and April 7.

TWO MADISON ORGANIST-CHOIRMASTERS have become part-time instructors in organ on the faculty of the University of Wisconsin in response to heavy registration for organ study. Miss Maryanne Grant of the Presbyterian Student Center and Mrs. William J. Grant of the Lodi Presbyterian Church, the appointees, both hold the degree M.S.M. from Union Theological Seminary, New York City.

CALVARY METHODIST CHURCH, Washington, D. C., observed homecoming Sunday Nov. 11 with a sacred concert. Music by Mozart, Beethoven and Franck was included.

ONTARIO CHURCH TO HAVE THREE-MANUAL CASAVANT

St. John's Anglican Church, Peterborough, Ont., Canada, has contracted with Casavant Freres, St.-Hyacinthe, Que., for the installation of a three-manual organ. Aubrey Bland is the organist of St. John's Church.

The stoplist is as follows:

- GREAT ORGAN.**
 Double Open Diapason, 16 ft., 61 pipes.
 Open Diapason 1, 8 ft., 61 pipes.
 Open Diapason 2, 8 ft., 61 pipes.
 Rohrflöte, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Harmonic Flute, 4 ft., 61 pipes.
 Twelfth, 2 2/3 ft., 61 pipes.
 Superoctave, 2 ft., 61 pipes.
 Mixture, 3 ranks, 183 pipes.
 Tuba, 8 ft., 85 pipes.
 Clarion, 4 ft.

- SWELL ORGAN.**
 Principal, 8 ft., 68 pipes.
 Stopped Diapason, 8 ft., 68 pipes.
 Viola da Gamba, 8 ft., 68 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Octave, 4 ft., 68 pipes.
 Claribel, 4 ft., 68 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Cornet, 3 ranks, 183 pipes.
 Contra Trumpet, 16 ft., 68 pipes.
 Trompette, 8 ft., 68 pipes.
 Oboe, 8 ft., 68 pipes.
 Clarion, 4 ft., 68 pipes.

- CHOIR ORGAN.**
 Viola, 8 ft., 68 pipes.
 Melodia, 8 ft., 68 pipes.
 Dulciana, 8 ft., 68 pipes.
 Lieblichflöte, 4 ft., 68 pipes.
 Nazard, 2 2/3 ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 Clarinet, 8 ft., 68 pipes.
 Tuba, 8 ft.
 Chimes, 25 notes.

- PEDAL ORGAN.**
 Sub-Bourdon, 32 ft., 7 pipes.
 Double Open Diapason, 16 ft.
 Open Diapason, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Bass Flute, 8 ft., 12 pipes.
 Dolce Flute, 8 ft., 12 pipes.
 Principal, 8 ft.
 Flute, 4 ft., 12 pipes.
 Trombone, 16 ft., 12 pipes.
 Trumpet, 16 ft.
 Tromba, 8 ft.
 Trumpet, 8 ft.
 Clarion, 4 ft.

CANTERBURY CHORUS SINGS HONEGGER'S "KING DAVID"

With stage star Ray Middleton as the narrator and opera star Ellen Faulk as the soprano soloist, the Canterbury Choral Society opened its season with a performance of Honegger's "King David" Nov. 4 as part of a service at the Church of the Heavenly Rest, New York City.

Under the direction of the society's founder and regular conductor, Charles Dodsley Walker, the 100-voice chorus sang the work in English with an orchestra and three soloists. Florence Kopleff was the contralto soloist in the role of the Witch of Endor and Howard Jarratt sang the tenor solos.

SETH BINGHAM

F.A.G.O.

MUS. D.

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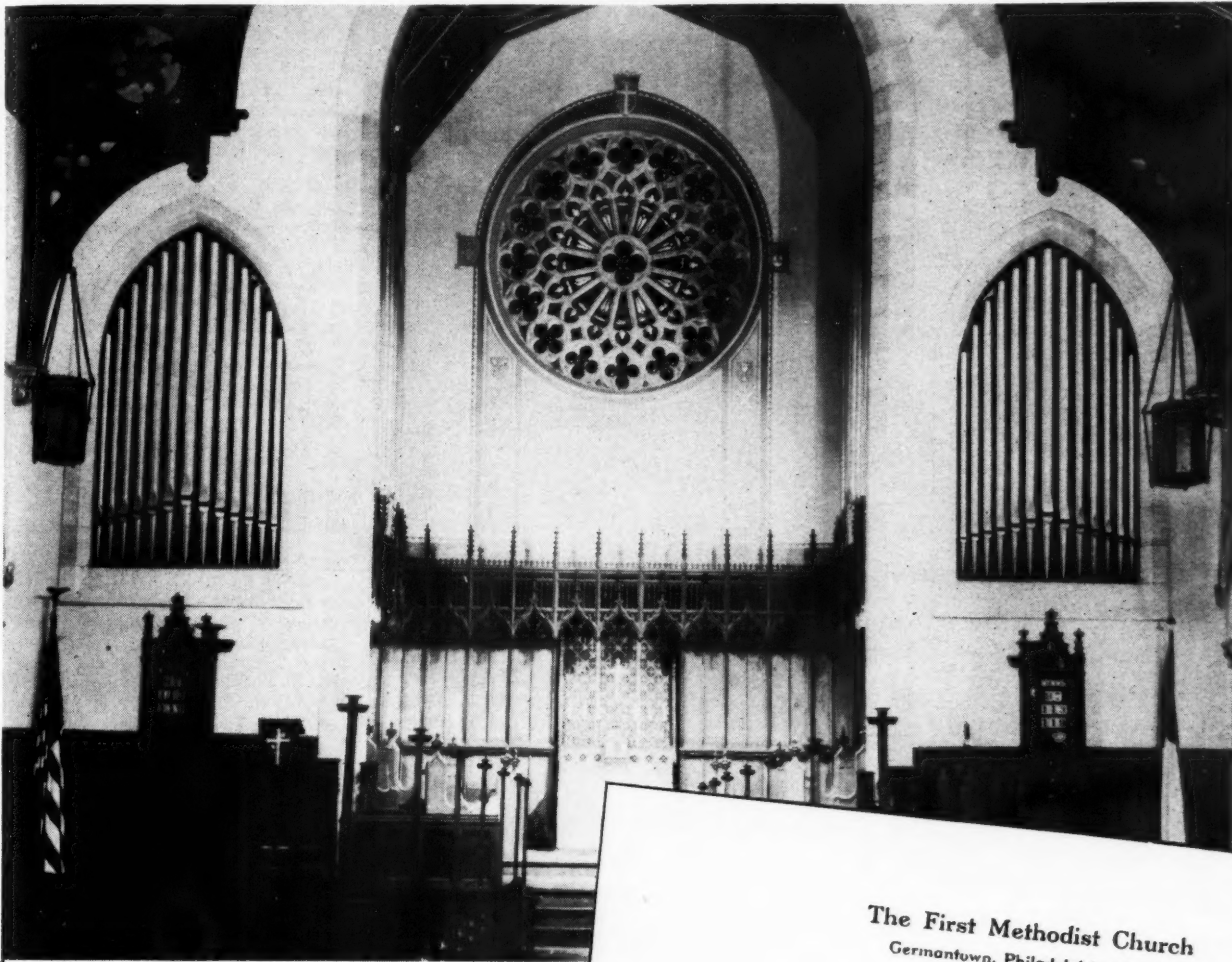
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October 22, 1956.

Mr. H. M. Ridgely,
M. P. Moller Company,
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Dear Monroe:

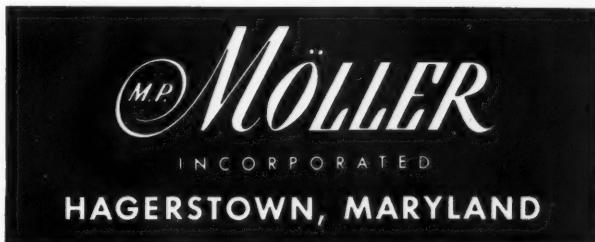
I should like to take this opportunity of expressing to the M. P. Moller Company through you my sincere congratulations for a fine job of tonal renovation accomplished on the four manual sanctuary organ at the First Methodist Church. Where we had heavy volume before, we now have sparkle and brilliance! The tonal resources now available are truly wonderful. It is a real joy to play the services with this instrument.

You may rest assured that I speak for our entire congregation when I tell you that we are very happy with the result of this renovation.

With kindest personal regards to you and the staff I remain

Sincerely yours,

W. Lawrence Curry
W. Lawrence Curry
Minister of Music



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GLENVIEW, ILL., CHURCH HAS NEW INSTRUMENT

THREE - MANUAL BY MÖLLER

Margaret L. Budd, Regular Organist,
Plays Dedicatory Recital Nov.
25 — Henry Beard Is
Responsible for Design.

Installation of a new three-manual Möller organ has been completed at the Glenview, Ill., Community Church. The new instrument was designed by Henry Beard, Möller representative, in cooperation with the church music committee and Mrs. Margaret L. Budd, A.A.G.O., church organist.

The stoplist is as follows:

GREAT ORGAN.

- Quintade, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Grave Mixture, 2 ranks, 122 pipes.
- Chimes.
- Tremolo.

SWELL ORGAN.

- Chimney Flute, 8 ft., 68 pipes.
- Salicional, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 68 pipes.
- Gemshorn, 4 ft., 68 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Bassoon, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Rohrschalmel, 4 ft., 68 pipes.
- Tremolo.

CHOIR ORGAN.

- Lochgedackt, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Nasat, 2½ ft., 61 pipes.
- Zartflöte, 2 ft., 61 pipes.
- Terz, 1½ ft., 61 pipes.

PEDAL ORGAN.

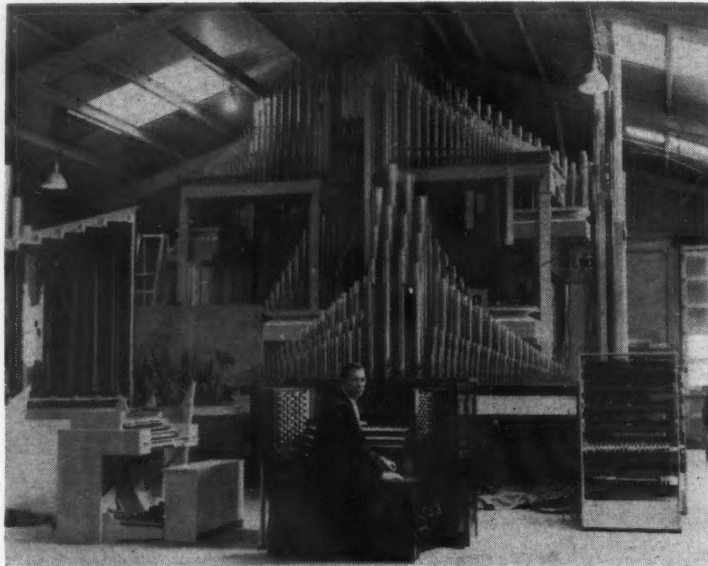
- Sub Bass, 16 ft., 32 pipes.
- Quintade, 16 ft., 32 notes.
- Gedackt, 16 ft., 12 pipes.
- Spitzprinzipal, 8 ft., 32 pipes.
- Quintade, 8 ft., 32 notes.
- Gedackt, 8 ft., 32 notes.
- Quint, 5½ ft., 32 pipes.
- Oktav, 4 ft., 12 pipes.
- Gedackt, 4 ft., 32 notes.
- Bassoon, 16 ft., 32 notes.
- Bassoon, 8 ft., 32 notes.
- Bassoon, 4 ft., 32 notes.

The new organ was dedicated Nov. 25 with special morning services and a recital in the afternoon by Mrs. Budd. Her program included the following: Voluntary on the 100th Psalm Tune, Purcell; "Come Now, Saviour of the Gentiles," Allegro, Trio-Sonata 5, and Prelude and Fugue in B minor, Bach; "Deck Thyself My Soul with Gladness," Brahms; Chorale in A minor, Franck; Improvisation, "Suite Medievale," Langlais; Chorale 1, Sessions.

Mrs. Budd studied with Grigg Fountain and Thomas Matthews, obtaining degrees in organ and church music at Oberlin Conservatory of Music and Northwestern University school of music. She is a member of Pi Kappa Lambda and was granted a Fulbright fellowship in 1952 for a year's study in Europe.

She has served as organist of the

JAMES KELLEY AT ORGAN IN WICKS FACTORY



JAMES KELLEY is shown at the console of the three-manual organ built by the Wicks company on which he will play at the Roman Catholic Church of Christ the King, Wauwatosa, Wis., a suburb of Milwaukee. The instrument is set up on the floor of the Wicks factory at Highland, Ill. Its specification appeared

on the front page of THE DIAPASON for March, 1956.

To the left of this instrument is Wicks' new residence organ of modern design which was exhibited at the Home Show in Chicago and which can be fitted into a living room. The glass swell louvres add to its contemporary appearance.

Wilmette Methodist Church, of the Lutheran Church in Richland, Wash., as organist and choir director at St. Elizabeth's Episcopal Church in Glencoe and has done extensive recital and service playing in various other Chicago area churches, including the Fourth Presbyterian Church. She was organist for the Evanston Bach Choir performances in 1952-55. Mrs. Budd is the mother of three sons.

COMPANY SUPPLIES PART; COMEDIAN CAN PLAY ORGAN

The Spencer Turbine Company, Hartford manufacturer of organ blowers, recently was able to supply some essential parts for a thirty-one-year-old blower on a Wurlitzer organ purchased by Herb Shriner, radio and TV comedian.

The instrument, moved by Mr. Shriner to his Larchmont, N.Y., home, was damaged in transit. A hurry-up call for help came to Spencer. Thanks to complete records, the parts were readily identified and were supplied within twenty-four hours.

HONOR CHICAGO ORGANIST FOR 35 YEARS OF SERVICE

Basil D. Rutledge was honored Nov. 7 for his thirty-five years as organist of the Second Baptist Church, Chicago. A "family night" dinner recognized his long tenure during which the church has had six pastors and seven choir directors.

Mr. Rutledge has played for thirty-five baccalaureate services of the Northern Baptist Theological Seminary.

ARNOLD PLAYS ORGAN AND CLAVICHORD IN ST. LOUIS

Heinz Arnold, Stephens College, Columbia, Mo., was the guest recitalist in the second program of the series being heard this season at Christ Church Cathedral, St. Louis. Dr. Arnold divided his organ groups with a group of works for the clavichord. On the organ he played: Fugue in F, Blow; "Adorn Thyself, My Soul," Bach; Fugue in G, Krebs; "Children of God," "Eternal Purposes" and "God among Us," "The Nativity of Our Lord," Messiaen. His clavichord numbers included: Pavana and Galiardo, Byrd; "O Gloriosa Domina," de Narvaez; "Loth to Depart" Variations, Farnaby; Toccata in A minor, Froberger; French Suite 5, Bach, and seven pieces by Couperin.

KRAFT REDEDICATES ORGAN IN CATHEDRAL

Edwin Arthur Kraft, F.A.G.O., D.S.M., rededicated the organ in Trinity Episcopal Cathedral, Cleveland, Ohio, Oct. 28 with a recital of music by Gaston M. Dethier, noted organist and composer with whom Dr. Kraft studied in his youth. The organ in the cathedral was built in 1907 by Ernest Skinner. The Schantz Organ Company reconditioned the instrument in the 1955-56 season, installing a new console and adding several new ranks of pipes.

Dr. Kraft's recital series continued Nov. 25 with works of Bach, Purcell, Mendelssohn, Bossi, Matthews and Purvis. A Christmas program will be given Dec. 23.

CHURCH IN GERMANTOWN, PA. HEARS AMERICAN PROGRAM

Co-operating with the Pennsylvania Chapter of the A.G.O., the First Methodist Church of Germantown, Philadelphia, sponsored a festival of contemporary American church music Nov. 4 under the leadership and direction of Dr. W. Lawrence Curry. The chancel choir of the First Methodist Church was the host organization for the evening. Others participating were: Jenkintown Methodist choir, Dr. Lois Hedner, director; the Carmel Presbyterian choir, Charles Conner, director; the Lansdowne Presbyterian choir, Dr. Clyde R. Dangler, director; the Summit Presbyterian choir, Dr. David Haupt, director; the Wayne Presbyterian choir, Kenneth Simmons, director; the Trinity Lutheran choir, Mrs. Catherine Deisher Baxter, director; the Herald choir, Warren Stetler, director, and the Beaver College Glee Club, Dr. Curry, director.

The guest of honor for the occasion was Dr. Seth Bingham of the staff of the music department, Columbia University, and of Union Theological Seminary, New York City. Dr. Bingham conducted the chorus of more than three-hundred voices in several selections. The feature of the program was the first Philadelphia performance of Dr. Bingham's Credo, performed for the first time at the Riverside Church in June at the A.G.O. convention.

In co-operation with the Pennsylvania Chapter's salute to the young artists of this area, the First Methodist Church sponsored Miss Joan Ottaway, a young recitalist from Beaver College, who played some organ selections by Dr. Bingham and Dr. Curry before the service.

Dr. James Angell, carillonneur of First Church, played a recital on the carillon of sixty-three bells, which included the Flemish Suite by Lawson, Prelude Solenne by Curry and "University of Chicago" Suite by Lefevre.

The entire service, including the hymns, represented contemporary American composers. Two of the Philadelphia composers were present to lead the chorus in their own numbers: Dr. Haupt and Mrs. Baxter.

ELSIE WEAVER ENDS LONG CAREER IN WASHINGTON, D. C.

Mrs. Elsie Harvey Weaver, Washington, D. C., church and radio organist, died Sept. 20 at the age of 66. Mrs. Weaver was injured in an automobile accident just after playing a Christmas day service in 1949 at Fifth Church of Christ, Scientist. She never made a complete recovery.

Mrs. Weaver had been a church organist since she was 13. She was one of the earliest radio organists in Washington and was active as a teacher. She is survived by her husband, Ernest E. Weaver, a patent attorney, a daughter, a son and a sister.

V. EARLE COPES, Cornell College, Mount Vernon, Iowa, is the new west-central division chairman of church music for the M.T.N.A.

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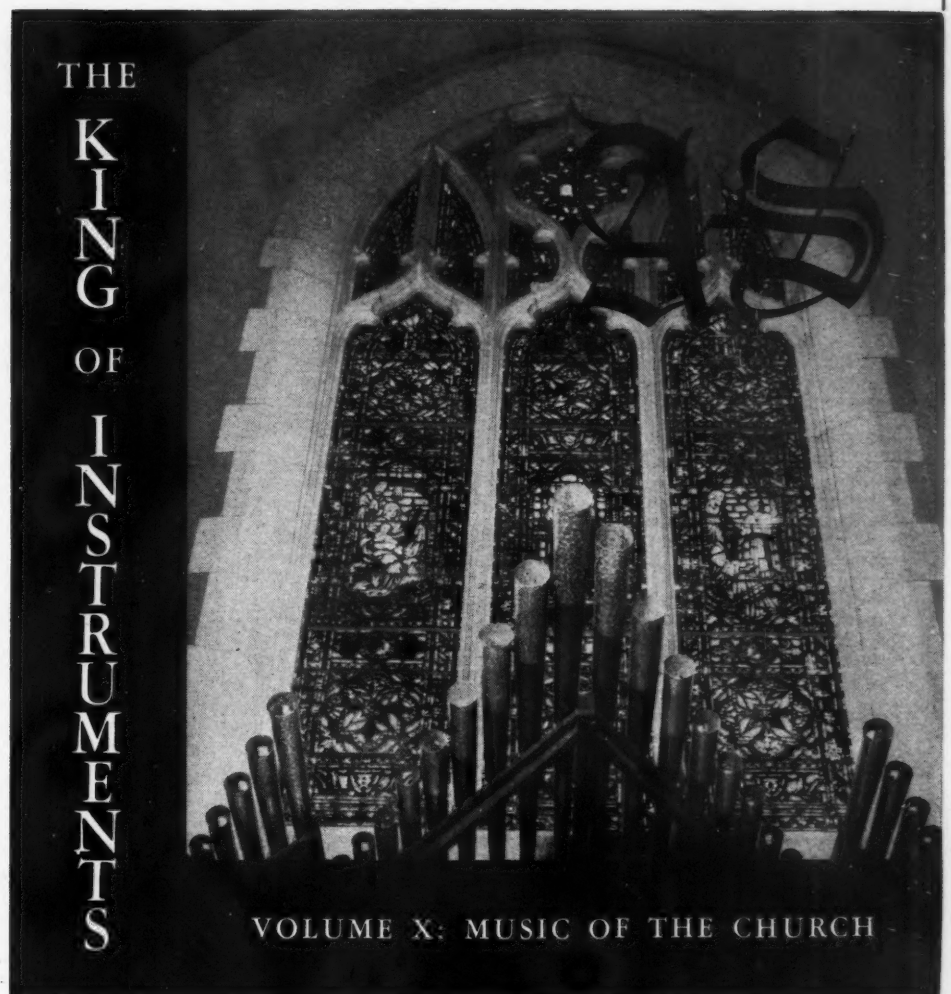
I WAS GLAD WHEN THEY SAID
UNTO ME—C. Hubert Parry

GREATER LOVE HATH NO MAN
—John Ireland

ALL PEOPLE THAT ON EARTH
DO DWELL—Ralph Vaughan
Williams

IN THE YEAR THAT KING
UZZIAH DIED — David Mck.
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Eminent Builder Tells Principles of Holland Organs

By D. A. FLENTROP
(Continued from November issue.)

We have talked about the main parts of the organ without discussing the pipes themselves and I wish to include references to them in this second section, which is going to deal with the general design of an organ.

You recall we said at the beginning that it was important to remember that all of the factors involved in making a good organ must be considered together and that no one could be left out or wrongly emphasized. It follows, then, that in designing a mechanical slider chest organ, the whole of the planning must come from the hand of one person. That is to say, the organ builder must be the guiding figure at every point. On the one hand, he will discuss the disposition with the organist; on the other, he will speak with the architect about the front of the organ.

But only the organ builder himself can work these suggestions into a coherent whole. If any of this advice is not acoustically or artistically or technically valid, then the organ builder must have the right to make changes.

Let us think about the architect. Because he designed the church, the architect must have had to deal with the requirements which the building of a good organ demands. Certainly organ builder and architect must consult *before* the building plans have gone so far that mutually desirable changes are not possible. The architect must leave space for the organ, and it must be space within the room itself, not isolated from the place in which the organ is played and heard.

Construction with organ chambers is wrong. If it is to sound well—and for what else do we have an organ!—the organ must stand free in a good case. This case must not be at any point against a wall, because it is part of the instrument. It must be allowed to resonate freely on all sides and top.

To allow the architect or other advisors to relegate the organ to chambers can only produce a deadening effect on the sound of the instrument. I cannot over-emphasize the basic importance of the free-standing case; to omit it is to nullify much of the organ builder's efforts in the direction of a clear, unforced and lively sound.

After it is decided in general where and how the organ shall be erected, then the architect must be told where the best place for the organ is *before* he starts with the design of the building. Then it must be decided which divisions (great, positiv, pedal, etc.) the organ shall contain. Then the disposition is determined.

The Disposition.

The first concern, in making the disposition, is the prestant stops, of which we have already spoken. The pitches of these stops are carefully chosen in relation to the measurements of the church, in relation to the height of the gallery and ceiling and in relation to the number of stops the organ will have. They are also chosen in relation to the kind of divisions the organ will contain. For instance, an organ with a great and an oberwerk has as a rule different pitches than an organ with a great and a rückpositiv. (Incidentally, by *oberwerk* I mean the division whose pipes are located above the pipes for the great—hence *oberwerk* or *pipework above*.) If we have, for instance, a height of seventeen feet between gallery and ceiling, we are able to make an organ with a prestant 8 ft. in the great and a prestant 4 ft. in the rückpositiv. But it would be impossible to make an organ with great and oberwerk in these same pitches of prestant stops.

It is in relation to these prestant stops that the other stops are chosen. Here again the logic of the building up of the instrument is apparent. If we have between ceiling and gallery a height of seventeen feet, it is possible to make in this space an organ with great, rückpositiv and pedal. In the pedal, there is no height for an open 16 ft. from lowest C, but there is room for an open 16 ft. from lowest F with stopped pipes from

C up to E. In the great, we can have a prestant 8 ft. and in the rückpositiv a prestant 4 ft.

To have an independent *plenum* or full ensemble, as the repertory requires, on each division, we need at least the following: in the pedal, a principal 8 ft. and a mixture; in the great, an octave 4 ft. and a mixture, and in the rückpositiv, an octave 2 ft. and a scharff added to the main stops, prestant 16 ft., 8 ft. and 4 ft. which we have already.

Next to this *prestant chorus*, we need a flute chorus. In the pedal, we could take a second 8 ft., a bourdon 8 ft. and also a waldflute 4 ft. Compared to the principal, the bourdon would be rather soft; the waldflute 4 ft. is useful not only as a rather bright solo stop, but also as a bridge between the 8 ft. principal and the 2 ft. mixture.

In the great, we need a rather soft 8 ft. flute for accompaniment and so we can take there, besides the octave 4 ft., a flute 4 ft. However, it may be better to have a 2 ft. flute, which we can use as a more sparkling sound in combination with the 8 ft. flute and which is a bridge between the 4 ft. octave and the 1 1/3 ft. mixture.

In the positiv, which has a prestant 4 ft. (therefore with a four-foot case), there is no height for an open 8 ft. The best choice, besides the gedakt 8 ft., which we need as a basic sound, is an 8 ft. quintade. This quintade is a fine solo stop; it is very useful in the plenum or full ensemble, also. Along with the principal 4 ft., we choose a flute 4 ft.

For the reeds, there are many possibilities, which for the most part depend on the acoustics of the church. Here we could have, for example, a fagot 16 ft. with half-length resonators in the pedal, trumpet 8 ft. in the great and krumhorn 8 ft. in the positiv. It is not possible to have the trumpet in the positiv, because the trumpet resonators are too long for the 4 ft. case of the rückpositiv.

The complete specification could be like this: Specification A.

GREAT.
Prestant, 8 ft.
Octave, 4 ft.
Mixture, 4 ranks.
Rohrflute, 8 ft.
Vlakflute, 2 ft.
Trumpet, 8 ft.

POSITIV.
Quintade, 8 ft.
Prestant, 4 ft.
Octave, 2 ft.
Scharff, 3 ranks.
Gedakt, 8 ft.
Flute, 4 ft.
Krumhorn, 8 ft.

PEDAL.
Prestant, 16 ft.
Octave, 8 ft.
Mixture, 3 ranks.
Bourdon, 8 ft.
Waldflute, 4 ft.
Fagot, 16 ft.

In the same organ-case it would be possible to make specification B. (or other different specifications):

GREAT.
Quintade, 16 ft.
Prestant, 8 ft.
Octave, 4 ft.
Mixture, 4 ranks.
Cymbel, 2 ranks.
Rohrflute, 8 ft.
Gedaktflute, 4 ft.
Vlakflute, 2 ft.
Dulcian 16 ft., (half-length).
Trumpet, 8 ft.

POSITIV.
Quintade, 8 ft.
Prestant, 4 ft.
Octave, 2 ft.
Gedakt, 8 ft.
Flute, 4 ft.
Nasard, 1 1/2 ft.
Krumhorn, 8 ft.
Rohrschalmei, 4 ft.

PEDAL.
Prestant, 16 ft.
Octave, 8 ft.
Superoctave, 4 ft.
Mixture, 4 ranks.
Subbas, 16 ft.
Bourdon, 8 ft.
Waldflute, 4 ft.
Fagot, 16 ft.
Trumpet, 8 ft.
Schalmei, 4 ft.

Scales.

Next the scales are decided upon. (Perhaps I ought to explain that by this term I mean the inside measurements of the diameters of the pipes.) As a general rule, we make the principal chorus not too narrow. The great I should make

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narrower than the pedal and the rückpositiv scales narrower than the great. Scaling is a very delicate problem and I feel that using stock numbered scales is not an adequate solution to it. We lay out our scales in a special way and we do not necessarily halve them at the seventeenth or sixteenth note. If we know that the acoustics of the church are not good for lower notes, then we make the scales wider in the bass. If the resonance is not good for the higher notes, then we make the scales wider in the treble. To give the tone more liveliness, sometimes we make one register wider in the bass with another being wider in the treble.

The flute stops must have scales which make them usable in the ensemble. So, for example, we make the bourdon 8 ft. in the pedal rather narrow so that it has a clear, distinct and not too loud tone. The waldflute 4 ft. in the pedal has about the same scale as an octave 4 ft., but the pipes are tapered to get more the character of a flute.

The 8 ft. flute in the great is also rather narrow; because we have the prestant, we don't want another open 8 ft. stop. So, we make this 8 ft. flute a stopped flute or a rohrflute. The 2 ft. flute in the great must be rather loud, so we make it of wide scale with very wide mouths so that the tone is not too fluty, allowing it to be used as a bridge between the 4 ft. octave and the mixture.

The 8 ft. flute in the rückpositiv will be rather wide; first, as the basic stop of the complete rückpositiv, second, as a contrast to the narrow 8 ft. quintade. The rohrflute 4 ft. on the rückpositiv we shall give a different scale from both 8 ft. stops as a mean between these two stops.

For an organ with this number of stops, the reed stops must not have too wide scales as they would then be too loud.

Coördinating the Plans.

Final Drawings. After we have decided upon the disposition and the scales have been worked out, an exact, detailed design for each division is prepared. For narrow scales, a smaller windchest and a smaller enclosing case. Thus, also the

scales are related to the resonance of the case.

After a detailed drawing of each separate division has been made, the plan is drawn for the front of the main case. This front, of course, corresponds logically to the lay-out of the windchests, for the front is nothing other than the front stop of the chest. That is: it consists of the prestant stops for each division, those which "stand in front." The way in which these stops are placed on their chests in their respective divisions gives the organ a shape which derives directly from its musical design and which is inherent in the instrument.

Also, the placement of these prestant stops dictates the placement of other registers within a given division, and this has important acoustical influences on the sound of the division as a whole. Thus, we see again the import of acoustical considerations, and, in fact, acoustical considerations may be said, ultimately, to dictate the shape of the front of the organ!

Next, we must make a detailed drawing of the entire construction as a whole. Let me remind you again that the organ front, because it is an integral part of the instrument and not just for looks, must be the work of the organ builder, *not* of the architect, though the architect will suggest details corresponding to the decorative details of the church.

To repeat briefly, the final complete plan of the organ is created after conferences—often very long conferences!—between the organist, architect and organ builder. It consists of the disposition, the scales, windchests for each division, with a drawing of each division, and lastly, a drawing of the whole. From these drawings the organ comes into being and the organ interior, front and case grow together into a logical, unified whole.

Voicing and Its Relation to Case, Scales, Acoustics, etc.

Now we come to another delicate problem which we meet as soon as the pipes have been put on the chests and the organ is prepared for its final home. This is the problem of voicing. By this term,

(Continued on page 17.)

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SPECIFICATIONS

Pedal Organ:

- 1. RESULTANT32'
- 2. BOURDON16'
- 3. PRINCIPAL 8'
- 4. FLUTE 8'
- 5. QUINT5½'
- 6. OCTAVE 4'
- 7. FLUTE 4'

Great Organ:

- 24. LIEBLICH GEDECKT16'
- 25. OPEN DIAPASON 8'
- 26. FLUTE 8'
- 27. CLARINET 8'
- 28. OCTAVE 4'
- 29. FLUTE 4'
- 30. NAZARD2½'
- 31. SUPER OCTAVE 2'
- 32. PICCOLO 2'
- 33. MARIMBA*
- 34. HARP CELESTE*
- 35. GLOCKENSPIEL*
- 36. CARILLON*
- 37. SUSTAIN*
- 38. BLANK

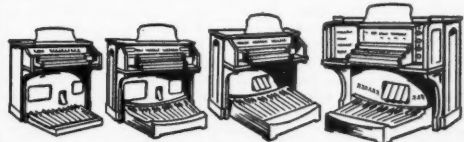
Swell Organ:

- 8. DOUBLE DIAPASON16'
- 9. LIEBLICH GEDECKT16'
- 10. DIAPASON 8'
- 11. FLUTE 8'
- 12. TRUMPET 8'
- 13. SOLO GAMBA 8'
- 14. FRENCH HORN 8'
- 15. OCTAVE 4'
- 16. FLUTE 4'
- 17. NAZARD2½'
- 18. PICCOLO 2'
- 19. TIERCE1½'
- 20. LARIGOT1½'
- 21. FIFE 1'
- 22. TREMOLO
- 23. BLANK

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The President's Column

The annual midwinter conclave is the next great A.G.O. event, and the St. Louis Chapter, the host chapter, will roll out the red carpet for all officers and members of the Guild Dec. 26 at the Chase Hotel and provide post-Christmas enjoyment of the very finest kind. All who have attended previous Guild convales will vouch for the fact that they are particularly worth while, and the most recent communications from St. Louis indicate that the dean, Mrs. Mary G. Friess, the convention co-chairmen, Gordon Williamson and Mrs. Fern Kelly, the program chairman, Robert M. McGill, and the advertising chairman, William Davidson, are putting the finishing touches on what is planned to be the best yet. The splendid series of programs for Dec. 26-28, with talks and discussions on subjects of prime importance to all organists and choirmasters, the feasts of music comprising organ, choral and orchestral programs are sure to be very rewarding to all who attend.

Gratifying word has come to us from London that the international congress of organists (or the I.C.O. as we are calling it), scheduled for July 27-Aug. 2, 1957, is having an excellent response on the other side of the ocean, and we on this side have sent a similar report, for there is constantly increasing interest being manifested by members of the A.G.O. Arrangements are being made by sub-committees to transmit to all members, through the chapters, information concerning travel facilities and living accommodations in London. Program details, as we receive them, will also be communicated to the deans. The following have been chosen as lecturers representing the Guild at the I.C.O.: Dr. Leslie P. Spelman, F.A.G.O., Redlands, Cal., Dr. Leo Sowerby, Chicago, and Dr. David McK. Williams, F.A.G.O.

One of the newer projects of the A.G.O., Guild student groups, is becoming more important each season in the contributions to the Guild of youthful enthusiasm and participation. These groups are being formed from coast to coast in schools, colleges and universities, and, independently, in communities. Through their supervisors who are active members of the A.G.O. they are informed of the traditions and purposes of our national organization, of the value of preparing for the Guild examinations and of many useful and enjoyable activities in which they can participate. Recitals are given by G.S.G. members, visits are made to organ factories, interesting and informative talks are given at their meetings by experienced organists and choirmasters and many opportunities are afforded the members. Procedure for organizing student groups will gladly be mailed from headquarters.

The attractive G.S.G. national newsletter, which is being mailed to each of these student organizations, is compiled, edited and mimeographed by the Bible Institute of Los Angeles, F. Rayner Brown, supervisor. All supervisors and members of these groups are invited to send articles and reports of G.S.G. activities for publication to F. Rayner Brown, 2423 Panorama Terrace, Los Angeles 39, Cal. We greatly appreciate what Mr. Brown and his progressive group are doing to benefit all these student groups, and we would urge others to support this fine A.G.O. activity.

S. LEWIS ELMER.

Chapter Hears Friend of Schweitzer.

The Metropolitan New Jersey Chapter enjoyed an exceptionally interesting meeting Oct. 8 at the Morrow Memorial Methodist Church, Maplewood, with Robert Burns, minister of music, the host. The chapter heard Margaret Deneke of England speak on "My Visit to Lambarene." Miss Deneke gave her audience personal glimpses of Dr. Albert Schweitzer, gleaned not only from knowing him as a frequent house guest in her English home, but also from working as a staff member at his hospital in West Africa during 1931-1932. Miss Deneke had been so impressed by Dr. Schweitzer's self-sacrifice and devotion to the unfortunate people he serves, that she in turn gave a year of her life in behalf of the same people.

Her work at the hospital led her far afield from her usual musical pursuits, for she spent long hours each day as "supervisor of road construction." Her only relaxation was hearing Dr. Schweitzer play daily on his pedal piano, an experience never to be forgotten.

Miss Deneke is an honorary fellow and choirmaster of Lady Margaret Hall, Oxford, England. Some of the sponsors of her present tour, her eighth to America, are Viscount Halifax, C. S. Lewis, Dr. Percy Scholes and Mrs. F. D. Roosevelt.

At the reception for Miss Deneke which followed the lecture, the refreshments were in charge of the Morrow Memorial Church choir.

LEAH DAVIS MEAD, Registrar.

SUFFOLK BRANCH—Dr. Robert Baker and Dr. Thomas Richner conducted a seminar Oct. 27 at the First Baptist Church, Port Jefferson, N. Y., for the Suffolk Branch of the Long Island Chapter. The program was conducted in an informal manner and the warm and genial personalities of these two outstanding organists made this a most enjoyable occasion. There were forty-eight organists and choir directors present. Dr. Richner opened the program with advice and demonstrations of techniques in piano playing which would be helpful in playing the organ. Dr. Baker talked on choir organization and training. The hymn and service-playing session brought much helpful advice and an interesting discussion. From a list of compositions Dr. Richner suggested numbers suitable for preludes, offertories and postludes. The group then adjourned to partake of a delicious supper served by the subscribing members of the branch. After supper in the church auditorium, a helpful and somewhat amusing discussion on minister and organist relations was held. . . . The regular meeting of the branch was held at the home of Charles Drexler Nov. 4. Aeolian-Skinner Company records were played and enjoyed. Many played the Estey two-manual-and-pedal reed organ Mr. Drexler has in his home.—ERNEST A. ANDREWS, Secretary.

CANACADEA CHAPTER—Members of the Canacadea Chapter met Nov. 4 at the home of the dean, Mrs. Lois Boren Scholes, Alfred, N. Y., for a review of Christmas music. Various publishers have been very cooperative in sending a selection of new Christmas anthems and cantatas for several years when these reading sessions have been held. They have proven very successful to choir directors in planning their Christmas programs.

The chapter held a junior choir festival Oct. 7 at the First Methodist Church of Wellsville. Junior choirs from eight churches of neighboring towns took part, attending a joint afternoon rehearsal. A capacity audience heard an impressive vesper service of music. Gilbert Parker, organist-director of the host church, was chairman. He was assisted by directors of the participating churches.

Details of Guild Student Competitions Announced by National Headquarters

Details of the national open competition in organ playing for organists not over twenty-five years of age on Jan. 1, 1957, have been announced by national headquarters. Local chapters are to hold preliminaries as public meetings within the current season. First place winners may compete in semi-finals which will be events at regional conventions in 1957. Winners in the semi-finals will compete in the week preceding the 1958 biennial convention in Houston, Tex.; the winner of the finals will play a solo recital as an event of the convention. All the competitions are to be open to the public.

Application blanks are obtainable from and returnable to local chapters. In the preliminaries and semi-finals, the contestant must play a composition by Bach and a romantic or modern piece, both of his own choosing. Further details can be obtained from local chapters.

EASTERN NEW YORK CHAPTER—With twenty-two persons in attendance, the Eastern New York Chapter held a meeting Oct. 23 at Trinity Methodist Church, Troy. Miss Carolyn Eycleshimer, director of music of the church, was hostess for the occasion. Dean H. W. Stewart conducted an important business session at which a motion was passed to engage Pierre Cochereau as one of the feature recitalists for the regional convention next May. Miss Winifred Wagner, chairman of the advertisement committee, reported she had already received \$145 in payment for ads to be printed in the convention program booklets. Ernest W. Rossell, choir director at Troy's First Baptist Church, directed the group in singing J. H. Rogers' "Seek Him That Maketh the Seven Stars," and Dean Stewart led us in "Shadow of Thy Wings" by M. Andrews. Both of these serviceable anthems received welcome response by many present who had never before heard them. The group then adjourned to the church for a program of music performed on the three-manual Midmer Losh organ. Miss Grace Vandemark, organist at St. John's Lutheran Church, Troy, played Largo, Purcell. Mrs. Ralph Andrews, organist at the Oakwood Avenue Presbyterian Church, Troy, played "Adagio Vespérale," Page. Thomas Spacht, instructor in physics at Union College, Schenectady, played Fantasie, Pachelbel, and Fugue in G minor, Buxtehude. The hostess played "The Celestial Banquet," Messiaen. Refreshments were provided through the courtesy of Frederick A. White of Schenectady.—CAROLYN EYLESHIMER, Registrar.

NORTHERN VALLEY, N. J., CHAPTER—At the October meeting of the Northern Valley Chapter at St. John the Evangelist R. C. Church, Bergenfield, N. J., Dr. Josephine Shine, distinguished lecturer on Gregorian chant and polyphonic music and professor of music at Manhattanville College of the Sacred Heart, Purchase, N. Y., gave an historical survey of sacred music literature during the liturgical year from Gregorian chant to Bach. Dr. Shine demonstrated with Solesmes recordings of Gregorian chant the Byrd Mass for four voices and portions of the Bach cantata, "Christ lag in Todesbanden," whose themes were traced to the plainsong sequence, "Victimae Paschali." Following the business meeting, Dr. Shine answered questions informally.—MARIE LAMBERT, Secretary.

NORTHERN NEW JERSEY CHAPTER—The Northern New Jersey Chapter sponsored a youth choir festival Nov. 4 in the First Baptist Church, Paterson. Given in the form of a service, the theme was "the choir year in song." Anthems for Thanksgiving, Christmas, Lent, Easter and family day were included.

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.

WESTCHESTER COUNTY, N. Y., CHAPTER—The Westchester Chapter held its first meeting of the fall season Oct. 16 at the Asbury Methodist Church, Crestwood, Yonkers, with Mrs. Alinda Couper presiding. The business meeting was preceded by a dinner, catered by Malcolm Austin, husband of Mrs. Evelyn Austin, organist of the church. Members of her youth choir served the dinner. After dinner reports of officers were read and the installation of officers took place. The Rev. Herbert C. Greenland of the Morsemere Methodist Church, Yonkers, was chaplain and installing officer for the service of installation. Mr. Greenland is also an organist and trains the choir in his church. The following elected officers were installed: Mrs. Couper, dean; Mrs. Austin, sub-dean; Miss Evelyn Wait, secretary, and Frank Adams, treasurer. A recital by Howard Marsh, organist of the Reformed Church, Hastings-on-Hudson, followed the installation of officers. Mr. Marsh played the following selections: Pastoral and Air for G String, Bach; "A Lovely Rose is Blooming," Brahms; Adagio, Chorale in A minor, Franck; Prelude, Fugue and Variation, Franck; Gavotte, Martini. The recital was followed by an address by Robert Mills, music therapist of the N. Y. Hospital for Mental Diseases in White Plains. He told of the desire of patients to learn an instrument or to resume their study of music. He stated that disturbed patients can be relieved through music played to them and that glandular disturbances can be helped.—ALLEN C. ALBREE.

ROCKLAND COUNTY, N. Y., CHAPTER—The regular meeting was held at Trinity Episcopal Church, Garnerville, Nov. 7. The subject under discussion was traditional and appropriate wedding music. The well-worn familiar solos, which the bride is fortunate enough to miss most of the time, were "rendered," and the Lohengrin and Mendelssohn marches played in all their glory with Inez Roberts at the organ. Following this was another sort of wedding music, including Rheinberger's "Vision," Handel's Aria in F and the solos, "O Father All Creating" by Bach and "O Perfect Love" of Sandringham-Barnby. The Rev. Claude Stent, rector of Trinity Church, explained the ceremony, and Marilyn Sneden, organist, used Purcell's Trumpet Voluntary as the processional and Widor's Toccata from Symphony 5 as the recessional. Laura Boucher, dean of the chapter, was soloist for both. The Catholic service was then explained by the Rev. John Whitson, St. Joseph's Church, Spring Valley, who used the English translation permitted in 1954. "Priere a Notre Dame" from Suite "Gothique" by Boellmann, Guilmant's Wedding Processional in A and Bach's "Now Thank We All Our God" were played by Rosalie Perini, and Euclid Marier sang "Ave Maria" by Franck and Bach's "Jesu meine Freude." Mr. and Mrs. John Laboureur of Pearl River, N. Y., who were married last month, acted as "bride and groom" for the three demonstrations. Refreshments were served by the choir of Trinity Church to forty members and guests, after which a short business meeting was held.—MARGARET REDNOUR, Registrar.

THE DE PAUL UNIVERSITY CHOIR will sing a special concert at the tenth annual convention of the National Catholic Music Educators Association in St. Louis May 7, 1957. The sixty-voice a cappella choir is conducted by Dr. Arthur C. Becker, dean of DePaul's school of music.

News of the American Guild of Organists—Continued

Regional Convention Plans Announced.

The Knoxville, Tenn., Chapter will be host for the southern regional convention to be held June 24 to 27 in Knoxville. Big and unusual are words entirely inadequate to describe the plans for this convention as they are now developing. Instruction, inspiration, fellowship, sight-seeing and fun will be combined to give four days of unforgettable experiences.

Arrangements have been made for Oswald Ragatz, instructor of organ and well-known recitalist on the faculty of Indiana University, to play the opening recital and to lead sessions in organ playing and organ repertory throughout the convention.

For sessions in choral directing and techniques, Paul Christiansen, director of the Concordia College choir, Moorehead, Minn., has been engaged. Dr. Harry Harter, director of the Maryville College a cappella choir, Maryville, Tenn., will lead sessions in junior choir techniques.

Included in the schedule of events will be a sight-seeing trip to the Great Smoky Mountains national park, stopping at Smoky Mountain music camp, Gatlinburg, for a demonstration of a youth choir rehearsal by Edward Hamilton of the Knoxville schools. Other planned events include a theater organ party, coffee hours, a banquet, a religious drama, inspection of new organ installations and a closing organ recital by an artist to be announced later. Arrangements are to be made for exhibits by organ builders, music publishers and other associated interests in the church music field.

Each member of regional chapters will receive detailed information concerning this forthcoming convention.

WILLIAM BYRD.

ST. PETERSBURG, FLA., CHAPTER—The St. Petersburg Chapter met Nov. 5 for a covered-dish luncheon and musical at the Mirror Lake Christian Church with Dean Max G. Miranda, A.A.G.O., presiding. The program was given by our own members. Organ solos were: Mrs. Helen Henderson, Rheinberger's Pastorale; Mrs. Thelma Jungkind, "Meditation" by Vierne; Mrs. Ella Houk, "Miniature 7" by Peeters; Mrs. Helen Mangan, Adagio Cantabile by Tartini, and Mrs. Dorothy Berry Kirk, A.A.G.O., Prelude et Cantilene by Rousseau. Also on the program were: Mrs. Ruth Hultquist, John Lewis, Mrs. Kay White, Mrs. Myrtle Duffy and Mrs. Florence Anderson. Catharine Crozier, F.A.G.O., of Rollins College conducted a master class in organ playing for the church service Nov. 19 at the Christ Methodist Church. The compositions studied and performed were: Prelude and Fugue in E minor (The Cathedral), Bach; Adagio in E major, Frank Bridge; "Vom Himmel hoch," Pachelbel; Cantabile in B major, Franck, and Movement 1, Sonata 6, Mendelssohn. At the musical tea held in October, Mrs. Lura Putnam was chairman of the hostesses, including Mrs. Irma Hoag Miranda, Mrs. Mary Hein, Mrs. Ella Houk and Mrs. Ann Ault.—MARGUERITE FOSTER, Corresponding Secretary.

TAMPA, FLA., CHAPTER—The Tampa Chapter met Nov. 5 at the First Baptist Church with Mrs. Margaret Knauf, hostess. Dean Norma Dobson gave a brief welcome to visitors and members and then proceeded with a short business session. The program was of extra interest as Mrs. Knauf told of a few highlights of her recent trip abroad. One special point was seeing the organs in Spain with their extended trumpets. Joseph Abernathy, minister of music, gave an interesting talk on graded choirs and their influence in Christian living. Since Christianity is a singing religion, choirs are of special importance. Mrs. Knauf played five organ works: Prelude and Fugue in G minor, Bach; Sonata 2, Mendelssohn; "I Call to Thee Lord Jesus Christ," Bach; "O God Thou Holy God," Karg-Elert; Epilogue, Willan.—BRENDA M. SHIRK, Secretary.

DISTRICT OF COLUMBIA CHAPTER—The November meeting of the District of Columbia Chapter was held at the Church of St. Stephen and the Incarnation, Episcopal. Three persons were voted members and one new name was read. Following the business meeting, we adjourned to the nave for an historical recital of English music for organ and bells. William O. Tufts of the host church and the Potomac English hand-bell ringers, directed by Nancy Poore Tufts, played for us. The rather austere beauty of the nave set off the colorfully-robed hand-bell ringers to fine advantage. Mrs. Tufts has had much success with her group and it was easy to see the many uses of such an organization, especially at festive times in the church year.—ROBERT L. WYANT, Registrar.

NEW ORLEANS GUILD STUDENT GROUP



THE GUILD STUDENT GROUP of the new Orleans Baptist Theological Seminary, New Orleans, La., was founded Oct. 3. Richard S. Ruck, recorder for the New Orleans Chapter, helped to organize the twenty-three seminary students.

The sponsor of the student group is Miss Beatrice Collins, assistant professor

at the seminary. Officers of the new group are: Miss Joan Stockstill, president; Miss Laura Cadien, vice-president; Miss Marie Alsbrook, secretary; Miss Twila Fleming, treasurer; Mrs. Anne Trawick, historian; Bailey Anderson and Frank Dees, program co-chairmen; Don Hinshaw, reporter, and Lamar Willis, social chairman.

MIAMI, FLA., CHAPTER—The Miami Chapter opened its 1956-57 season of activity with a recital on the new Schantz organ at the Miami Beach Community Church. William Burke, organist-choirmaster of this church, played: Handel's Larghetto, Concerto 12, and Adagio, "Occasional Oratorio;" "Contemplation" on Tallis' Canon, Purvis, and Widor's Toccata, Symphony 5. Mrs. Gertrude Prosser played three Bach numbers: Prelude in G minor, Musette in G and Toccata in D minor and her own arrangement of "The Lord's Prayer." Gustav Kloehs, the Schantz representative, gave a short talk on the mechanics of the organ. Delegates to the national convention, Mrs. Katherine Crowder, Miss Louise Titcomb and Dr. Ralph Harris, gave very comprehensive reports. The meeting adjourned after a short business session and refreshments.—JOSEPHINE E. HANSEN, Registrar.

AUGUSTA, GA., CHAPTER—The Augusta Chapter met Oct. 15 at the Reid Memorial Presbyterian Church. A short business meeting was held in the church parlors. The dean, Mrs. R. E. Lott, presided. A cordial welcome was extended to the Greenwood, S. D., Chapter, visitors and members. The Rev. Robert A. Ferguson, chaplain, read the declaration of religious principles. After the business meeting, Emily Remington introduced the members of the Greenwood Chapter, who gave a program based on the life and works of Louis Vierne as taken from articles in THE DIAPASON. The sketch of his life was given by Miss Roberta Major and Edgar Davis. Representative compositions were played by Mrs. J. G. Jenkins and Dr. Elbert Adams. After the program refreshments were served. A schedule of programs for the year was announced.—MARGUERITE H. MARSCHALK, Secretary.

GREENWOOD, S. C., CHAPTER—The meeting of the Greenwood Chapter was held Oct. 22 at the Immanuel Lutheran Church. The Greenwood high school mixed chorus, under the direction of Mrs. George Parsons, sang "O Holy Spirit," Palestrina, and the girls' chorus sang "Hold Thou My Hand," Briggs. Henry von Hasseln, organist of St. John's Methodist Church, Anderson, played "We Pray Now to the Holy Spirit," Buxtehude, and Adagio, Symphony 6, Widor. The discussion session was on "The Choir in Action." To illustrate this subject, Dr. A. E. Adams played tape recordings prepared by the choirs of the Highland Park Methodist Church, Dallas, Tex., Dr. Federal L. Whittlesey director; the Covenant Presbyterian Church, Charlotte, N. C., Richard and Betty Peek, ministers of music, and the First Baptist Church, Gainesville, Fla., Fred Scholafeld, director. Members voted to support Greenwood's forthcoming centennial celebration. Plans are going forward for the annual performance of sections of "The Messiah" under the sponsorship of the chapter. The first vesper program of the season was heard Oct. 28 at the First Baptist Church with Dr. Adams at the organ. Mrs. Tom Hutto, Miss Roberta Major and W. H. Ehrich were hosts for the social hour.—WILLIAM N. BOBO, Publicity Chairman.

BIRMINGHAM, ALA., CHAPTER—A study program on style and ornaments in Bach and pre-Bach was given Nov. 9 by Sam Batt Owens for the organ and Raymond Anderson for choral music of the same period at the First Presbyterian Church. . . Members were co-sponsors and special guests Nov. 30 at the McCoy Memorial Church, where Raymond Anderson directed his twenty-ninth annual candlelight carol service.—LAURA JACKSON LEMMON.

SAVANNAH, GA., CHAPTER—The first meeting of the season of the Savannah Chapter was a supper-meeting for members and their ministers Sept. 17 at the Asbury Memorial Methodist Church. The Rev. F. Bland Tucker, rector of Christ Episcopal Church, spoke on "The Place of Music in the Church Service." Dr. Tucker is the chaplain of the chapter and an honorary member of the national Guild. He is a member of the hymnal commission of the Episcopal Church. Mrs. Frank W. Martin, Jr., dean of the chapter, conducted a business meeting which followed. . . The October meeting was held at the Christ Episcopal Church parish house. Mrs. Addie May Jackson, organist and choir director of the host church, addressed the chapter on the principles of the Guild and the code of ethics. Plans were completed for bringing Dr. Alexander Schreiner for a recital at Trinity Methodist Church in December.—ELIZABETH BUCKSHAW, Registrar.

CHARLESTON, S. C., CHAPTER—The regular November meeting of the Charleston Chapter was held Nov. 5 at Grace Episcopal Church. A program on organ repertory was given by Miss Louise Mathis, program chairman. Several members played, and new organ publications were on display. The business meeting centered around plans for the recital by Dr. Alexander Schreiner to be given at the First (Scots) Presbyterian Church Dec. 9.—FRANCES V. KIRKWOOD, Reporter.

JACKSON, MISS., CHAPTER—The October meeting of the Jackson Chapter was held Oct. 30 at Werlein's. Several business matters were discussed, including plans for an exchange program with the South Mississippi Chapter in January. Those present also heard a recording made at the national convention last June of the St. Thomas' choir. Dean Gilbert Fryant appointed several committees, and the chapter set the third Tuesday evening of each month for the regular meeting. A large percentage of the membership was present.—LUCILLE CHRISTOPHER, Registrar.

NORTH MISSISSIPPI CHAPTER—The North Mississippi Chapter met at Blue Mountain College Oct. 13 for an annual fall "all-day" meeting. Euel H. Belcher and Mrs. J. F. Buchanan served as the host committee and planned a very interesting program. Highlights included a lecture on the development of the chorale prelude by Brooks Haynes, Blue Mountain College; recitals by Miss Jane Slaughter, Howard College, Birmingham, and Dean Esther Oelrich; displays and a survey of choral music for fall and winter festivals by Thomas H. McCage, Jr., the First Methodist Church, Tupelo.—ESTHER OELRICH, Dean.

CUMBERLAND VALLEY CHAPTER—The Cumberland Valley Chapter held its regular dinner-meeting Oct. 20 at the Washington Square Methodist Church, Hagerstown, Md. Asher S. Edelman, Sr., sub-dean, presided over the program: Vocal solos were sung by Mrs. Edward Paulhamus, choir director of the host church, and Asher S. Edelman, Jr. Mr. Edelman, Sr., read interesting and informative paragraphs from the new book, "O Sing unto the Lord." A demonstration of how the liturgy is sung in the Lutheran Church was given by the following: Oscar Raup, Mrs. Arnold Staubs, William C. Barr and Mrs. Asher S. Edelman, Sr. The chapter will sponsor a junior choir festival after Easter, 1957. Norman Lindsay, organist-choir director of St. Paul's Methodist Church, Hagerstown, will arrange for this event.—IDA MAE BECKLEY, Secretary.

Delaware Chapter Plans for Convention.

The regional convention for Pennsylvania, central and southern New Jersey and Delaware will be held in Wilmington, Del., June 18, 19 and 20, 1957. The Delaware Chapter will be host. Headquarters will be at the Hotel Rodney. Miss Sarah Hudson White, dean, is in charge of arrangements.

The three-day program includes a service of choral evensong, an evening of music of the Catholic Church, a round-table discussion on church music led by Newell Robinson, regional chairman, a tour of the University of Delaware, Newark, and visits to Wesley Junior College, Christ Episcopal Church, the State House and other places of interest in Dover.

One of the outstanding features will be a recital at Longwood Gardens by Clarence Snyder. A banquet will close the convention. At the meeting Oct. 22 at the home of Dr. and Mrs. Harold Springer, Dean White urged all committees to start work now for the coming convention.

In addition to the Wilmington members attending the meeting, there were fifteen members from Dover, accompanied by Miss Caroline Budd, supervisor of the Guild student group at Wesley Junior College. Mr. and Mrs. Firmin Swinnen were welcomed home after a summer's stay in Europe. There were musical selections by Mr. Swinnen, organist, Charles Edwards, violinist, and B. P. Bevans, flutist, accompanied by Mrs. Bevans.

CAROLYN CONLY CANN.

ROCKINGHAM, VA., CHAPTER—The Rockingham Chapter attended the first meeting of the season at the First Presbyterian Church, Harrisonburg, Sept. 23 to hear a program of original compositions by local musicians. Dr. Albert G. Edwards, chaplain, gave the invocation and blessing and spoke on the deeper meaning and purpose of music. Miss Edna Shaeffer arranged the program with the aid of the program committee. Mrs. Linda Betts Frazier recorded the program. Those whose compositions were performed included: Frances Earman Bachelor, Charlene Smith, Linda Betts Frazier, Elmer Early, Doris Rutherford Showalter, J. Mark Stauffer, Ruth Weybright Stauffer, William J. Skeat, Nelson T. Huffman, Elizabeth Hill Wenger and George R. Hicks.

The chapter met Oct. 30 in the social hall of the Bridgewater Church of the Brethren for the annual pastor-organist dinner. There were fifty-four members, ministers and guests present. Miss Olivia Cool, Mrs. Lester Bueher and Mrs. Edgar Stauffer acted as hostesses. Miss Edna T. Shaeffer, dean, presided. Organists introduced their guests and Ruth Spitzer, the secretary, read a letter from President S. Lewis Elmer. George R. Hicks gave a report on the national convention and Mrs. Julia Fuqua Ober gave a talk on the influence of the Guild on church music. Professor Nelson T. Huffman conducted a guessing game of familiar hymn tunes, with the organists competing against the ministers and their wives. Dr. Lester Bueher, Madison College, was the winner.—RUTH B. SPRITZEN, Secretary.

KANAWHA CHAPTER—The October meeting of the Kanawha Chapter, held in the Asbury Methodist Church, Charleston, W. Va., featured a movie, "Capturing the Winds," and a lecture-demonstration by David Fales. Mr. Fales, a chemical engineer whose hobby is electronics and especially the electronic organ, discussed the principles of electronic tone production. His lecture involved the use of an oscilloscope so the audience could see the picture of the tone waves as they were produced. Eleanor Gilchrist Wray, former dean of the chapter, was elected to fill the unexpired term of Dreama Myers, who resigned as registrar. A social hour followed the program with Nelle Wiant and Amelia Wertz, director of music and organist of the Asbury Church, as hostesses.—W. R. WYANT, Dean.

CHARLOTTE, N. C., CHAPTER—The Charlotte Chapter opened its season with a dinner-meeting at the Ming Tree Restaurant, Dean Dan White presiding. A recital by the celebrated Belgian organist, Flor Peeters, at the Myers Park Methodist Church followed the meeting. After Mr. Peeters' beautiful and well-received program, a reception was held in the library with the church organist, Eugene Craft, a past-dean of the chapter, as host.—MRS. AUBREY TYSON, Registrar.

CHOIR DEDICATION SUNDAY was observed Oct. 14 at the University Park Methodist Church, Dallas, Tex., where Robert Scoggin is minister of music.

News of the American Guild of Organists—Continued

Los Angeles Programs Continued.

The "Sunday afternoons on Wilshire," sponsored jointly by the Los Angeles Chapter and the department of worship and the fine arts of the church federation of Los Angeles, were held in the month of November at the Immanuel Presbyterian Church. Clarence Mader, organist of the church, played the first program Nov. 4 with works by Dunstable, Bach, Langlais, Dupré, Edmundson, Schroeder, Schreiber, Böhm, Shulthess, Sowerby and Vierne. He was assisted by soprano, mezzo-soprano and violin in his program Nov. 11 and included these organ numbers: "Idyll," Baumgartner; "Dawn Crescendo," Mader; Largo-Allegro, Aria and Variation, Michael Festing; Prelude and Fugue in E minor, Buxtehude, and Fantasie-Chorale, Whitlock.

A Mozart program was given Nov. 18, featuring the Vesperae Solennes with the choir and orchestra under the direction of G. Malcolm Groher, minister of music. Included on the program were concerti for horn and violin.

Robert Prichard, organist of the Pasadena Presbyterian Church, played Nov. 25 with the following program: Two movements from Sonata 3, Mendelssohn; Two Noels, Daquin; Prelude and Fugue in F minor, Krebs; Partita "How Brightly Shines," Pepping; "La Nativité," Langlais, and Final, Symphony 5, Vierne.

LOS ANGELES, CAL., CHAPTER—The Los Angeles Chapter honored its past-deans at its meeting Nov. 5 at St. Paul's Cathedral where Dean Frank Owen is organist-choirmaster. A fine dinner was served by St. Margaret's Guild of the cathedral, and many members turned out for this special occasion. Past-dean William Ripley Dorr read letters from Ernest Douglas, Donald Coats, Alexander Schreiner and Walter Hartley who could not be with us, Dr. Douglas being absent because he is in the hospital with a broken hip. Mr. Dorr introduced the past-deans who were present: Ernest Ballard, Richard Keys Biggs, Dudley Warner Fitch, Clarence Kellogg, Robert Kursinski, Clarence Mader, Julia Howell Overshiner and Anita Priest. He also spoke briefly about our late dean, Roland Diggle. Dean Owen then gave a short, but most interesting, film on Westminster Abbey. Sub-dean Richard Unfried introduced our speaker of the evening, Stanley Williams, who "reminisced" a bit about earlier days and then gave his talk on "The Contribution to Organ Design Made by the Late G. Donald Harrison" including recordings of Mr. Harrison speaking about various organ pipes. He concluded his talk with a few recordings of organ music. This was a delightful "old-home-week" type of evening and we are glad so many of our past-deans are "indestructible!"—HELEN MACKEY, Registrar.

RIVERSIDE-SAN BERNARDINO COUNTIES CHAPTER—The Riverside-San Bernardino Counties Chapter held a combined meeting Oct. 14 with the Choral Conductors Guild and heard Joseph Klein, a controversial figure in the field of vocal teaching, for a lecture period in the afternoon and a choral demonstration in the evening. Fifty members received Mr. Klein's lecture with great enthusiasm. The lecture closed with a demonstration of the unlimited possibilities of the average voice. Seventy-five members who were in attendance at the evening session participated in reading through several choral numbers.—AVA BRICK, Registrar.

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SAN FRANCISCO, CALIF.

Spokane Chapter Hears Unique Organ.

The Spokane, Wash., Chapter sponsored a recital in mid-October by Dr. George L. Scott, Washington State College, Pullman, on a unique three-manual organ built in four years of spare time by engineer Donald P. Gorman. The organ is installed in Mr. Gorman's home for the use of his teen-age daughter. The result of many trial-and-error experiments, the instrument won high praise as Dr. Scott played a program culminating in Franck's Finale in B flat.

HAWAII CHAPTER—The Hawaii Chapter held its first fall meeting at the First Methodist Church, Honolulu. New officers elected were: Donald E. Wiley, dean; Margaret Way, sub-dean, and Samuel E. Cutright, secretary-treasurer. Plans for the coming year were discussed. The chapter, since its inception three years ago, has been small and relatively inactive. It was decided to make every effort to enlarge the chapter and to make more of the churches in Honolulu and vicinity aware of the Guild, its purposes and benefits. We hope that the coming year will accomplish this end. The meeting concluded with color movies of New Zealand, shown and narrated by Mr. Cutright.—DONALD E. WILEY, Dean.

SEQUOIA CHAPTER—For the October 15 meeting, members of the Sequoia Chapter met on the campus of Humboldt State College in Arcata. Jim Mearns, professor of organ, commented on his organ teaching methods and demonstrated the new Allen electronic practice instrument which the college acquired last summer. George Sandin, builder of the organ which Richard Purvis played last month, gave a summary of information on electronic instruments. The group then adjourned to the home of Professor and Mrs. Mearns for an enjoyable coffee hour.—MARTHA ELEY, Dean.

SAN DIEGO CHAPTER—The San Diego Chapter held its November meeting at the Mission Hills Congregational Church Nov. 5. A special arrangement of the oratorio "St. Paul" by Mendelssohn was sung by the senior choir of the host church with the pastor, E. Walter Smith, acting as narrator. Constance Virtue, minister of music, directed from the organ. Mrs. Virtue gave this abbreviated version at a regular church service several months ago. It was so well received that the program chairman, Paul Ruth, invited her and her choir to sing it as a chapter program. The offering received at this repeat performance will be placed in the chapter's scholarship fund.—MADELINE TERRY, Historian.

CENTRAL CALIFORNIA CHAPTER—The Central California Chapter had its October meeting at the home of Carrol Kirkman in Stockton. A good attendance heard the report of the recital by Dr. Alexander Schreiner played on the large Austin organ in the Central Methodist Church. The large church was filled with an enthusiastic congregation. The recital program is given under recent recitals. The Latter Day Saints held a reception in their new church on Brookside road after the recital and all Guild members and their friends were invited. . . . At the October meeting, some plans for future recitals were discussed. Representatives of the California Choral Conductors Guild suggested that their organization and the A.G.O. work together to sponsor artists and have occasional joint meetings. It was decided that at the next meeting the Choral Conductors Guild would give a program or discussion on choral conducting in church.—GWYN GRAY CLARK, Reporter.

SACRAMENTO, CAL., CHAPTER—The Sacramento Chapter met Oct. 8 for a progressive organ tour. The chapter invited the Guild student group to participate. The Christian Church, St. Mary's Catholic Church, St. Philomene's Church and the Carmichael Community Presbyterian Church were visited and the organs were played and demonstrated by each church organist. The members also had the opportunity to play each instrument. The interest, participation and demonstration of the student group was a delight to see and hear. We are proud to be the sponsor. The dean, Mrs. Grace Morse, and the program committee, Ray Blackburn, Fred Errett and Leland Ralph, were in charge of the social hour in the church parlors at the Carmichael church.—FLORENCE M. PAUL, Registrar.

SOUTHERN ARIZONA CHAPTER—The Northminster Presbyterian Church was host for our October meeting. Mrs. Dorothy Callahan, organist and choir director of the church, introduced her minister, the Rev. Newton White, who gave us an inspiring talk on "The place that music has in the church service." Our dean, Mrs. Paul Grimes, presided at the business meeting. Announcement was made of a recital by Flor Peeters to be played Nov. 11. Sts. Peter and Paul Church brought this great artist on Tucson.—EMILY M. FLEMING.

EUGENE, ORE., CHAPTER—The first meeting of the year for the Eugene Chapter was held Sept. 23 in the parish hall of St. Mary's Episcopal Church, where Milton Dieterich is organist and choirmaster. Members and guests were greeted by Dean Mary Whitson. Entertainment was provided by Doris Wilson, soprano, accompanied by Betty Allen at the piano, and by Theresa James, pianist. Nell Murphey Dickson gave an interesting and amusing account of the convention in New York City, enlivened by the numerous souvenirs and programs which she passed around. The chapter acquired three new members as a direct result of this dinner. . . . The October meeting of the chapter was held in Springfield at the Ebbert Memorial Methodist Church, where Elwin Myrick is organist and choirmaster. The program consisted of Christmas music for the organ. Mrs. Dickson played "There Were Shepherds in the Field" by Malling; Mrs. Harold Stromquist played "Carol Rhapsody" by Purvis; Mrs. R. W. Wilson played "Noel Languedosien" by Guillemant; Mrs. Charles Roffe played "Nativity Miniatures" by Alfred Taylor, Variations on "It Came upon a Midnight Clear" by Thompson and Chorale-Prelude from the Christmas Oratorio by Gaul; Mr. Myrick played two Variations on a Christmas Carol by Guillemant and "O Rejoice, Ye Christians" by J. B. Bach. At the business meeting following the program, Mr. Myrick reported on the progress of the new student group at Northwest Christian College, which was formed last spring. The meeting closed with refreshments served by Mrs. Donald Allen and Mrs. Robert Brakel.—JUNE B. COAD, Sub-dean.

PORTLAND, ORE., CHAPTER—The Portland Chapter held its opening meeting Sept. 15 at Immanuel Lutheran Church with Olga Stolee, director-organist, as hostess. Following the business meeting led by Mary Hazelle, dean, a discussion of the Guild convention was led by Charles Grey. Howard Backlund, organist of St. James' Lutheran Church and program coordinator for our chapter, outlined the year's program. Each month organists from churches of different denominations will have charge of the programs. The September meeting was in charge of the Lutheran organists with Florence Abel, organist of Central Lutheran Church, playing a half-hour which included: Prelude and Fugue, Bach; "Cantilene," McKinley, and "Vom Himmel hoch," Edmundson. Refreshments were served by other Lutheran organists.—MRS. BARNEY C. BYBEE, Publicity Chairman.

WYOMING CHAPTER—A recital was given Oct. 30 by the members of the Wyoming Chapter and the newly-organized student group at the University of Wyoming at St. John's Episcopal Church, Boulder, Col. The members enjoyed spending part of the day in Boulder. Prior to the program, a dinner was held at the university memorial center of the University of Colorado for members of the Wyoming delegation and the Boulder Chapter. The following members played: Karen Lehner, Jared Hallowell, Kay Pohler, William Brearley, Janet Bass, Janice Hansen, Hugh Mackinnon, Mrs. Clyde Ross and Lois Cochran.—EVELYN L. FRIESEN, Secretary.

LES BOIS CHAPTER—Les Bois Chapter held its meeting Nov. 20 at the home of C. Griffith Bratt of Boise. The evening was devoted to playing, hearing and becoming acquainted with his new two-manual, six-rank Schoenstein organ. The delightful little instrument was the complete envy of all in attendance. Roland Crisci, dean, reported on the Eichinger recital, held the previous Tuesday evening, which he stated was an overwhelming success, financially and in every other way. Generous friends of the organization contributed liberally to insure a backing and encouragement that indeed made each member of the organization proud and grateful. A committee was appointed for the chapter's second annual hymn festival, to be held in February, 1957. Hostesses were Mrs. Roland Crisci and Mrs. C. Griffith Bratt. The officers assisted the hostesses.—NORMA BERRY, Secretary.

ALBUQUERQUE, N. M., CHAPTER—Members of the Albuquerque Chapter met at the Desert Sands restaurant Oct. 15 to enjoy an excellent supper and to hear several papers read on Hebrew, Catholic and Protestant hymnology. Mrs. Virginia Simpson, the dean, welcomed the ministers who were present. This informal get-together no doubt helped to foster understanding of the problems that may arise between ministers and organists. The speakers were Mrs. Joseph W. Grant, the Rev. Alfred Trudeau, S.S.S., and Mrs. Virginia Simpson.—OMER GOULET, S.S.S., Ch. M.

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter met Oct. 22 in the Fine Arts Building at Phoenix College to hear the report on the national convention by Dr. Thyra Leithold, delegate. A social hour followed with light refreshments served by Mrs. Henry Oxford and Mrs. Flo Fayleen Smith.—MARVIN ANDERSON, Registrar.

ROCKY MOUNTAIN CHAPTER—One of the largest audiences for an organ recital in Denver came to hear Karl Richter in St. John's Cathedral Nov. 4. There was standing room only and no one left until the final note of the Fantasie and Double Fugue on "B-A-C-H" by Reger. Such programming and playing did much to win friends for organ recitals and the organ profession in Denver. Many requests for Mr. Richter to return here on his next tour have been received. A reception by Guild members was held following the recital. . . . The chapter held its regular meeting Nov. 5 at Colorado Women's College where Mrs. Virginia Herrmann, the hostess, is on the music faculty. Several films were shown. The one concerning the Compenius organ in Denmark was most interesting. Plans were made for the lecture by E. Power Biggs, who will be here Dec. 3 and the following night will play a recital in Boulder.—DAN RAINS, Correspondent.

WACO, TEX., CHAPTER—The Waco Chapter met in the home of Harry Lee Spencer, dean, Oct. 2. The speaker for the evening was the Rev. Charles Higgins, chaplain, who gave a most interesting and instructive talk on the duties and obligations of the church organist, bringing out the fact that many organists are underpaid and therefore cannot give to their duties the time required to prepare properly their music for the services. Miss Betty Dove made a report on her trip to New York to attend the national convention. Harry Lee Spencer also attended and made a short report. Following a brief business meeting, the group adjourned for a social hour.—HARRY LEE SPENCER, Dean.

FORT WORTH, TEX., CHAPTER—The Fort Worth Chapter met Nov. 5 for its annual Guild service at St. Stephen's Presbyterian Church. The service was held following the dinner-meeting in the banquet hall. Eliza Cook, minister of music of the host church, played as the prelude, "Jesus, Priceless Treasure," "Lord Jesus Christ, Be Present Now" by Bach and Canzona by Peeters. He also directed the chapel choir and the chancel choir in their respective offerings. The Rev. John Cunningham, pastor of the Meadowbrook Presbyterian Church, brought the message to members and friends of the Guild. The program concluded with Postlude in D by Dyson, played by Mr. Cook.—IMOGENE EICKHOFF, Reporter.

TEXARKANA CHAPTER—The Texarkana Chapter heard a program of religious music suitable for weddings Oct. 27 at the First Methodist Church. In introducing the program, Miss Ruth Turner, minister of music, stated that there is a definite trend toward religious rather than secular music for weddings. All participants in the program were members of the chancel choir of the First Methodist Church. Miss Jacquelyn Dolman opened the program with an organ solo, "Benedictus" by Rowley. A hymn, "Jesus, Thou Joy of Loving Hearts," was sung by Mrs. H. R. Chappell. She was assisted by Miss Marcia Williams and Don Course, violinists, in the "Wedding Song" by Heinrich Schütz. Mr. Course played "Hymn to St. Cecilia" by Gounod. Mrs. S. S. Ragland, Jr., sang "O Father, Son and Holy Ghost" by Kittel and "Lord, Who at Cana's Wedding Feast" by Buxtehude. Mrs. Ragland and Mrs. Chappell joined in the duet, "O Blest the House, Whate'er Befall" by Markworth. Miss Williams concluded the musical program with "Jesus, Joy of Man's Desiring," Bach. Mrs. Lonnie McKee gave a review of current events. Dean Wendell Blake conducted a business session, during which plans were made for a recital by an internationally-known organist.—DOROTHY ELDER, Registrar.

LAKE CHARLES, LA., CHAPTER—The annual Thanksgiving vespers was given Nov. 18 at the First Christian Church. This was the most varied musical program yet sponsored by the local group. In addition to the traditional processional hymn with organ and trumpets and the choral numbers, the program featured music for organ, harp and flute solo; music for harp and flute, and organ and flute. The program was opened with a short recital by Miss Bertha Moss, who played: "Trumpet Voluntary," Purcell; "I Call to Thee, Lord Jesus Christ," Bach, and "A Mighty Fortress Is Our God," Whitford. Mrs. Clark Carver, organist of the host church, assisted by Shelby Adams, Donald Mouton and Lawrence Lowery, trumpets, played the processional and Miss Barbara Belew played three selections for harp. Under the direction of Mrs. W. W. Powell, the choir of the First Christian Church sang, and Patricia Cavell, flutist, played several numbers for flute solo. Following a Thanksgiving proclamation read by Mayor Sidney Gray, Miss Helen V. Ininger, organist, and Miss Cavell played, and the vesper service closed with the singing of the recessional hymn and the choral benediction. Mrs. Carver played "Now Thank We All Our God" by Crüger. The Christian women's fellowship sponsored a reception in the church parlor.—TED BROOKS, Registrar.

News of the American Guild of Organists—Continued

"Milkman's Matinee" Star Plays.

Raymond Shelley, Wichita, Kans., "pop" organist, who created such a stir among conventioners at the "Milkman's Matinee" at New York's Paramount Theatre in June, gave a demonstration of his special kind of playing Oct. 15 before the Kansas Chapter of the A.G.O. at Topeka. His numbers for the occasion were: "Brazil," Barroso; "Autumn Leaves," Kosma; "A Kiss in the Dark," Herbert; "Canadian Sunset," Heywood; "Slaughter on Tenth Avenue," Rodgers; "Doll Dance," Brown; Selections from "Showboat," Kern; "Bye Bye Blues," Hamm-Bennett-Lown-Gray; "Jealousy," Gade; "The Birth of the Blues," DeSylva-Brown-Henderson; "Blue Pacific Blues," Lee; "St. Louis Blues," Handy; "Deep Purple," DeRose; "Parade of the Wooden Soldiers," Jessel.

KANSAS CITY CHAPTER—About 100 members of the Kansas City Chapter enjoyed a dinner and an organ demonstration at the Central Christian Church, Kansas City, Kans., Nov. 18. Singing of old and new chapter songs preceded a short business session. Ten new members were installed by Dean Violette Hembling Williams, assisted by the Rev. Gilbert C. Murphy, chaplain for the chapter. A report on subscriptions for the recital series was given by John C. Gilbert. A demonstration of the organ at the Central Christian Church was given by Charles McManis, builder of the organ, with Bob Clark, music faculty member from Baker University, Baldwin, Kans., at the console. After that demonstration, chapter members went across the street to St. Paul's Episcopal Church, where a new McManis organ has recently been installed. Mr. Clark played a brief recital there, including numbers by Hindemith and Bach. The chairman in charge of arrangements for the dinner and demonstration was Mrs. Elmer Herron and her committee: Misses Helen Hummel, Edith Gottfrid, Mr. and Mrs. Gomer Williams, Mrs. O. H. Dunham, Mrs. Pearl Voepel, Mrs. E. W. Henry, Fields Duncan, Douglas Deforest, Edward Crum and Robert Bliss.

More than 500 persons heard Virgil Fox in his recital at the Second Presbyterian Church Nov. 1. Mr. Fox appeared as the first on the Kansas City Chapter's subscription series of four organ recitals. He was warmly received by the most attentive musical audience in the city for a long time. His comments about each number added much to the response which he was accorded by the large group of listeners. A reception in the church parlors was held for him immediately after the recital with members of the chapter as host. Chapter officers and members of the executive committee were in the receiving line to welcome the many visitors who wished to meet the artist.

Mr. Fox's program included: "Now Thank We All Our God," "In Dulci Jubilo," "Have Mercy on Me, O Lord God" and Toccata in F major, Bach; "Petites Litanies de Jesu," Grouvlez; Suite, Op. 5, Durufle; "Roulade," Bingham; "Greensleeves," Vaughan Williams, and "How Brightly Shines the Morning Star," Reger. Those in charge of arrangements for the recital were: Mrs. George P. Williams, dean, Mrs. Gerhard Wiens, William W. Lemonds and John C. Gilbert.—CARLYLE OTTO, Registrar.

LINDSBORG, KANS., CHAPTER—The Lindsborg Chapter held a minister-organist dinner-meeting Oct. 23 at the Messiah Lutheran Church. Members from McPherson, Lindsborg, Ellsworth and Salina attended. Dinner arrangements were in charge of Mrs. Evelyn Gunnerson. The program, which was arranged by Professor Lambert Dahlsen of Bethany College, was a demonstration choir rehearsal by the cappella choir of Bethany College, under the direction of Professor Roy Johnson. Miss Mayme Porter, dean of the chapter, presided over a brief business meeting.—HARRY H. HUBER, Reporter.

KANSAS STATE COLLEGE GUILD STUDENT GROUP—Members of the Kansas State College Guild Student Group played a recital Nov. 5. Those participating were: Marilyn Moore, Larry Monahan, Virginia English, Jane Thompson, Donna Turner, Joyce Graham and Ramona Tucker. Composers represented included: Bach, Peeters, de Sancta Maria, Walther, Veracini, Willan, Clokey and Coke-Jephcott. Robert Wilson Hays is the group supervisor.

CENTRAL MISSOURI CHAPTER—The Central Missouri Chapter held its October meeting in Jefferson City. The business meeting was presided over by Dean Nesta Williams and set the agenda for the season's meetings. The members adjourned to the Warwick Village dining room where they enjoyed a dinner in honor of Mario Salvador and his wife. After the dinner, Mr. Salvador played a well-rounded recital.—JACQUELINE RAITHEL, Secretary.

STUDENT GROUP IN SOUTH DAKOTA



A NEW GUILD STUDENT GROUP has been formed at the University of South Dakota at Vermillion. The South Dakota

Chapter is parent chapter and Jack L. Noble, regional chairman for South Dakota, is supervisor of the group.

SOUTH DAKOTA CHAPTER—Twenty-one members of the South Dakota Chapter were present at a luncheon-meeting in Sioux Falls Nov. 3. Dr. Evelyn Hofh of Yankton, new dean, presided at the meeting and introduced the other new officers: Merle Pflueger, Sioux Falls, sub-dean; Sister Jane Yankton, secretary, and Mrs. Rex Ireland, Sioux Falls, treasurer. Jack Noble of Vermillion, state chairman, was also introduced to the chapter. Dr. Hofh outlined future plans, which will center on two main projects: an extensive membership campaign and a three-day convention in Yankton in late April or early May. Included in the spring convention will be an organ master class, demonstrations and lectures in church music of various denominations and a junior choir festival. After the meeting, members attended an organ session of the South Dakota Music Teachers Association at which Jack Noble, professor of organ at the University of South Dakota, gave a recital of works by two German contemporary organ composers: Ernst Pepping and Helmut Walcha.

OMAHA, NEB., CHAPTER—The Omaha Chapter held its first meeting of the season Oct. 8 at the First Christian Church. Following a brief business meeting, color slides of her European tour of organs and churches were shown by Miss Enid Lindborg, A.A.G.O., dean of the chapter. There were outstanding pictures of church interiors and organs taken in Denmark, Germany, Austria, Paris, France, and England. Another feature of the program was a tape recording of the just-intention organ of Eivind Groven in Oslo, Norway. The recorded examples included scales, triads and modulations as well as nine or ten compositions and other demonstrations. Guild members were able to form an impression of the sound of the untempered music. A coffee hour and discussion period closed the meeting.—MRS. LEROY STENLUND, Secretary-Treasurer.

WATERLOO, IOWA, CHAPTER—The Waterloo Chapter's first meeting of the 1956-57 season was held Oct. 22 in St. Luke's Episcopal Church in Cedar Falls. The following officers were installed: Dean, Dr. Joseph Burns; sub-dean, Jane Mauck; secretary, Mary Lorenzen; registrar, Melba Read Durchenwald; treasurer, Lucile Schmidt; librarian, Virginia Coughenour; auditors, Mrs. Karl Holvik and Mrs. Ruth Jones; chaplain, Dr. H. E. Dierenfeld. The evening's program was featured by a discussion on hymnology by Dr. William Latham of the State Teachers College music department. Dean Burns traveled extensively abroad this last summer and among interesting items he purchased is a new German-made harpsichord. This instrument arrived only recently and is now in Mr. Burns' home, much to the delight of all who are privileged to observe and play this charming instrument.—TED A. HANKNER, Reporter.

DUBUQUE, IOWA, CHAPTER—The Dubuque Chapter was entertained Oct. 22 in the home of the A. H. Ableiters in Platteville, Wis. Miss Barbara Utt, vocal music director in the Platteville State College, talked on very early English music and sang four songs. Mrs. Ableiter played organ solos by Sweelinck and Purcell. Piano numbers were played by Miss Miriam Gainer, Platteville College, who also played recordings made by her father, Patrick Gainer, tenor, professor at the University of West Virginia and an authority on early music. An organ and piano duet, "Stabat Mater" by Rossini, played by Miss Gainer and Mrs. Ableiter, closed the program. Miss Doris McCaffrey presided at the refreshment table.

ST. LOUIS CHAPTER—A festive service of music was held by the St. Louis Chapter in the Webster Groves Presbyterian Church Oct. 29 under the general direction of Alfred Lee Booth, organist and director of the church. Mr. Booth was assisted by Wayne Balch, organist and director of the Webster Groves Christian Church, and Miss Esther Replogle, supervisor of music in the Webster Groves public schools. A dinner and business meeting was held in the newly-completed Webster Groves Christian Church. The chapter then adjourned to the Presbyterian Church for the musical service in which more than 200 singers from three churches participated.

The professional hymn for the service was "For All the Saints" by Vaughan Williams. Miss Replogle directed the combined youth choirs of the First Congregational Church of Webster Groves and the Webster Groves Presbyterian Church in three numbers: "Ye Watchers and Ye Holy Ones," arranged by Davis, "Praise We Sing to Thee" by Haydn and the spiritual, "Steal Away to Jesus." In the Festival Te Deum by Kodaly, the chancel choirs of the two churches were assisted by a solo quartet under the direction of Mr. Booth with Mr. Balch at the organ and Miss Jeanne Bender at the piano. Miss Bender and Mr. Balch then played the Clokey Suite for piano and organ. The combined choirs sang three anthems: "Hosanna" by Christensen, "The Omnipotence" by Schubert and "Send Out Thy Spirit" by Schuetz. "The Battle Hymn of the Republic," arranged by Ringwald, the final number, directed by Miss Replogle, was followed by a silent recessional.

William Dean Tinker, formerly of St. Louis and now of St. Peter's Episcopal Church, New York City, played the Bach Organ Mass (Clavierübung, part 3) Nov. 5 on a program sponsored by the chapter at Grace Methodist Church before a large audience. Mr. Tinker is a fifth year scholarship student at the Juilliard School of Music. His playing showed a depth of feeling and understanding which was not to be expected in so young a musician.—WILLIAM A. DAVIDSON, Publicity Chairman.

ROCKFORD, ILL., CHAPTER—The Rockford Chapter had its first meeting of the season Sept. 17 at First Church of Christ, Scientist. Miss Joan Peterson was the recitalist on the Aeolian-Skinner organ there and her program included: Canzona, Gabrieli; "The Trophy," Couperin; "The Fifers," Dandrieu; Preludio, Corelli; Chorale Preludes by Bach, Brahms, Zechiel, Bingham and Parrish, and Canzona, Purvis. Miss Peterson demonstrated beautifully the tonal resources of the instrument. Following the recital, Miss Peterson entertained at a coffee hour in her new home along the Rock River. . . . The October meeting was held at the First Presbyterian Church in Belvidere where Mrs. Audrey Friend is organist. Mrs. Friend gave a recital on the Wangerin organ which included: Psalm 18, Marcello; Fugue a la Gigue, Buxtehude; "Jesu, Priceless Treasure" and "In Thee Is Gladness," Bach; Sonata 1, Mendelssohn; "When Twilight Falls," Federer, and "Lied," Vierne. Following the program, all the members had an opportunity to try the organ. Mrs. Friend was hostess for a refreshment hour in the church parlors following the program and business meeting. . . . The Rockford Chapter is attempting to have its meetings this year at the different churches to become familiar with the organs and to understand the varying designs of local instruments and thereby become more interested in learning of corrective measures for existing instruments.—PAUL E. WATERS, Dean.

Richter Plays for Milwaukee Chapter.

Karl Richter, young German artist, opened the Milwaukee Chapter's recital season with his organ-harpsichord program Oct. 21 at the Immanuel Lutheran Church. His organ numbers included: Prelude and Fugue in F sharp minor, Buxtehude; two Schübler chorales, "Kommst du nun" and "Wachet auf," and the Toccata and Fugue in D minor, Bach, and Prelude and Fugue on "B-A-C-H," Liszt. Employing the harpsichord of chapter member James Keeley, Dr. Richter left his audience feeling that it had heard something new. MARIAN E. MANDERY, Secretary.

MADISON, WIS., CHAPTER—The Madison Chapter sponsored a recital Oct. 23 by Dr. Robert Baker at the First Congregational Church. Dr. Baker's program, duplicated the following night in Chicago, is reviewed elsewhere in this issue of THE DIAPASON. The chapter entertained at a reception for Dr. Baker in the guild room of the church immediately after the recital.—MARGARET GRANT.

MINNESOTA CHAPTER—The first of three joint meetings of the Minnesota Chapter and the Twin Cities' Choirmasters Association was held at St. Clement's Memorial Episcopal Church in St. Paul. Following a dinner in the parish hall, entertainment was provided by Dr. Joseph Jung, violinist and member of the Minneapolis park board, accompanied by Dr. Paul Oberg, chairman of the University of Minnesota department of music. Members then gathered in the chancel of the church to participate in and enjoy a full service of evensong directed by host organist-choirmaster Jack Fisher, A.A.G.O., dean of the chapter, and performed by the adult choir. The Rev. Glenn F. Lewis, rector of St. Clement's Church and former chaplain of the chapter, conducted the order of service. Ten a cappella anthems were sung following the order of the liturgical year: "Hosannah to the Son of David," Gibbons; "The White Dove," Brahms; "All They from Saba," Handel; "Jesus Said to the Blind Man," Vulpius; "Hide Not Thou Thy Face," Farrant; "Ave Verum Corpus," Byrd; "Mary Magdalene," Brahms; "Factus Est Repente," Aichinger; "If Ye Love Me," Tallis, and Gloria Patri by Schütz. Mr. Fisher played Buxtehude's Chaconne in E minor and Prelude and Fugue in D minor by Walther. . . . Mr. and Mrs. Robert Page entertained fellow Guild members Oct. 14 at the "Ville-St. Croix," their home overlooking the St. Croix River about ten miles from the Twin Cities. About seventy-five guests were in attendance for a buffet supper and informal tours of the home and grounds.—MARJORIE RITSCHL and LUCILLA HARTWELL, Reporters.

PEORIA, ILL., CHAPTER—The Peoria Chapter held the October meeting at the beautiful Madison Street Methodist Church. The program was wedding music discussed and played by four Peoria organists, the general purpose being the raising of standards in music for the wedding service. Glenn Belke, organist of St. Paul's Episcopal Church, played: Aria, Concerto 10, Handel; "O Perfect Love," Barnby, and Rigaudon, Campra. Miss Adelaide White, organist of Westminster Presbyterian Church, discussed the Clokey Wedding Suite and played the Processional and Toccata-Recessional. Carl Andres sang. Miss Bertha Brunner, organist of the Jewish temple, read parts of the Hebrew service with comments on appropriate accompanying music. James E. Cluskey, one of the organists of St. Mary's Roman Catholic Cathedral, played: Entree du Cortège, Marriage Mass, Dubois; Wedding March, Kreckel; "Ave Maria," Franck, and Grand Choetir Dialogue, Gigout. It was generally agreed that in non-liturgical churches in particular the minister and organist should try to acquaint prospective participants with music less commonly used and of a higher caliber than most frequently heard.—AGNES W. CHRISTOPHER, Registrar.

ST. JOSEPH VALLEY, IND., CHAPTER—The St. Joseph Valley Chapter sponsored Mrs. Edna Van Skyhawk, organist, a member, and the First Presbyterian Church choir in an evensong service Nov. 4. Mrs. Van Skyhawk played the following organ selections: "Harmonies du Soir," Karg-Elert; Prelude to "The Blessed Damozel," Debussy; "I Believe in One God," Titcomb; Gigue, Corelli; Processional March, "Die Meistersinger," Wagner.

The choir, under the direction of Miss Martha Williams, St. Mary's College, sang: Sanctus, Gounod; "How Lovely Is Thy Dwelling Place," Brahms; "Hear My Cry, O Lord," Kopyloff; "Love Divine, All Love Excelling," Prichard.—RUTH ANN LEBMAN, Registrar.

News of the American Guild of Organists—Continued

Detroit Hears Marriott Compositions.

The Detroit Chapter met Oct. 15 at the Central Methodist Church. As is our custom, a dinner preceded the program. Our sub-dean, Robert Slusser, had requested a program of music composed by Frederick Marriott, organist and choirmaster of Central Church. Mr. Marriott graciously complied with the request and with his choir and soloists gave a choral and organ program in the form of an evening service. Dr. Henry Hitt Crane, minister of the church, paid tribute to Mr. Marriott and all organists and directors whose duty it is to provide a reverent atmosphere for the worship service. At Dr. Crane's suggestion, a four-measure theme was submitted by Dr. Maurice Garabrant to Mr. Marriott for improvisation. To the delight of those present, Mr. Marriott improvised a number of variations on the theme. It was a fitting close to an evening of fine music.

DETROIT, MICH., CHAPTER—The Detroit Chapter met with the Detroit Guild of Church Musicians for a dinner and joint meeting at the Redford Presbyterian Church. The Guild of Church Musicians arranged the program. James Autenrith, Michigan State University, the recitalist of the evening, was introduced by Margaret Brattin. He spoke about the history of the college and about its music department and adult education program. His program included works by Lübeck and Bach as well as Langlais, Rieger and Honeger. Quite different were four chorales by the modern German composer, Ernst Pepping: "Vom Himmel hoch," "Mit freuden zart," "Wir wollen alle frolich sein" and "Heut singt die liebe Christenheit." The recital was varied and was enjoyed by the large group present.

FORT WAYNE, IND., CHAPTER—The meeting of the Fort Wayne Chapter was held Oct. 23 in the choir loft of the First Presbyterian Church. The program consisted of an explanation and demonstration of the new eighty-six-rank Aeolian-Skinner organ, installation of which is almost complete. Jack Ruhl, organist of the church, played and explained each stop and gave a first hand account of the work of installation over a period of eight or nine months. He and Lloyd Pinkerton, minister of music of the church, have worked with Frank Wichlac and Son, who did the first part of the installation, and recently with Arthur Birchall, chief voicer of the Aeolian-Skinner Company, who was present at the meeting and answered many questions after Mr. Ruhl's talk. The organ pipes are installed in a shallow space rather than in chambers. Antiphonal and positiv divisions are included, all playable from the three-manual console. Mr. Ruhl closed his program by playing three numbers: "Lord Jesus Christ Be Present Now," Bach; Pavana, Elmore, and Toccata, Boellmann. After the program members and guests retired to the choir room for coffee and to browse over Christmas choir and organ music loaned by members or sent by publishers.—FLORENCE H. FRYE, Publicity.

SOUTHWEST MICHIGAN CHAPTER—A dinner-meeting of the Southwest Michigan Chapter was served at the Arcadia Brook Cafeteria, Western Michigan College, Nov. 5. The chapter, in cooperation with the music department of the college, sponsored Arthur Birkby in a recital. The program: Toccata in E minor, Pachelbel; Trumpet Voluntary, Purcell; Noel, Lebeque; Prelude and Fugue in E minor (Cathedral), Bach; "Come, Blessed Rest," Bach-Fox; Chorale in E major, Franck; "St. Francis of Assisi Preaching to the Birds," Liszt-Saint-Saens-Dickinson; Pavana (Suite in Rhythms), Elmore; Variations de Concert, Bonnet. Mr. Birkby concluded his recital by an improvisation on two themes.

WHITEWATER VALLEY CHAPTER—For the first time in its five-year history, the Whitewater Valley Chapter met in Hamilton, Ohio, at the Presbyterian Church Nov. 5. The program was of a festive nature, as it was planned to celebrate the 200th anniversary of Mozart's birth and the sixtieth of the Guild's founding. Wilberta Naden Pickett, dean, opened the program with announcements and a brief devotion period based on the theme, "To communicate, forget not." The hymn, "Take My Life, and Let It Be Consecrated," was sung to a tune attributed to Mozart. To give us background material for the music to be heard, Mrs. Alberta Scheffler, a research librarian, gave a brief paper summarizing Mozart's life and his relationship with the church and described two recent additions to the Mozart literature: the Tenschert Biography and the Biancolli "Mozart Handbook."

The musical portion of the program was introduced and conducted by William B. Giles, Ch. M., minister of music at the First Presbyterian Church of Middletown. Two of the organ sonatas (K. 144 and 224) were performed by Robert Rudesill, director of music at the host church, with Dr. Frederick Baumgartner and Hannah-Jane Wren, violins, and Cynthia Boeke, cello. A choir of nine voices joined the strings and organ for a spirited performance of the Kyrie and Credo from the Mass in F major, K. 192. The musical portion of the program concluded in a reflective mood with a restrained performance of the "Laudate Dominum" from the Solemn Vespers, K. 339, in which Lois Giles, soprano, displayed a fine vocal technique and secure control. A social and fellowship hour following the program afforded the members and guests a chance to examine exhibits of books about Mozart and choral music usable in present-day worship services from the pen of Mozart. Lawrence C. Apgar, chairman of the Guild Student Group at Earlham College and who played the continuo parts for the mass movements and "Laudate," gave an impromptu recital of Mozart piano music. Mrs. Florence Anderson of Trinity Episcopal Church, Richmond, was chairman of the social committee for the evening.

TOLEDO, OHIO, CHAPTER—The Toledo Chapter held its first meeting of the season at the Monroe Street Methodist Church Oct. 16. Following the business meeting, Marie Bledier gave a fine account of the national convention. Laura Long, Grace Erier and Dale Richard played a recital of Christmas music which was well received by the membership. The chapter and the Collingwood Presbyterian Church were to sponsor Flor Peeters in a recital at the Collingwood Church Nov. 4.—DR. JOHN J. FRITZ, Registrar.

CANTON, OHIO, CHAPTER—The Canton Chapter held its Oct. 22 meeting at the First Church of God. Following the business meeting, new members were welcomed. The program consisted of a movie, "The Kind of Music You Want," and a workshop demonstration of various stops, combinations and registrations on the Hammond electronic organ. A discussion and question period was followed by several organ solos. This was conducted by Martin P. Alexander, organist and choirmaster of St. Paul's Episcopal Church. Refreshments and a social hour concluded the evening. Mr. and Mrs. John C. White, minister of music and organist, respectively, were chairmen for the evening, assisted by Mrs. Austin C. Stock and Mrs. Edith Tolson.—CLARENCE K. DREYKE.

CINCINNATI CHAPTER—The Cincinnati Chapter heard Willis Beckett, organist and choir director of the Westwood-First Presbyterian Church, in a seminar on the problems of the volunteer choir. Mr. Beckett has been very successful with his techniques in solving disturbing problems for the singer and the director. The meeting was well attended and the chapter is grateful to Mr. Beckett for making this meeting so interesting. Following the meeting, the group gathered for further discussion over a cup of tea.—BETTY HOENSCHE, Registrar.

YOUNGSTOWN, OHIO, CHAPTER—The Youngstown Chapter opened its fall season Sept. 22 with a dinner-meeting at the Mahoning Methodist Church with Dr. Bliss Wiant, dean, as host. Dr. Carlton Young, minister of music at Trinity Methodist Church, gave a talk on "The Challenge of the A.G.O. Religious Principles." Programs for the coming year will include study of several church organs, an organ and choral workshop and Flor Peeters and Alexander Schreiner in the recital series. New officers are: Dr. Wiant, dean; Mrs. George Schoenhard, sub-dean; J. Kirby Bransby, treasurer, and Mrs. Harry Hugill, secretary.—RUTH HUGILL, Secretary.

INDIANAPOLIS, IND., CHAPTER—The Indianapolis Chapter opened the season Oct. 23 as guest of the Meridian Street Methodist Church. An educational program, "The Chorale in Organ Literature," was played. Mrs. Dorothy Scott, organist of the Meridian Street Church, played five Bach chorales in her usual artistic manner. W. Curtis Hughes, minister of music, First Presbyterian Church, played four pre-Bach chorales. Dr. Dorothy D. Horne, associate professor, Jordan School of Music, Butler University, gave a comprehensive half-hour lecture on the development of the chorale from the earliest days up to our modern day. Farrell Scott, minister of music at the Meridian Street Methodist Church, and Mrs. Scott, organist, were host and hostess. The name of the chapter was changed to the Indianapolis Chapter Oct. 1. This is the mother chapter in the state of Indiana.—MRS. FLORENCE M. MILLETT, Public Relations Chairman.

WHEELING, W. VA., CHAPTER—Members of the Wheeling Chapter traveled to Pittsburgh Oct. 22 to be guests of the Western Pennsylvania Chapter at the Ben Avon Presbyterian Church. A very interesting program had been planned with the first part a panel discussion on the caliber of wedding music. Our sub-dean, Mrs. Robert Upton, was one of the panel members. The second part of the program was a recital by Elizabeth Maier with Bob Mosley as vocal soloist. The music played had been especially selected for the marriage ceremony. Mrs. Maier played: "The Bell Symphony," "Rejoice in the Lord," Purcell; "How Bright Appears the Morning Star," Karg-Elert; "Hail to Thee, My Jesus Holy," Bach; Prelude, Clerambault; Allegro Assai Vivace, Sonata 1, Mendelssohn; "The Noble Nave," "In a Great Cathedral" Suite, Crawford; Folk Tune, Whitlock; "Gaudemus," Rowley; "Invocation," Messe de Mariage, Du Bois, and Toccata on "Creator of the Starry Heights," Yon. Mr. Mosley sang: "O Perfect Love," Barnby-Clough-Leiter; "The Pledge," Black, and "Glory Be to Thee," "Ruth," Gaul. William Bretz accompanied.—MRS. SARAH EARLEY, Secretary.

ST. LAWRENCE RIVER CHAPTER—The October meeting of the St. Lawrence River Chapter was held in the form of a one-day church music conference Oct. 20 in Trinity Church, Watertown, N. Y. The morning session included a lecture and demonstration on the use of the organ in the church service by Dean Max R. Elsberry, organist and choirmaster of Trinity Church. The afternoon session, preceded by a short business meeting, was a lecture and demonstration on church choirs by George N. Maybee, organist and master of the choir at St. George's Cathedral in Kingston, Ont. Very fine recordings of church choirs were heard. A large display of choral and organ music by various publishers was set up in the reading room for examination.—KATHRYN G. PILLMORE, Registrar.

PENNSYLVANIA CHAPTER—Members of the Pennsylvania Chapter took a trip to the nation's capital Oct. 13, traveling in a reserved car. Nelson Buechner, our picture-taking transportation chairman, arranged for a bus to meet the party of sixty. The Chevy Chase Methodist Church was first in the extensive itinerary. Welcomed by Dean Temple Dunn of the Washington Chapter, the group was joined by members of that chapter. Mrs. Horace Smithy played Toccata, Prelude and Fugue, Buxtehude, on the new thirty-two-rank Möller. A tour of the Washington Cathedral followed. The cathedral organist, Paul Callaway, played two recitals. His first was played on the Cathedral's Ernest Skinner organ, his second on the Bethlehem Chapel organ, an interesting design by the late G. Donald Harrison. The group was greeted cordially at the Washington Hebrew Congregation Temple by Harold Ash, who demonstrated the temple's Aeolian-Skinner designed by Joseph Whiteford. An unusually communicative performance was heard, featuring works by Bach, Franck and Sowerby. The last stop before train time was at the New York Avenue Presbyterian Church, where William Watkins gave his fellow organists another gracious reception. An almost-never-heard set of variations on "America" by Charles Ives provided a touch of relief in the day's musical pattern. Ives' tortuous combinations were nothing at all for this artist.—ALICE FARROW, Publicity.

WESTERN PENNSYLVANIA CHAPTER—The Western Pennsylvania Chapter met for dinner at the Ben Avon United Presbyterian Church Oct. 22 with Hospitality Chairman Winifred Waldie as host-organist. Announcements were made of our annual young organists' contest and of the regional convention to be held in Wilmington, Del., June 18-20, 1957. A panel discussion on music for a marriage ceremony was opened with Past-dean Franklin T. Watkins as moderator. Speakers included: David Kidder, M.S.M., organist-director of the Pleasant Hills Community Church, Mrs. Gertrude Waters, organist-director of the First United Presbyterian, Carnegie, Dr. Charles Brown, host minister, and Mrs. Elizabeth Schoonover, past-dean and organist-director of the Second United Presbyterian Church, Wilkinsburg. Mrs. Mildred Upton, organist-director of the First Christian Church in Wheeling, also took part in the discussion, as did Mrs. Pauline Hoey, organist-director of the Hebron United Presbyterian Church, and Past-dean Horace Hollister, minister of music at the Mount Lebanon Methodist Church.—ANN LYNN YOUNG, Registrar.

CLEVELAND, OHIO, CHAPTER—The first Methodist Church was the scene of the Nov. 12 meeting of the Cleveland Chapter. Eleanor Allen, of the Baldwin-Wallace College organ faculty, played the following recital: Chaconne, Couperin; Toccata, Adagio and Fugue in C, Bach; Chorale in B minor, Franck; Sonata 1, Hindemith; "Requiescat in Pace," Sowerby; "Greensleeves," Wright; "The World Awaiting the Saviour," Passion Symphony, Dupré.

HARRISBURG, PA., CHAPTER—Forty members and friends of the Harrisburg Chapter journeyed to Shippensburg Oct. 18 to participate in a concert of choral and organ music at the Memorial Lutheran Church, where a new three-manual Möller organ was recently installed. Mrs. J. Calvin Cramer, organist of the host church, opened the program with Psalm 19, Marcello; "Heinlein," Clokey, and "Flourish for an Occasion," Wolfe. Mrs. Frank Eisenhower, Jr., sang. Four Harrisburg organists—Arnold Bowman, Mrs. Earl E. Copenhaver, Donald L. Clapper and Charles W. Ziegenfuss—played the following numbers: Psalm 65, Rowley; Chorale with Variations, Walther; Suite Gothique, Boellmann; "Our Father Who Art in Heaven" and Antiphon 1, Dupré; "In Memoriam," Roberts; "Cantabile," Clokey; "Adoration," de Arbaola, and Allegro Moderato, Sonata 3, Borowski. The choir of the host church sang under the direction of Mrs. Harry B. Corl. A social hour followed.—IRENE BRESSLER, Registrar.

CENTRAL PENNSYLVANIA CHAPTER—The first meeting of the season of the Central Pennsylvania Chapter was held in Trinity Episcopal Church, Tyrone, Sept. 29. The meeting was preceded by dinner at the Villa. Reports were given by the dean, Mrs. Don Taylor, Miss Mary Wertz, Mrs. Helen Stitt and Jack Rodland, who attended the national convention. James Young, organist of Trinity Church, spoke on the installation of the new Estey organ and gave a demonstration of various types of registration. Alfred Mudrich, A.A.G.O., new instructor at the Altoona Undergraduate Center and organist of the Fifth Avenue Methodist Church, played the dedicatory recital Oct. 30. . . An outing was held at the White Sulphur Springs Hotel near Bedford Oct. 20. David Behrens, organist of St. James' Episcopal Church, Bedford, was host. Following a delicious dinner, the group retired to a beautiful log cabin on the grounds where Harry Hitchen, organist of Trinity Lutheran Church, Altoona, showed moving pictures of his recent trip to the British Isles and told of several organs he had seen and played.—JACK R. RODLAND, Corresponding Secretary.

WILKES-BARRE, PA., CHAPTER—The Wilkes-Barre Chapter opened its fall season Oct. 1 with a dinner-meeting at St. Matthew's Church. Choir members of the church served a delicious turkey dinner prior to the meeting. The meeting was called to order by the new dean, Miss Ziata Tuhy, organist of the church. Members were given a glimpse of some of the interesting and helpful meetings being planned for the coming year. Carl Roth, treasurer, gave his impressions of the events at the national convention, and Ruth Turn Reynolds gave an interesting report of her attendance at the conference of the national association for Methodist musicians in Nashville, Tenn. Four officers of the Guild student group of Wilkes-Barre attended the meeting and gave a report of the activities of their group. The Nov. 5 meeting was held in the educational building of the First Methodist Church. The speaker, George Jones, chose the very timely and interesting topic of recording. Following his talk, he demonstrated the new type tape recorder featuring high fidelity stereophonic sound and concluded by playing recordings of organ, violin, string quartet and choral groups.—MARJERIE L. REID, Secretary.

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News of the American Guild of Organists—Continued

Vermont Chapter Has Choir Festival.

Rollins Chapel of Dartmouth College, Hanover, N. H., was the scene of the annual choir festival of the Vermont Chapter Oct. 21. Mrs. Mildred Whitcomb of White River Junction directed the choral group of almost 200 singers. Many choirs of the surrounding towns were represented and a few from as far as 100 miles. A rehearsal was held in the afternoon. The Rev. George H. Kalbfleisch of Dartmouth College presided.

"Heavenly Light," Kopylov, was an excellent opening number. Bach's "Sheep May Safely Graze" may not be ideal for a large chorus. The highest point of inspiration was reached in "Thy Word Is a Light" by Haydn Morgan. "Almighty God of Our Fathers" by Will James allowed the women's voices to be heard at their best in divided parts. The choir was under fine control in the prayer-response, "Let My Prayer Come Up" by Purcell. "Sine Nomine" by Vaughan Williams was effective with the descant.

The festival featured a lovely Christmas carol, "Holy Child of Bethlehem" by Fred E. Metcalf of Norwich, Vt. Both chorus and director proved that they were masters of difficult rhythms in "Let All the Nations Praise the Lord" by Leising. Mozart's Gloria from the Twelfth Mass was performed in commemoration of the composer's bicentennial.

Leo D. Ayen of Rutland accompanied at the organ. David Fuller, Dartmouth College, played Bach's Prelude and Fugue in B minor for the processional and the last movement from Sonata 1 of Hindemith. Frank Olney, a student of Middlebury College, represented the younger organists in the offertory number, Franck's Prelude, Fugue and Variation. Dr. John Perry-Hooker played the Toccata and Fugue in F by Buxtehude, displaying the powerful reeds of the Austin organ and in the fugue the new brilliant voices added in the recent tonal modernization.

The following program was given Nov. 11 at the Rutland Baptist Church featuring the chapter's dean, Harriette Slack Richardson, as organ soloist: Adagio and Rondo, K.617, for organ and strings, Mozart; Prelude and Fugue in D major, Bach; Concerto in G, Poulenc; Air with Variations and Prelude and Fugue in G minor, Dupré; Concerto, Hanson.

The orchestra, eleven members of the Vermont Symphony, was under the direction of Alan Carter. For the Poulenc concerto the timpani was added and for the Hanson concerto the harp was heard. Mrs. Richardson played on a Thomas W. Byers rebuilt Hook and Hastings organ of twenty-three ranks. There are only two manuals and no combination pistons, which made Mrs. Richardson's intelligent playing all the more remarkable. The organ was well suited to the selections, sounding out with clarity and brilliance. It was a rare treat to hear the organ in combination with strings and the players were enthusiastically applauded. This excellent program was largely brought about by the efforts of the Rev. Harry Ford, pastor of the Rutland Baptist Church and chaplain for the chapter.

STAMFORD, CONN., CHAPTER—The Stamford Chapter held its meeting Oct. 15 at St. John's Roman Catholic Church. The assistant pastor, the Rev. James McGrath, welcomed the group and introduced Dr. Shine of the faculty of Pius X School of Liturgical Music of Manhattanville College of the Sacred Heart. Miss Mary Saunders of the faculty assisted Dr. Shine with recordings of the ordinary of the mass and propers for Advent, Christmas, Lent and Easter. The group followed the recordings with programs and asked questions. Dr. Shine described the music as it unfolds in the mass. We received and returned greetings from the North Jersey Chapter. Mrs. Scribner, organist of the host church, arranged the program and Mrs. Dubois and Mrs. Lee served refreshments.—ELEANOR L. STANTON, Secretary.

BRIDGEPORT, CONN., CHAPTER—The Bridgeport Chapter opened its 1956-57 season with a harvest supper at the First Methodist Church Oct. 22 with Miss Phyllis McCurry, dean, presiding. Members were entertained by an interesting and informal talk by Miss Inga Wank, concert manager and agent of New York City, who told of some of her experiences while a protégé of Mme. Ernestine Schumann-Heink.—PATRICIA Y. BROWN, Publicity.

Dr. Elmer Speaks in Manchester.

The tenth anniversary of the founding of the New Hampshire Chapter was celebrated Oct. 15 at the Universalist-Unitarian Church of Manchester. A carillon recital by Norman Fitts, chairman of the evening, was followed by an hour's musicale, which featured Mrs. Janice Whittaker of Manchester and Trevor Rea of Concord, organists; Mrs. Madeleine Palmer, soprano, accompanied by Miss Ruth Sisson, both of Manchester, and the Engel Trio, including Alfred Engel, violin, Vincent Ferdinando, cello, and Miss Germaine Pellerin at the piano.

More than fifty members and guests enjoyed a delicious baked ham dinner, which was followed by a most enlightening and entertaining address by our distinguished guest, Dr. S. Lewis Elmer, national president. Dr. Elmer called often upon another honored guest, Dr. Alfred Brinkler, former city organist of Portland, Maine, and a founder of the New Hampshire Chapter. The evening's celebration was completed by the delightful and clever sleight of hand and mentalism of Ace Gorham, known as "The Merry Wizard" (and he was!).

The following week a meeting was held by the executive board of the chapter at the home of the dean, Miss Pellerin, to discuss the proposed programs for the remainder of the year.

RUTH SISSON, Registrar.

NEW HAVEN, CONN., CHAPTER—The New Haven Chapter opened its fall season Oct. 1 with a dinner-meeting at the First Methodist Church. Miss Pauline Voorhees was honored guest in recognition of her completion of forty-one years of service as organist-director of Center Church. Miss Voorhees was given an orchid corsage and a beautifully decorated cake with the inscription: "May the message of music continue to enrich your life and ours." Professor H. Leroy Baumgartner of the Yale school of music read an original composition on "The Cake," followed by a short speech by Miss Voorhees on her career. After the business meeting was adjourned, Mrs. Signe Nordin Luering gave a very interesting talk on her experiences at the national convention. She introduced Miss Madeleine Marshall, author of "The Singers Manual on English Diction" and member of the faculties of the Juilliard School of Music and Union Seminary in New York City.

The newly-elected officers are: Charles Betz, dean; Raoul Forest, Jr., sub-dean; Miss Mary Doran, secretary; Leon Beckwith, treasurer; Mrs. Virginia Steele, registrar; Mrs. Mary Reid and Mrs. Bess Newell, auditors; the Rev. James Smith, chaplain; executive committee, Professor Baumgartner, H. Frank Bozyan, Mrs. Clare Smith, Mrs. Louise Fisher, Edgar Aiken and Mrs. Luering.

The chapter held its second meeting Nov. 12 at the First Baptist Church with Dean Betz presiding. Miss Voorhees was guest speaker. She gave a delightful and interesting talk on her experiences encountered in a half-century of activity as an organist. Following the talk, members listened to a recording of choral morning prayer sung by the choir of St. Thomas' Church at the national convention. A social hour followed and refreshments were served.—VIRGINIA S. STEELE, Registrar.

HARTFORD, CONN., CHAPTER—The Hartford Chapter had the privilege of two seminars, conducted by Dr. Julius Herford of New York City, on the music of Bach. The sessions were held in cooperation with the Hartford Seminary foundation Oct. 30 with Mrs. Frances Carlson acting as hostess. Mrs. Carlson is organist at the Emmanuel Lutheran Church and is on the faculty of the seminary. In the afternoon Dr. Herford discussed the instrumental compositions of Bach; in the evening he discussed the choral music using the St. Matthew Passion for particular study. Dr. Herford made this a real experience in "worship through music." Edward Broadhead, the Hart College of Music, announced the chapter-arranged recital by Dr. Robert Baker at Temple Beth Israel in West Hartford Nov. 13.—ELMA PINNEY CAFKY, Publicity Chairman.

BOSTON CHAPTER—The Cathedral Church of St. Paul was the scene of a recital by Lawrence Moe, organist of the cathedral, for the Boston Chapter Nov. 7. A dinner was served to about 100 members and friends at which time advance notice was given of our coming events. Mr. Moe, playing on the excellent Aeolian-Skinner organ in the cathedral, included this music: Prelude and Fugue in A major, Sonata 3, two Schübler Chorales, Fugue in G (Gigue) and Concerto 4, Bach; Sonata, Hindemith, and "baroque" numbers by Scheidt, Banchieri and Frescobaldi.—MARSHALL SUMNER WILKINS, Registrar.

WESTERLY BRANCH, RHODE ISLAND CHAPTER—The Westerly Branch opened the season by sponsoring Dr. Frank W. Asper, world-famous organist of the Mormon Tabernacle in Salt Lake City, in an unforgettable recital at the Pawcatuck Congregational Church Oct. 21 before a capacity audience. Through Dr. Asper's sheer artistry and interpretive powers, he held the rapt attention of his hearers from Marcello's triumphant Psalm 19 to the closing programmed number, Widor's ever popular Toccata from Symphony 5. Two encores of unusual interest followed—an effective setting of "Swing Low, Sweet Chariot" and "Thou Art the Rock," Mulet. The Bach group included "Sleepers, Wake! A Voice Is Calling," "My Heart Is Filled with Longing" and Prelude and Fugue in A minor; "A Rose Breaks into Bloom" and "My Inmost Heart Doth Yearn," Brahms; were followed by Andante Cantabile, Symphony 4, Widor; Trumpet Tune, Purcell, and Franck's Chorale in A minor. The recital was given on the new Wicks organ recently installed in this church. . . . Dr. Asper was the guest of honor at a reception following the recital. The first fall meeting of the Westerly Branch was held Sept. 17 at which time members who attended the national convention gave highlights and displayed a scrap book of day to day events.—ALBERT M. WEBSTER, Secretary.

HOUSATONIC CHAPTER—The October meeting of the Housatonic Chapter was held Oct. 17 at the Congregational Church in Norfolk, Conn. Seventeen members were present and the business meeting was expedited to provide ample time for the lecture on the history and nature of baroque music, which had been arranged by the program committee. Professor Egon Kenton, musicologist at the University of Connecticut, gave an absorbing lecture which required the concentrated attention of the entire group. He illustrated many points with short passages of organ music from hi-fi records and the discussion certainly promoted a better appreciation of the term "baroque." The chapter intends to have another recital by a well-known artist next spring because Virgil Fox was such a success early this year. Plans are under way for this purpose.

WORCESTER, MASS., CHAPTER—The October meeting of the Worcester Chapter was held at St. Michael's Episcopal Church Oct. 30. The program committee reported that the date for the Virgil Fox recital is to be Feb. 13 in the Worcester memorial auditorium and the date for the recital by Pierre Cochereau is to be May 6 in All Saints' Episcopal Church. Following the business meeting we had a panel discussion on the problems of church music from the point of view of the minister as well as the organist and choir director. The panel consisted of Dr. Harold Ehrensperger, professor at Boston University and foremost lecturer of the Methodist Church; George Faxon, organist and choirmaster of Trinity Church, Boston, and head of the organ department at Boston University; Dr. Roger Hazelton, professor of religion at Andover Newton Theological Seminary, an authority on hymns, and Father Gilbert Chabot, director of the school of Gregorian chant at Assumption College, Worcester. One of the most interesting questions discussed was: "How do we educate the congregation to listen to better music?" This brought forth many interesting ideas.—LOIS M. PARKER, Secretary.

BROCKTON, MASS., CHAPTER—The Brockton Chapter met Oct. 22 at the home of Mrs. Elizabeth B. Appleton. Dean Carl B. Swanson presided at the business meeting, at which it was voted to hold the Christmas banquet Dec. 8, a public service March 3 and a recital by a well-known organist in the spring. Mrs. Emma Nelson will have charge of the placement of organists. Reports were given by the registrar, Miss Julia M. Young, the treasurer, Ralph E. Chase, and the secretary, Mrs. Anna M. Chappell. The director of religious education at the South Congregational Church, Miss Elizabeth Hyde, gave an interesting talk on "Worship through Music." Refreshments were served by the hostess, assisted by Mrs. May W. Bassett and Miss Margaret S. Keith.—MRS. C. W. BURRILL, Publicity Chairman.

BUFFALO, N. Y., CHAPTER—Fifty-five members and friends of the Buffalo Chapter went by bus to Syracuse to hear Professor Arthur Poister and to see and hear the Holtkamp organs at Syracuse University. From seats on the stage of the Crouse Auditorium, the group heard Mr. Poister talk on the subject of registration. He illustrated colorfully by playing Bach's Fantasia and Fugue in G minor and the Prelude and Fugue in G minor by Dupré. The warm, friendly personality of Mr. Poister and his informal approach made us all feel that we had conversed in an intimate way with a great artist and teacher. The sociability on the bus and the dinner in Syracuse added much to this adventure.—EDNA M. SHAW, Secretary.

PORTLAND, MAINE, CHAPTER—The Portland Chapter began the season's activities with a guest night when each member invited his minister and music committee members to enjoy a very pleasant program in the new Georgian edifice of the Woodfords Congregational Church. A good-sized group of members with their guests listened to organ selections by Purcell and choral selections by Coke-Jephcott, Dickinson, M. Shaw and Tschesnokoff played and directed by Mrs. Marie English, new dean of the chapter and hostess for the evening. Her choir repeated the music from the recent dedication service. A short address of welcome and a brief history of the building of the new church was given by Dr. Frederick H. Thompson, minister. Following a tour of the building and impromptu playing of the organ in its new setting, the members assembled in the choir room for a business session. Eight new members were introduced. The program for the year was announced. The slate of officers chosen to work with Dean English includes: Dr. Malcolm Cass, sub-dean; Miss Helen Heel, registrar, and Mrs. Dora Ayers, treasurer.

SYRACUSE, N. Y., CHAPTER—The Syracuse Chapter held its first dinner-meeting of the season Oct. 1 at the Manlius Baptist Church with Mrs. Helen Jenks as hostess. After a short business session, Dean Hazel Shoemaker kept the members in a lively exchange of convention impressions. The guest recitalist for the year, Claire Coci, was announced and the news of a lecture by Madeleine Marshall at the next meeting was made.

Claire Coci played a most enthusiastically received program Oct. 27 to a near capacity audience on the Holtkamp organ at Crouse College, Syracuse University. . . . The second meeting of the year was held Oct. 30 at Plymouth Congregational Church with Carlton James, host. We had as our speaker the incomparable Madeleine Marshall who held her audience in a mirthfully receptive mood for such a learned subject as diction of the English language for singers. Miss Marshall autographed her book, "The Singer's Manual of English Diction," recently published by G. Schirmer, until the supply ran out. After the meeting Miss Marshall was joyfully greeted and entertained by friends who had been her classmates at Syracuse University, where she received her degree in piano.—WILLIAM R. HANLEY.

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News of the American Guild of Organists—Continued

Allegheny Chapter Honors New Dean.

The Allegheny Chapter held the opening meeting of its 1956-57 season Oct. 30 at the First Presbyterian Church, Portville, N. Y. Miss Harriett E. Lange, elected dean at our May meeting, presided at the business session in the church social rooms. The main topic was the need for each member to personally speak to one area non-member to interest him in becoming affiliated with the chapter. Following the business session, members and guests adjourned to the church proper for the program with Miss Jeanetta Harriman, church organist, and Mrs. Charles Peet, wife of the minister, in charge. Mrs. Peet played four numbers on the two-manual Johnson organ recently restored by the Delaware Organ Company of Buffalo, which firm makes a specialty of these rare old instruments. The balance of the evening was spent in examining and singing familiar and new anthems and in discussing the need for continually striving to raise church music standards.

The chapter paid special honor to Dean Lange upon having completed twenty-five years as organist-director at St. Stephen's Episcopal Church, Olean, N. Y. Earlier the St. Stephen's senior choir honored Dean Lange at an after-rehearsal surprise party and gave her a gift in appreciation of her long and valued service. The *Olean Times-Herald*, covering the event, wrote: "Since 1928, for a total of twenty-eight years, Miss Lange has only missed one service at church because of illness. This is a most enviable record.***A native of Honeoye Falls, N. Y., Dean Lange came to Olean in 1918 to work in her father's office.**** She started singing in the choir in 1923 and in 1928 organized and directed the first junior choir of St. Stephen's Church. She began her organist-director duties in 1931. Her first teacher was John K. Zorian, A.R.C.O., F.A.G.O., her predecessor, now organist and choir-master of the Wheeling, W. Va., Episcopal Cathedral. Dean Lange had further organ studies with DeWitt C. Garretson, A.A.G.O., formerly organist and choir-master of St. Paul's Cathedral in Buffalo, and has more recently taken more organ studies with Reed Jerome, organist and choir-master at Buffalo's Trinity Church."

During her quarter century at St. Stephen's, Dean Lange was instrumental in acquiring a large new three-manual Austin organ, tonally one of the finest in this area. The Rt. Rev. Lauriston L. Scaife, D. D., Episcopal bishop of Western New York, sent Dean Lange a congratulatory wire, which was read at the choir party.

PHILIP F. SMITH,
DIAPASON Correspondent.

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter opened its season with a dinner-meeting at the Linden Hotel, Bethlehem, Pa., Oct. 13. Approximately twenty-five were in attendance. After the dinner, a short business meeting was held and the program of events for the season outlined. Dean Willard U. Baum presided and introduced the new slate of officers for the 1956-57 season. He mentioned that it is the aim of the chapter to increase the value of the organization to its members and to produce material in the way of education and inspiration. He showed slides in color of a plane and auto trip enjoyed by his family in the spring.

The chapter met Nov. 10 at the Allen Organ Company in Macungie. Approximately fifty organists from the Lehigh Valley, Tamaqua, Lancaster, Philadelphia and Trenton, N. J., were in attendance. The group was welcomed by Robert V. Pierce, vice-president of the Allen Company, and about twenty-five members of the staff were on hand. A short business meeting was held, at which the dean, Willard U. Baum, presided. Announcement was made that Ludwig Lenel of Muhlenberg College, a past-dean of the chapter, received his Fellowship in the A.G.O. Announcement was also made of the national convocation to be held at St. Louis and of the regional convention to be held at Wilmington, Del., June 18 to 20, 1957. Thereafter a demonstration of the latest Allen organ, a four-manual electronic instrument, said to be the largest of its kind in the world, was made. Recitals were played by Marjorie Davis, staff organist, and by Reginald F. Lunt, organist of Franklin and Marshall College. A tour of the plant was then conducted, after which refreshments were served by the staff of the company. A delightful and entertaining evening was enjoyed by all.—SUE F. ENRIGHT, Secretary.

CHAPTER DEAN HONORED ON ANNIVERSARY



MISS HARRIETT E. LANGE is shown at the surprise party Oct. 4 marking her quarter century as organist of St. Stephen's Church, Olean, N. Y. Left to right are: the Very Rev. Edward C. Rorke, rector, Miss Judy Sherman,

Howard Hopkins, Miss Lange, Mrs. James Moore, the Rev. Robert L. Powers, curate, and Mrs. Leon McCreary. Miss Lange is the dean of the Allegheny Chapter.

CHESAPEAKE CHAPTER—The Chesapeake Chapter's meeting Nov. 12 was the annual minister-organist dinner held at the Episcopal Church of the Messiah in Baltimore. It was well attended by both Guild members and their clergymen and was a most rewarding evening. Following the excellent dinner the group heard Dr. Donald Hatch Andrews, professor of chemistry at the Johns Hopkins University, speak on "Atoms, Music and Religion." Dr. Andrews is an outstanding teacher and research scientist who has a gift for speaking to lay audiences. His presentation of the present concept scientists are evolving of the nature of our universe, in which basic realities are believed to be sound or musical tones and chords, rather than mass or matter, was a new and compelling idea to all of us. He illustrated at the piano the chords produced by the atoms in water, carbon dioxide and other substances with familiar chemical formulae and explained that these sounds are around us all the time, although our ears are not attuned to them, and that the entire universe is producing a tremendous symphony that is very literally the "music of the spheres."

After Dr. Andrews' talk the group moved into the main body of the church where Helen Cullen, A.A.G.O., organist and choir director of the host church, played the following program on the beautiful new Casavant organ: "Quem Pastores," Willan; "Canticum Fidei," "The Warrior's Daughter" and "The Vision of Richard Peyte," Dunhill, and Finale, Symphony 2, Widor. After her recital, Mrs. Cullen graciously invited the organists to inspect and try the organ.

CENTRAL NEW YORK CHAPTER—The monthly meeting of the Central New York Chapter was held Nov. 6 at the Munsom-Williams-Proctor Institute, Utica. Several new members and guests were introduced. A scholarship award was given to a worthy organ student. Following the business meeting the speaker of the evening, our chaplain, the Rev. Allan G. MacKenzie, gave a comprehensive talk on Dr. Albert Schweitzer, touching upon all phases of his life and work. Some of his recordings were played. A social hour followed.—M. LOUISE PRIEST, Registrar.

MONMOUTH, N. J., CHAPTER—The Monmouth Chapter sponsored a recital by John Ferris, A.A.G.O., in the First Methodist Church, Red Bank, Nov. 5. Mr. Ferris' program included: Grand Jeu, DuMège; Two Leipzig Chorales, Bach; Fantasia 2 in F minor, Mozart; "The Nativity," Langlais; "Now Thank We All Our God," Edmundson; Benedictus, Reger; Fantasia 1, Alain; Magnificats 5 and 6, Dupré. The regular monthly business meeting was held Nov. 12 at St. George's-by-the-River Episcopal Church, Rumson. The Rev. Canon George Robertshaw and Marshall Bush, A.A.G.O., were hosts. Dean Barbara F. Mount, A.A.G.O., presided. The program consisted of a choral workshop. Those offering anthems for inspection were Mr. Bush and John Hoyt.—RITA B. JOHNSON, Registrar.

OKLAHOMA CITY CHAPTER—The guest speaker at the meeting Nov. 5 at the Evangelical and Reformed Church was Dr. Gilbert Chase, acting dean of the University of Oklahoma college of fine arts. He is the author of articles and books on old Spanish and Portuguese music, also, on contemporary American, both north and south, and has been active in a culture exchange program arranged by the U. S. department of state. Miss Mildred Andrews, Oklahoma University faculty organist, was program chairman and introduced the speaker.—MRS. PAUL FORSYTHE, Corresponding Secretary.

ROCHESTER, N. Y., CHAPTER—The first meeting of the Rochester Chapter was held Nov. 12 at Hutchinson House. About fifty members and guests enjoyed a buffet supper after which a short business meeting was held with the following new officers presiding: Dean, Mrs. John Steensma; sub-dean, David Berger; secretary, Mrs. James Kitchin; treasurer, Charles Wilson; librarian, J. Trevor Garney; registrar, Ruth Faas. After the meeting a very interesting talk was given by Dr. Wayne Barlow, head of the graduate department of the Eastman School of Music, who has returned to Rochester after spending a year in Denmark on a Fulbright scholarship. He first gave a bit of the history of Denmark and then told something of its music. One thing mentioned was the many programs of good orchestral music that one hears on the radio. Much of this music is contemporary. As Denmark is a socialized state, all musicians, including church organists, are paid by the state and upon retirement are given a pension. Orchestras change directors frequently, which perhaps does not give for the best performance. The Danish people are very fond of ballet and it seems to overshadow opera and other forms of music. The churches, usually very artistic, are also built by the state. The organs are of a highly baroque nature and are unenclosed. There are some very fine organs associated with the Royal Conservatory. Dr. Barlow then showed for the first time some of the many pictures he took while there. The pictures were unusually interesting not only for their subject matter but also for their exquisite colors. After such a successful first meeting the chapter is looking forward to an interesting and active year.—RUTH FAAS, Registrar.

ITHACA CHAPTER—The current season's activities of the Ithaca Chapter began Oct. 9 with the sponsorship of a recital in Sage Chapel, Cornell University, by Wilma Hoyle Jensen, organist of the First Methodist Church, Westfield, N. J. Beginning with works by the Couperins, Buxtehude and three Bach chorale preludes, the first part of the program concluded with a convincing rendition of the Franck B minor Chorale. The outstanding part of the recital was the latter half, comprising Edmundson's "Gargoyles," Bingham's "Rhythmic Trumpet," Maleingreau's "Tumult in the Praetorium," Honegger's Fugue and concluding with Messiaen's "God among Us." Mrs. Jensen's technical proficiency was more than adequate to the imposing demands exacted by her program, and her performance on the Aeolian-Skinner instrument aroused her audience to a degree of enthusiasm gratifying to both the artist and the chapter officers. There was a brief business meeting after the recital, at which the projected activities of the coming season were described.—JOHN B. MACINNES, A.A.G.O.

MEMPHIS, TENN., CHAPTER—The Memphis Chapter held its regular monthly dinner at Britling's East Cafeteria. Following the dinner, members journeyed to the new Greek Orthodox Church, where they heard a most unusual program. Father Nicholas L. Vieron explained the background and structure of the divine liturgy of the Greek Orthodox Church, and the choir, under the direction of Nick Cansey, sang portions of the liturgy while the priest and acolytes performed the ceremonial at the altar. Miss Cornelia Filton accompanied the choir on the Baldwin electronic organ. Following the program, members of the chapter were guests of the church at a social hour in the church auditorium. This was one of the most interesting and informative meetings of the season.—JESALYN HUDSON, Registrar.

WINSTON-SALEM, N. C., CHAPTER—Twenty-seven members and friends of the Winston-Salem Chapter met for dinner in the Baptist hospital cafeteria Nov. 5. After dinner the group reassembled in the new Davis Memorial Chapel of the hospital to hear a recital by three Guild members on the Schlicker two-manual organ of six ranks. James Hart, minister of music, First Presbyterian Church, played Bach's Trio-Sonata. Miss Margaret Vardell, head of the Salem College organ department, played the first movement of Hindemith's Sonata 1. John Mueller of the Salem College music faculty played Bach's C major Prelude, Brahms' "O Ye Happy, Blessed Spirits" and Mendelssohn's Sonata 6. One-hundred people filled the chapel for this first public recital on the new organ. . . Officers and committee chairmen of the chapter were announced at the first fall meeting Oct. 4 as follows: Dean, Virginia Lowrance; sub-dean, Henry Faust; registrar, Mary Louise Shore; corresponding secretary, Patrick Hicks; treasurer, Paul Snyder; parliamentarian, Timothy Cahill; college representatives, Margaret Vardell (Salem) and Paul Robinson (Wake Forest); publicity, Mrs. George Corby; membership, James Hart; hospitality, Mrs. Hoyle Nichols, Mrs. Aaron Cornwall and Paul Lupo; current events, Mrs. Clifford Bair and John Mickey; telephone, Mrs. Ralph Conrad. Twenty-one members and friends attended this luncheon meeting at the Y.W.C.A. cafeteria.—MARY LOUISE SHORE, Registrar.

CENTRAL FLORIDA CHAPTER—The chancel choir of the First Methodist Church of Winter Park served a chicken dinner Nov. 6 to the chapter. The program consisted of short recorded selections of satirical singing by Florence Foster Jenkins and Anna Russell. Mrs. Edna Johnston, chairman of the hymn festival to be held Jan. 13, and Mrs. Jesse Baker, dean, outlined the prospective program for the directors of participating choirs, interjecting a preliminary test rehearsal.—BEATRICE F. WHITE, Registrar.

PALM BEACH COUNTY, FLA., CHAPTER—The Palm Beach County Chapter held the first monthly program of the season Nov. 13 at the House of Music, West Palm Beach. The first annual conference on church music and a duo-organ program by Russell Henderson and Ronald Stainthorpe opened the year's activities for members, subscribing members and patrons. A short business meeting immediately followed the program. . . . The Oct. 2 meeting was held at the home of Dean Vera Newstead Rowley, who spoke on her trip to England and on the various churches that would be active in the international congress of organists to be held in London in the summer of 1957. Following the meeting refreshments were served by the hostess.

TALLAHASSEE, FLA., CHAPTER—The Tallahassee Chapter met Nov. 7 in the faculty staff room of the college of music. The officers elected for the year are: Dean, Dana McKinnon; sub-dean, John Hughes; treasurer, Charles Farley; secretary, Janet Watson; publicity chairman, Trudy M. Neis; program chairman, John Hughes; co-chairman, Robert Busch.—TRUDY M. NEIS.

ARKANSAS CHAPTER—The Arkansas Chapter met for a dinner-meeting at Christ Episcopal Church, Little Rock, Oct. 9. After a business meeting and a choral workshop with highlights of summer church music conferences, the following recital was given by David Young of Morrilton: Grand Jeu, Du Mage; Prelude and Fugue in A minor and "When Thou Art Near," Bach; Chorale in A minor, Franck; "Te Deum," Langlais.—MRS. T. J. STACY, Publicity Committee.

FORT SMITH, ARK., CHAPTER—The Fort Smith Chapter met Sept. 17 for a dinner-meeting and installation of officers. Dr. Thomas Gallaher, minister of the First Presbyterian Church and chapter chaplain, installed the officers listed in THE DIAPASON for July. After a short business meeting, a report on the national convention was given by R. Elliott Brock.

The chapter held its annual dinner for the clergy Oct. 29 at the Goldman Hotel. About eighty members and guests were present. Dr. Thomas Gallaher, Guild chaplain, gave the invocation. The program that followed the dinner included two duets sung by Mrs. Albert Giles and Mrs. Jim Kell. The Rev. Alfred Knox introduced our speaker for the evening, Dr. Earl Marlatt, professor of philosophy, Perkins School of Theology, Southern Methodist University. Dr. Marlatt, a hymn writer of note, had as his topic "Hymnody and Politics" or "Anthems for Peace," a most appropriate subject. A short business meeting followed the program.—MRS. CHARLES McDONALD, Secretary.

COLORADO SPRINGS CHAPTER—The Colorado Springs Chapter heard Dewey Layton, a new chapter member, play the following all-Bach recital for its November meeting in the First Congregational Church: Eight Short Preludes and Fugues, "Nun komm," der Heiden Heiland, "Wo soll ich fliehen hin" and Prelude and Fugue in F minor.—AGNES S. MARTIN, Secretary.

Eminent Builder Tells Principles of Holland Organs

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

I mean what is done to the pipes, especially to the mouths, foot holes and languids, to influence the quality and volume of sound they produce. Of course, a great part of this is controlled by the scales and case, but much refinement also remains to be done after they have been placed on the chest.

Since we have tried to make, from the start, as good a relation as possible between the building and the organ, between the disposition and the scales, between the scales and the organ case, there is no need to use such tricks as nicking, etc. to get a voicing which makes the pipes sound well. If the scales and construction of the pipes are right to begin with, the optimum sound is obtained with a minimum of nicking and this sound has a natural, clear quality which the process of nicking, unless very judiciously employed, will damage seriously. This is because nicking (we don't even have a word for it in Dutch!) removes from the sound of the pipe certain natural harmonics which are essential to its natural speech.

We must try to give the pipes their natural, lively sound. If an organ has a really interesting sound, there is no need for a large number of stops. So, in many instances, it is possible to have a much more successful small organ in the organ gallery, an organ which is so small that the architect is able to agree with it, than a bigger organ which is more expensive. A big organ built in organ chambers is often much more expensive than the musical results it gives can justify, for chambers themselves are a great expense.

I have already mentioned that the key channel has a favorable influence on the formation of the tone. Above all, the attack of the tone must not be forgotten. In many cases, the initiation of the sound is more important than the sound which continues to be heard afterward. This attack is more precise when all of the pipes for one note have a common wind source and thus gives to the sound a liveliness so that one does not tire of listening to the organ—or even to the same stops for extended periods.

Mutual Influence between Organist and Instrument.

And now we come to another point, which from the standpoint of the player is perhaps the most significant. This is the mutual influence between the player and his instrument. Interestingly enough, the right kind of attack, for instance, because it produces a lively tone, reduces the desire to change registers so frequently. With a good-sounding instrument, one changes stops less often. One goes back to the simple and has no real musical need for complicated stop actions.

When mechanical action is used, there is the possibility, because of direct physical contact, of a real mutual influence between the player and the instrument. The organist himself opens the pipe valve without interjection of magnets or other apparatus. Through this action he actually feels what is happening in the windchest. His playing, therefore, comes to have security and more sensitivity. Because of this, the organ sounds better and because of this better sounding and more sensitively reacting instrument, the organist is again brought in the direction of more artistic playing. There is, thus, a still greater reciprocal influence. This mutual influence between player and instrument is what makes the organ a true musical medium. Does not a beautiful Stradivarius make the violinist play better than a factory-made violin? This musical instrument has no need of technological improvements or refinements. It need not degenerate into a music-machine so that the organist realizes his musical intentions only through means of many pistons and other superficially convenient devices.

Closing Remarks.

Well, is the modern slider chest organ a Baroque organ? I believe that what I have already said makes it clear to you

that we do not copy the Baroque organ, but that we proceed from distinct principles of the art of organ building trying to make as good an instrument as possible. Our organs have only in common with the old organs, be they from Gothic, Renaissance or whatever time, the fact that they are founded on the same classic principles which produced these earlier instruments.

Perhaps the best advice I can offer you is this: Don't listen too much to what is said in lectures but come to Holland and study for yourself the instruments as they were made in earlier times and as we try to make them today. I give you a hearty invitation to do this!

If you could do this, I feel that you would find several things to be true with which we have dealt only by inference, or at best only briefly. I believe you would find that such an organ, as the one I have tried to describe, suits the musical needs of the church as well as the concert hall, and that it fits the needs of genuinely liturgical music. You would also notice that such an instrument is good for congregational singing and that it can be played and listened to by people who are not always sophisticated musicians. This is the same general kind of sound that has served the church since long before the time of Bach and I am glad that we are beginning to understand it again.

We are also finding, as I am sure you would notice, that there is not often real musical need for an enormous organ of eighty or ninety stops. On the contrary, most churches seating twelve or 1400 people may be better served by an organ of thirty-five stops than by a bigger organ! And even in the largest churches, you would find, often, that the organ sounds well because it is carefully related to the building in which it is as far as scaling, voicing and placement goes, rather than because it is of enormous size.

Finally, I want to say a few words about the possibilities for future development, though it is very difficult to do that. I believe that we are now standing only at the beginning. We have learned only very recently how to recognize the fundamental principles. We are applying them again to the needs of our own day. But, just as the seven notes of the musical scale are subject to thousands of variations, so also the classic principles of organ building have a very varied potential. I feel that we must always be alert for new applications of these principles and also that we must remember these principles are valid only when all are employed together and not when just one is seized as a *short cut*. Perhaps for each of the valid possibilities that we try out, many others will be concealed from us. A good exchange between thoughtful American and European organ builders can be good stimulus and it should help us to discover still hidden potentialities.

This journey has had many happy results for me, especially because I have been able to see my old friends again and also because I have learned to know many others of you. I have seen many things which were new and exciting in your country and much for which I have great admiration. I would like to end this lecture by saying that I hope these nearer acquaintances will have the most happy effect both on our work and yours.

CHOIRS OF TWENTY CHURCHES of four denominations—Episcopal, Lutheran, Methodist and Presbyterian—joined for a hymn festival at the First Presbyterian Church, Detroit, Oct. 21. Gordon Young, organist and choirmaster of the host church, was at the organ. Mr. Young was also one of eight American composers to conduct his own work at the choral festival program at the First Presbyterian Church, Philadelphia, Oct. 14.

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Choral Conducting Is Vital Essential For Choirmasters

By SETH BINGHAM

No two persons conduct exactly the same way. There is no reason why they should. People differ in mood, facial expression, gesture. Similarly, their conducting varies in method and detail. Nevertheless, all intelligent conductors, including choral leaders, aim at an identical goal, i.e., a faithful transmission of the composer's message to the listener.

The other day we jotted down a list of some seventy-five conductors, including many of the world's greatest, whom we recall having seen in action: Nikisch conducting Beethoven's Seventh in Berlin, Mottl at the Munich Opera, Chevillard in Paris, Muck with the Boston Symphony, Jensen (Danish National Orchestra), Siegfried Ochs, Weingartner, d'Albert, Stock, Monteux, Toscanini, Safonov, Mengelberg, Stokowski, Mahler, Koussevitzky, Munch, Ormandy, Mitropoulos, Walter, Klemperer, etc. Each of these had his own peculiar methods, habits, gestures, attitudes, personal idiosyncrasies, mannerisms.

Choral conducting involves such details as accuracy, good vocal production, correct enunciation, precise attack and release, dynamic shading, rhythmic vitality and emotional and spiritual understanding from the singers. Ideally stated, the chorus must think, feel and sing as one person! How many conductors obtain all this in performance? Anyway, the more clearly we visualize the goal, the more nearly we shall approach it.

The Baton. According to Dr. Paul Lang, orchestral conducting with a baton became general in the 1830's. This article does not include a history of conducting nor is it a short course in "the technique of the baton." Just as many other organists, I have "swung a stick" on various special occasions, two of which I have cause to remember—both, curiously enough, concerned with Handel's Hallelujah Chorus. Once in Madison Square Garden, conducting a massed chorus of 1700 accompanied by the Salvation Army Band of 110 players, in a tremendous all-embracing sweep of the baton, I came within a hair of cutting off the right ear of Bishop Manning, sitting on the stage just next to the podium; he cringed involuntarily as he felt the *swish*. And during world war 2 at a great international service in the Cathedral of St. John the Divine, just as I lifted the stick for the opening measure, some zealous reporter turned a blinding Kleig light square in my face. But I caught Coke-Jephcott's loud stage whisper from the organ screen: "O.K., I can see you," and with eyes tight shut I gave him the beat.

But church choral conductors rarely use a baton for obvious reasons. The organist who simultaneously accompanies and directs cannot do so in any case. If he directs a *cappella* music, he usually prefers the free use of both hands, the better to mold the choral pattern; then, too, in a service of worship the baton intrudes a note of showmanship.

The baton is also a frail but potentially dangerous weapon. Conductors of the tantrum type (commonly called "temperamental") or those with athletic muscles are apt to break it or throw it at someone. There is a jagged hole through three pages of my battle-scarred "Wilderness Stone" score, transfixed by a ferocious stab of the baton in the hands of Hugh Ross at a rehearsal. And the strong-arm tactics of Lowell Beveridge, directing the Columbia University Chorus in a performance of Haydn's "Imperial" Mass in St. Paul's Chapel, used up three batons.

In point of fact, not all modern orchestra conductors use the baton. In my listening experience, the finest performances of the B minor Mass and some other masterpieces have been those using hands only. For the present we will limit our remarks to baton-less conducting of a chorus singing a *cappella* or accompanied by a second person at the organ.

Position. The conductor should stay approximately in one spot and not move about too much, particularly when standing on a podium. When seated on the

organ bench, avoid shifting too much to right or left.

Feet. If standing, normally keep the feet together or not too far apart. (I know of one very successful choral conductor who plants his feet so wide apart that it is necessary to conceal the lower part of his body with a screen or with palms and ferns.) A very good stance is that with one foot slightly ahead of the other with the upper part of the body also inclined slightly forward.

For certain rather static, sustained or slow-moving passages, or for rapid passages with steady, even rhythm, adopt an erect, immobile, "statuesque" pose, feet together, with a minimum of arm and wrist motion.

The Torso. The conductor should breathe and keep the chest expanded much as a good singer does. This practice favors control of hand and arm movements which can then be flexible and relaxed with no trace of jerkiness. The only point of tension—physical, not nervous—should be in the small of the back. The singers also feel this control and respond to it.

Hands and Arms. Normally keep arms and hands below the face at breast level. Where it is necessary to raise one or both arms and hands higher in climax passages or for singers' cues, keep them away from the face.

Wrist, Shoulders. Much conducting can be done with the wrist at solar plexus level, using scarcely any arm movement. Similarly, the beat may be clearly indicated by raising and lowering the shoulders with a minimum of arm movement (e.g. Robert Shaw). There is nothing elegant in this gesture, but it does have the virtue of precision, and it reposes hands and arms.

Fingers and Hands. The possibilities of finger and hand gestures are infinite. Many conductors habitually keep the fingers separated and the third finger lowered. In this position the precise instant of a quiet, delicate attack is indicated by lowering the index finger. A release may be effected by turning one or both hands with the fingers pointing straight upward or by "turning off a faucet."

Face and Eyes. Here again the possibilities—for good or not-so-good—are limitless. Should you frown, smile, look sad, poetic, tragic, comic, peaceful, threatening, appealing, angelic? Should you display your teeth (real or false), purse your lips, keep them firmly closed, lift the eyebrows, show the whites of your eyes? Probably all of these facial expressions and many more which may occur to you will be found useful in performance, according as nature endowed you.

Where do you direct your gaze and whom should you look at? Ordinarily at no-one in particular. You see your chorus as a whole, as one massive object. For entrance cues of emphasis in a particular part, you look at those singing that part (and you hope they are looking at you).

Attack and Release. Attack and release, whether quiet and delicate or vigorous and emphatic, must be prepared by a preliminary approach-movement visible to the singers. Just how this is done is not important so long as the chorus knows what to expect. Most commonly the attack is secured by raising the arm and bringing the hand to a fixed point, i.e., the first beat. Some attack by thrusting one or both hands toward the chorus.

Edward Margetson, director of the fine Negro chorus of the Schubert Musical Society, releases by closing the fists. Robert Shaw prepares a *ff* release by gradually raising the shoulders and arms and then dropping them slightly.

It should be borne in mind that most though not all final notes (or chords) are written so that they fill out the measure and presumably cease sounding at the double bar. The actual cut-off, however, comes on the further side of the double-bar, on a new accent. It is practically impossible to do otherwise except in slow tempo, where the final beat can be divided or sub-divided. "Therefore," says Channing Lafebvre, an experienced choral conductor, "composers should tie such final notes or chords over to a short note-value—the real release-point, in an additional measure, e.g. a whole note (or chord) tied to a quarter note."

ALBERT BECK



ALBERT BECK, M. Mus., was honored Oct. 28 at a service marking his twenty-fifth anniversary as organist and choirmaster of First St. Paul's Evangelical Lutheran Church in Chicago. The service was played by Professor Carl F. Halter, M. Mus., from Concordia Teachers College and was followed by a reception in Mr. Beck's honor. A testimonial dinner was held Nov. 1.

Mr. Beck was born in Baltimore, Md., and his interest in becoming a teacher in Lutheran parochial schools was begun in his own elementary school education at St. John's in Decatur, Ill. He attended college in Addison, Ill., and was graduated from Concordia Teachers College in River Forest, Ill., in 1914. Mr. Beck took further work at the American Conservatory in Chicago and at Northwestern University. He has taught at Concordia for the last forty-two years.

Very soft fade-away releases may be obtained by gradually lowering the hands to a vanishing point, which, however, must be clearly indicated.

The Beat. The simplest beat is duple, performed as down-up (one-two) for two halves, quarters or dotted quarters, or for any note or combination of notes totaling one full measure under these time signatures.

In quadruple time the beat one-two-three-four is: down-right-left-up or down-left-right-up. In triple time, down-left (or right) diagonal up to starting point.

(Once in Paris we watched Ravel "conduct" his famous Bolero with a rigid, unvaried triangular beat from start to finish, whether to spoof the audience or just for the sake of logic—after all, there are no variations in Bolero, which is really a "Theme with Orchestration"—we could not guess.)

For slow six-eight with a beat for each eighth note: down-left-diagonal-up, and down-right-diagonal-up.

In five-quarter or five-eight: either 1 2 3 plus 1 2 or 1 2 plus 1 2 3 according to the natural accentuation of the five-beat measure (1 2 3-4 5 or 1 2-3 4 5).

Divided or fractional beats are usually affected by the wrist or forearm: one-and-two-and, etc.

The foregoing is all theoretically correct. Actually conductors use many variants of these gestures. Again, it is a question of complete understanding between choir and director. In any case, there must be a definite, recognizable point in the beat, even the beat of a Toscanini, who, according to the legend, not vouched for by this writer, at a rehearsal caught a player gazing at him through binoculars. "What are you doing?" roared the Maestro. "Trying to find the point in your beat" was the reply.

A flowing musical line can be portrayed by a flowing wrist-movement. Lively, staccato or marcato music calls for short, crisp gestures; shoulders can help.

Accelerando and Rallentando or Ritardando. For accelerando the preliminary gesture must come sooner and the beat is progressively shortened. If the accelerando leads to a much faster tempo, one beat may replace two or more previous beats.

For rallentando or ritardando, gradu-

CHOIR, ORGAN, ORCHESTRA COMBINED AT CHARLOTTE

Music for choir, orchestra and organ was heard at the Covenant Presbyterian Church in Charlotte, N. C., Nov. 4. The featured work was Handel's "Te Deum for the Peace of Utrecht" in its first local performance. This service also included the debut of the Charlotte Symphonette of twenty-eight players, under the direction of Martin Bellar. The sixty-five voices of the choir were under the direction of Richard Peek with Betty Peek at the organ. Piston's Prelude and Allegro for organ and strings and Handel's Concerto in B flat were conducted by Mr. Bellar with Mr. Peek as soloist at the console of the four-manual Aeolian-Skinner organ. Vivaldi's Concerto Grosso in D minor was played by the orchestra. More than 400 people were in attendance and an even wider audience heard the re-broadcast over the radio. This concert was the third of the fall series of monthly programs at the church.

In October a recital of organ, harpsichord and vocal music was heard, featuring John Mueller, Salem College, and Richard Schoonmaker. Music performed was by Boyce, Bach, Viadana, Greene, Bull and Franck.

EVENSONG SERVICES at St. Bartholomew's Church, New York City, in November included Harold Darke's new "A Song of David," the Fauré Requiem and Haydn's "The Creation."

ally lengthen the beat and the time between points by progressively delaying the preliminary gesture. If the rallentando is very pronounced, leading to a much slower tempo, to a cadence, fermata (hold) or close, then two or more beats may replace a single previous one.

Crescendo and Diminuendo. For a crescendo, gradually open eyes wider. Gradually raise and spread arms apart. Lean torso slightly forward, expand chest, rise on toes. In fact use any permissible bodily or facial means to show growing intensity.

For a diminuendo, reverse the above, half-closing the eyes, drawing hands together, retreating and contracting the chest. For a pianissimo fade-away over long sustained chords, a gentle brushing with either hand is most effective. The director of New York's Russian Cathedral Choir, employing many long pianissimos and fade-aways, uses a more energetic device something like vigorously shaking a salt-cellar, even working on individual parts with a few final extra-severe shakes until he gets the perfect transparent blend desired. Father Finn obtained louder or softer degrees of tone by successively raising or lowering the fingers. It requires more muscular control than we possess but can doubtless be acquired through practice.

Sustained Fortissimo Chord. Hold one or both hands at a level with a rapidly repeated lifting motion. For *fp* or *fff* effects use a short, sharp stroke, instantly drawing back your hand as though you had burnt your fingers.

Independence of Hands and Arms. Says the Bible: "Let not thy right hand know what thy left hand doeth."

All would-be conductors should take instruction in Dalcroze Eurythmics, a method of rhythmic training which stresses simultaneous, independent body movements. Rubbing your head and patting your stomach or *vice versa* is a familiar example.

Often the beat must be maintained by one hand while the other signals dynamic or tempo changes, cut-offs or entrance of a particular voice, special emphasis or sudden pianissimo in a given part and many other expressive details.

Conducting from Memory. By all means memorize the music whenever possible. This leaves you free to address yourself directly to the chorus and to concentrate your whole effort on the performance. And you are rewarded by a finer and warmer response from your choir.

"Silent" Singing. Many conductors memorize text as well as music and silently enunciate the words with singers where the music permits. They feel that it helps hold the chorus more tightly together and makes for unanimity. Some even sing with such tenor, bass or falsetto voices as God has given them, but it is a questionable practice.

(To be continued.)

**JEWISH TEMPLE SPONSORS
CONTEST FOR CHORAL WORK**

Temple Sharey Tefilo, East Orange, N. J., is sponsoring a competition for a choral work in connection with the Jewish music festival month to be observed from Jan. 12 to Feb. 12, 1957. The object of the competition is to foster, promote and encourage composers to create new Jewish musical works.

The award will be for a religious work for mixed choir, with or without solo parts, and organ accompaniment to take a minimum of three minutes playing time. The music is to be set to a text submitted by the chairman upon request. The work judged best will receive a prize of \$100 and will be publicly performed at Temple Sharey Tefilo. Two compositions receiving honorable mention will also be performed. Interested composers should address the chairman, Mrs. Irwin J. Brainen, at the temple.

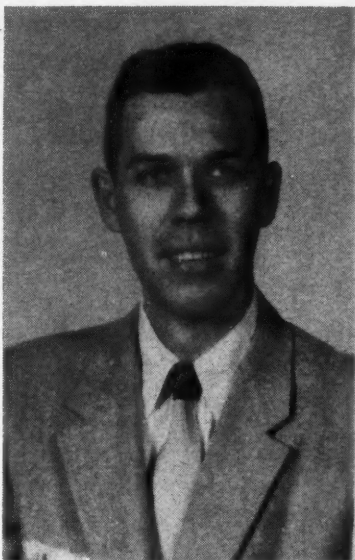
**STRINGS, HARP JOIN ORGAN
FOR VESPER IN MILWAUKEE**

A vesper musicale at Calvary Presbyterian Church, Milwaukee, Wis., Nov. 4 featured music in which the organ was joined by strings and harp. The organist, Lauretta R. Cotton, opened the program with Suite Medievale, Langlais. She shared honors with the instrumentalists and Mildred K. Peters, soprano, in a first performance in Milwaukee of a solo cantata, "This Son So Young" by Louie White, as well as in Buxtehude's "My Jesus Is My Lasting Joy." The strings, harp and Mrs. Cotton played two Trio-Sonatas by Corelli to complete the program.

**CLEVELAND CHURCH HEARS
MUSICAL SERVICE GIVEN**

A service of music at the Old Stone Church, Cleveland, Ohio, where W. William Wagner is organist and choir-master, was given Nov. 4. Mr. Wagner opened the program by playing Sonata in C minor, Mendelssohn. Beethoven's Six Sacred Songs, Op. 48, were sung by Herbert Henke, and the choir and soloists sang Mendelssohn's "Hymn of Praise." For his postlude Mr. Wagner played Prelude in D minor, Mendelssohn.

JOHN D. JETER



JOHN D. JETER has joined the faculty of the East Texas Baptist College at Marshall, Tex., as instructor of organ, piano and church music. He has also been appointed organist of the First Baptist Church of Marshall. Mr. Jeter received his B.M. from Baylor University in 1950 and his M. M. Ed. from the University of Colorado in 1954. At Colorado he studied organ with Everett J. Hilty and Rowland Dunham.

For the last two years Mr. Jeter was instructor of organ at East Tennessee State College in Johnson City, Tenn. During this time he was organist-choir-master at Emmanuel Episcopal Church in Bristol, Va., and at Bethlehem Lutheran Church in Johnson City. Last year he was dean of the East Tennessee Chapter of the A.G.O.

HAROLD HEEREMANS forsook the organ for the violin Nov. 11 when he and Irving F. Ritter played a program of sonatas for violin and piano at the First Unitarian Church, Brooklyn, N. Y.

**GUSTAV DÖHRING IS DEAD;
INSTALLED MANY ORGANS**

Gustav F. Döhring, well-known organ builder, died Sept. 26 at the Southampton, N. Y., hospital.

Mr. Döhring was born in 1873 in the city of Nagel, Posen, Germany. At the age of 13 he came to the United States and later became a citizen. He started his apprenticeship with the Roosevelt organ works, New York City, and had followed the profession of organ builder all his life. At 23 he was sent to Central America to install an organ in the Cathedral of San Salvador. He traveled in many states and during the period when pipe organs were popular for private residences, he installed instruments for Andrew Carnegie, Charles Schwab, Cyrus Curtis, Horace Harding, Henry Frick and many others.

A singer for many years with the New York Oratorio Society, Mr. Döhring was a member of the American Guild of Organists.

In 1936 Mr. Döhring was married to Olive Burnett Jagger. Mrs. Döhring survives her husband.

**RYAN APPOINTED TO POST
AT COMMERCE, TEX., SCHOOL**

Alexander Boggs Ryan has been appointed organist-pianist in residence at the East Texas State Teachers College, Commerce, after a three-year tenure as college organist at the East Texas Baptist College, Marshall. At Marshall he also served as organist of the First Baptist Church.

Mr. Ryan's background includes a Mus. M. degree from North Texas State College, Denton, where he studied with Dr. Helen Hewitt, and study with Dupré at the National Conservatory, Paris, France, where he played his debut recital in 1953.

His farewell recital at Marshall Sept. 9 included the following numbers: Aria, Concerto 10, Handel; "Basse de Trompette et Dessus," Clérambault; Passacaglia and Fugue, Bach; "I Am Black but Comely," Dupré; Carillon, Sowerby; Adagio, Sonata in E minor, Herbert Nanney; Fugue, Sonata on 94th Psalm, Reubke.

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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, DECEMBER 1, 1956

Our Annual Privilege

Before another monthly issue of this publication reaches its readers the celebration of Christmas of 1956 will be an item of history. For the people of all Christian nations this is a season of happiness, of good will and of the satisfaction of giving and receiving gifts.

To the church musician it is his busiest period of the year and one of special privilege, for to this profession is accorded a most prominent part in the observance of the holiday and of all that goes before it. It is, of course, a season of hard work. Think of the fact that to the organist and choirmaster are given the duty of interpreting from year to year the inspired Christmas music of all the ages! Who can direct a successful production of such works as Handel's "Messiah" without a feeling of imparting a message with which no other of the Christian year can compare? If you have never done so, picture to yourself the importance of your part in telling the old, old story in its musical setting. You will admit that your hard work of preparation is well repaid.

We still have our Herods in the form of Hitlers and other cruel dictators, but the blessings bestowed on a lost world in the period from the Annunciation to the Ascension keep the song of the angels alive and modern means have made it possible for that song to be heard farther than ever before—a happy thought which gives us strength and enthusiasm to go on to tell the Easter story as the next great festival event of the Christian year, with which the majority of church musicians will soon be busily concerned.

New Books on Music

Three books with nothing in common except the word "music" in their titles deserve mention this month. A fourth edition of "A Textbook of European Musical Instruments" by Francis W. Galpin, published by John De Graff, is a beautifully-made book full of interesting material and pictures. "The Music Index," a cumulative key to music periodicals (Information Service, Inc.) is a library reference of much usefulness; not many of us would need to own such a volume. "The Use of Music in Christian Education" by Vivian S. Morsch (Westminster Press) is down-to-earth and detailed; it will appeal to many in charge of church music programs.

Letters to the Editor

John Churchill Answers Peaker.

London, England, Oct. 12, 1956—

Dear Mr. Gruenstein:

I wonder if I may comment on Dr. Peaker's article in your September issue in relation to the organ in St. Martin-in-the-Fields, London.

His final remark, "most English organists distrust it," is perhaps an oversimplification which might lead some of your readers to wonder if the work of Spurdun Rutt is unconventional or needlessly extravagant. I am sure, from his remarks to me when he was here, that such an idea was far from Dr. Peaker's mind; in fact he enthused about both the tonal resources and the console design of this instrument and many players from your side of the Atlantic have agreed with him. I know that only pressure of space would have prevented him from making his meaning clear.

May I suggest a final remark for your amusing "Dickens Character" which may restore justice to the builders of this famous organ: "but it is only fair to add that if one takes many English organists away from their own drawstop consoles, they frequently become lost in a sea of misery!"

Yours faithfully,

JOHN CHURCHILL.

Van Hulse Re-appraises Thomson.

Tucson, Ariz., Oct. 16, 1956—

Dear Mr. Gruenstein:

Some few months ago I received a copy of Virgil Thomson's "Variations on Sunday School Tunes," which I was supposed to review for a European organ journal. I have always disliked "roasting" my colleague-composers; in fact, I have usually refrained from commenting at all upon any music I held worthless, but this Thomson work, coming under a well-known name, could not be ignored. So then I wrote a very short review to the effect that anyone trying to "pull the leg" of organists with such drivel was overlooking the fact that, as a profession, organists rank high in musicianship and would not fail to see the hoax. Later on, when reviews of this same work came out in American organ journals, I was pleased to see that my views were shared by other reviewers and that they expressed, in substance, the same opinions. This put my conscience at rest and I proceeded to forget the matter.

However, some days ago I chanced to hear over the radio a performance by Miss Marilyn Mason of this work by Mr. Thomson, and I must confess that I suddenly saw the thing in a completely different light and I realized how clever it really is. I feel it is my duty to inform my colleagues and organists of what I think now about this work. Mr. Thomson has delivered himself of a little masterpiece of realistic tone-painting. I do not hesitate to say that this is the work of a great man. I must add, in all fairness, that the masterly and imaginative rendition of Miss Mason contributed greatly in making me understand the meaning of this work. Miss Mason (whom I unfortunately have never met nor heard play in person) has a huge sense of humor and realism—not to mention her undisputed powers as virtuoso and musician.

All credit to Mr. Thomson, who at least has the courage and good sense to be himself in his writings. Here we are, the rest of us, walking or trying to walk in the footsteps of Bach, Handel, Mendelssohn, Franck, et al and making a poor show of it often enough. Be yourself, I say, and give of what you have.

Sincerely,

CAMIL VAN HULSE.

Wishes Help on European Recordings.

Toronto, Ont., Oct. 21, 1956—

Dear Mr. Gruenstein:

I wonder if any of your readers could provide the name of a record dealer in Paris, France, who could provide me with several organ records on French labels which are completely unobtainable on this continent or in England? Also, I wonder whether any reader might have knowledge of, or data on, the following recorded organs: Reformed Church, Thalwil, Switzerland; Westminster Cathedral, London, England; Grosskirche des Berliner Doms (Berlin Cathedral) and Paulskirche (Paul's Church), Berlin, Germany.

By correspondence I have found out what organ was used on most recordings where it was not identified and have obtained further data on most of those on records, both here and abroad. If such information would be of any use to anyone I would be glad to answer any letters. Having a detailed index of all organ works recorded, we also have a good idea of what is on records, if that also would be of use to anyone.

The smallest help anyone can give will certainly be appreciated in helping to complete my collection and my data.

Sincerely,

WILFRID G. LOFFT,
7 Abbott Ave.
Toronto 9

Why Not the Fourth Stanza?

Raleigh, N. C., Oct. 22, 1956—

Dear Mr. Gruenstein:

It has always been a mystery to me that whenever soloists at the recent national Democratic convention sang the "Star Spangled Banner," they always sang the first verse. This verse, beginning with the question, "O say can you see?," and the refrain asking, "O say does that star-spangled banner yet wave?," is certainly not one to inspire confidence or fire one with patriotism. The words are too timid. They lack assurance.

The fourth verse is bursting with self-confidence, pride, absolute assurance and highest resolve. To be convinced of the truth of the above statement, just read this verse: "O thus be it ever, when free men shall stand between their loved homes and the war's desolation! Blest with vict'ry and peace, may the heav'n-rescued land praise the Power that hath made and preserved us a nation! Then conquer we must when our cause is just. And this be our motto, 'In God is our trust.' And the star-spangled banner in triumph shall wave o'er the land of the free and the home of the brave!"

From now on it is the fervent hope of the writer that soloists will be instructed to sing the fourth verse of our glorious national anthem.

Sincerely,

FREDERICK STANLEY SMITH.

Enjoys Flentrop Article.

Atlanta, Ga., Nov. 3, 1956—

Dear Mr. Gruenstein:

May I say how much I enjoyed the first part of Mr. Flentrop's most interesting article. I really think your excellent magazine could better serve all of the organ world by including such articles more frequently. Not only are they interesting to builders and technicians but should also serve to enlighten the average organist who too often is entirely ignorant of the various mechanical and tonal aspects.

Again allow me to express my admiration for the really phenomenal job you have done over the years and to wish you continued success and good health.

Very sincerely yours,

FRED C. ENSLOW, JR.

Ernest Skinner Corrects Term.

Dorchester, Mass., Nov. 5, 1956—

Dear Mr. Gruenstein:

Here is an item I thought I would send you:

The term "languid," which is applied to the partition dividing the foot and body of an organ pipe, is a misnomer. The correct name is "languet," meaning little tongue, as may be seen by looking it up in Webster's dictionary.

Why the mis-spelling and pronouncing of this term has persisted for so long passes my comprehension, but as I was in the mind to say a word about it for the consideration of your readers, here it is. I have known about this for some time, but never until now have I been moved to speak of it.

Very sincerely yours,

ERNEST M. SKINNER.

Statement of The Diapason

Statement required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233) showing the ownership, management, and circulation of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1956.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher—S. E. Gruenstein, 611 Ash Street, Winnetka, Ill.; Editor—S. E. Gruenstein, 611 Ash Street, Winnetka, Ill.; Managing editor—none; business manager—none.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)—S. E. Gruenstein, 611 Ash Street, Winnetka, Ill.

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4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a

Looking Back into the Past

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

Figures on the organ industry in the United States issued by the Census Bureau at Washington Nov. 1 showed that in 1909 1,224 organs were constructed, or an average of 102 a month, compared with 901 in 1904, an increase of 36 per cent.

Wilbur Glenn Voliva, in control of the unique community of Zion, Ill., established by John Alexander Dowie for his religious followers, placed an order with the Felgemaker Organ Company of Erie, Pa., for a large four-manual organ to be installed in Shiloh Tabernacle. This instrument was destroyed by fire several years ago.

• • •

Twenty-five years ago the following news was recorded in the issue of Dec. 1, 1931—

Dr. Charles Heinroth, for nearly a quarter of a century organist and director of music of Carnegie Institute, Pittsburgh, was appointed head of the department of music and organist of the College of the City of New York, to succeed Samuel A. Baldwin, who was to retire effective Feb. 1.

The Austin organ of 237 speaking stops and a total of 12,773 pipes in St. Matthew's Lutheran Church, Hanover, Pa., was to be opened Dec. 1 with a recital by J. Herbert Springer, organist of the church. This was believed to be the largest organ in any church in the United States.

M. P. Möller, Inc., announced that Richard O. Whitelegg, eminent voicer and tone specialist, had become connected with that company.

A bronze bust of Lynnwood Farnam was placed in Christ Church Cathedral, Montreal, Nov. 23 as a memorial to the former organist of the cathedral, whose death occurred a year previously.

• • •

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

Regional A.G.O. conventions were held at Tulsa, Okla., and Little Rock, Ark.

A four-manual Austin was installed in the Lutheran Church of the Redeemer, Milwaukee, and its specification was printed. Specifications were also included for three-manual Möllers at the First Presbyterian Church, Bridgeton, N. J., and Christ Evangelical Lutheran Church, Elizabethtown, Pa., and of a three-manual Reuter in the Central Christian Church, Springfield, Mo.

capacity other than that of a bona fide owner.

S. E. GRUENSTEIN,
Editor and Publisher.

Sworn to and subscribed before me this
18th day of October, 1956.

(Seal)

DOROTHY ROSEN.

(My Commission Expires October 28, 1957.)

NEWSLETTER, "THE TRACKER," PUBLISHED BY ORGAN FANS

A group of organ enthusiasts met in the choir room of St. Bartholomew's Church at the A.G.O. convention in New York City in June and became, unofficially, the Organ Historical Society. Their interest is in old organs in America, and to facilitate the gathering and distribution of details on such instruments, the society decided to issue a newsletter called "The Tracker." The first issue of this has reached THE DIAPASON. It has an explanation of the birth and interests of the organization and the specifications of several venerable organs. We congratulate the society on its initiative.

LIST SUMMER FESTIVAL PLANS FOR EUROPE, 1957

The 1957 calendar of the European association of music festivals has been announced as follows: Aix-en-Provence, July 10-31; Bayreuth, July 23-Aug. 25; Berlin, Sept. 22-Oct. 8; Besancon, Sept. 5-15; Bordeaux, May 20-June 2; Florence, May 4-June 30; Grenada, June 24-July 4; Helsinki, June 9-17; Holland, June 15-July 15; Lucerne, Aug. 18-Sept. 7; Munich, Aug. 11-Sept. 10; Perouse, Sept. 20-Oct. 2; Strasbourg, May 20-June 10; Venice, Sept. 11-25; Vienna, June 1-23; Wiesbaden, May 7-June 2, and Zurich, June.

SEASONS GREETINGS

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Autumn Rush Over, Music Publishers Pause for Breath

By FRANK CUNKLE

Most publishers, having brought out considerable quantities of music in the early fall months, took time for a breath of air this month. A few Thanksgiving and Christmas stragglers appeared but most of our receipts were in the general category.

The new Church Choral Service issues, included in the firm's October publication but available separately, are a rather good beginning for a publisher. There are pieces for Christmas: "Torches" by Philip G. Wilkinson is a big arrangement of a Spanish carol; "Tell Me Shepherds," Denny, is junior choir material. There are two for Thanksgiving: "Hymn for Thanksgiving," Gil Mead, is a three-stanza, three-key arrangement of the familiar Dutch hymn; "Song of Praise and Thanksgiving," Vleugel, is a rather short, bright service piece. A Mozart "De Profundis" with Latin and English text deserves attention.

From FitzSimons comes a "Psalm of Thanksgiving," Henry Overley, a big seven-part a cappella motet inscribed to the St. Olaf Choir and needing such a group for maximum performance. The same composer's "Jesus, Babe of Bethlehem" is a pleasant three-stanza carol and Will James' "The Little Jesus Came to Town" is a simple and charming setting which aptly reflects its poem. Thomas Matthews' "The Lord Is My Shepherd" is a useful, sensitive setting. Overley's "Lo, He Comes with Clouds Descending" is a big three-stanza hymn-anthem suitable for Advent. FitzSimons has two for women's voices: "Let Us Now Our Voices Raise," Wennenberg, might also work in good youth groups; "Lovely the Dawning," Youse, is for program use by women's choral groups.

Mills is now issuing "Canticle of the Sun" by Klaus George Roy. It will have

a specialized appeal since it requires a violist of virtuoso caliber and a highly professional a cappella choir. Of similar special interest is "Litany and Prayer," Gail Kubic (Southern Music), for male chorus, brass and percussion, which is too complex for adequate evaluation here; large colleges would have concert facilities for such a work as this.

Also from Southern we receive three works by Ernst Bacon. "Jonah," with text from Melville, is a dramatic piece with an agitated accompaniment for program rather than service use. "Golden Rules," smaller in scope and interesting in style, has similar use. The two provide striking contrast. "A Christmas Carol" sets a Herrick poem to a straightforward melody, adding an independent accompaniment.

Shawnee Press has released "Ye That Believe" from Clokey's cantata, "A Rose from Syria." It can be a very impressive combined-choir processional for a festival occasion. "The Snow Lay on the Ground" is a simple carol set SSA by Henry Hallstrom; it has an appealing refrain. "It Is More Blessed" is another of those tailorings of religious texts to fit familiar piano classics. It's a beautiful tune (Schubert) and a pretty good poem, too, as such things go.

Boosey and Hawkes sends us "O Thou Not Made with Hands" by W. K. Stanton; in free rhythmic patterns, it remains comparatively easy by its use of much unison and block harmony. "O Worship the King," Kenneth Walton, is another of those hymn-anthems, well-arranged and apparently much-used; this one has four stanzas in four keys.

This reviewer was interested to see the new Novello edition of the complete Purcell anthem, "O Sing unto the Lord," parts of which are very popular as separate anthems. The complete work is almost cantata-length with a long prelude; its use would probably be for festive occasions. Thiman's "The Three Ships," which he calls a "Christmas rhapsody," utilizes traditional carols in a pleasing, not difficult twelve-minute work many choirs will enjoy singing. New Novello carols include: Noble's "Sing Noel," very English in style; "Rejoice and Be Merry," Hewitt-Jones, folk-

like with much unison, and two by John Rose printed in those miniature hymn sheets and both, incidentally, in free meter—"Sweet Was the Song" and "What Sweeter Music." "Now Sing a Saviour's Birth," Richard Lloyd, is a rather easy Christmas anthem, sectional in character with a lot of variety. "Judge Eternal, Throned in Splendor," Harold Scull, is a unison anthem in which two big sections are divided by a lyric one. Novello anthems are available from British-American or H. W. Gray.

Hewitt-Jones' "Whitsunday Processional" for organ (Novello) is a characteristically British marching piece. "Solemn Prelude" by Philip James (Southern Music) is original and interesting and is well-adapted to service use.

VESPER PROGRAM IS SUNG IN INDIANAPOLIS CHURCH

The sanctuary choir of the Central Avenue Methodist Church, Indianapolis, Ind., sang for a vesper service-recital Oct. 14. Susan Shedd Hemingway, A.A.G.O. organist and director, played: Cathedral Prelude, Clokey; Aria, Swinnen; "Laudate Domine," Lang, and "Thanks Be to God," R. K. Biggs. The choir numbers were: "A Hymn for Our Time," Williams; "Seek Ye the Lord," Roberts; "With a Voice of Singing," M. Shaw; "There Shall Be No Night," Wood, and "I Have Thought on Thy Loving Kindness," Yarroll. A quartet sang: "St. Augustine's Prayer," Howard; "Jubilate Deo," Norden; "Blessed Is the Man," Whitney, and "O Clap Your Hands Together," M. Shaw.

WORKS FOR ALL SAINTS' DAY SUNG IN TEXAS CATHEDRAL

Jack Ossewaarde, M.Mus., A.A.G.O., directed his choir and soloists in a service of music for All Saints' Day Nov. 1 at Christ Church Episcopal Cathedral, Houston, Tex. "Whispers of Heavenly Death," David McK. Williams, and the Duruffé Requiem were featured works. Mr. Ossewaarde played Titcomb's "Requiem."

Flor Peeters in Chicago

By BENJAMIN HADLEY

The Chicago Chapter of the A.G.O. sponsored Flor Peeters in a recital Oct. 29 at the Rockefeller Memorial Chapel of the University of Chicago. The program included works by Bach, three early Flemish masters, Franck, Van Hulse and Mr. Peeters.

To this reviewer Mr. Peeters was at his best in the early Flemish pieces. Obrecht's "Ein fröhlich Wesen," Fiocco's Andante and van den Gheyn's lively Fugate were notable for the meticulous attention to the embellishments, and in the Fiocco the free treatment of the ornamented melody with the absolutely steady accompaniment was an apt demonstration of what an authentic performance can do for this type of piece.

Mr. Peeters did not seem comfortable in the Bach Passacaglia and Fugue, possibly due to the difficulty in making the pedals sound with the manuals in the Rockefeller organ and to the very resonant acoustics. In the Franck Chorale in E major, however, he seemed very much at home and projected an over-all fine reading.

In his own compositions, Mr. Peeters distinguished himself as a virtuoso performer and an able composer. His attractive registrations and facile technique made the Prelude and Fugue in F a joy to hear. His setting of the Advent plainsong hymn, "Creator Alme Siderum," had rhythmic interest, and the rich colorations, both harmonic and in registration, were features of the "Jesu Nostra Redemptio." The tour de force of the evening was his large-scale Toccata, Fugue and Hymn on "Ave Maris Stella." This work is in the typically brilliant French style and made a fitting closing to a fine recital.

THE APOLLO Musical Club of Chicago will sing its annual performance of "The Messiah" in Orchestra Hall Dec. 28. Henry Veld will conduct the club and the Chicago Symphony Orchestra; Robert Birch will be at the organ. Soloists will be Barbara Lechsenring, Lillian Chookasian, William Conroy and Gerald Smith.

L. ROBERT SLUSSER



L. ROBERT SLUSSER, Mus. M., has been appointed organist and choirmaster of the First Presbyterian Church of Birmingham, Mich., suburb of Detroit. The church, said to be the largest in the Detroit presbytery, has over 3,000 members and a musical staff of five; 350 choristers sing in the eight choirs—three adult and five youth groups. Three services are held each Sunday morning in the newly-built church plant. Three organs are in use, including a thirty-four-rank Casavant in the main edifice.

Mr. Slusser graduated from the American Conservatory in Chicago in 1943, where he studied with Leo Sowerby, and was for two years chapel organist at St. James' Church (now a cathedral) under Dr. Sowerby. He has his B.A. degree from San Jose State College in California and his Mus. M. from Northwestern University. He has also studied with Theodore Lams and Hugh Porter. Active in Detroit musical circles, Mr. Slusser is sub-dean of the Detroit Chapter of the A.G.O. He is married and has three children.

AEOLIAN-SKINNER SELECTS AREA REPRESENTATIVES

Lawrence Schoenstein of San Francisco, Cal., has been appointed northwest representative of the Aeolian-Skinner Organ Company, covering the states of Washington and Oregon as well as northern California. A third generation organ builder, Mr. Schoenstein is a native of San Francisco and has served in all capacities in the family firm of Felix F. Schoenstein and Sons. He has installed many west coast instruments and is keenly interested in organ design.

Stanley Williams, who has represented the company for many years on the west coast, will continue to serve Aeolian-Skinner in the Southwest, maintaining his office in Los Angeles.

T. J. and J. C. Williams of New Orleans, La., are now Aeolian-Skinner representatives for Louisiana, Mississippi and Alabama. This father-and-son team has installed and serviced most of the company's instruments in the South for the last seven years.

HAROLD ASH has been appointed organist-music director of the Washington Hebrew Congregation to succeed Lewis Corning, who retired after forty-five years and became organist-emeritus.

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- **BOW DOWN THINE EAR** Desmond Radcliff
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- **PRAISE GOD IN HIS SANCTUARY** Philip G. Wilkinson
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A Guide for Singers

By ROWLAND DUNHAM

One of the significant books of this year is "The Singer's Repertoire" by Berton Coffin (The Scarecrow Press of New Brunswick, N. J., 839 pages, sixteen dollars). Dr. Coffin is a member of the voice faculty at the University of Colorado.

This volume is an amazing listing of 7500 songs in 752 categories for nine voice classifications. The sacred songs have received personal examination and analyses. Publishers are noted; composers are grouped in each section according to nationality; sacred songs and arias receive generous attention; special songs with added instruments are to be found in each classification. While it is obviously impossible to include the most recent works, the guide can be said to cover with surprising completeness the relatively stable classic, romantic and impressionistic repertory—the living repertory of today.

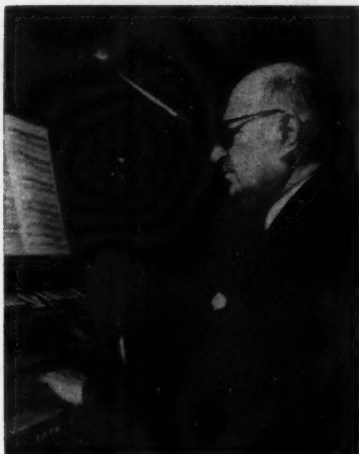
Many churches make considerable use of the sacred song in services. A repertory list such as this should be invaluable for singers, and as a basic source of information for choirmasters should be available in the church or community library. Many church services are built on a special theme; the director must find appropriate music. Almost any suitable text can be discovered in this monumental catalogue. For uses that are obvious the value should justify its cost many times over.

MADISON, CONN., HEARS NEW CANTATA BY H. A. MATTHEWS

Dr. H. Alexander Matthews' new Christmas Cantata, "The Eternal Light," which will be published by the H. W. Gray Company, is to be given its first performance Dec. 10 at the Madison, Conn., Congregational Church under the auspices of the New Haven Chapter of the A.G.O. The composer, now a Madison resident, will conduct the participating combined choirs.

Recent organ compositions by Dr. Matthews include "Five Wayside Impressions in New England" for the organ, to be published by H. W. Gray, and "Six Chorale Improvisations," to be published by G. Schirmer.

WILLIAM CRAIG SCHWARTZ



WILLIAM CRAIG SCHWARTZ played the month of high holidays at Beth Israel Synagogue, Philadelphia, for his fifty-fifth consecutive year. In addition to his long service as organist and choir master at the old Hebrew temple, Mr. Schwartz is serving as organist of the Third Church of Christ, Scientist, for his twenty-third year. Third Church has just moved into a beautiful new edifice in the Chestnut Hill section. He is also a faculty member of the Philadelphia Conservatory.

OHIO CHURCH HEARS BACH UNDER HELD'S DIRECTION

The choir of Trinity Episcopal Church, Columbus, Ohio, directed by Wilbur Held, F.A.G.O., S.M.D., sang movements of Bach's cantata, "The Lord Is a Sun and Shield," as anthems for services on Thanksgiving Day and on the Sundays preceding and following.

RALPH VAUGHAN WILLIAMS' new "A Vision of Aeroplanes" received its first American performance at a choral evensong at St. Paul's Chapel, Columbia University, Nov. 18. Other numbers heard were: Nunc Dimittis, Byrd; "Canticle of the Sun," Beach; "Hear the Voice and Prayer," Tallis, and "Grace Be to You and Peace," D. McK. Williams. The choir was under the direction of Searle Wright, F.A.G.O. David Drinkwater assisted.

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STOPLIST			
GREAT (Unenclosed)	Pipes	SWELL	Pipes
8 ft. Principal	61	16 ft. Rohrgedeckt	12
8 ft. Bourdon	61	8 ft. Rohrflöte	73
4 ft. Octave	61	8 ft. Viöle	73
2 1/2 ft. Twelfth	61	8 ft. Viöle Celeste (TC)	61
2 ft. Fifteenth	61	4 ft. Principal	73
IV Fourniture (22-26-29-33)	244	4 ft. Waldflöte	73
Chimes (Deagan "A")		2 ft. Piccolo	
Tremulant		III Plein Jeu (15-19-22)	183
		8 ft. Trompette	73
		4 ft. Hautbois	73
		Tremulant	
		CHOIR	
		8 ft. Viola	73
		8 ft. Nachthorn	73
		8 ft. Dulciana	73
		8 ft. Unda Maris	61
		4 ft. Koppelflöte	73
		2 1/2 ft. Nazat	61
		2 ft. Spitzflöte	61
		1 3/5 ft. Tierce	61
		Chimes	
		Tremulant	
PEDAL			
16 ft. Principal	12		
16 ft. Bourdon	44		
16 ft. Rohrgedeckt	44		
8 ft. Octave	44		
8 ft. Bass Flute			
8 ft. Rohrflöte			
10 1/2 ft. Quint			
4 ft. Choralbass	128		
4 ft. Rohrflöte			
IV Mixture	12		
16 ft. Trombone	12		
8 ft. Trompette			
4 ft. Clarion			
2 ft. Singend Cornet	32		

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**EDNA SHAEFFER RETIRES
FROM VIRGINIA COLLEGE**

Miss Edna Shaeffer, who has completed a half-century of service as organist and choir director in the Harrisonburg Presbyterian Church, was honored with a special program and reception at the church. Members and friends of the church and associates of Miss Shaeffer attended the reception.

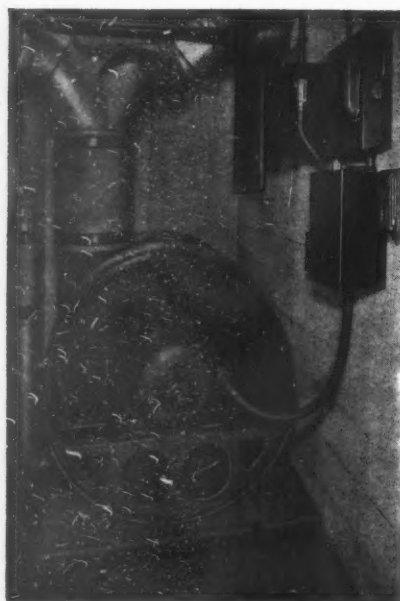
Miss Shaeffer, who has directed the famed Madison College glee clubs since 1915 and who played a major roll in music education, retired from Madison College in June after serving on the faculty for forty years, part of the time as department head. She began her leadership in church music while in her teens. Until recently she directed the choir and played the organ; she continues her work as director.

The Madison glee club and Miss Shaeffer have brought national fame to Madison College, having sung at the New York world's fair, two conventions of the American Federation of Music Clubs and in many cities outside Virginia. Their singing at the national convention in Miami last year led to the glee club's receiving the Air Force invitation to fly to air bases in Iceland, the Bahamas and the Azores.

Miss Shaeffer helped organize the first oratorio society in Harrisonburg, directed the first combined chorus of school children in the state and was active in planning for the annual music festivals at the Massanetta Bible Conference grounds. She helped to organize the Rockingham Chapter of the A.G.O. and at present is dean of the organization.

THE CHOIR OF ST. ANDREW'S Episcopal Church, Wilmington, Del., sang the Fauré Requiem Nov. 4. Soloists were Thomas Perkins and Joanne Hutchinson. Harrison Walker, choirmaster and organist, directed the choir and played the organ accompaniment. Preceding the Requiem, Mr. Perkins sang Bach's solo cantata "Strike, Thou Hour." Mr. Perkins and Mrs. Hutchinson also sang "I Seek Thee, My Life" from Bach's cantata "Sleepers Wake."

ROY UNDERWOOD, head of the music department at Michigan State University, is the new president of the national association for music therapy.



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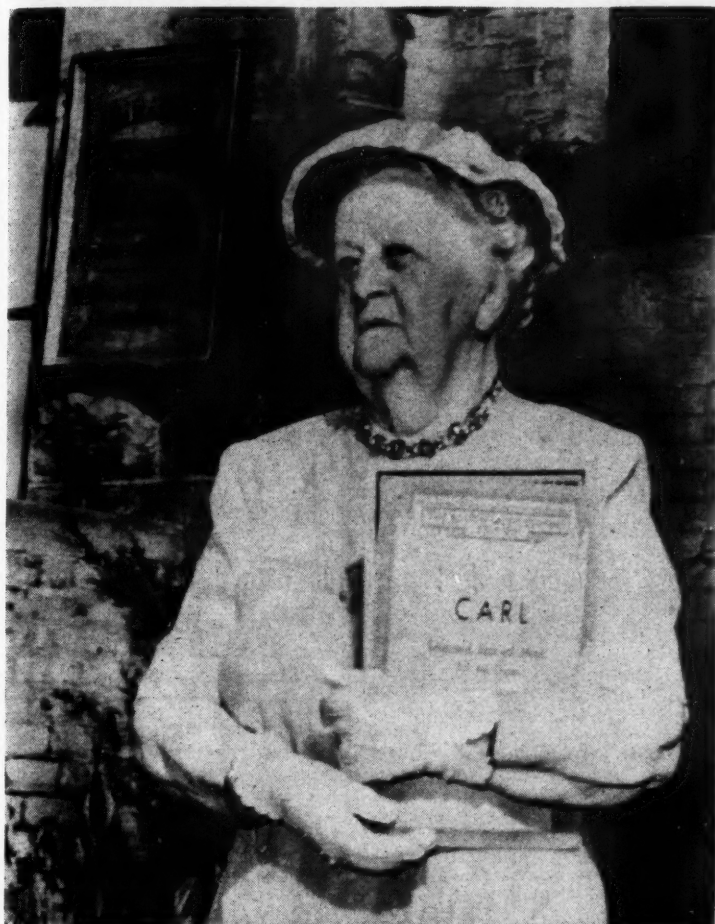
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EDITH SHERWOOD CLEVELAND, WHO HAS RETIRED



EDITH SHERWOOD CLEVELAND has retired from her post as organist of the First Congregational Church in Fargo, N. D., after forty-three years of service there and thirteen years of previous church playing. Born in Hancock, Minn., and reared in Kenosha, Wis., she began

her music study as a child. She studied the organ for several years with Harrison Wild in Chicago. Mother of two daughters and grandmother of two, Mrs. Cleveland has long been active in the Red River Valley Chapter of the A.G.O. and in the Fargo Music Club.

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Chorale Preludes by Flor Peeters Are Great Church Music

By ALLAN BACON

(Continued from the June issue.)

As we have seen, the "Ten Organ Chorales," Op. 39, were written in response to the composer's instinctive feeling for the need of small organ works with specific Flemish background. Based entirely upon old Flemish carols and folk-tunes from the fifteenth and sixteenth centuries, they will be unfamiliar to most Americans but nevertheless are of great charm and beauty. Beautiful music is welcome to any audience.

In the set, "Thirty Chorale Preludes on Well-Known Hymn Tunes" in three volumes, Op. 68, 69 and 70, in the beautiful new Peters Edition, we are on more familiar ground as far as tunes are concerned. With very few exceptions the composer utilizes tunes with which organists are familiar by way of the Bach repertory. But how different the treatment! When we open to number one of the first volume, the Op. 68, we are at once aware of a new dispensation. Not only the strikingly original harmony and the glaring fifths in the second measure, but where did he get this tune? Its sturdy, virile character seems to place it in the category of hymns such as "Ein feste Burg" and "Nun danket," yet, though it was composed in 1665 and Bach was doubtless familiar with it, he does not include the tune in his "371 Four-part Chorales." Mr. Peeters undoubtedly selected it from the rich reservoir of hymns which were incorporated into the German Protestant hymnody subsequent to Bach's time. His stirring setting of the really fine tune certainly leaves nothing to be desired as a joyous paean of worship and praise. We are off to a good start with his Op. 68!

Number two, "O God, Thou Faithful God," is about as perfect a piece as an organist could wish for as a prelude to a worship service. While the actual notes of the melody do not appear throughout the piece, but are gently and tenderly hinted at, an atmosphere of trust, assurance and perfect confidence is always in evidence. Easy to play, simple registration, lovely music—what more do you organists want?

This may be as good a time as any to bring up the subject of whether the organist should play through the chorale melody first, as a brief introduction, before beginning his prelude. Many concert and recital organists are doing this; the practice seems to be growing, and personally I think it is a good thing. When done judiciously it adds to the enjoyment and effectiveness of the piece.

In number three we discover a perfect companion piece for number two. "Now Rest beneath Night's Shadow" is all that the title suggests—an exquisite tone-poem creating an atmosphere of perfect rest, peace and repose. The chorale theme, in sonorous tenor register, is preceded by and alternates with material of an improvisational character, where the composer seems to play around with the tune.

Number four on our list, "Abide, O Dearest Jesus," brings us another lovely number of the "trust, confidence and assurance" type. After all, most people go to church in hopes of receiving assurance of a higher power which is in control and can be relied on as a mainstay in time of trouble. If your oboe is overly loud, shrill or blatant, do not use it; substitute an English horn or even a concert flute as the melody must not be too assertive. Much also depends on the registration for the left hand part, which must be of just the right balance of eight and four foot tone—quiet, but interesting to listen to. This beautifully written left hand part should flow along quietly, a perfect foil of unflagging interest, setting off the right hand melody.

Number five, "Wake, Awake, for Night Is Flying," is something else again. Most organists will probably prefer the more familiar translation, "Sleepers, Wake! A Voice Is Calling," particularly when the amazing similarity is discov-

ered between Mr. Peeters' version and the famous Schübler setting. The resemblance is indeed striking, the main difference being that Mr. Peeters introduces the chorale in alternation with, and never simultaneous with, the obbligato right hand. These comments are definitely not to be interpreted as criticism. The piece is exceedingly well written and can stand on its own merits as a welcome alternate with, or substitute for, the Bach setting.

With number six we are introduced to Mr. Peeters, the mystic. Certainly in no other terms can we speak of this strikingly modern harmonization of the great Johann Crüger tune, "Jesu, Priceless Treasure." Mysticism is there aplenty and out-of-this-world harmonies, but they do not appear on the surface. The careless student, seeing the simple right hand melody and the apparently easy left hand accompaniment, might very naively fall into the trap of preparing an orthodox registration set-up (oboe solo, left hand soft eight and four—any soft eight and four!—and pedal soft 16 ft. and 8 ft.) and playing the piece through—and then wonder why it sounds uninteresting, muddy and at times, frankly, ugly. In the closing paragraph of my article in the June issue of THE DIAPASON, the readers were left with this final word of caution: "All of these pieces are intrinsically beautiful, highly inspired music. If you try one of them on your organ and it does not come off well, do not blame Mr. Peeters or his music. It simply means that something is wrong—(perhaps) you are not interpreting the registration directions correctly." Now, the registration called for by Mr. Peeters in the case of "Jesu, Priceless Treasure" is quite specific. It represents the effect the composer had in mind when he played the piece on his immense organ at the great Metropolitan Cathedral at Malines. On most typical American organs of two or three manuals it will be impossible to duplicate the exact registration called for. The average American organist is up against an average American organ—and how many three-manuals have a soft 32 ft. in the pedal? And yet, in playing this "Jesu, Priceless Treasure," a soft 32 ft. is possibly the most essential stop in the ensemble. An approximate substitute registration might be worked out for the manuals, but without that 32 ft. in the pedals those places where the low note in the left hand crosses the pedal part are going to sound muddy. And muddiness, dear reader, is not the same thing as mysticism. With a soft 32 ft. in the pedal and the right registration on the manuals, those crossing voices become merely a contributing factor in an overall effect of unearthly charm and mysticism. Typographical error in third to last measure: RH should play D natural.

I have dwelt somewhat at length on the registration problem involved in number six in Op. 68 because exactly the same problem is going to arise in certain pieces to be considered later, and a restatement of the problem should not be necessary. As I remarked in my former article, we are dealing here with intrinsically beautiful music, and if we understand the meaning of registration directions (a familiarity with specifications of Belgian organs helps—and Mr. Peeters can be very specific!) and if we can follow those directions, literally, on our organ, then the effect the composer had in mind can be achieved. But if we do not possess on our organ the exact stops called for and cannot secure an acceptable substitute for them—in other words, if we cannot make the piece sound as it should—then for goodness sake let's not try to play the piece at all, for we would be doing both Mr. Peeters and ourselves an injustice—not to mention the audience!

Turning now to number seven, "How Lovely Shines the Morning Star," we encounter another striking resemblance to one of Bach's most inspired settings, the justly famous "Rejoice, Ye Christians!" Here we have the same graceful flourishes of flutes in the right hand against a quasi pizzicati left hand with the chorale melody taken by the pedals at 4 ft. pitch. And yet, as we saw in the case of number five, "Sleepers Wake," a moment ago, the piece exhibits flawless workmanship and stands on its own merits regardless of any resemblance to

Bach.

Number eight, "Lord, Keep Us Steadfast in Thy Word," is one of my personal favorites in the entire Peeters repertory. But if you ask me why, it would be difficult to assign a reason. Possibly it is the philosophical or psychological undercurrent which seems to be conveyed by the wandering, chromatic meanderings of that exquisitely fascinating right hand part. (Watch out for misprint in measure one—fourth note in alto should be G natural. Compare measure 8 on p. 29.) Is Mr. Peeters trying to make us aware that, according to the teachings of modern psychology, even while we are praying, "Lord, Keep Us Steadfast," into our thoughts come unbidden, wandering desires of the flesh, libidos, complex yearnings, etc.? Regardless of any psychological import, the piece is one of the loveliest things he has written. And if the thoughts of the worshiper do wander during the prayer, the exquisite coda shows that the prayer is, after all, answered. The wandering sheep has returned safely to the fold.

Number nine brings us another tune with which Bach was not familiar. "O, That I Had a Thousand Tongues," written in 1738 by Johann König, becomes a powerful, exultant hymn of praise under Mr. Peeters' skillful treatment. Just as Bach was able to hold the attention of the listener by the interweaving of interesting accompanimental parts, so does Mr. Peeters here set up a veritable three-ring circus by assigning a vigorous, energetic pedal part and a brilliant, ostinato left hand part as foils to set off the powerful melody in the right hand, played on heavy 16 ft. and 8 ft. reeds. The piece is not easy to play but well worth the necessary effort.

"All Depends on Our Possessing," the concluding number in the Op. 68 volume, is a partita consisting of a theme (a three-part harmonization of the chorale), followed by three variations and a finale. Most organists feel the need, occasionally, for a work of longer dimensions than the average length prelude. Here we have a work which can be cut to size to fit any given situation by simply omitting one or more of its five component parts. However, since none of the various sections offers any technical difficulties, and all are interesting and well-contrasted, it would seem a shame to omit any of them.

Which brings us now to a consideration of volume two, Op. 69. Number one, "Now Thank We All Our God," gives us a rousing send-off. Written in the style of a spirited toccata-etude, we are treated to a festive clanging of bells with resonant chords alternating with brilliant passage work. The piece is not as difficult as it sounds and is well worth the necessary work.

In number two, "All Glory Be to God on High," we have a kind of conversation between two types of tone. Note the adroit hinting at the opening notes of the chorale melody in the eight-measure introduction. The absence of a pedal part makes it possible to play the piece on a small reed organ. Very nice music.

Number three, "Our Father, Thou in Heaven Above," deals with a melody which has been a prime favorite with composers both before and since Bach. Bach himself has given us four versions of it, but what of it? Here's another version—and in the same D minor. Mendelssohn didn't change the key—why should Peeters? Good, solid music, original harmonization, excellently written.

Number four, "If Thou but Suffer God to Guide Thee," includes not merely a melody with a relatively soft accompaniment, but a study in two contrasted ideas. For the left hand part, select a combination which will wear well and be interesting to listen to in its own right, for it must provide the background for the entire piece. For the melody, if you do not have a krummhorn (and few American organs do!), be very careful what you substitute for it. An oboe would do if softly voiced and of good quality. Otherwise use an English horn or concert flute, for this melody, with its lovely ornamentation reminding one, at times, of one of the melismatic chorales of Bach or Karg-Elert, should be of such ravishing beauty as to hold the listeners spellbound. It is possible that Mr. Peeters

(Continued on page 33.)



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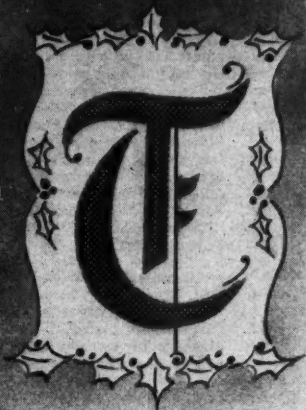
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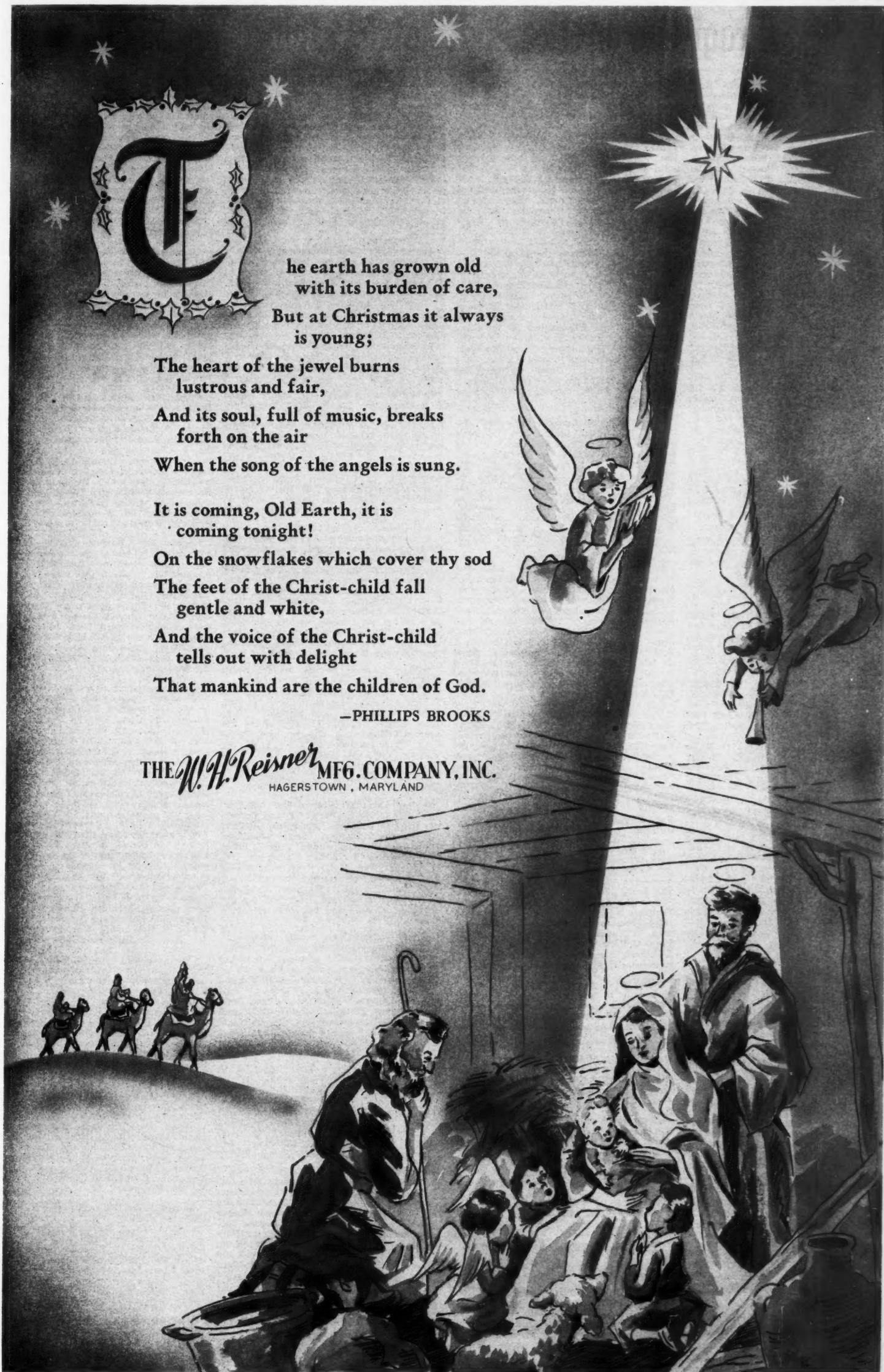
he earth has grown old
with its burden of care,
But at Christmas it always
is young;

The heart of the jewel burns
lustrous and fair,
And its soul, full of music, breaks
forth on the air
When the song of the angels is sung.

It is coming, Old Earth, it is
coming tonight!
On the snowflakes which cover thy sod
The feet of the Christ-child fall
gentle and white,
And the voice of the Christ-child
tells out with delight
That mankind are the children of God.

-PHILLIPS BROOKS

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Programs of Organ Recitals of the Month

Robert Baker, D.S.M., New York City—Dr. Baker played three November recitals in Temple Emanu-El. His Nov. 3 program was: Chaconne in E minor, Buxtehude; Concerto in G, Duke Johann Ernst of Saxe-Weimar; Prelude and Fugue in A minor, Bach; Prelude to the Sabbath Morning Torah Service, Milhaud; Prelude in E, Bloch; "Behold, the Bush Burned and Was Not Consumed," Berlioz; Dialogue on the Mixtures, Langlais; "A Trumpet Minuet," Hollins; Rondo for the Flute Stop, Rinck; Adagio, Fantaisie in C, Franck; Prelude and Fugue in A, Franck; Liszt; his Nov. 10 program included: Toccata and Fugue in D minor and Pastorale in F, Bach; Chorale in A minor, Franck; Adagio and Finale, Handel; "Carnival" Suite, Crandell; "Eclogue," DeLamarter; "Impromptu," "Clair de Lune" and "Westminster Carillon," Vierne. On Nov. 14 he played: Concerto 10, Handel; "Like as the Rain and Snow Fall from Heaven" and Prelude and Fugue in B minor, Bach; Two Ritornelles, Rameau; Carillon and "Homage to Perotin," Roberts; Fantaisie in A, Franck; Toccata on "Leonie" and Sarabande, Bingham; Toccata in D flat, Jongen.

A. Elbert Adams, Greenwood, S. C.—Dr. Adams played the first of the season's vesper programs sponsored by the Greenwood Chapter of the A.G.O. Oct. 28 at the First Baptist Church on the Schantz organ. Dr. Adams' organ numbers were: "Deck Thyself, My Soul, with Gladness" and "A Rose Breaks into Bloom," Brahms; Fanfare in C major, Purcell; "Evening Sky" and "Carillon de Westminster," Vierne; "Comes Autumn Time," Sowerby; "Donkey Dance," Elmore; Toccata, Monnikendam; "October Twilight," Hadley. Dr. Adams was assisted by Miss Evelyn Martin, soprano.

L. David Miller, B.D., M.S.M., Springfield, Ohio—Professor Miller played a recital at the Weaver Chapel, Wittenberg College, Sept. 27. His numbers were as follows: Three Verses from the "Te Deum," Anonymous; Toccata, Muffat; Voluntary 5, Stanley; Toccata in E minor, Pachelbel; Sonatina, "God's Time Is Best," "He Who Will Suffer God to Guide Him" and "The Old Year Now Hath Passed Away," Bach; Adagio and Allegro, Intermezzi, Andriessen; Pavane, "Rhythmic Suite," Elmore; Sonata 6, Mendelssohn.

J. Elmer Jones, Rochester, N. Y.—Mr. Jones played the first public recital on the three-manual Austin at the First Baptist Church Nov. 7. His numbers included: Prelude and Fugue in C minor, Bach; "The Musical Clocks," Haydn-Biggs; "Salvation Now Is Come to Earth," Bach; "In Peace and Joy I Now Depart," Willan; "Where Cross the Crowded Ways of Life," Whitford; "Come, Thou, Almighty King," McKinley; Six Short Preludes, Schroeder; Improvisation, Foote; "Berceuse," Vierne; Antiphon 3, Dupré; Epilogue, Willan.

William O. Tufts, M.S.M., A.A.G.O., Washington, D. C.—Mr. Tufts played the following recital for the District of Columbia Chapter of the A.G.O. at the Church of St. Stephen and the Incarnation Nov. 5: Rondo in G, Bull; "Battle" Suite, Byrd; Voluntary for double organ, Blow; Suite in D, Stanley; Air, Wesley; "Impromptu," Francis Jackson; "Rhosymedre," Vaughan Williams; Fantaisie on "Darwell's 148th," Darke. The Potomac English handbell ringers assisted.

W. Norman Grayson, Hackettstown, N. J.—Mr. Grayson played the following program Oct. 7 at Whitney Chapel, Centenary College for Women: "All Glory Be to God on High," "Come Sweetest Death" and Toccata and Fugue in D minor, Bach; "Hyfrydol," Vaughan Williams; "Avon," Edmundson; "Manoah," Grayson; "St. Francis Preaching to the Birds," Liszt-Saint-Saens; "Harmonies du Soir," Karg-Elert; "Litanies," Alain; "Prayer for Christ Ascending" and "Outburst of Joy," Messiaen.

Lawrence Birdsong, Jr., Longview, Tex.—The North Louisiana Chapter of the A.G.O. sponsored Mr. Birdsong in a recital Oct. 16 at the First Methodist Church, Shreveport. He played: "Royal Fireworks Music," Handel; "Sleepers, Wake" and "O God Be Merciful," Bach; "Malabar," Sowerby; Carillon, Vierne; Cantabile, Franck; "Te Deum," Langlais; Pavane, Elmore, Cortege and Litany, Dupré.

Garth Peacock, Winfield, Kans.—Mr. Peacock played a faculty recital Oct. 30 in Richardson Auditorium, Southwestern College. His numbers were: Offertoire sur les Grands Jeux, Couperin; Prelude and Fugue in E minor, Bruhns; Three Schübler Chorale Preludes and Toccata in F, Bach; Pieces for a Musical Clock, Haydn; Prelude on the "Kyrie" and Epilogue, "Hommage a Frescobaldi," Langlais.

Robert Anderson, A.A.G.O., Milford, Conn.—Mr. Anderson played Oct. 25 in the noonday series at St. Paul's Chapel, Columbia University. He played: Fantaisie in G, Bach; Sonata 1, Hindemith; Chorale Dorien, Alain; Toccata, Durufé.

Searle Wright, F.A.G.O., New York City—Mr. Wright played two recitals in the noonday series at St. Paul's Chapel, Columbia University, in November. He played this program Nov. 1: Preludes and Intermezzi, Schroeder; "Alle Menschen müssen sterben" and "Allein Gott in der Höh sei Ehr," Bach; "Epitaphie," Berveiller; "Pageant of Autumn," Sowerby. He played this recital Nov. 29: Canzona, Gabrieli; Toccata per l'Elevazione, Frescobaldi; "Kyrie Gott, heiliger Geist," Bach; "Harmonies of Florence," Bingham; Chromatic Study on "B-A-C-H," Piston; "Carillon de Westminster," Vierne.

Wilma Hoyle Jensen, Westfield, N. J.—Mrs. Jensen was sponsored in a recital Oct. 9 by the Ithaca Chapter of the A.G.O. in Sage Chapel, Cornell University. She played: Chaconne, L. Couperin; Elevation, F. Couperin; Fugue in C, Buxtehude; "Kommst du nun, Jesu, vom Himmel herunter," "Ich ruf zu dir" and "Wir glauben all' an einen Gott," Bach; Chorale in B minor, Franck; "Gargoyles," Edmundson; "The Rhythmic Trumpet," Bingham; "Pange Lingua Gloriosi," Edmundson; "Tumult in the Praetorium," de Maleingreau; "The Fountain," DeLamarter; Fugue, Honegger; "God among Us," Messiaen.

Harriet Slack Richardson, Springfield, Vt.—Mrs. Richardson played the following numbers at the dedication of the new two-manual Austin organ in the First Congregational Church of Springfield Oct. 21: "We All Believe in One God," Bach; "Jesu, My Trust" and "Rejoice Christians," Reger; "Remain with Us, O Blessed Saviour," Karg-Elert; Air with Variations, Sowerby; "Folk Tune," Whitlock; Prelude and Fugue in G minor, Dupré; William H. Spaulding, J. Bertram Strickland and David Norton Beyer also played.

R. Elliott Brock, Fort Smith, Ark.—The Fort Smith Chapter of the A.G.O. sponsored Mr. Brock in a recital Oct. 1 at the First Presbyterian Church. His program included: "Te Deum Laudamus," Buxtehude; Suite Antique, Blaireau; "Dialogue Breve," de Sens; "Komm, Gott, Schöpfer, heiliger Geist" and "Liebster Jesu, wir sind hier," Bach; Fugue in G minor, Frescobaldi; Messe de Minuet, d'Autun; "Chorus Novaie Jerusalem" and "Hyfrydol," Vaughan Williams; "Grotesque," Pedal Etude, Brock; Sinfonia, Handel.

G. Russell Wing, Corpus Christi, Tex.—Mr. Wing played a program Oct. 16 at St. Mark's Methodist Church, Baytown, Tex., including: "In Thee Is Gladness" and "Rejoice Now, Beloved Christians," Bach; "Kyrie Eleison," Reger; "Liebster Jesu," Purvis; "Jesu, Priceless Treasure," Karg-Elert; "A Kentucky Mountain Spiritual" and "All Hail the Power," Whitney; "Cantilena," McKinley; Toccata for Flutes, Yon; Elevation, Dupré; "Rise Up, O Men of God," Bingham.

John R. Erickson, Mus. D., A.A.G.O., New York City—Mr. Erickson played the following works as part of the fiftieth anniversary celebration of the Messiah Lutheran Church, The Bronx: "Now Thank We All Our God," "Jesus Priceless Treasure" and "A Mighty Fortress Is Our God," Bach; "Ein feste Burg," Faulkes; "Finlandia," Sibelius; Toccata in G, Dubois; "Reflection," Friml; Pastoral Suite and Prelude on "Materna," Demarest; Sonata Eroica, John F. Carre; "Priere a Notre Dame," Bedell.

John M. Thomas, M.Mus., A.A.G.O., Greenville, Ill.—Professor Thomas of Greenville College played the following program Nov. 8 at the Free Methodist Church: "O Hail This Brightest Day of Days," "Jesu, Joy of Man's Desiring" and "Sheep May Safely Graze," Bach; Concerto in A minor, Vivaldi-Bach; Andante Cantabile, Symphony 4, Widor; "Fountain Reverie," Fletcher; "We Would See Jesus," Bingham; "Cantilena," Dupré; "Forest Green," Purvis; "Tu Es Petra," Mulet.

Ruth Sisson, Manchester, N. H.—Miss Sisson played a recital at the First Congregational Church Oct. 26. This was her program: Prelude and Fugue in E major, Lübeck; Two Chorale Preludes, Brahms; Three Chorale Preludes and Fantaisie and Fugue in G minor, Bach; Variations, Peeters; Cantabile, Franck; "Litanies," Alain.

Herbert Burtis, M.S.M., New York City—Mr. Burtis' recital in St. Paul's Chapel, Columbia University, Nov. 8 included: "Christ ist erstanden," "In stiller Nacht" and "In Dulci Jubilo," Schroeder; Prelude on "Eventide," Wright; "Le Banquet Celeste," Messiaen; Suite "One-fifty," Paul Reynolds.

Mark Smith, San Francisco, Cal.—Mr. Smith played this recital for the First Unitarian Society Nov. 18: Suite, Clerambault; Variations on an Old Dutch Song, Mudge; Prelude, Canzona and Chaconne, Peeters; "Sleepers, Awake," Bach; Chorale in E, Franck.

Edward G. Mead, Oxford, Ohio—Mr. Mead played the dedicatory recital on the newly-restored organ at the Church of Jesus Christ, Middletown, Ohio, Oct. 28. His numbers were: Toccata and Fugue in D minor, Adagio Espresso and Three Chorale Preludes, Bach; Aria, Concerto 10, Handel-Guilman; Sonata 1, Mendelssohn; Variation on "Old Hundred," Faine; Prelude on "St. Peter," Darke; Fantasy on "Hanover," Mead; Pastorale, Foote; "Meditation," Truette; "The Squirrel," Weaver; Cantabile, Franck; "Will o' the Wisp," Nevin; "Berceuse," Dickinson; Finale, Symphony 6, Widor.

Arthur B. Jennings, Minneapolis, Minn.—Mr. Jennings played the dedicatory recital on the new three-manual Möller organ in St. Paul's Episcopal Church, Duluth, Oct. 23. His numbers were: Toccata and Fugue in D minor, "Erbarm' dich mein," O Herr Gott" and "Kommst du nun," Bach; Andante Cantabile, Symphony 1, Beethoven; Chorale in B minor, Franck; "At the Convent," Borodin; "Ronde Francaise," Boellmann; "Pavane of the Sleeping Beauty," Ravel; Prelude and Fugue on "B-A-C-H," Liszt.

Robert Reuter, Chicago—Mr. Reuter played a program Nov. 25 at the Torrey-Gray Auditorium, Moody Bible Institute. His numbers were as follows: Harpsichord Suite in G minor, Handel; "Lord God to Thee We All Give Praise," Walthers; "O Come, O Come, Immanuel," Rowley; Sicilienne and "Marche du Veilleur," Bach-Widor; Prelude and Fugue in C minor, Bach; Scherzo, Bossi; Menuet "Antique," de Severac; Introduction and Passacaglia, Reger; Sonata da Chiesa, Andriessen; Elevation 3, Dupré; "Tu Es Petra," Mulet.

N. Caldwell-Coombes, Newark, N. J.—Mr. Caldwell-Coombes played the following music at recent services in the Sacred Heart Cathedral: Chaconne, Couperin; Petite Suite, de Severac; Grand Chorus in G minor, Hollins; "Fanfare d'Orgue," Bedell; "In a Great Cathedral," Crawford; "O Jesu Christ," Bach; Suite on Gregorian Melodies, de Maleingreau; Prelude on "St. Dunstan," Sowerby; "Entrée Pontificale," Bossi; Invitation and Communion, Harwood; "Gaudemus," Rowley; Grand Choeur, Bedell.

William Harrison Barnes, Mus.D., Evanston, Ill.—Dr. Barnes played a recital at the Weaver Chapel, Wittenberg College, Sept. 23. His numbers were as follows: "O God, Thou Faithful God" and Sinfonia, "God's Time Is Best," Bach; "The Joy of the Redeemed," Dickinson; Chorale with Variations, Courtland Palmer; "On a Theme by Vulpius," Willan; Dialogue for Two Trumpets, Clerambault; "Poeme Mystique," Purvis; "Solemn Melody," Davies; "May Thy Grace Abide with Us," Karg-Elert.

Arthur Carkeek, Bloomington, Ind.—Mr. Carkeek's faculty recital at DePauw University Sept. 19 included: Grand Jeu, DuMège; "Le Coucou," Daquin; "Soeur Monique," Couperin; Passacaglia and Fugue, Bach; Two Sketches, Schumann; "Deck Thyself, O My Soul" and "A Lovely Rose Is Blooming," Brahms; Fantaisie in F minor, Mozart; "Rhythmic Trumpet," Bingham; Meditation on "There Is a Green Hill Far Away," Sowerby; Prelude and Fugue in G minor, Dupré.

Walter A. Eichinger, Seattle, Wash.—Mr. Eichinger was sponsored in a recital Nov. 13 by Les Bois Chapter of the A.G.O. at the First Presbyterian Church in Boise, Idaho. His program: Introduction and Toccata, Walond; Preludio, Corelli; "Wachet auf, ruft uns die Stimme," "Kommst du nun, Jesu, vom Himmel herunter" and Fantaisie and Fugue in G minor, Bach; Chorale in E major, Franck; Aria, Peeters; "Te Deum," Langlais; Meditation over an Ancient Hymn Tune, McKay; "Litanies," Alain.

F. Carroll McKinstry, Great Neck, N. Y.—Mr. McKinstry played a recital Nov. 4 at the Community Church in aid of the organ fund. His program: Prelude and Fugue in C major, "This Day of Rejoicing," "From Heaven Above I Come Here," "In Dulci Jubilo," "Praise God, Ye Christians" and "Jesus, My Joy," Bach; Symphonie 1, Vierne.

Thomas Tonneberger, Toledo, Ohio—Mr. Tonneberger played the following numbers on a musical vesper program Nov. 11 at the Augsburg Lutheran Church: Prelude, Fugue and Chaconne, Buxtehude; "A Mighty Fortress Is Our God" and "O Man, Bewail Thy Grievous Fall," Bach; "Good News from Heaven," Pachelbel; "Benediction" and "Now Thank We All Our God," Karg-Elert. The choir and an octet assisted.

Herbert White, Ellensburg, Wash.—Mr. White played the following faculty recital at the Central Washington College of Education Nov. 4: Toccata in C minor, Muffat; Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; "Carnival" Suite, Crandell; Prelude and Fugue in B, Dupré.

Walter Baker, New York City—Mr. Baker will play an all-Bach recital Dec. 16 at the Lutheran Church of the Holy Trinity, where he is organist and music director. His recital will be a special feature of the series of musical services being given there and will include: Toccata and Fugue in D minor, "O Sacred Head, Once Wounded," "Christ Lay in Bonds of Death," "When in the Hour of Utmost Need," Vivace, Trio-Sonata 6, Toccata, Adagio and Fugue, "Blessed Jesu, We Are Here," "In Thee Is Joy," "In Peace and Joy I Now Depart," "Christians, Rejoice" and Passacaglia and Fugue in C minor.

Alexander Schreiner, Ph. D., F.A.G.O., Salt Lake City, Utah—Dr. Schreiner played the following recital in the Central Methodist Church, Stockton, Cal., Oct. 9 under the auspices of the Central California Chapter of the A.G.O.: Prelude and Fugue in E flat and Allegro, Trio-Sonata 5, Bach; Sonata in F minor, Mendelssohn; "Thanks Be to God," R. K. Biggs; "Woodland Flute Call," Fannis Charles Dillon; Scherzo, Symphonia Mystica, Van Hulse; Maestoso in C sharp minor, Communion in E major and Finale, Symphony 6, Vierne.

C. Griffith Bratt, Mus. M., A. A. G. O., Boise, Idaho—To open the fourth year in his broadcast series over station KBOI, Mr. Bratt of Boise Junior College and St. Michael's Cathedral played three programs: No. 1—Chaconne and Air, Muffat; Lente-ment, Marchand; Toccata in E minor and "By the Waters of Babylon," Pachelbel, No. 2—"Es ist das Heil," Kirnberger; Canon, Schumann; Prelude on a Theme by Gibbons, Whitehead; "A Mighty Fortress," Buxtehude and Walthers, No. 3—Riccicare, Pachelbel; Preludes, Bruckner; Suite, Stanley.

Eugene Belt, Baltimore, Md.—Mr. Belt played the first recital for this season Oct. 7 in a series at Brown Memorial Church, founded ten years ago by Richard Ross and recently named after him. The program: "Agincourt Hymn," Dunstable; Chaconne, Buxtehude; Fugue in C and "O Lamb of God," Bach; Chorale in A minor, Franck; "Invocation," Richard Ross; Allegro, Symphony 6, Widor; "Sheep May Safely Graze," Bach-Biggs; Variations on Two Themes, Dupré. Ben Whitten, pianist, assisted on the last two numbers.

Lawrence Richard Sears, Washington, D.C.—Mr. Sears played the dedicatory recital on the new organ in St. George's Episcopal Church, Arlington, Va. His numbers were: "Echo Voluntary," Purcell; "Jesu, Joy of Man's Desiring" and "O God, Thou Faithful God," Bach; "O Sacred Head Once Wounded" and "Dearest Jesus," James Boyce; Concerto in F, Handel; Praeludium for organ and orchestra, Seeboth. The Montgomery A Cappella Chorus and an orchestra assisted.

Julia Rose Neff, Connersville, Ind.—Miss Neff played Sept. 9 at the First Presbyterian Church. A brass quartet, conducted by Lawrence Appar, assisted in the following program: Psalm 119, Marcello; Toccata in E minor, Pachelbel; "Jig" Fugue, Buxtehude; "Ye Sons and Daughters of the King," Willan; "Bryn Cafaria," Vaughan Williams; Four Chorale Preludes, Reger; "Eisenach," Rowley; "O Christ Who Art the Light of the World," "The Lord's Prayer" and "Good Christian Men, Rejoice," Bach.

Claude Means, F.A.G.O., F.T.C.L., Greenwich, Conn.—Mr. Means played the following numbers in a recital at Christ Church Nov. 11: Fugue on "Ein feste Burg," Pachelbel; "A Little Tune," Felton; "Fanfare," Purcell; Pastorale, Couperin; "Praise to the Lord, the Almighty," Walthers; Prelude and Fugue in A, Selby; "Abide with Us, O Dearest Jesus" and Toccata on "Sun of My Soul," Peeters; "Requiescat in Pace," Sowerby; "Benedictus," Rowley; Fugue in E flat, Bach. Kenneth Emery, flutist, assisted.

E. Power Biggs, Cambridge, Mass.—Mr. Biggs played a recital in the chapel of Duke University, Durham, N. C., Nov. 4. These numbers were included: Concerto in A minor, Vivaldi-Bach; Noel Grand Jeu et Duo, Daquin; Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; "Litanies," Alain; Andante with Variations, K. 616, and Fantaisie in F minor, K. 608, Mozart.

Ronald Arnatt, St. Louis, Mo.—Mr. Arnatt gave the opening recital at Christ Church Cathedral Oct. 9. Included in the program were: Prelude and Fugue in D minor, Buxtehude; Gloria in Excelsis, Couperin; Sonata 3 and Prelude and Fugue in G, Bach; Five Interludes, Tournemire; "Piece Heroique," Franck; Scherzo and "Paeon," Whitlock; Chorale-Fantaisie on "Ye Holy Angels Bright," Darke.

Heinrich Fleischer, Chicago—Dr. Fleischer played the following numbers on a recital Nov. 20 at Rockefeller Chapel, University of Chicago: Three Chorales, Franck; "Kyrie" and "Benedictus," Couperin.

Programs of Organ Recitals of the Month

Helen Allinger, D.S.M., Mobile, Ala.—Dr. Allinger gave four noontime recitals at the Government Street Presbyterian Church in October. Her Oct. 5 recital included: Trumpet Tune and Air, Purcell; Triple Fugue in E flat and "Jesu, Joy of Man's Desiring," Bach; "Communion," Vierne; Preludio, Corelli; "Leoni," Bingham. Oct. 12 she played: "Wachet auf," Bach; Andante, Mozart; Four Improvisations, Peeters; "Rhosymedre," Vaughan Williams; Intermezzo, Rheinberger; Andante, Darke; "Nun danket alle Gott," Karg-Elert. Her Oct. 19 numbers were: Processional, Shaw; Cantabile, Franck; Fugue in D, Telemann; "Dreams," McAmis; Noel in G, Daquin; Andante Religioso, Mendelssohn; "Cathedral" Prelude and Fugue, Bach. Her fourth program Oct. 26 included: "A Mighty Fortress Is Our God," Luther; Concerto in A minor, Vivaldi-Bach; "Berceuse," Dickinson; Sonata 2, Mendelssohn; Noel, Mulet; Introduction and Allegro, Stanley.

Raymond J. Martin, Decatur, Ga.—Mr. Martin played the following faculty recital Oct. 1 at Agnes Scott College: Aria with Variations, Martini; Prelude and Fugue in C and "Liebster Jesu," Bach; Fantasie, K. 594, Mozart; Scherzetto, Vierne; "The Hanging Garden," Alain; "Comes Autumn Time," Sowerby. He repeated the program Nov. 12 at St. Luke's Methodist Church, Columbus, Ga., before the annual convention of the Georgia music teachers association.

Joyce Gilstrap Jones, A.A.G.O., Fort Worth, Tex.—Mrs. Jones, organist-director of the Richland Hills Methodist Church, Fort Worth, played the following program for the Waco Chapter of the A.G.O. Nov. 6 at St. Alban's Church: Allegro, Concerto in A minor, Vivaldi-Bach; "When in the Hour of Utmost Need" and Prelude and Fugue in E flat, Bach; Third Movement, Sonata, Op. 46, Paul Pisk; "Mist," Doty; Rhapsody, Elmore; Fantasie and Fugue on "Ad Nos," Liszt.

Peg Carol Bie, M.Mus., Dallas, Tex.—Miss Bie played a recital of baroque music on the Austrian-built Rieger organ in the Church of the Holy Cross Nov. 11. Her numbers were: Grand Jeu, DuMège; "My Young Life Hath an End," Sweelinck; Dialogue, Clerambault; "Herr Christ, der einig Gottes Sohn" and "Komm, heiliger Geist," Buxtehude; Suite for Musical Clock, Handel; Trio-Sonata 2, Four Chorale Preludes and Prelude and Fugue in G, Bach.

Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.—Mr. Baird played the following program Oct. 28 at the Reformed Church: Concert Overture, Sellars; "Prayer and Cradle Song," Guilman; Rondeau, Daquin; "Isolde's Death Song," Wagner; Fantasie in G minor, Bach; Introduction, Act 3, "Lohen-grin," Wagner; "Peer Gynt" Suite, Grieg; "The Bells of St. Anne de Beaupré," Russell; Allegro Brilliant, Bartlett. Montgomery Throop, tenor, assisted.

Roma Johnson Buchenau, Ames, Iowa.—Mrs. Buchenau played Oct. 26 at the Collegiate Presbyterian Church for the department of music, Iowa State College. Her program was as follows: Prelude, Clerambault; "Vater unser im Himmelreich," "In Dulci Jubilo" and Concerto in G, Bach; Sonata 2, Mendelssohn; Prelude and Fugue in G minor, Brahms; Carillon, Sowerby; "Romance sans Paroles," Bonnet; "Elegie," Peeters; Vivace 6, Op. 9, Schroeder.

Scott S. Withrow, Nashville, Tenn.—Mr. Withrow played the following faculty recital for the division of music of George Peabody College for Teachers Nov. 11 at the West End Methodist Church: Introduction and Toccata, Walond; "Durch Adams Fall," Homilius; Passacaglia and Fugue in C minor, Bach; "Legende," "Scherzetto," "Berceuse" and "Divertissement," Vierne; Variations on a Noel, Dupré.

Lowell Salberg, Freeport, Ill.—Mr. Salberg played the following recital Oct. 14 at the First Presbyterian Church: Toccata, Muffat; Fantasie in Echo Style, Sweelinck; Trumpet in Dialogue, Clerambault; Prelude and Fugue in A minor, Bach; Sonata 2, Mendelssohn; "Divertissement" and "Madrigal," Vierne; Toccata, Symphony 5, Widor.

Vernon Everett, New York City.—Mr. Everett played this recital Oct. 7 at the First Presbyterian Church, Yonkers: Prelude and Fugue in E minor and "God's Time Is Best," Bach; Andante Cantabile, Symphony 4, Widor; "Bishop's Promenade," "Coke-Jephcott; Nocturne and "Marche Grottesque," Purvis; "Litanies," Alain.

Homer Whitford, Mus. D., Watertown, Mass.—Dr. Whitford played a recital at the Massachusetts General Hospital chapel Nov. 7. His numbers follow: Introduction and Allegro, Clerambault; "Cantate Domino Canticum Novum," Buxtehude; March from an Oratorio, Handel; Arioso, Bach; Suite for Organ, Whitford.

Robert C. Bennett, Houston, Tex.—Mr. Bennett played the dedicatory recital on the organ in St. John's Methodist Church, Houston, Sept. 16 with the following program: Concerto 2, Avison; First Movement, Sonata 1, Borowski; "Gothic Cathedral," Pratella; Noel, Daquin-Watters; Toccata Basse, Bedell; "Thou Art My Rock," Mueller; "Hark a Voice Saith All Are Mortal" and Toccata and Fugue in D minor, Bach; "Prayer for Peace," Purvis; Air, Thiman; Rigaudon, Campra. He opened the organ at the First Methodist Church, El Campo, Nov. 4 with these numbers: Psalm 19, Marcello; Concerto 5, Handel; "Wind in the Pine Trees," Clokey; Toccata, Franck; Variations on "St. George," Woods; Toccata in G, Dubois.

Wilbur Held, D.S.M., Columbus, Ohio.—Dr. Held played a recital at the Weaver Chapel, Wittenberg College, Sept. 26. His numbers were as follows: Allegro Vivace, Sammartini; Air, Tartini; Fantasie and Fugue in G minor, "I Call upon Thee, Jesus," "Wake, Awake, for Night Is Flying," and "Lor! Jesus Christ, with Us Abide," Bach; "Piece Heroique," Franck; Scherzo, Symphony 2, Vierne; "You Raise the Flute to Your Lips," DeLamarter; "Comes Autumn Time," Sowerby.

Kenneth W. Jewell, Oakland, Cal.—Mr. Jewell's recital in St. Paul's Episcopal Church Nov. 4 included: Prelude and Fugue in E, Lübeck; Elevazione, Zipoli; Tierce en Taille, Marchand; Three Chorale Preludes, Bach; "Jesu, geh voran," Karg-Elert; Sketch in D flat, Schumann; Hymnus, Von Feilitz-Jewell; "A Gothic Prelude," DeLamarter; Toccata, Sowerby.

Ivan R. Licht, M. M., Cleveland, Ohio.—Mr. Licht, organist and choir director at Our Lady of Angels Church, gave a recital Nov. 25 including the following: Passacaglia and Fugue in C minor, Bach; "Deck Thyself, O My Soul" and "Behold, a Rose Is Blooming," Brahms; Fantasie and Fugue on "Ad Nos," Liszt; Scherzo, Symphony 2, and Final, Symphony 1, Vierne.

Ralph E. Chase, Brockton, Mass.—Mr. Chase played the following program Nov. 26 at the Orthodox Church in Mansfield for the Brockton Chapter of the A.G.O.: "All Glory Be to God on High," Bach; "Marche Religieuse," Guilman; "Meditation," Sturges; "In Summer," Stebbins; "Grand Choeur," Hollins; "Romance sans Paroles," Bonnet; "Thou Art the Rock," Mulet.

David Drinkwater, New York City.—Mr. Drinkwater, assistant organist and choir-master of St. Paul's Chapel, Columbia University, played the following recital there Oct. 30: Prelude in D minor, Pachelbel; "Lobt Gott, ihr Christen," Buxtehude; Prelude and Fugue in G minor, Bach; Variations on "The Cruel Ship's Carpenter," Bernard Heiden; "Te Deum," Langlais.

Wallace M. Coursen, Jr., A.A.G.O., Montclair, N. J.—Mr. Coursen's program in St. Paul's Chapel, Columbia University, Nov. 27 included: Toccata, Adagio and Fugue, "Deck Thyself, My Soul, with Gladness" and "Rejoice, Beloved Christians," Bach; Cantabile, Franck; "Intermezzo," Vierne; Folk Prelude on "Brother James' Air," Wright; Final, Op. 27, Dupré.

John Ferris, Philadelphia, Pa.—Mr. Ferris played a recital in St. Mark's Church Nov. 10 under the auspices of the Pennsylvania Chapter of the A.G.O. His numbers were: Grand Jeu, du Mage; "From God I Ne'er Will Turn" and "Turn Not from Me, O God," Bach; Fantasie in F minor, Mozart; "La Nativité," Langlais; Sonata 3, Hindemith; Fantaisie 1, Alain; Two Antiphons, Magnificat 5 and 6, Dupré.

Daniel H. Pedtke, F.A.G.O., South Bend, Ind.—Mr. Pedtke played a recital Oct. 21 at the Sacred Heart Church on the campus of Notre Dame University where he is a professor of music. His numbers were: Prelude and "Geigen" Fugue and "Valet will ich dir geben," Bach; Chromatic Fantasie, Thiel; Prelude in C minor, Gliere; "Heroic Piece," Cole; Prelude, Jeantsch.

Jane Slaughter, Birmingham, Ala.—Miss Slaughter played the following recital at the all-day meeting of the North Mississippi Chapter of the A.G.O. at Blue Mountain College Oct. 13: Offertoire, Couperin; Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Antiphon 3 and Magnificat 5, Dupré; "The West Wind," Rowley; "Te Deum," Langlais.

Loren W. Adair, Pomona, Cal.—Mr. Adair played the following recital on the Aeolian-Skinner organ at St. Paul's Episcopal Church, Pomona, Nov. 11: Sonata 1, Mendelssohn; Fanfare in D, Lemmens; Andante, Debussy-Guilman; "Blessed Jesus, We Are Here" and "Sunset," Adair; Concert Piece in D, Guilman; Toccata, Symphony 5, Widor.

Harold C. O'Daniels, Binghamton, N. Y.—Mr. O'Daniels' noontime recitals at Christ Church included: Oct. 18: Prelude and Fugue in E minor, Bach; Suite on Sixteenth-Century Hymn-Tunes, McKay; "Rhosymedre," Vaughan Williams. Oct. 25: Prelude and Fugue in F minor, Bach; "Adoracion," Arabalozza; "Jesus with Us Abide" and "Heartfelt Love Have I for Thee," Karg-Elert; Marche Champetre, Boex; "Meditation," Bubeck. His Nov. 1 program was as follows: Prelude and Fugue in G, Bach; "Berceuse," Albeniz; "Ye Watchers and Ye Holy Ones," Martin; "The Son of God Goes Forth to War," Matthews; Gavotte, Martini; Prelude on "B-A-C-H," R. K. Biggs. Nov. 8: Prelude and Fugue in G minor, Bach; Five Improvisations, Rowley.

Harold Chaney, Coronado, Cal.—Harold Chaney, organist-choirmaster, played the inaugural recital on the new twenty-one-rank instrument at Christ Church Nov. 25. He was assisted by an ensemble of brasses in the performance of two chorale preludes by Krebs, a group of Bach chorales and the Dupré "Poem Heroique." Solo numbers by Mr. Chaney included: Fantasie in F minor, K. 608, Adagio in C. K. 356, and Andante in F. K. 616, Mozart; Fantasie and Fugue on "B-A-C-H," Liszt; Fugue in C sharp minor, Honegger; Etude in B minor, Schumann.

Clyde English, Morgantown, W. Va.—Mr. English played the following West Virginia University faculty recital at the Wesley Methodist Church Nov. 4: "Nun danket alle Gott," Karg-Elert; Prelude on a Benedictine Plainsong, Edmundson; Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; "Rhosymedre" and "Hy-frydol," Vaughan Williams; Adagio and Finale, Sonata on Psalm 94, Reubke; "The Rhythmic Trumpet," Bingham; Finale, Symphony 3, Vierne.

George Leland Nichols, Northampton, Mass.—Mr. Nichols played the following program Oct. 21 at the Florence Congregational Church on the three-manual Austin organ: "Comes Autumn Time," Sowerby; "Twilight Moth," Clokey; "The Chapel of San Miguel," Seder; Fugue in C major, Buxtehude; Toccata and Fugue in D minor, Bach; "Twilight at Fiesole," Bingham; Scherzo in G minor, Bossi; "Noël Basque," Benoit.

Henry M. Cook, Durham, N. C.—Mr. Cook played a recital at St. Philip's Church on the Möller organ to which a new antiphonal division has just been added. He included: "O Spotless Lamb of God" and Prelude, Fugue and Chaconne, Pachelbel; "Sleepers Wake! A Voice Is Calling," "If Thou but Suffer God to Guide Thee" and Triple Fugue in E flat, Bach; Noel, Daquin-Watters; Voluntary in A, Blow; "Evening Hymn," Purcell; "Piece Heroique," Franck.

William K. Meyer, Riverside, Ill.—Mr. Meyer, assisted by Nancy R. Kuidis, mezzo-soprano, gave a chamber program Sept. 29 at his studio music room. Organ numbers included: "Agincourt Hymn," Dunstable; "Flute Solo" and Gig, Arne; Arioso and Prelude and Fugue in E minor, Bach; Largo, Handel; Andante, Gluck; "Pilgrim's Chorus," Wagner; Andante Cantabile and Finale, Symphony 5, Widor.

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Richard Ellsasser, Los Angeles, Cal.—Mr. Ellsasser played a program Oct. 14 at the Wilshire Methodist Church of Los Angeles. He included: Psalm 19, Marcello; "The Cuckoo," Daquin; Toccata and Fugue in D minor, Bach; Sonata 1, Guilman; "Marche Fantastique," Ellsasser; "Le Banquet Celeste," Messiaen. The senior choir of the Old Dutch Church, Kingston, N. Y., sponsored Mr. Ellsasser in a recital Nov. 4. His program: Concerto in A minor, Vivaldi; "Le Coucou," Daquin; Andante in F. K. 616, Mozart; Rondo in G, Bull; Gigue Ronde, J. C. F. Bach; Fantasie and Fugue in G minor, Bach; Pastorale, Franck; Scherzo, Symphony 6, Widor; "Soul of the Lake," Karg-Elert; Concert Study in D minor, Yon-Ellsasser.

Stanley L. Gunn, Sault Ste. Marie, Mich.—Mr. Gunn gave a recital in St. James' Episcopal Church Nov. 13 sponsored by St. Catherine's Guild. Included were: Prelude and Fugue in E minor, Bach; Pastorale, Zipoli; "I Stand at the Threshold," Bach; Pastorale, Clokey; Sonata 6, Mendelssohn; "Deep River," Burleigh; "Vision of the Eternal Church," Messiaen; "To the Evening Star," Wagner; "Comes Autumn Time," Sowerby.

Valentina Fillinger, Cleveland, Ohio.—Mrs. Fillinger played the following recital Nov. 20 at the Old Stone Church. Toccata in F, Krieger; Voluntary 5, Stanley; Passacaglia and Fugue in C minor, Bach; Praeludium, Kodaly; Finale, Franck; Improvisation and Fantasie, Langlais; "A Carpenter Is Born," Edmundson; First Movement, Symphony, Adriansen; Capriccio on the Notes of the Cuckoo, Purvis; Etude Symphonique, Bossi.

Dan E. Nicholson, Baytown, Tex.—Mr. Nicholson played the following program Aug. 5 at St. Mark's Methodist Church: Psalm 19, Marcello; "I Call to Thee, Lord Jesus Christ," "Hark! A Voice Saith, All Are Mortal" and Toccata and Fugue in D minor, Bach; "Dreams," McAmis; "Piece Heroique," Franck; Gavotte, Thomas; Meditation on "Converse," Thompson; Suite Gothique, Boellmann.

V. Earle Copes, Mount Vernon, Iowa.—Mr. Copes played the following recital Oct. 28 in the King Memorial Chapel, Cornell College: Introduction and Toccata, Walond; "My Heart Is Filled with Longing," "Rejoice Now, Christian Souls" and Passacaglia and Fugue, Bach; "Te Deum" and "The Nativity," Langlais; "Litanies," Alain; Sonata on Psalm 94, Reubke.

Paul J. Sifer, Oyster Bay, N. Y.—Mr. Sifer played Oct. 23 in the noontime series at St. Paul's Chapel, Columbia University. His program included: Prelude and Fugue in B minor, Bach; "Sei Fioretti," Tournemire; Passacaglia, Sifer.

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Lieblich Gedeckt, 16 ft., 12 pipes.
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Gedeckt, 8 ft., 32 notes.
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Robert Baker in Chicago

By FRANK CUNKLE

Chicagoans had the opportunity to hear one of their newest and most discussed organs played with rare competence Oct. 25 as Robert Baker gave a satisfying recital on the new Möller in the Torrey-Gray auditorium of the Moody Bible Institute. A number of those who had admired and appreciated Dr. Baker's contributions, musical and official, to the national convention in June joined institute students in welcoming the recitalist. He sensed the genuineness of this welcome immediately and responded with the warmest, the most immediate playing this reviewer has heard from him so far.

Dr. Baker opened with the Adagio and Finale from Handel's Concerto 1. The rollicking last movement, kept light and transparent, was a fine foil for the darkly meditative conception of the slow section. The Buxtehude Chaconne in E minor, as Dr. Baker played it, provided a fine study in variety within unity, both in the unforced but inexorable rhythm and in his demonstration of the instrument's tonal resources. The organ served him less well, this reviewer felt, in the Rameau Ritournelles. His persuasive realization of the style, his delightful digital clarity, his immaculate ornamentation—all these were present as always. But the organ, somehow, refused to sparkle.

The Bach A minor Prelude and Fugue continues to grow as Dr. Baker lives with it. At this point the prelude has achieved a real grandeur without sacrificing the crispness and incisiveness one expects of this player. The fugue now approaches dance character with a definite humor about it.

Liszt's "St. Francis Preaching to the Birds" was popular with the audience. This reviewer has heard Dr. Baker play it to better effect on other instruments. But the same composer's "B-A-C-H" Prelude and Fugue certainly realized this organ to its maximum and showed both romantic and virtuoso aspects of Dr. Baker's talent to their fullest.

The final group of this interesting program provided a chance for hearing some less-familiar contemporary works. Myron Roberts' "Homage to Perotin" was extremely effective on this particular instrument. A short piece, objective in style, its special resonances were somehow served by the rather dry acoustics of the auditorium and the unusual timbres of the organ. Searle Wright's "Greensleeves" was a study in charm, wit and economical registration. It was also a pleasure to hear Herman Berlinski's just-published "Nigun" played with such warmth and insight. Messiaen's more familiar "The Shepherds" from "The Nativity" had a visual quality in its registration which aptly underscored its individual harmonic style.

Dr. Baker closed, as convention seems to demand, with a noisy Toccata, selecting the one in D flat by Jongen. The audience responded so vigorously that he was obliged—and obliging enough—to play two encores: Rinck's Rondo for the Flute Stop and the popular Widor Toccata from Symphony 5.

It is reassuring these days to hear an organist with no axe to grind, representing no special "school," baroque or anti-baroque, who sounds and looks as if he played the organ because he enjoys the instrument and *all* the music designed to be played on it.

M.T.N.A. MEETING IN CHICAGO TO HEAR FLEISCHER PLAY

Dr. Heinrich Fleischer's recital in the Rockefeller Chapel at the University of Chicago will be one of the highlights of the eighty-first anniversary convention of the Music Teachers National Association to be held in Chicago Feb. 10-13, 1957. Other attractions will be the University of Michigan singers, the Augustana Choir, the Jordan College of Music ballet, the State University of Iowa symphony orchestra, the Northwestern University opera workshop and several string and wind ensembles.

VIRGIL FOX played a recital Oct. 11 on the fifty-fifth series sponsored by the Organ Music Society at St. Peter's Church, Eaton Square, London, England.

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CHARLES SCHILLING, D.S.M., F.A.G.O., Ch.M., F.T.C.L., who is shown at the large Estey organ in Pacific Auditorium, has been appointed head of the organ department at the school of music of the College of the Pacific, Stockton, Cal. He has succeeded Allan Bacon, who retired in June after thirty-four years in the post. He is also serving as organist-choir director of the First Presbyterian Church in Stockton.

Dr. Schilling has been serving as minister of music of the First Church of Christ, Congregational, in Springfield, Mass., as director of the choral club at American International College there and as instructor in organ at Mount Holyoke College, South Hadley, Mass. Formerly Dr. Schilling was at the Second Congregational Church in Greenwich, Conn., and at Temple Bethel and Sinai Temple in Springfield.

A graduate of Carleton College in Minnesota, he earned the M.S.M. and D.S.M. degrees at Union Seminary in New York City. Organ teachers have been Clarence Dickinson, Lowell P. Beveridge, Alexander McCurdy and Ernest White.

THE COMBINED CHOIRS OF TWO HOUSTON churches, St. Luke's Methodist and the First Methodist, will sing the "Messiah" Dec. 2 at the latter church. The 140 singers will be directed by Edward Acton and Walter Jenkins; Robert C. Bennett will be at the organ.

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By **ALLAN BACON**
 (Continued from page 26.)

seeks here to illustrate (even as did Mr. Bach before him) the inner meaning of the words of the text of the chorale. "He'll give thee strength, whate'er betide thee, And bear thee through the evil days"—Well, if the beautiful chorale melody represents the voice of God urging man to "be guided by His spirit," the slightly restless, constantly moving, but always interesting, left hand part must represent man's *alter ego*, bringing in doubts and misgivings, indecision and uncertainties. "If thou but suffer God to guide thee—" Well, Mr. Man, why not make up your mind? But as in the case of number eight, in Op. 68, discussed a moment ago, the lovely, peaceful coda would have us know that the wandering soul has found its haven.

Now we come to another partita, "What Is the World to Me?," laid out, as before, in the form of a theme, three variations and a finale. Technically, no great difficulties are presented—but observe registration directions, especially page 19. Do you have a schalmei on your organ? If not—watch it!

Number six, "Farewell I Gladly Bid Thee," in the style of a free fantasy or extemporization, needs no comment, as it explains itself. Use a registration that will be easy to listen to, and do not hurry. Sixteenth notes to be played *senza rigore*—but take it easy!

In number seven, "From Depths of Woe I Cry to Thee," we have a tone-poem of exquisite beauty. That is, it can be such provided the tempo and registration indications are followed punctiliously. The words of the text are indeed poignantly illustrated. It is one of my favorites in the Op. 69 volume.

The chorale melody of number eight, "Come, Holy Ghost, Creator Blest," is one of those tunes wherein Catholic and Protestant meet on common ground. Good old Martin Luther got hold of a plainchant, which had apparently come from the ninth century, and made a German chorale out of it. Well, why not? It is a tremendously stirring tune, and when the piece—in the form of a toccata-fantasy—is worked up to tempo and with the right registration, it can be extremely effective.

"Come, O Come, Thou Quickening Spirit," number nine of Op. 69, is another one in which the composer plays around, in diminution, lovingly and tenderly, with the opening notes of the chorale, giving us a *preview*, as it were, before the formal entrance of the tune in the pedals. Very beautiful music. What more can we ask for?

With number ten, a stirring, vigorous setting of "A Mighty Fortress Is Our God" brings the Op. 69 volume to a satisfying conclusion. The piece is definitely festive, brilliant, powerful. Watch your registration! Yes, of course Bach wrote a justly famous setting to this famous tune—and so did Max Reger—and Karg-Elert—and others—but who cares? This one happens to be equally fine music, superbly written—and original!

(To be continued.)

HERBERT AUSTIN has resigned from the Church of the Good Shepherd, Jacksonville, Fla., to accept the post of organist and director of music at the Broad Street Memorial Methodist Church, Drexel Hill, Pa.

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All correspondence should be directed to the Secretary.

OSHAWA AND DISTRICT CENTRE—The first meeting of the new season was held Oct. 9 at Christ Memorial Church in the new building recently dedicated. The meeting had as its topic, "What shall we sing for Christmas?" A welcome was extended to members by the new chairman, Kelvin James. He explained briefly the policy of the executive, which is to encourage to a greater extent the participation of members in the year's program. With this in mind, the first meeting was planned by two members, George Rapley and John Smart, to acquaint choirmasters with the music available for Christmas at a time when such music is being considered for purchase. Mr. Smart chose four carols, "Poverty," "Gallery Carol," "Carol of the Advent," "Ding Dong Merrily on High" and three motets, "The Little Road to Bethlehem," "Head, 'Here Are We in Bethlehem,'" Willan, and "Christmas Roundelay," Marryott, sung unaccompanied by a quartet made up of Mrs. G. K. Drynan, Mrs. Richard Moses, Raymond Martin and Mr. Smart. Mr. Rapley called on the members to act as a choir and conducted them in a group of accompanied motets for Christmas consisting of "Shepherds Loud Their Praises Singing," Rowley, "Thou Must Leave Thy Lowly Dwelling," Berlioz, "Jesus Ahatonia," Willan, "Yuletide Carol," Macdougall, and "When Jordan Hushed His Waters Still," Oldroyd. These were accompanied on the organ by Mr. James. A report on the Montreal convention was given by Mrs. Drynan. Refreshments were served by the convenors, Mrs. Mabel Joyce and Mrs. G. Fleming.—Mrs. G. K. DRYNAN, Secretary.

WINDSOR CENTRE—The first fall meeting of the Windsor Centre took the form of a demonstration of organs and discussion of them by various organ companies. The meeting, held at the Westminster United Church, was open to the public and was well attended. W. A. Black, corresponding secretary of the centre, was chairman for the evening. Speakers heard were: Kenneth Clarke of the Keates Organ Company, who spoke about the problems confronting an organ committee, and Ronald Brand, architect of the firm of Shepherd and Masson, who discussed organ installation problems. Wilfred Woolhouse demonstrated the Conn electronic organ, and Eric Norris, organist of St. George's Church, Windsor, demonstrated the Hammond. Bernard Leshley, chairman of the centre, demonstrated the new Bernhardt electronic piano. A panel answered questions put to it by the audience. The Casavant film, "Singing Pipes," was shown. The meeting ended with a capable demonstration by Clifford Maddock on the three-manual Casavant organ installed in the Westminster Church over which he presides. The demonstration was accompanied with a brief explanation of the different voices of the organ and concluded with the playing of his own composition, "Westminster Welcome."—ALEX DUBS, Publicity Chairman.

VANCOUVER CENTRE—Members and guests of the Vancouver Centre gathered for their fall dinner at the Grosvenor Hotel Oct. 3. After enjoying a hearty dinner, the members heard a lively talk by Lloyd Powell, distinguished pianist now living in Vancouver. Mr. Powell related many amusing adventures in his early training and stressed the importance of persons actually participating in music themselves rather than leaving the entertaining to be done for them by others. The officers elected for the next two years are: Chairman, Mrs. Eleanor Bush; vice-chairman, G. Herald Keefer; secretary-treasurer, Ronald W. Price; committee, Lawrence R. Cludera, Leslie G. R. Crouch, Dr. John Folkins and Burton L. Kurth.—G. HERALD KEEFER, DIAPASON Secretary.

ST. CATHARINES CENTRE—The St. Catharines Centre held its meeting Oct. 29 at the St. Paul Street United Church. The members heard a program of high fidelity organ recordings played by Lewis Jones, A.C.C.O., organist of the church. At the business session, final arrangements were made for a hymn festival in aid of C.C.O.B.F. to be held in St. George's Church in early December.—F. R. C. CLARKE, Press Secretary.

LONDON CENTRE—John McCreary, organist of All Saints' Episcopal Church, Washington, D. C., was sponsored in a recital for the London Centre on the residence organ of Dr. G. A. C. Webb, Woodstock, Nov. 7. It will go down on record as being an outstanding performance and one of the centre's most memorable meetings. Among the guests attending from London were students from the Teacher's College and Huron College. Also present were guests from Brantford and other points. Mr. McCreary's program was as follows: Prelude and Fugue in C major, "When in the Hour of Utmost Need," "Now Rejoice Ye Christian Men" and Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Franck; "Communion," Webb; Dialogue for the Mixtures, Langlais; "Westminster" Carillon, Vierne, and Trio, Webb.

The opening meeting of the season was held at the New St. James' Presbyterian Church. Chairman George Black presided, and special features were a talk by the national president, Gordon D. Jeffery, suggesting ways and means of raising money for the C.C.O. building fund and a talk by Lansing MacDowell, director of music at the London Teacher's College, on his week in New York at the A.G.O. convention. The forthcoming carol service Dec. 16 and the Alexander Schreiner recital Feb. 19 were also discussed. The Metropolitan United Church will provide the setting for both these events.—MARGARET K. NEEDHAM, Secretary.

MONTREAL CENTRE—Seventy members and friends, including several new members, attended the opening general dinner-meeting for the new season of the Montreal Centre at the Knox Crescent and Kensington Church Oct. 27. Arnold Bellis, chairman, expressed appreciation to the retiring committee and welcomed the new officers. He outlined an interesting program for the coming season. The treasurer's report was submitted and adopted. A full resumé of the national convention held in August in Montreal was given by the past-chairman, W. J. Doyle. The centre was pleased to propose that some convention funds be given to the building fund. Colored slides taken at the convention and at an outing of our centre to Sherbrooke were shown by two of the members. Dr. Edward M. Little, a physicist and authority on acoustics, who is at present living in Montreal, brought greetings from the San Diego Chapter of the A.G.O. The centre looks forward to a vigorous program for the coming year.—CHRISTINA K. McLEAN, Secretary.

TORONTO CENTRE—The Toronto Centre resumed its meetings Oct. 24 at St. Peter's Estonian Lutheran Church to hear the new German-made Walcker organ, which has aroused considerable local interest. The two-manual instrument was described to the gathering by Lembit Avesson, who had assisted in the design, and Douglas Elliott demonstrated its capabilities in a brief recital. The tone proved pleasingly bright with the pipes placed in a visibly, as well as audibly, advantageous position at the front of the church so that they become a vital decorative feature of the building; the console is in the rear gallery. Another event of the evening was a debate on "The Value of the Organ Recital" with Dr. Charles Peaker on the affirmative side and Frederick Silvester handling the negative. Though no definite conclusions were reached, many provocative ideas were brought forth on both sides. The meeting concluded with a social hour.—JOHN DEDRICK.

HALIFAX CENTRE—The executive of the Halifax Centre held its first meeting of the season at the home of the chairman, Bernard A. Munn, Sept. 30. Again this year the centre is concentrating its efforts to raise more money for its scholarship fund and for the building fund. In December it will hold its ninth annual carol festival. Plans were discussed for enlarging the festival with new choirs participating. The proceeds from this service will be directed to the scholarship fund, now held by Victor McCorry who is studying at the Royal College of Organists in London, Eng. Mr. McCorry was the winner of a prize for organ playing at the college. The centre will sponsor three recitals in aid of the C.C.O. building fund. The first of these will be given in March by Harold Hamer in St. David's Church; Maitland Farmer will play at All Saints' Cathedral in April, and Miss Natalie Littler will give a recital at St. Paul's Church in May.

The centre held its first meeting of the season at the home of Miss Shirley A. Blakeley. Bernard Munn, chairman, welcomed new members and outlined the program for the year. Several members gave brief reports of the August convention held in Montreal. Mr. Munn described the visits to several of the churches and organs in Montreal while Clifford Gates told of the Bach recital given by Kenneth Meek in Christ Church. Joseph McDonald explained the ritual of the pontifical mass celebrated by Cardinal Leger in St. Patrick's Church for delegates of the convention, and Mrs. Vera Digdon read a copy of the sermon delivered by the cardinal on that occasion. The program concluded with a talk by Maitland Farmer about his travels in England and France. Plans were discussed for the annual carol festival to be held in St. Matthew's Church Dec. 11 when a number

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of new choirs from the districts of Halifax and Dartmouth will participate. The funds raised by this carol festival each year are used for the scholarship fund.—SHIRLEY A. BLAKELEY.

CALGARY CENTRE—This centre is concerned about the type of organ to be placed in the new Alberta Jubilee auditorium which is to be opened next spring. A committee was formed to draft a letter stating cogent reasons why a really good three- or four-manual pipe organ should be installed rather than an electronic organ. It is hoped that the letter, possibly followed by a delegation, will influence the decision of the authorities. This matter was considered and reported on at the October and November meetings. Mr. and Mrs. Earle Clark were hosts to the centre in October, and at the November meeting Cyril Mossop told the members the interesting points about his trip to eastern Canada when he attended the convention in Montreal and judged vocal classes at the Canadian national exhibition in Toronto.—Mrs. P. K. CLARKE, Secretary.

WINNIPEG CENTRE—The Winnipeg Centre held its first regular meeting of the fall season Oct. 22 in the Westminster United Church. A good attendance of members and friends heard Allan Borbridge, organist of the church, discuss the various qualities of both the electronic and pipe organs. After comparing fully the characteristics of both instruments, Mr. Borbridge called on Barry Anderson to play a group of pieces to best illustrate the two instruments. Alternating between the two organs, Mr. Anderson played Allegro and Andante, Stanford; Prelude in E minor, Bales; Aria, Peeters, and, assisted by Mr. Borbridge on the electronic, played Bach's Fugue in D minor. A good attendance showed interest in the electronic organ because so many organists today have electronics in the churches they serve.—CLAYTON LEE.

BRANTFORD CENTRE—The October meeting was held in the Sydenham United Church hall with Mrs. G. M. Cooke, the organist, as hostess, assisted by members of her choir. Guests included members from Hamilton and Kitchener Centres and the local O.R.M.T.A. J. J. Weatherseed, F.R.C.O., Toronto, addressed the large group in his usual interesting and amusing style and was presented with a cake complete with decoration of musical greeting: "Happy Birthday to You." Final plans for the "Festival of Praise" Nov. 25 in the Colborne Street Church and for the Alexander Schreiner recital were announced.—LILIAN BODLEY, Secretary.

OTTAWA CENTRE—The first meeting for the 1956-57 season of the Ottawa Centre was held in the Knox Presbyterian Church Sept. 29. A report of the New York convention of the A.G.O. was given by Leonard Foss, and Raymond Barnes gave an interesting account of the C.C.O. national convention in Montreal for the benefit of those members who were unable to be present. The musical part of the evening was provided by Gerald Wheeler, F.R.C.O., who gave a brief discussion on some of the principles of baroque registrations and illustrated his comments by means of some of the excellent recordings of the German organist, Helmut Walcha. By way of contrast, he played a brief extract of the recording by Jeanne Demessieux playing Liszt's Fantasie on "Ad Nos Salutarem." . . . Following the meeting, the chairman entertained the members of the centre to most enjoyable refreshments. The following are officers for the 1956-57 season: Chairman, Mrs. Lilian Forsyth; vice-chairman, Dr. Gordon Ward; secretary-treasurer, R. Campbell Ready; executive committee, Gerald Wheeler, W. H. Fairbairn and Harry Hill.

Mr. Wheeler played his first public recital in Ottawa Nov. 7 in St. Patrick's Church sponsored by the centre. The recital was well attended and the centre is looking forward to hearing more from Mr. Wheeler in the near future. His program: Toccata, Adagio and Fugue in C major, "Allein Gott in der Hoh' sei Ehr," "Schmücke dich, o liebe Seele" and "Nun komm' der Heiden Heiland," Bach; Sonata in F minor, Anselm Viola; Chorale in A minor, Franck; "St. Columba" and "O Filii et Filiae," Willan; Cantabile, Jongen; Toccata, Fugue and Hymn on "Ave Maris Stella," Peeters.—R. CAMPBELL READY, Secretary-Treasurer.

FREDERICTON CENTRE—The regular meeting of the Fredericton Centre was held Oct. 13 at St. Anne's parish hall. The guest speaker, the Rev. Gordon Black, has had quite a few years of music education in both Canada and England and chose as his theme: "Music—worded and unworded." Plans were further discussed for the Christmas carol service, and samples of new anthems were submitted to the group. Refreshments were served.—ELEANOR BLENSKY.

VICTORIA, B. C., CENTRE—The 1956-57 season commenced Oct. 6 with a meeting in St. Andrew's Presbyterian Church hall at which the chairman, Dr. Roxburgh, reviewed the centre's first year of activity and outlined plans for the future. A talk by Graham Steed followed on the profession and duties of an organist. Mr. Steed also gave a full account of the A.G.O. convention in New York, which he attended.

Augustana Choir Sings Brilliantly on Word Record

By BENJAMIN HADLEY

To those who have heard the famous Augustana Choir in concert, the new recording by Word Records of a program such as the group might do on tour will be a familiar treat. This disc lives up to the highest expectations, particularly in the featured work, the Mass in G minor by Vaughan Williams. Henry Veld puts his organization through the paces of this a cappella work with fine style and superb finish. Little, no nothing, is left to be desired. The remainder of the program consists of two Schubert numbers by the Wennerberg Chorus (men's voices) and "How Excellent Thy Name" by Howard Hanson, sung by the Jenny Lind Chorus (women's voices), just as they do on the stage. Small a cappella works sung by the whole choir include: "Mary Magdalene," Brahms; "The Souls of the Righteous," Vaughan Williams; "Christmas Wish," Regina Holmer Fryxell, and appropriately enough from a Swedish-American institution, "Sverige" (Sweden) by Stenhammer.

After such a glorious beginning on the Word label, it is disappointing to hear Dubois' "Seven Last Words" sung in a routine fashion by the Oratorio Singers under Clarence Snyder. It seems to this reviewer that if a major work is worth recording, it should be performed as the composer intended. In this case, it would include orchestra, which is missing, and in Latin, which has been replaced with ill-fitting English words, not to mention the complete score, which has been abbreviated. It is not to this company's credit that the name of the organist, who carries the largest part of the accompaniment, assisted by harp and timpani, is missing as is the whereabouts of the organ. Better watch the surfaces—the one sent for the purposes of this review had a bad deformity which made it impossible to hear about half of the fourth word. Soloists are Lura Stover, soprano, Blake Stern, tenor, and Chester Watson—all capable singers who sing acceptably if uninspired.

Also on a Word record is a recital by Richard Purvis playing some of his own works. The instrument used is the one in the First Congregational Church of Montclair, N. J., and is described on the jacket with these words: "The organ was built by Ernest M. Skinner in 1910 and at the time of this recording had not been modernized or classicized. It represents a type of organ which is fast disappearing from the American scene; hence this recording automatically becomes of value as a document which portrays accurately and without prejudice the characteristics of American organ building of a high level at the turn

RICHARD W. ROECKELEIN



RICHARD W. ROECKELEIN, organist and choirmaster of Christ Church, Grosse Pointe, Mich., is the director of the series of choral evensongs given each month. In October, Bach's cantata, "Ich have genug" was sung by Peter Cavallo with strings, oboe and harpsichord. The choir of men and boys of St. Mary's Church, Walkerville, Canada, sang the November evensong, Bach's "For Us a Child Is Born" will be given in December and the Epiphany "feast of lights" service is to be sung in January. Schubert's Mass in G will be heard in March and the season will conclude in April when the Detroit Symphony Orchestra joins the Christ Church festival choir in Schubert's Mass in E flat and a contemporary work.

Last season's series concluded with a similar performance of the Berlioz Requiem.

of the century." Mr. Purvis' playing, of course, is of a high order, and the pieces chosen seem to fit the romantic qualities of the instrument. There are times, however, when one would like more brilliance in even this type of composition. "Communion," "Greensleeves," "Repentance," "Thanksgiving," "Supplication" and "Divinum Mysterium" are the ones heard.

In the ever-increasing revival of theatre organ playing in this age of hi fi enthusiasts, we have a new disc from Replica entitled "Fabulous Eddie," Vol. 2, with Eddie Osborn playing the unique Replica Wurlitzer. This instrument is a combination of two "mighty" Wurlitzers installed in the Replica studios solely for the purpose of recording and this record is the first hearing. To this reviewer a little more resonance would be welcome, but those hi fi fans who like to sit right in the middle of the pipes will be happy. Mr. Osborn is a master of his art and is heard in everything from "McNamera's Band" and "Pop Goes the Weasel" to "Sleepy Lagoon" and "Toot, Toot, Tootsie."

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LOWELL P. SALBERG



LOWELL P. SALBERG has been appointed minister of music of the First Presbyterian Church, Freeport, Ill. Holder of bachelor's and master's degrees in music from Northwestern University, where he studied with Dr. Barrett Spach, he was the recipient of the Walter Flandorf musical scholarship. He has been organist at Grace Church, Chicago, and the Church of the Holy Spirit, Lake Forest, Ill.

In the navy Mr. Salberg accompanied the famous Bluejackets' Choir and directed recruit choirs at the Great Lakes training station. For the last two years he was stationed in Germany, where his choir was heard over the American forces network. He played a special radio series on the historic Schnitger organ at Cappel, Germany, built in 1567, and was guest recitalist for a church music seminar held in Berchtesgaden, former Hitler retreat.

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VIOLET C. SEVERY



VIOLET C. SEVERY has been appointed to the faculty of Morehead State College, Morehead, Ky., to teach organ, piano and theory. She received her B.M. and M.M. degrees from the University of Redlands, Cal., where her organ study was with Dr. Leslie P. Spelman. Mrs. Severy will direct the music and choirs at the Morehead Christian Church. She taught last year at the California Institution for Women at Corona.

**NIES-BERGER IS CONDUCTOR,
PLAYER IN BELGIUM, FRANCE**

Edouard Nies-Berger, newly-appointed minister of music of the First Congregational Church, Los Angeles, took part in some important European musical events in October. He was soloist and conductor with the National Orchestra of Belgium at the Palace of Fine Arts in Brussels. Queen Elisabeth of Belgium attended one of the concerts and a rehearsal. Mr. Nies-Berger was presented to her in the royal box. Clokey's Partita for organ and strings was performed in the Brussels concerts to enthusiastic applause.

Marcel Dupré and his wife were in the audience for Mr. Nies-Berger's Paris recital at the American Cathedral.

RICHARD G. ENRIGHT directed his choirs at the First Presbyterian Church, Evanston, Ill., in a Thanksgiving choral service Nov. 18. Music by Vaughan Williams, Holst, Thomas Matthews, Stanford and Wood made up the service.

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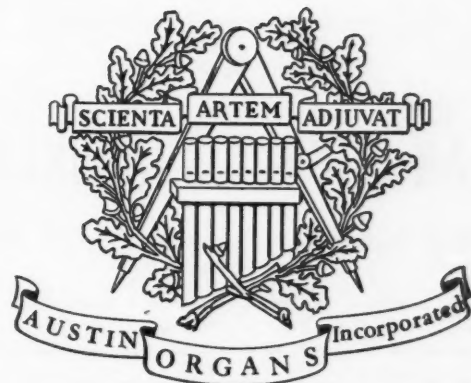
A professor writes, "If I had had this book during the past fifteen years I've directed choirs and played the organ, I most certainly would be ten years younger than I am now."

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The three-manual organ in the Eastside Presbyterian Church, Paterson, N. J., has been rebuilt and enlarged by the Peragallo Organ Company of Paterson. The specification of the organ was planned by Dr. Edward A. Atwood in consultation with John Peragallo.

The instrument originally contained twenty-five ranks and has since been enlarged to incorporate thirty-six ranks with a total of 2,140 speaking pipes. The choir organ division is placed in a specially built chamber above the nave and is so designed as to emit the tone toward the nave as well as the chancel.

Dr. Atwood, musical director of the church, played the following recital Oct. 23: Toccata and Fugue in D minor, Bach; "Gothic" Suite, Boellmann; Trumpet Voluntary, Purcell; Chorale in A minor, Franck; "Dreams," McAmis; "Hymn of Glory," Yon. He was assisted in the program by the adult choir of thirty-five voices.

The stoplist:

GREAT ORGAN.

Tenoroon, 16 ft., 49 notes.
Diapason, 8 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Nachthorn, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 12 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Tuba Mirabilis, 8 ft., 61 pipes.
Claron, 4 ft., 12 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 61 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Melodia, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Traverso, 4 ft., 12 pipes.
Nazard, 2½ ft., 61 pipes.
Flautino, 2 ft., 12 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes, 25 tubes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 12 pipes.
Quint, 10½ ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 notes.
Tuba Profundo, 16 ft., 12 pipes.
Tuba, 8 ft., 32 notes.
Claron, 4 ft., 32 notes.

WHEELWRIGHT ARRANGES FOURTH MUSIC AND ART TOUR

An opportunity to compare organs in various European countries will be offered on the fifth annual music and art tour, which departs from New York next June 29 under the direction of D. Sterling Wheelwright of San Francisco State College. Important organ galleries in France, Italy, Switzerland, Austria and Germany will be visited as well as the major music festivals and scenic attractions of these and other countries. The party is open to music lovers as well as professionals and will travel leisurely by private motor coach. An additional section, going entirely by air for just four weeks, will leave July 28 with special focus on festivals in Salzburg, Bayreuth, Lucerne and Edinburgh.

Tour details will be supervised by Dr. Wheelwright. As organist and director, he has participated in American festivals, growing up academically in the atmosphere of the former Chicago north shore festival. He was recitalist during war years in Washington, D. C., playing more than a thousand programs at the Washington Chapel of the Latter-day Saints. He later moved to Stanford University and since 1946 has been professor of music and humanities at the San Francisco school.

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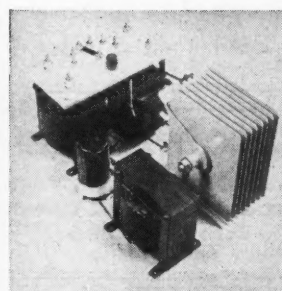
William H. Taylor, organist and choir director of St. John's Episcopal Church, Bethesda, Md., has completed sixty years of service as a church musician and shows no signs of letting up in his activities. Beginning as a member of a boy choir in Christ Episcopal Church, Georgetown, Mr. Taylor played in All Saints' Episcopal Church, Chevy Chase, for over forty years and has been at St. John's Church for eight years. A banker for much of his life, Mr. Taylor is married and lives in Kensington. At a church celebration in his honor, the choir gave him a wallet and a money gift.

HARRY O. IVERSON has been awarded the contract for rebuilding the Kimball organ in the Westminster Presbyterian Church, Minneapolis, Minn. New Möller ranks will be added and installation will be completed in the spring as part of the centennial observances of the church.

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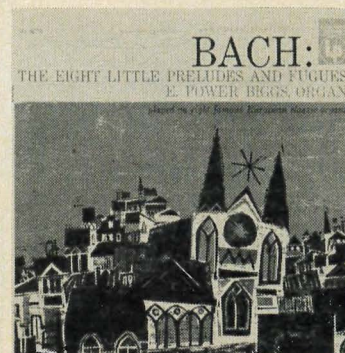
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