

THE DIAPASON

UNIVERSITY OF MICHIGAN
JAN 7 1957

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NEW EDIFICE IN OMAHA ORDERS LARGE MÖLLER

INCLUDES AN ANTIPHONAL

Four-Manual Instrument to Be Installed in First Methodist in Early Spring—McCurdy Acts as Consultant.

One of the finest new churches in the Middle West is now nearing completion: the First Methodist Church, Omaha, Neb. Of contemporary design, the building will be another crowning achievement of the noted Philadelphia architect, Harold Wagoner.

Soon after final plans were completed, the contract for a four-manual organ was awarded to M. P. Möller, Inc., and the instrument will be installed early in the spring. The specification was prepared by W. A. Brummer, Möller representative, in consultation with Dr. Alexander McCurdy.

The stoplist is as follows:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Octave Quinte, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Chimes.
Tremulant.

SWELL ORGAN.

Gemshorn, 16 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Viola Pomposa, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flauto Traverso, 4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bassoon, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Rohrschalmel, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Spitzgamba, 8 ft., 61 pipes.
Lochgedeckt, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 49 pipes.
Nachthorn, 4 ft., 61 pipes.
Nasat, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1½ ft., 61 pipes.
Krummhorn, 8 ft., 61 pipes.
Harp, 49 bars.
Tremulant.

SOLO ORGAN.

Holzflöte, 8 ft., 61 pipes.
Viola de Gambe, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 61 pipes.
Harmonic Trumpet, 8 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
Harmonic Clarion, 4 ft., 61 pipes.
Chimes, 21 tubes.
Tremulant.

ANTIPHONAL ORGAN.

Gedeckt, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Mixture, 2 ranks, 122 pipes.
Trompette Regal, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 notes.
Oktav, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Gemshorn, 8 ft., 32 notes.
Quint, 5½ ft., 32 pipes.
Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Quint, 2½ ft., 12 pipes.
Octave, 2 ft., 12 pipes.
Mixture, 2 ranks, 64 pipes.
Double Trumpet, 16 ft., 12 pipes.
Bassoon, 16 ft., 32 notes.
Harmonic Trumpet, 8 ft., 32 notes.
Harmonic Trumpet, 4 ft., 32 notes.

ANTIPHONAL PEDAL ORGAN.

Subbass, 16 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Gedeckt, 4 ft., 32 notes.

MEMBERS OF THE UNITED NATIONS special services section attended a service of "Carols around the World" directed by George Powers, F.A.G.O., Dec. 16 at St. Mark's Church in-the-Bouwerie, New York City.

CHARLES PEAKER AT NEW ST. PAUL'S CONSOLE



DR. WILLIAM LESTER DIES; WROTE DIAPASON REVIEWS

Dr. William Lester, long a prominent organist, teacher, composer and writer on musical subjects in the Chicago area, died Dec. 4 at Berrien Springs, Mich., where he had made his home since 1953. He had been organist in many important churches, including over a quarter of a century in the First Congregational Church of Chicago. He had been a member of the faculty of De Paul University school of music teaching organ and theory, and for nearly thirty years he reviewed new organ music in the columns of THE DIAPASON. Active in the A.G.O., Dr. Lester was dean of the Illinois Chapter from 1927 to 1929.

William Lester was born in England in 1889 and came to the United States with his parents when he was 13 years old. He received his high school training in Keokuk, Iowa. His musical study was with Jane Carey in piano, Adolf Brune in composition and piano, Dr. Wilhelm Middelschulte in organ and Sandor Radanovitz in voice. In 1913 Dr. Lester married Margaret Ann Smith, for many years a prominent Chicago soprano.

As a composer Dr. Lester published works for voice, piano and organ, including the operas "Everyman" and "Manabozo," an operetta "See-awana," an oratorio "The Golden Syon" and a cantata "The Tale of the Bell."

Dr. Lester is survived by his widow and his son, Dr. William, Jr., a physician.

NEW MECHANICAL ACTION ORGAN IN TEXAS IS OPENED

Donald Willing played the dedicatory recital Nov. 10 on a new two-manual organ in the Matthews Memorial Presbyterian Church in Albany, Tex. The instrument is of mechanical action and was built by Otto Hofmann of Austin, Tex., with all pipes and the pedal chests from D. A. Flentrop in Zaandam, The Netherlands. The nineteen stops are on 1½-inch wind. The case was designed by Joseph E. Blanton.

Mr. Willing's program: "Trumpet Voluntary," Boyce; Prelude, Fugue and Chaconne, Buxtehude; "O My Loving Father," Hanff; First Movement, Concerto in A minor, Vivaldi-Bach; Fugue in D minor, Pachelbel; First Movement, Concerto in B flat, Handel; Four Chorale Preludes, Brahms; Prelude and Fugue in B minor, Bach; Scherzo, Symphony 2, Vienne; Chorale in A minor, Franck, and Four Chorale Preludes, Pepping.

STUDENT RECITAL MARKS CLASSIC REVIVAL START

Organ students at Houghton, N. Y., College, where Charles H. Finney, F.A.G.O., heads the division of music and art, played a recital Dec. 4 as an observance of the thirty-fifth anniversary of Karl Straube's first recital on the "Praetorius" organ at Freiburg University. Dr. Straube's recital can be considered the beginning of the classic revival which has had such a tremendous influence on contemporary organ design.

Appropriately, the student recital on the Holtkamp organ in the Houghton music auditorium included compositions by the same list of composers found on the historical Straube recital: Muffat, Praetorius, Pachelbel, Hanff, Bach, Scheidt, Buxtehude and Kerll.

SECOND COCHEREAU TOUR WILL BEGIN AT ST. THOMAS

Pierre Cochereau returns to this country for his second American tour and will play his opening recital at St. Thomas' Church in New York City April 29. He will have a busy three weeks upon his arrival, playing for two regional conventions in Albany, N. Y., and Atlanta, Ga. He will also play in Methuen and Worcester, Mass., Lakeville, Conn., Jacksonville, Fla., and Topeka, Kans., as well as conduct a master class in Worcester.

HALL AND McCREARY MOVES OFFICES TO MINNEAPOLIS

The Hall and McCreary Company, a division of Schmitt Publications, Inc., and long-time Chicago music publisher, has moved its offices to Minneapolis, Minn. (Park Avenue at Sixth Street, Minneapolis 15). The entire personnel, including Welford D. Clark, vice-president, William B. Lindsay, sales manager, and Ruth Heller, music editor, will continue at the new location.

"MESSIAH" IN MINNEAPOLIS HEARD BY CROWD OF 11,000

Marion Hutchinson, F.A.G.O., was at the organ for the annual performance of Handel's "Messiah" in the Minneapolis Auditorium Dec. 2 under the auspices of the Lutheran Welfare Society. Weston Noble, Luther College, Decorah, Iowa, directed the more than 1000 singers and the sixty-five-piece orchestra. The vast audience of 11,000 people joined in the singing of the "Hallelujah Chorus."

LARGE TORONTO ORGAN UNDERGOES REBUILD

CASAVANT COMPLETES WORK

St. Paul's Anglican Church, Where Charles Peaker Is Organist, Rededicates Church and Organ after Rehabilitation.

Casavant Freres has completed the renovation and enlargement of the organ in St. Paul's Anglican Church, Toronto, Canada. This church, which was dedicated Nov. 30, 1913, was rededicated Nov. 25, 1956, by the Lord Bishop of Toronto, the Rt. Rev. Fred H. Wilkinson, its one time rector. A renovation costing over \$500,000 included cleaning and redecoration of the entire church, a new copper roof, replacing one of slate which never seemed to keep water from the organ, a new heating plant and the renovation of the organ.

St. Paul's organ was designed by the late T. P. Palmer, F.R.C.O., and late Lt. Col. George Dixon, working with builders Casavant Freres. It was formally opened by Dr. Miles Farrow of the Cathedral of St. John the Divine, New York City, and Dr. Healey Willan in a joint recital April 29, 1914. The passage of time and the leaking roof above the organ made repairs imperative. In addition to new magnets, relays and remote control console, the organ has been completely cleaned, some new work added and the organ "finished" anew. Dr. Charles Peaker, the present organist, worked in conjunction with the builders in preparing a new stoplist which would not "improve" the tonal scheme beyond recognition. At the time of its installation, St. Paul's organ was said to be the fourth largest in the world and was somewhat unusual with thirty-two note pedals and seventy-three note manual sections.

The new console has been made according to recommended measurements of the American Guild of Organists and has 146 drawknobs which control 112 speaking stops and 7,852 pipes. There are seventy-eight couplers controlling the main and echo organ, fifty adjustable combination pistons (capture type) and twelve reversible pistons with which Dr. Peaker will control the largest church organ in Canada.

The organ was originally given by the Blackstock family in memory of Thomas Gibbs Blackstock, K. C., and has now been rededicated to include his late widow, Harriet Victoria Blackstock.

In a short recital following evensong Nov. 25, Dr. Peaker played: Sonata 2, Mendelssohn; "Communion," Purvis; "Now Thank We All Our God," Bach; "Ave Maria," Reger; Finale in B flat, Franck. The usual series of Advent recitals had Dr. Willan and the Lord Bishop of Toronto as assisting artists.

The new stoplist:

GREAT ORGAN.

Gross Geigen, 16 ft., 61 pipes.
Diapason 1, 8 ft., 61 pipes.
Diapason 2, 8 ft., 61 pipes.
Geigen Principal, 8 ft., 61 pipes.
Waldflöte, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Quintflöte, 5½ ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Geigenoctave, 4 ft., 61 pipes.
Flute Triangulaire, 4 ft., 61 pipes.
Flute Couverte, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Superoctave, 2 ft., 61 pipes.
Furniture, 4 ranks, 1½ ft., 244 pipes.
Cymbal, 3 ranks, ½ ft., 183 pipes.
Contra Tromba, 16 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Octave Tromba, 4 ft., 61 pipes.
Chimes.
Harp.
Celesta.

SWELL ORGAN.

Double Stopped Diapason, 16 ft., 73 pipes.
Horn Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.

- **Viola da Gamba, 8 ft., 73 pipes.
- **Voix Celeste, 8 ft., 73 pipes.
- *Erzähler, 8 ft., 73 pipes.
- Octave Gamba, 4 ft., 73 pipes.
- Lieblich Flöte, 4 ft., 73 pipes.
- *Flautina, 2 ft., 61 pipes.
- *Plein Jeu, 5 ranks, 2 ft., 365 pipes.
- Double Trumpet, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Chimes.
- Harp.
- Celesta.
- Tremulant.

CHOIR ORGAN.

- *Quintaton, 16 ft., 73 pipes.
- Spitzprinzipal, 8 ft., 73 pipes.
- **Claribel Flute, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Spitzflöte, 4 ft., 73 pipes.
- Zauberflöte, 4 ft., 73 pipes.
- *Nazard, 2 3/4 ft., 61 pipes.
- *Blockflöte, 2 ft., 61 pipes.
- *Tierce, 1 3/4 ft., 61 pipes.
- *Larigot, 1 1/4 ft., 61 pipes.
- *Sifföte, 1 ft., 61 pipes.
- *Zimbel, 4 ranks, 1 ft., 244 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp.
- Celesta, 49 bars.
- Chimes.
- Tremulant.

ORCHESTRAL ORGAN.

- Contre Viole, 16 ft., 73 pipes.
- Flute Harmonique, 8 ft., 73 pipes.
- Quintaton, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Concert Flute Harmonique, 4 ft., 73 pipes.
- Viole Octaviantie, 4 ft., 73 pipes.
- Piccolo Harmonique, 2 ft., 61 pipes.
- **Cornet de Violes, 3 ranks, 2 3/4 ft., 219 pipes.
- **Corno di Bassetto, 16 ft., 73 pipes.
- **Cor Anglais, 8 ft., 73 pipes.
- **Hautbois d'Orchestre, 8 ft., 73 pipes.
- Chimes, 25 tubes.
- Harp, 44 bars.
- Celesta.
- Tremulant.

TUBA ORGAN.

- (Playable on all manuals and pedal.)
- **Principial, 4 ft., 61 pipes.
- **Grande Fourniture, 6 ranks, 2 3/4 ft., 366 pipes.
- Trombone, 16 ft., 61 pipes.
- Tuba Sonora, 8 ft., 61 pipes.
- Trompette Harmonique, 8 ft., 61 pipes.
- Quint Horn, 5 1/2 ft., 61 pipes.
- Claron Harmonique, 4 ft., 61 pipes.
- (Unenclosed).
- Tuba Mirabilis, 8 ft., 61 pipes.
- Tuba Clarion, 4 ft., 61 pipes.

PEDAL ORGAN.

- Double Open Diapason (Polyphonic), 32 ft., 26 pipes.
- Diapason, 16 ft., 12 pipes.
- Subbass, 16 ft., 32 pipes.
- *Contrabass, 16 ft., 32 pipes.
- Geigen, 16 ft.
- Viole, 16 ft.
- *Gedeckt, 16 ft.
- *Quintaton, 16 ft.
- *Gemshornquinte, 10 3/4 ft., 32 pipes.
- *Octave, 8 ft., 32 pipes.
- *Principial, 8 ft., 12 pipes.
- Viole Octave, 8 ft.
- Stopped Flute, 8 ft., 12 pipes.
- *Still Gedeckt, 8 ft.
- *Octave Quinte, 5 1/2 ft., 12 pipes.
- *Superoctave, 4 ft., 12 pipes.
- *Choralbass, 4 ft., 12 pipes.
- *Flute, 4 ft., 12 pipes.
- *Blockflöte, 2 ft., 32 pipes.
- *Fourniture, 3 ranks, 4 ft., 96 pipes.
- **Harmonics, 2 ranks, 3 1/2 ft., 64 pipes.
- Bombardon, 32 ft., 32 pipes.

WILLIAM LESTER



- Ophicleide, 16 ft., 12 pipes.
- Trombone, 16 ft.
- Posaune, 8 ft., 12 pipes.
- *Clarion, 4 ft., 12 pipes.
- Harp.
- Chimes.

Echo Organ

(Playable through couplers.)

GREAT ORGAN.

- Contra Gamba, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Horn, 8 ft., 73 pipes.

SWELL ORGAN.

- Gedeckt, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Lieblich Flöte, 4 ft., 73 pipes.
- Dolce Cornet, 5 ranks, 8 ft., 353 pipes.
- Contra Oboe, 16 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Gamba, 16 ft.
- Bourdon, 16 ft., 32 pipes.

Stops marked * are new.
Stops marked ** are from former organ but revised, added to, transposed or revoiced.

CORNELL COLLEGE GIVES FIFTY-SECOND "MESSIAH"

The Cornell Oratorio Society of more than 150 with an orchestra of thirty-five, V. Earle Copes at the organ and Dr. Paul Beckhelm, director of the Cornell Conservatory, as conductor, sang the fifty-second annual performance of Handel's "Messiah" Dec. 9 in King Memorial Chapel. Continuing the practice started last year, a number of unfamiliar portions of the work were included.

THE DIAPASON

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Philadelphian Dies Nov. 3 while Preparing to Play Service at Rodeph Shalom Synagogue—Edited Much Russian Music.

N. Lindsay Norden, distinguished Philadelphia organist, composer, musicologist, editor and music scholar, died from a heart attack Nov. 3 as he was about to play his usual Saturday morning service at Rodeph Shalom Synagogue where he had been organist and choirmaster for many years. Mr. Norden was an authority on the a cappella choir and had written extensively about it. He had also prepared many arrangements from the a cappella liturgy of the Russian Orthodox Church. He had conducted the Mendelssohn Club, the Brahms Chorus, the Reading Choral Society and the Germantown Symphony Orchestra. He had taught in several schools, including Curtis Institute, and was organist and choirmaster at the Church of the Good Shepherd at the time of his death.

Mr. Norden was the composer of many anthems and choral pieces, three short operas and several orchestral pieces. He contributed learned articles to THE DIAPASON, *The Musical Quarterly*, *The Organ Institute Quarterly*, *The Journal of the American Musicological Society* and other publications. Mr. Norden's recent letter to THE DIAPASON on multiple choir organizations touched off a lively controversy on our "Letters to the Editor" column.

A native Philadelphian, Norris Lindsay Norden was born in 1887. He earned B.S., Mus.B. and A.M. degrees from Columbia University. He played in several New York and Philadelphia churches. He married Grace R. Vandiver in 1919. The couple had three children, two of whom survive.

BIGGS PLAYS ANNIVERSARY
RECITAL AT METHUEN HALL

The Methuen, Mass., Memorial Music Hall celebrated the tenth anniversary of its incorporation with a recital by E. Power Biggs Nov. 2. It was Nov. 2, 1863, that "the great organ," which had been built in Germany, was inaugurated in the old Boston Music Hall. After the vicissitudes of ninety-three years, the instrument stands today, thanks to the generosity of citizens of Methuen and the Lawrence area, as one of the finest organs in America. Within the last decade most of the great organists of Europe and America have been heard in Methuen. Mr. Biggs brought as guests: Armando Ghitalla and Gordon Smith, trumpets, and Harold Thompson, timpani.

The program was as follows: "Balletto del Granduca," Sweelinck; Pavane "The Earle of Salisbury," Byrd; Noel Grand Jeu et Duo, Daquin; Sonata for Trumpet and Suite for Trumpets and Organ, Purcell; Fantasia in F minor, K. 594, Mozart; Processional Entry for Festival Occasions (organ and timpani), Strauss; "A Fancy" (organ and two trumpets), Stanley; "My Spirit Be Joyful," Cantata 146 (organ and two trumpets), Bach, and Trumpet Voluntary, Purcell.

NORTHWESTERN PROGRAM
FEATURES CHORAL UNION

Northwestern University's seventeenth annual Christmas concert by the 275-member choral union was sung Dec. 9 in Cahn Auditorium, Evanston. William Ballard of the music school faculty conducted the choral union composed of the Northwestern a cappella choir, the chamber singers and the men's and women's glee clubs.

Highlighting the program was Benjamin Britten's "A Hymn to the Virgin." Also heard were: Huron Carol (Canadian Indian), Richard Johnston; Yorkshire Wassail Song (British), Arnold Foster; "Carol of the Drum" (Czechoslovakian), K. K. Davis, and Carol Fantasy, Normand Lockwood.

CHURCH IN GRAND RAPIDS
APPOINTS WILLIAM HOLBY

William G. Holby, M. M., has been appointed minister of music at the Central Reformed Church in Grand Rapids, Mich. The April issue of THE DIAPASON carried an account of the new four-manual Schantz to be installed in the new edifice for this congregation. Mr. Holby goes to Grand Rapids from the First Presbyterian Church in Ashland, Ky.

REVIEWER IN CLEVELAND
PRAISES WILLIAM WAGNER

W. William Wagner, organist and choirmaster of the Old Stone Church in Cleveland, played a recital Oct. 23 with the following program: Rhapsody in D, Saint-Saens; Preludio, Sonata 9, Corelli; Prelude and Fugue in F minor, Bach; Andante, Stamitz; Variations on "Weeping, Sighing," Liszt; Scherzo, "Fete des Fees," Charles H. Marsh; "Elegy," Mary Howe; "An Elfin Dance," Edmundson; Toccata, Weitz. Ethel Boros, music critic for *The Cleveland News*, in reviewing the program said: "He displayed in an interestingly varied and beautiful program his great technical mastery . . . and subtleties of phrasing, color and dynamics that could not help but result in a virtuosic performance."

Mr. Wagner directed a performance Nov. 30 of Haydn's "The Creation" at the Temple on the Heights. H. A. Matthews' "The Story of Christmas" was sung at the Old Stone Church Dec. 2.

NOONDAY RECITALS at St. Bartholomew's Church, New York City, in December were shared by Harold Friedell and George Powers. Two of the series were all-Bach recitals, the Dec. 19 program consisting of the Advent and Christmas chorales from "The Little Organ Book."

An Easter Solo with a Message!

MY RESURRECTION

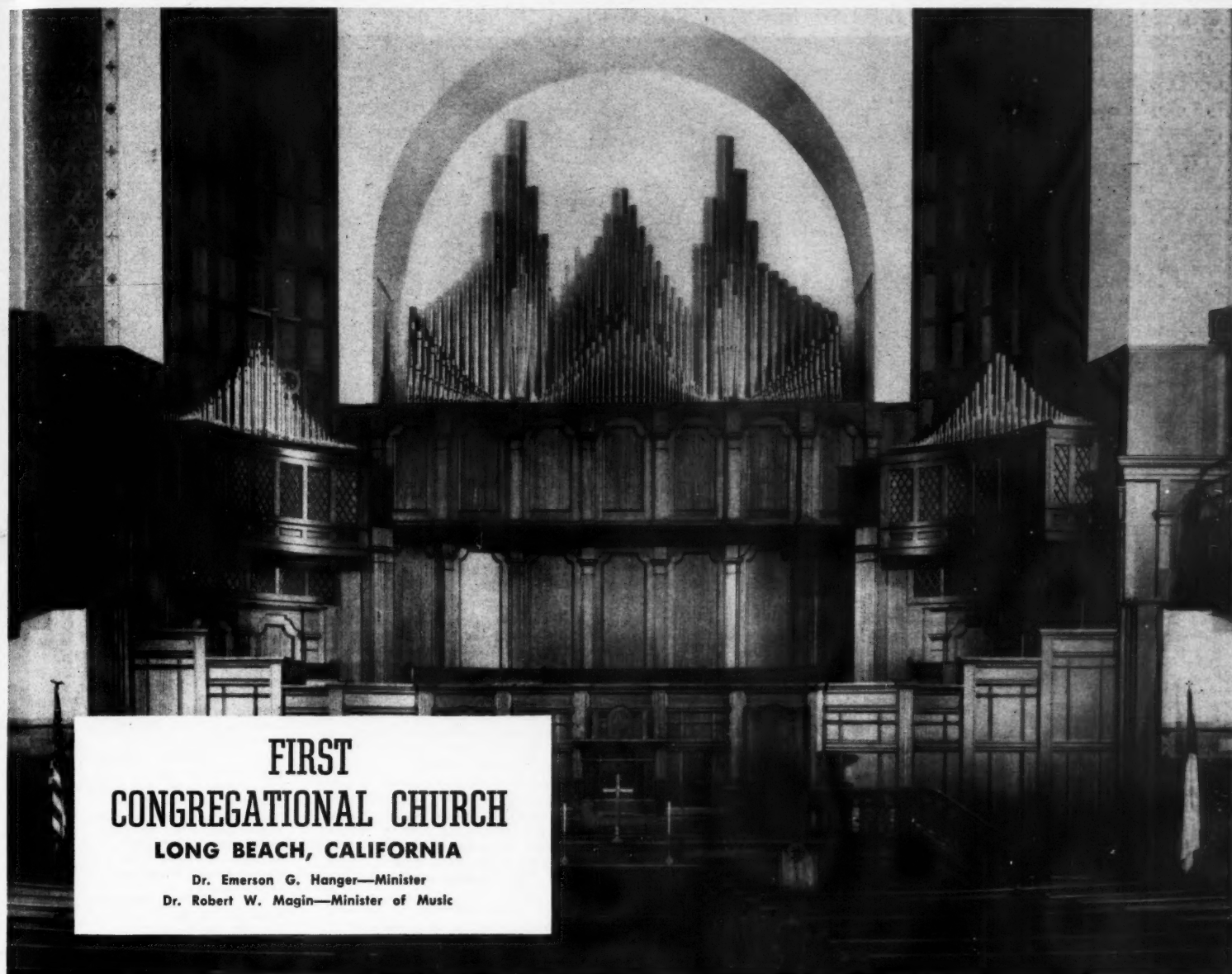
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DOROTHY CHANCELLOR CURREY

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RECITALS



**FIRST
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LONG BEACH, CALIFORNIA**

Dr. Emerson G. Hanger—Minister
Dr. Robert W. Magin—Minister of Music

GREAT ORGAN

Quintaton	16'	61 Pipes
Diapason	8'	61 Pipes
Bourdon	8'	61 Pipes
Gemshorn	8'	61 Pipes
Octave	4'	61 Pipes
Rohrflöte	4'	61 Pipes
Quint	2-2/3'	61 Pipes
Super Octave	2'	61 Pipes
Fourniture	IV Rks.	244 Pipes
Chimes		21 Bells

SWELL ORGAN

Flute Conique	16'	61 Pipes
Geigen Principal	8'	61 Pipes
Gedeckt	8'	61 Pipes
Viole de Gambe	8'	61 Pipes
Viole Celeste	8'	61 Pipes
Oktav Geigen	4'	61 Pipes
Twelfth	2-2/3'	61 Pipes
Fifteenth	2'	61 Pipes
Plein Jeu	III Rks.	183 Pipes
Basson	16'	61 Pipes
Trompette	8'	61 Pipes
Musette	8'	61 Pipes
Vox Humana	8'	61 Pipes
Rohr Schalmel	4'	61 Pipes
Tremulant		

BRUSTWERK ORGAN

(Playable from Swell Manual)		Pipes
Nachthorn	4'	61 Pipes
Kleinprinzipal	2'	61 Pipes
Nasat	1-1/3'	61 Pipes
Siffelöte	1'	61 Pipes
Holzregal	8'	61 Pipes
Tremulant		

CHOIR ORGAN

Viola	8'
Spitzflöte	8'
Spitzflöte Celeste	8'
Erzähler	8'
Erzähler Celeste	8'
Koppelflöte	4'
Nazard	2-2/3'
Blockflöte	2'
Tierce	1-3/5'
English Horn	16'
Cromorne	8'
Clarino	4'
Tremulant	

POSITIV ORGAN

(Playable from Choir Manual)		Pipes
Quintade	8'	61 Pipes
Prinzipal	4'	61 Pipes
Zimbel	III Rks.	183 Pipes

BOMBARDE ORGAN

Violone	16'	61 Pipes
Principal	8'	61 Pipes
Quint	5-1/3'	61 Pipes
Principal Octave	4'	61 Pipes
Harmonics	V Rks.	305 Pipes
Contre Trompette	16'	61 Pipes
Trompette Harmonique	8'	61 Pipes
Clairon Harmonique	4'	61 Pipes

BRUSTWERK—POSITIV

(Playable from Bombarde Manual)		Notes
Quintade	8'	61 Notes
Prinzipal	8'	61 Notes
Nachthorn	4'	61 Notes
Kleinprinzipal	2'	61 Notes

BRUSTWERK—POSITIV (Cont.)

Nasat	1-1/3'	61 Notes
Siffelöte	1'	61 Notes
Zimbel	III Rks.	183 Notes
Holzregal	8'	61 Notes
Brustwerk Tremulant		

PEDAL ORGAN

Vontra Violone	32'	12 Pipes
Contrebasse	16'	32 Pipes
Violone	16'	from Bombarde
Bourdon	16'	32 Pipes
Quintaton	16'	from Great
Flute Conique	16'	from Swell
Erzähler	16'	12 Pipes
Violone Quint	10-2/3'	from Bombarde
Octave	8'	32 Pipes
Viole	8'	from Bombarde
Bourdon	8'	12 Pipes
Flute Conique	8'	from Swell
Quint	5-1/3'	32 Pipes
Super Octave	4'	12 Pipes
Choralbass	4'	32 Pipes
Octave Quint	2-2/3'	12 Pipes
Octavin	2'	12 Pipes
Harmonics	V Rks.	60 Pipes

(12 pipes added to each rank of Bombarde Harmonics to make pedal stop one octave lower than Bombarde stop).

Bombarde	32'	32 Pipes
Bombarde	16'	12 Pipes
Basson	16'	from Swell
English Horn	16'	from Choir
Bombarde	8'	12 Pipes
Bombarde	4'	12 Pipes

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INSTALLATION IN SPRING

St. Paul's Methodist to Have New Instrument in Chambers on Opposite Sides of Chancel—Mildred Rush Is Organist.

The Reuter Organ Company has been awarded the contract to build an organ for St. Paul's Methodist Church in Omaha, Neb. This new three-manual instrument will contain thirty-three ranks of pipes and is scheduled for installation this coming spring. It will be installed in chambers on opposite sides of the chancel, the great and choir organs occupying one side and the swell the other. Pipes of the pedal organ will be distributed between the two chambers. Mrs. Mildred Sinett Rush is organist and choir director.

The stoplist:

GREAT ORGAN.

- Quintadena, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Doublette, 2 ft., 61 pipes.
- Fourniture, 3 ranks, 183 pipes.
- Chimes.

SWELL ORGAN.

- Traversflöte, 8 ft., 68 pipes.
- Viola, 8 ft., 68 pipes.
- Viola Celeste, 8 ft., 68 pipes.
- Nachthorn, 4 ft., 68 pipes.
- Quinte, 2½ ft., 61 pipes.
- Zauberflöte, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Bass Clarinet, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- English Horn, 8 ft., 68 pipes.
- Oboe, 4 ft., 68 pipes.
- Tremolo.

CHOIR ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Spillflöte, 4 ft., 61 pipes.
- Nazard, 2½ ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1½ ft., 61 pipes.
- Sifflette, 1 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Harp Celeste (Console preparation).
- Tremolo.

PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintadena, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Open Flute, 8 ft., 12 pipes.
- Quintadena, 8 ft., 32 notes.
- Principal Twelfth, 5½ ft., 32 notes.
- Choralbass, 4 ft., 12 pipes.
- Open Flute, 4 ft., 12 pipes.
- Bombarde, 16 ft., 12 pipes.
- Trompette, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.
- Chimes (Console preparation).

**H. C. O'DANIELS CONTINUES
BINGHAMTON NOON SERIES**

The regular noon organ recitals at Christ Episcopal Church, Binghamton, N. Y., continued in November and December. Harold C. O'Daniels, organist-choirmaster, included music by Bach, Benoit, Bingham, Boellmann, Dandrieu, Langlais, Muffat, O'Daniels and Tartini in this brace of programs.

FOX, DURUFLE AND COCHEREAU AT NOTRE DAME



VIRGIL FOX, MAURICE DURUFLE and PIERRE COCHEREAU are shown at the Cathedral of Notre Dame in Paris, France, after a recital there by Mr. Fox in which he featured M. Durufle's Suite, Opus 5.

**KRESGE AUDITORIUM, M.I.T.,
HEARING RECITAL SERIES**

The new Holtkamp organ in Kresge Auditorium at Massachusetts Institute of Technology, Cambridge, is being heard in a series of Sunday afternoon recitals. Arthur Poister, Syracuse University, was recitalist Nov. 20 playing: Prelude and Fugue in E major, Lübeck; "We All Believe in One God," "Abide with Us, Lord, Jesus Christ" and Toccata in F, Bach; Andante, Mozart; "Deck Thyself, O My Soul" and "O How Blessed, Faithful Spirits," Brahms; Chorale in B minor, Franck; "Benedictus," Reger; Four Chorales, Pepping, and Intermezzo and Allegro, Symphony 6, Widor.

James Dalton, Wesleyan University, Middletown, Conn., played Dec. 9. His program of early music (Scheidt, Frescobaldi, Pachelbel, Purcell and Buxtehude) ended with the "Vom Himmel hoch" Variations by Bach. Other organists scheduled for the series are: Dr. Max Miller, Boston University; Ruth Sisson, Manchester, N. H.; William MacGowan, Whittinsville, Mass.; Mary Crowley Vivian, Cambridge; David Fuller, Dartmouth College, and Dr. Peter Waring, St. John's Seminary, Cambridge.

**BOK TOWER CARILLONNEUR
PLAYS SERIES IN EUROPE**

Anton Brees, carillonneur of the Bok Singing Tower, Lake Wales, Fla., and at Duke University, played the new Schulmerich electronic carillon at the annual pilgrimage to the shrine of Our Lady of Fatima in Portugal in October. At the close of these services he played a series of recitals on a second Schulmerich instrument at the Sacre-Coeur Basilica in Paris.

On his return to this country, Mr. Brees played a recital at the Arlington National Cemetery on Veteran's Day, Nov. 11.

**TELLERS INSTALLS ORGAN
AT BRYN MAWR COLLEGE, PA.**

The Tellers Organ Company has finished the installation of the new organ for the music room at Goodhart Hall, Bryn Mawr College. The specification was prepared by the local representative, Howard S. Okie, Jr., in consultation with the college organist, Professor Robert L. Goodale. The organ will not only be used for teaching and practice but for chapel services and recitals. Current broadcasts of chorus and organ are being performed over stations WFLM and the NBC radio network.

The new instrument replaces an early Hutchings organ from which several selected ranks of pipes were retained. Placement in the organ balcony features an exposed diapason chorus and pedal and a small, separately enclosed great division. The stoplist indicates 1,122 pipes.

**NASHVILLE CHURCH GIVES
MUSIC AND ART FESTIVAL**

The second festival of art and music was held at the McKendree Methodist Church, Nashville, Tenn., Nov. 4-10. The McKendree Church, oldest Methodist church in middle Tennessee, was founded in 1787.

Musical events included a performance of the oratorio, "Elijah," by Mendelssohn Nov. 7. Ralph Erickson, A.A.G.O., minister of music, was the director and organist for this performance. Concluding event was a violin and piano recital by Mr. Erickson and Miss Josephine Pardue. Mr. Erickson is dean of the Nashville Chapter of the A.G.O.

CHRISTMAS HOLIDAY EVENTS at Moody Bible Institute, Chicago, included two performances of "The Messiah" Dec. 10 and 16 and a candlelight carol service Dec. 20. The oratorio chorus, the chorale, the glee club, the orchestra and soloists participated.

**CHURCH IN ANN ARBOR
TO HAVE NEW SCHANTZ**

EXPOSED GREAT IN TRANSEPT

Zion Lutheran Orders Three-manual for Colonial Building Now under Construction — Specification by A. C. Strahle.

The Schantz Organ Company has received a contract to build a three-manual organ for Zion Lutheran Church, Ann Arbor, Mich. The structure, on which building has been begun, will be of Georgian architecture and the organ will be located in the front with the pipes of the great organ exposed in the transept.

Negotiations were handled by A. C. Strahle, Schantz representative, who also drew up the specification.

The stoplist is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute couverte, 4 ft., 12 pipes.
- Twelfth, 2½ ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Chimes (prepared for).
- Tremulant.

SWELL ORGAN.

- Rohrgedeckt, 16 ft., 12 pipes.
- Geigen Diapason, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Viola, 8 ft., 61 pipes.
- Viola Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Piccolo, 2 ft., 12 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Contra Fagotto, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Hautbois, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 61 pipes.
- Nason Flute, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Kopfflöte, 4 ft., 61 pipes.
- Nazard, 2½ ft., 61 pipes.
- Spitzflöte, 2 ft., 61 pipes.
- Tierce, 1½ ft., 61 pipes.
- Tremulant.

PEDAL ORGAN.

- Principal, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrgedeckt, 16 ft.
- Octave, 8 ft., 32 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Rohrflöte, 8 ft.
- Quint, 10½ ft.
- Choral Bass, 4 ft., 12 pipes.
- Bass Flute, 4 ft., 12 pipes.
- Trombone, 16 ft., 12 pipes.
- Contra Fagotto, 16 ft.
- Trompette, 8 ft.
- Fagotto, 8 ft.
- Clarion, 4 ft.

**THEODORE RIPPER DIRECTS
EVENING BELLS SERVICES**

The "evening bells services" at the Peachtree Christian Church in Atlanta, Ga., for the month of December included Bach's Cantata, "For Us a Child Is Born," Luvaas' "The Shepherds' Christmas" and a festival of carols under the direction of Theodore W. Ripper. The Atlanta Boys Choir, directed by George D. Crawford, sang Dec. 16.

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CAMBRIDGE SEMINARY DEDICATES HOLTkamp

ORGAN HAS TWO CONSOLES

Episcopal Theological School in Massachusetts Has New Three-Manual Instrument—Dr. Peter Waring Is Organist and Director.

A new Holtkamp organ was dedicated in St. John's Memorial Chapel, Episcopal Theological School, Cambridge, Mass., Dec. 10. A service of evening prayer included organ pieces to display the new instrument. The organist and choir director is Dr. Peter Waring, assistant professor of church music at the seminary.

An unusual feature is a second console. The main console is in the gallery with the pipes. An abbreviated console with two fifty-six-note manuals and a thirty-note pedal board is located in the front and can be rolled between the choir stalls for conducting rehearsals. The two manuals and pedal have only selected stops.

The stoplist:

GREAT ORGAN.

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

SWELL ORGAN.

- Flute a Cheminee, 8 ft., 61 pipes.
- Gambe, 8 ft., 61 pipes.
- Voix Celeste, 8 ft. (5 std.), 61 pipes.
- Lieblich Gedackt, 8 ft., 61 pipes.
- Bourdon, 4 ft., 61 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Fagott, 8 ft., 61 pipes.
- Rohrschalmey, 4 ft., 61 pipes.
- Tremolo.

POSITIV ORGAN.

- Copula, 8 ft., 56 pipes.
- Prestant, 4 ft., 56 pipes.
- Rohrflöte, 4 ft., 56 pipes.
- Principal, 2 ft., 56 pipes.
- Quinte, 1 1/2 ft., 56 pipes.
- Cymbal, 2 ranks, 112 pipes.
- Cromorne, 8 ft., 56 pipes.

PEDAL ORGAN.

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

HAMMOND COMPANY GAIN IN EARNINGS IS REPORTED

The Hammond Organ Company, manufacturer of electronic instruments, reported that its earnings for the six-month period ending Sept. 30 were twenty-five per cent above those for a similar period in 1955, rising well above the two-million dollar mark. The company is making studies for a large addition to its Melrose Park, Ill., plant.

A PRIZE for the best unison anthem is being offered to resident North Carolina composers who belong to the Episcopal Church. Dr. Leo Sowerby will judge the contest sponsored by the commission on church music of the diocese of North Carolina.

LEDBETTER JOINS STAFF OF CHURCH IN HONOLULU

Clarence Ledbetter has joined the staff of the Central Union Church, Honolulu, Hawaii, as organist. Mr. Ledbetter has studied organ with Dr. Irene Robertson of the University of Southern California, Dr. Leslie P. Spelman of Redlands University, Professor Fritz Heitmann of Hochschule für Musik, Berlin, and Professor Walter Thiele of the Städtische Konservatorium, Berlin.

He has served as organist for the First Presbyterian Church, Bellflower, the First Methodist Church, Huntington Park, and the First Christian Church, Whittier, all in California. He won first place in the far-western organ competition in 1951 and took part in the final competition at the A.G.O. convention in San Francisco. He has made two tours of Germany, giving recitals in Berlin, Hamburg, Bremen, Munich and Mannheim, sponsored by the information centers of the U. S. State Department. Mr. Ledbetter's recording engagements include RIAS, Berlin, and Büromünster radio station in Zurich.

His first appearance in Honolulu was as organist for the annual Christmas performance of "The Messiah" Dec. 2 and 4. Melvin L. Gallagher, minister of music at Central Church, directed the performances.

ELLSASSER PLAYS SERIES AT CHURCH IN LOS ANGELES

Richard Ellsasser continues his series at the First Congregational Church in Los Angeles with three January programs devoted to the music of early composers. Represented will be Walond, Daquin, Frescobaldi, Buxtehude, J. C. F. Bach, J. S. Bach, Arne and Handel. The complete "Ceremonial Music" for organ and trumpets by Purcell will be featured.

According to Trendex, official radio-television pollsters, a minimum of 104 million people saw Mr. Ellsasser Nov. 11 when he appeared on the NBC coast-to-coast telecast, "Today." The same week he was heard on the radio show, "Monitor."

In December, MGM Records released another LP featuring this artist playing the organ of the John Hays Hammond Museum, Gloucester, Mass., on which he performed his own Variations on a Theme by Paganini.

CHICAGO SUBURBAN FIRM LISTS RECENT CONTRACTS

Audet and Company, Park Forest, Ill., is completing a new two-manual instrument for the Immaculate Conception Church, East Chicago, Ind. Other commissions for this company include: St. Viator's Church, Chicago, rebuilding a three-manual; First Reformed Church, Chicago, new two-manual, and the Mother of God Church, Waukegan, Ill., a two-manual organ.

MCDONALD PLAYS RECITALS IN THREE STATES IN WEEK

Donald McDonald made a flying trip to Pittsburgh, Oklahoma City and Dallas, Tex., to play three recitals in one week. He played for the A.G.O. Chapter in Pittsburgh, the Crown Heights Methodist Church in Oklahoma City, where he accompanied the choir in Mozart's "Litany" in addition to the recital, and played the new Möller organ at the Highland Baptist Church in Dallas.

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LENT AND EASTER ANTHEMS

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

Resurrection Morn	Clarence Dickinson25
To Calvary's Summit (Mixed Voices in Unison)	Charles Black .....	.20
Come, Faithful People (Palm Sunday) ..	W. Glen Darst .....	.20
Forth He Came at Easter	French, arr. D. H. Williams .....	.16
Father, Forgive Them	David H. Williams .....	.20
Easter Triumph	Ronald Arnatt .....	.25
Dismiss Me Not (Lent)	Austin C. Lovelace .....	.16
Lord, Come Away (Palm Sunday)	John Huston .....	.20
This is the Day	Harold W. Friedell .....	.25
Rejoice, the Lord is Risen	arr. Clarence Dickinson .....	.16
Lift Up Your Heads (Unison)	Alan Walker .....	.16
Blessed Are They	J. Soerensen, arr. Dickinson .....	.25

GENERAL ANTHEMS AND SERVICES (S.A.T.B.)

Praise, Thanksgiving, Glory	J. C. Bechler, arr. Dickinson .....	.30
Lord Jesus, Who Didst	J. H. Rolle, arr. Dickinson .....	.25
Hearken! Stay Close to Jesus	D. M. Michael, arr. Dickinson .....	.25
Psalms III	T. Charles Lee .....	.16
I Call With My Whole Heart	Leo Sowerby .....	.20
Heaven, Peace and Joy	Regina H. Fryxell .....	.20
Te Deum Laudamus (Shortened Form) ...	Channing Lefebvre25
Benedictus es, Domine in E flat minor ..	Bronson Ragan20

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Edited by **JOSEPH W. CLOKEY**

Selected Text from Scripture and original words and poem by WINIFRED LEAK

Contents

PROLOGUE:

Prelude Overture	Organ Solo
(a) Stillness Of The Night	
(b) Dawn	
(c) Earthquake	
(d) Break Of Day	
(e) Sunrise	
Narration Story Of The Resurrection	Narrator
(with above musical themes as background, and recitation of poem "He Lives" unaccompanied)	

CHORUS:

Sunrise	Organ Solo
Alleluia	Ladies Voices and Full Choir
Woman, Why Weepst Thou	(Angel) Tenor or Baritone
Because They Have Taken Away My Lord	Alto Solo
Why Seek Ye The Living Among The Dead	Tenor or Baritone
He is Risen	Full Choir
Mary Turned Back and Saw Jesus Standing	Tenor Solo
Interlude	Organ Solo
Woman, Why Weepst Thou, Whom Seekest Thou	Bar. or Bass Solo
Sir, If Thou Hast Borne Him Hence	Alto Solo
He is Risen	Full Choir
Christ The Lord is Risen Today	Full Choir
Glory To Our Lord And King	Opt. Youth Choir, Ladies Voices and Full Choir

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Alleluia	Combined Chords

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Sees Fascination for Subject Basis of Good Teaching

By MARILYN MASON

(This article was delivered as a lecture for the Michigan Music Teachers Association in Detroit, Mich., Oct. 22.)

You will agree, I am sure, that teaching is an art. That is one of the reasons you are a teacher, and the fulfillment of this expression is your main goal—you wish to be a good teacher. You wish to pass on to others the great experiences which you yourself have known in music. You wish to lead your pupils into a vivid realm of sound—the present link with the heritage of the past. For music, to be music, requires performance. Performance requires study and careful preparation.

In the field of music, the importance of the teacher is not to be minimized. When we hear of a performer, composer or conductor, usually his teachers are named. We are told of those with whom he has studied—those influences on which he has based his art.

The teacher is defined as one who "makes to know how or shows how." The true teacher is one who is so enthralled, so fascinated with his subject that he cannot help but be infectious about it. His exuberance knows no bounds; therefore his example is one of delight to his students.

There seem to be three prime requisites in the artful and successful teacher: (1) inspiration, (2) experience, (3) application. All are of equal importance.

Inspiration is difficult to define, but it is expressed in many different ways. Inspiration is enthusiasm. It is the setting of the pace, the setting of the tempo. It shows the end to be reached or the final goal. It gives the necessary encouragement when it is needed. It provides the challenge to the strong student and the support to the weaker one. Inspiration is contagious. It stirs in the student the desire to do this himself, the want to *know how*. How fortunate we teachers are in the field of music—already our students have the desire to learn. They are eager to know music, technique, style and just *how to play*. Yes, inspiration encourages ambition; it instills purpose; it gives direction.

You have had in your career teachers of such nature; certain ones stand out in your impressions as they do in mine. Palmer Christian, with whom I studied the organ for four years, is one such personality. Another is Nadia Boulanger. The summer I studied with her has left an indelible impression on my mind. Most of all, the inspiring teacher is a stimulating teacher.

The second requirement, that of experience, is most essential. This means that the teacher has had a working knowledge with the subject that he is teaching. He has actually had contact with it in a practical manner. Best, he has not always *taught* it, but he has experienced it. For us as organists this means the playing of the organ in the church service and in the recital. It means leading, accompanying, supporting the worship of the church. It means the playing of hymns, anthems, chants, of all liturgical items and of solo repertory. It means the careful preparation of this music which we are teaching and the performing of it at the appropriate time. In the recital it means the learning of even more repertory. In many cases it means the playing of different instruments other than the one we know. It means the contact with different acoustics, different sounds and different consoles.

Along with inspiration and experience must come a third requisite: that is, the application of musical knowledge. We must teach the use of these ideas breaking our knowledge into small bits and eventually leading to the whole or correlating all the pieces into the complete picture.

The good teacher teaches one idea at a time. He teaches thoroughly; with his passion for detail, he insists that each of his students perfect each step in his learning before taking another. At the lesson he avoids superfluous ideas; rather, by concrete suggestion, he im-

presses upon his students the one idea at hand. Here, a good ability to organize musical ideas and even repertory is necessary.

The good teacher demands accuracy. He insists on proper fingerings and the following of these patterns. Musical phrasings are marked. Whether a passage is to be played legato or with one of the various detached touches is decided. Ornamentation is carefully examined, studied together and proper execution is shown.

Registration is discussed—first in terms of the composer's suggestions, next in terms of the music itself (especially when there are no messages from the composer) and finally in terms of the resources at hand. In some cases alternate registrations might be suggested, showing that this music is not to be restricted to a certain category of sound. For example, there are several chorale preludes of the "Orgelbüchlein" which may be played in different ways. One of the best known is "Christ lag in Todesbanden." The chorale is minor, the text suggests melancholy and sadness and is very often played on soft registers. Yet the final line of the chorale, ending with "Hallelujah," suggests a jubilant ending. A *forte* combination, one of principals and mixtures, would not be wrong here.

The teaching of registration comprises a special responsibility of the organ teacher. It is important to arrange stops in classes, preceding from the individual registers through ensemble combinations to the final use of full organ. Showing how each of the types of organ tone apply to items of music is important; here you are correlating the details into the whole picture. After having taught sound, it is good to give a brief weekly test over these registers, taking first single stops and training the student's ear to recognize these various classes of tone. Ask him to write down each sound that he hears, and in your examples be very obvious at first so as not to confuse or discourage him. Stressing the importance of the ear, the importance of sheer listening is a teacher's duty. After all, your pupil is only as good as his ear.

Although every student is different and each has his own problems, yet there are certain basic procedures which we teach to all of them in the beginning. I have mentioned some of these. The art of the pedaling, manual technique, hymn-playing, accompanying are all basic requirements in the organist's vocabulary. At the University of Michigan we are now in our second year of "class teaching." This has evolved because Professor Robert Noehren and I have both felt a need for exactly this. It amounts to a weekly class lesson, in which the student comes with three others, and also a private lesson. He sees what the other students are doing, he learns new repertory and he has to prepare to play twice a week. He feels even more keenly the spirit of competition. In the class lesson the teacher is much concerned with style. Here again he pulls the details together, correlating them to the whole picture. He teaches style by summarizing, by polishing and by showing what makes this particular composer or musical epoch different—by showing what makes it distinctive.

This leads us to the final point in application—one which all performers put first! That is *practice* itself. We play the way we practice. I like to tell the students that they are only as good as they are in their practice rooms. They must not depend on inspiration when the time comes, for it very often will not arrive. Good playing becomes a habit from the player who demands it through constant practice.

In conclusion, may I pass on to you an illustrative story: A young man, standing on Fifth Avenue, said to a passer-by: "Pardon me, how do you get to Carnegie Hall?" The gentleman simply eyed him a moment, and then tersely remarked: "PRACTICE."

The three requirements, inspiration, experience and application, seem to go hand in hand. They need each other. The teacher with only inspiration to offer will soon fizzle. The teacher with only experience but not the ability to apply it is sadly lacking. Finally, application without inspiration becomes pedantic, and *metronomic*.

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- BUTLER AREA JOINT HIGH SCHOOL, Butler, Pa., LaMonte D. Crape.
- CALVIN COLLEGE, Grand Rapids, Mich., John E. Hamersma.
- CASCADE COLLEGE, Portland, Ore., Elizabeth Battin.
- CENTENARY COLLEGE, Shreveport, La., Norman Z. Fisher and William C. Teague.
- CENTRE COLLEGE, Danville, Ky., Mrs. Samuel Cheek, Jr.
- COLLEGE OF THE PACIFIC, Stockton, Cal., Dr. Charles Schilling.
- EARLHAM COLLEGE, Richmond, Ind., Lawrence Appar.
- EASTMAN SCHOOL OF MUSIC, Rochester 4, N. Y., Norman Peterson.
- FLORA MACDONALD COLLEGE, Red Springs, N. C., John E. Williams.
- FLORIDA SOUTHERN COLLEGE, Lakeland, Fla., Thomas Brierley, Jr.
- GEORGIA TEACHERS COLLEGE, Collegeboro, Ga., Jack W. Broucek.
- GREENVILLE COLLEGE, Greenville, Ill., John M. Thomas, A.A.G.O.
- HOLLINS COLLEGE, Hollins College, Va., Edmund B. Wright.
- HOWARD COLLEGE, Birmingham, Ala., Dr. Betty Louise Lumby, F.A.G.O.
- Judson COLLEGE, Marion, Ala., John Carroll Collins.
- KANSAS STATE COLLEGE, Manhattan, Kans., Robert W. Hays.
- LA SIERRA COLLEGE, Arlington, Cal., Harold B. Hannum, A.A.G.O.
- MACMURRAY COLLEGE, Jacksonville, Ill., Robert Glasgow.
- MACPHAIL ORGAN CLUB (MacPhail College of Music), Minneapolis, Minn., Marion Hutchinson, F.A.G.O.
- MARY WASHINGTON COLLEGE, UNIVERSITY OF VIRGINIA, Fredericksburg, Va., Mrs. Jean Slater Appel, A.A.G.O., Ch.M.
- MEREDITH COLLEGE, Raleigh, N. C., Dr. Harry E. Cooper.
- MICHIGAN STATE COLLEGE, E. Lansing, Mich., James P. Auterith.
- MIDDLE TENNESSEE STATE COLLEGE, Murfreesboro, Tenn., Mrs. John Scott and Mrs. Neil H. Wright, Jr.
- MINOT STATE TEACHERS COLLEGE, Minot, N. D., Ralph C. Wallin.
- MISSISSIPPI COLLEGE, Clinton, Miss., Joyce Hickman.
- MISSISSIPPI SOUTHERN COLLEGE, Hattiesburg, Miss., Marjorie Jackson.
- MISSISSIPPI STATE COLLEGE FOR WOMEN, Columbus, Miss., R. Cochrane Penick.
- MOODY BIBLE INSTITUTE, Chicago, Ill., Preston Rockholt, F.A.G.O.
- MOUNT HOLYOKE COLLEGE, South Hadley, Mass., Miss Myrtle Regier.
- NEW ORLEANS BAPTIST THEOLOGICAL SEMINARY, New Orleans, La., Miss Beatrice Collins.
- NORTHWEST CHRISTIAN COLLEGE, Eugene, Ore., E. L. Myrick.
- PACIFIC LUTHERAN COLLEGE, Parkland, Wash., Frederick Newnham.
- PROVIDENCE BIBLE INSTITUTE, Providence, R. I., Frank Converse.
- ST. JOHN'S COLLEGE, Winfield, Kans., Dr. Cora Conn Redic, A.A.G.O.
- ST. PETERSBURG, Fla., Mrs. Ann Ault.
- STATE TEACHERS COLLEGE, Maryville, Mo., Gerhard W. Krapf.
- STEPHENS COLLEGE, Columbia, Mo., Miss Nesta Williams.
- STETSON UNIVERSITY, DeLand, Fla., Mrs. Ruth Richardson Carr.
- TWIN CITIES (formerly St. Paul), St. Paul, Minn., Mrs. Arthur J. Fellows, A.A.G.O.
- UNIVERSITY OF MIAMI, Miami, Fla., Dr. Ralph A. Hattis, F.A.G.O., Ch.M.
- UNIVERSITY OF MINNESOTA, Minneapolis, Minn., Edward D. Berryman.
- UNIVERSITY OF NEW HAMPSHIRE, Durham, N. H., Irving D. Bartley, F.A.G.O.
- UNIVERSITY OF REDLANDS, Redlands, Cal., Margaret Whitney Dow, F.A.G.O.
- UNIVERSITY OF SOUTH DAKOTA, Vermillion, S. D., Jack L. Noble.
- UNIVERSITY OF WYOMING, Laramie, Wyo., Hugh A. Mackinnon.
- WEST LIBERTY STATE COLLEGE, West Liberty, W. Va., John K. Zorian.
- WHEATON COLLEGE, Wheaton, Ill., Jack C. Goode and Gladys C. Christensen.
- YANKTON COLLEGE, Yankton, S. D., Dr. Evelyn Hohf.

SPOKANE, WASH., CHAPTER—The Spokane Chapter met Nov. 14 at the home of Mrs. Edward Abrams. Stanley Plummer, professor of organ at Whitman College, Walla Walla, gave a fine report of the national convention. He played a Christmas suite of his own which included a Prelude, Offertory and Postlude. Plans are being made for the district convention to be held in Spokane in May.

The President's Column

The American Guild of Organists enters upon a new year full of promise, following the accumulated achievements of our organization north, south, east and west, all of the more than 250 chapters collaborating with national headquarters in a remarkable manner with the grand fraternal and professional spirit which has made the development of the A.G.O. so outstanding. It is impressive indeed to note the lists of regional, state, chapter, branch and G.S.G. officials in this issue of THE DIAPASON in addition to the list of national officers which appears each month. The tremendous attendance at our national convention in New York City last June, when all major subjects having to do with our professional activities were featured for the benefit of so many, pointed up the practical value of this national organization of church musicians.

An all-time record high was reached Nov. 19, 1956, in the number of additions to our membership: 407 were elected and 115 were reinstated. The following new chapters have been organized recently: the Isthmian Chapter in Balboa, Panama Canal Zone, promoted from branch to chapter status, as well deserved, for this group is distinguishing itself in carrying forward the aims of the Guild, the Meridian Branch of the Mississippi Chapter and the Montgomery County Chapter in Maryland. New Guild Student Groups have been formed in Centenary College, Shreveport, La., Northern California, San Francisco, Cal., Centre College, Danville, Ky., Butler Area Joint High School, Butler, Pa., Yankton College, Yankton, S. Dak., University of South Dakota, Vermillion, S. Dak., Greenville College, Greenville, Ill., Twin Cities, Minneapolis-St. Paul, Minn., University of Wyoming, Laramie, Wyo., Mississippi College, Clinton, Miss., MacMurray College, Jacksonville, Ill., and University of Minnesota, Minneapolis, Minn. In the year 1956, 1717 were elected to membership in the A.G.O. and 398 were reinstated. The large number of reinstatements each year is significant.

It was a pleasure to visit the following chapters: Wilkes-Barre, Pa.; Middlesex, New Brunswick, N. J., attending a one-day conference in which the music department of Rutgers University joined; Harrisburg, where a most interesting panel discussion took place—the clergy, the church musician and the congregation were represented; Rockland County in Spring Valley, N. Y., and two chapters celebrating their tenth anniversaries, Reading, Pa., and New Hampshire in Manchester.

A six-page folder giving detailed information re the international congress of organists in London July 27-Aug. 2 and a registration blank for each member of each chapter have been forwarded in quantities to every dean and regent with the request that copies of folder and blank be distributed to the entire membership of the chapter or branch promptly in order that the registration blank may be filled out and mailed to headquarters in time to be received here by March 1.

The very valuable report of the A.P.O.B.A., the A.I.A. and the A.G.O., "Acoustics in Churches," is being published in its entirety in the January, 1957, issue of the "A.G.O. Quarterly." The copies will be sent in quantities to each dean and regent for distribution to every member of the Guild.

S. LEWIS ELMER.

DISTRICT OF COLUMBIA CHAPTER—Our annual birthday dinner was held Dec. 3 at St. Luke's Methodist Church with Kathryn Hill Rawls as our hostess. Present were 110 organists, their clergymen and guests. Following dinner, an amusing skit, "An Organist on Trial," was given by the executive committee. With Katherine Fowler as the judge complete with black robe, feather boa and a wig made from a white mop, we were off to a hilarious start. Our dean, Temple Dunn, was the organist on trial for saying "Music is the most important part of the church service." Greetings from President Elmer were brought by Chris Tenley. To close the evening we sang several very unofficial A.G.O. songs.—ROBERT L. WYANT, Registrar.

Worcester Hears Melville Smith.

The November meeting of the Worcester Chapter was held at All Saints' Episcopal Church Nov. 27. Following a very short business meeting, we heard a delightful program by Lee Steelman, flute, and Melville Smith, harpsichord and organ. The program consisted of Sonata 2 in E flat for flute and harpsichord by Bach; Chaconne en sol mineur, Fantaisie en re mineur, "Le Tombeau de M. de Blancrocher," Symphonie en la mineur and "La Piemontoise" by Louis Couperin; Suite for lute or clavichord by Buxtehude; Sonata for flute and harpsichord by Marcello. Mr. Smith played the following compositions of early French composers for organ: Two Versets of the Hymn, "Exsultet Coelum," by Titelouze; Two Noels by Pierre Dandrieu; Carillon by Louis Couperin, and Suite of pieces from the "Livre d'Orgue" by Jean F. Dandrieu.

The harpsichord used for this program was built in 1956 by Eric Herz of Harvard, Mass., and the organ was the Aeolian-Skinner organ at All Saints' Church.

LOIS M. PARKER, Secretary.

Chapter Hears Carols Backward.

The Long Island Chapter held its Christmas meeting Dec. 9 at St. Thomas' Episcopal Church, Bellerose, where Mrs. Ida P. Hammond is organist and choir director. Norman Hollett read a prepared paper on hymnody, illustrating his points by use of the Episcopal hymnal. The members enjoyed the puzzle of trying to identify familiar Christmas carols played backward on the flute by Miss Karen Gode, daughter of our dean. There was also a "white elephant" table of music for organ and choirs which individual members no longer had use for, but which served to supplement the libraries of others.

The first meeting of the season was in the form of an anthem review. Many examples were offered to the members as guides for building up choir repertory.

The chapter visited the West-Park Presbyterian Church, New York City, Nov. 25 where the organist, Allan Van Zeeren, L.T.C.L., spoke on the principles of organ design and gave an informal recital on a fine example of a modern baroque-style organ. Mr. Van Zeeren demonstrated its versatility of effects especially for music of the seventeenth and early eighteenth centuries.

SOPHY TOPPIN, Recording Secretary.

ROCKLAND COUNTY, N. Y., CHAPTER—Dr. Norman Coke-Jephcott, F.A.G.O., F.R.C.O., officiated at the installation of the 1956 officers at a Guild service in the Suffern Methodist Church Dec. 2. Those inducted included: Mrs. Laura Boucher, dean; Mrs. Ruth Churchill, sub-dean; Harlow Hawthorne, treasurer; Mrs. Inez Roberts, secretary, and Mrs. Peggy Rednour, registrar. Mr. Hawthorne, organist of the church, played the following as a prelude: Chorale Improvisations, "Dominus Regit Me" and Intermezzo on "Wareham" by Thiman and "Benedicta Tu," Titcomb. Pasquini's Grand Partita in D minor was the postlude. The Methodist choir sang: "Oh, Be Joyful in the Lord," Garrett; "Lord, for Thy Tender Mercies' Sake," Farrant, and "Salutation of Peace," Mueller. Five new members were also recognized at the service. Afterward members were invited to Mr. Hawthorne's for record listening and refreshments. . . . At the regular monthly meeting at St. Joseph's Church, Spring Valley, J. Buchanan Mac Millan, music theory teacher at the Missionary Institute, Nyack, and member of the Guild, spoke on the history of the psalter beginning with the Geneva Psalter of 1540 and illustrated his talk with recordings of psalm singing and motets.—MARGARET REDNOUR, Registrar.

OKLAHOMA CITY CHAPTER—The Oklahoma City Chapter met Dec. 3 for a dinner-meeting followed by a recital on the new organ in Christ Chapel of the First Presbyterian Church by Max Smith, former organist at the First Baptist Church and now at the First Baptist, Wichita Falls, Tex. Last year he was finalist in the A.G.O. national contest. He is a former pupil of Miss Mildred Andrews at the University of Oklahoma. The numbers he played were: Voluntary in C major, Purcell; "Mein junges Leben hat ein End," Sweelinck; "Nun komm' der Heiland Heiland" and Prelude and Fugue in A minor, Bach; Fantasia and Fugue on "B-A-C-H," Liszt; "Greensleeves," Wright; "Le Jardin Suspendu," Alain; "Dieu parmi Nous," Messiaen.—MRS. PAUL FORSTYNE, Corresponding Secretary.

1957 Regional Conventions

Following is the list of dates and places for the 1957 regional conventions: April 1-3—Colorado Springs, Col. April 27-28—Salt Lake City, Utah. April 29-May 1—Spokane, Wash. May 6-8—Albany, N. Y. May 13-15—Atlanta, Ga. June 7-9—Columbia, Mo. June 17-19—Akron, Ohio. June 17-20—Milwaukee, Wis. June 17-20—Pasadena, Cal. June 18-20—Wilmington, Del. June 25-27—Knoxville, Tenn. Aug. 13-14—Burlington, Vt.

Attendance at any of these conventions is not limited to members of the particular region. Anyone from far or near is welcome to attend. It is suggested that members choose the convention which is most accessible.

SETH BINGHAM, National Chairman.

CENTRAL IOWA CHAPTER—The meeting Dec. 10 was conducted at the Central Presbyterian Church in Des Moines. Robert M. Speed, dean, presided at the business meeting which was devoted primarily to discussion of the master class to be conducted by George Faxton Feb. 19. At the conclusion of the business meeting, Mrs. Edith Schmitt, program committee chairman, introduced the Rev. Lloyd Sheneman, who spoke to the group on "Music as a Vehicle of and an Aid to Worship." After a stimulating discussion on this topic, refreshments were served by the hospitality committee.

Members of the chapter met Nov. 5 at St. Paul's Episcopal Church in Des Moines. The group was thrilled by the recent recital played by Flor Peeters Oct. 30 at St. John's Lutheran Church, Des Moines. Some 600 people heard this program of music played on the new four-manual Möller at St. John's. After the business meeting, conducted by Robert M. Speed, dean, the group enjoyed and benefited from comments made by Nathan Jones on music for various types of church services. Many numbers of different character were read by the group so that everyone would have a better understanding of the music. After the program, the members enjoyed a social hour and refreshments were served.—DORIS FRIEDMEYER, Secretary.

NEW HAMPSHIRE CHAPTER—Bad weather held down the attendance at our December Christmas party at the Community Church in Hudson to just a few hearty souls who, nevertheless, enjoyed informal games and refreshments. However, we are still basking in the success of our November program. A public recital of organ and chamber music at the First Congregational Church in Manchester. Three of New Hampshire's outstanding organists: Professor Irving Bartley of the University of New Hampshire; Miss Germaine Pellerin, dean of the chapter, and Robert English, Ph.D., music instructor at Holderness School, performed works of the contemporary and romantic schools, and Mr. English played four of his own chorale preludes. The baroque and classic schools of music were represented by two groups of chamber music, which included four one-movement Sonatas of Mozart and a Trio-Sonata by Corelli. These were performed by Miss Margaret Cawley, flute; Mrs. Betty Stewart, violin; Luca Di Cecco, violoncello, and Miss Ruth Sisson, organ, general chairman of the evening. The concert was well attended and the Guild members present were served refreshments by Mrs. Evelyn Fisher and her committee.—RUTH SISSON, Registrar.

CHARLESTON, S. C., CHAPTER—The Charleston Chapter held its December meeting as an open meeting in the form of a recital at Scots' Presbyterian Church. Guest recitalist was Dr. Alexander Schreiner, F.A.G.O., who played to a capacity audience of music enthusiasts from throughout the state. His program included works by Bach, Mendelssohn, Vienne and several contemporary American composers. Following the recital, Guild members adjourned to the home of Mrs. Carl Pollack for a reception in honor of Dr. Schreiner. There he spoke informally with the members on churches, service music and service playing. To the delight of all, he played several piano numbers in novelty arrangements.—FRANCIS V. KIRKWOOD, Reporter.

BATON ROUGE, LA., CHAPTER—The Baton Rouge Chapter sponsored a Mozart bi-centennial concert Nov. 12 at the First Baptist Church. Frank Collins, Jr., of the Louisiana State University faculty played the Fantasia in F minor, K.608, and was joined by violins and bass for Sonata, K.336, and by flute, oboe, viola and cello for Adagio and Rondo, K.617. Also on the program were the String Quartet, K.183, and the Piano Concerto in A, K.488. The organ in the church is a new four-manual Möller.

News of the American Guild of Organists—Continued

Chapter Sponsors Bach Society.

The Bach Society of San Diego County, organized by the San Diego Chapter, sponsored the Bach chorus in a performance of the Christmas Oratorio Dec. 2 at the First Presbyterian Church. The conductor, Harold W. Baltz, organist Charles R. Shatto, Manette Marble Baltz, harpsichordist, a chamber orchestra and the seventy-five-voice chorus gave a dedicated performance which opened the Advent season on a joyful note. The church was filled almost to capacity with an appreciative audience.

The chapter held its Christmas meeting and program in the home of Milton Smith at Cardiff by the Sea Dec. 3. Charles Shatto acted as host, arranged for the program and also prepared a special French dish as part of the refreshments of the evening. Mrs. Isabel Crutchett, social chairman, was in charge of serving other seasonal delicacies to members and their guests. Mr. and Mrs. Orion Nobles showed the pictures they took on their tour of Europe last summer with a group who paid special emphasis to musical events.

The musical part of the program featured Dorothy Cranston Stott, violinist, Ruth Straka Doiron, soprano, and James Smalley, flutist, accompanied by Mr. Shatto on the harpsichord and the piano. Christmas gifts were exchanged and a delightful time was had by all.

MADELINE TERRY, Historian.

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter met Dec. 2 at Faith Lutheran Church, Phoenix. The program was open to the public and opened with an Advent hymn. Three organ numbers were played by Joe Brundage, Jr. As an interlude, Bernell Maxey played Sonata 2 for flute and organ, Mozart, accompanied at the organ by Byr Della Sankey Feely. Dr. David Gilbert concluded the program with three organ numbers. At the social hour, light refreshments were served by Grace Weller. A short business meeting followed with Dean Maxey presiding.—MARVIN ANDERSON, Registrar.

HAWAII CHAPTER—The Hawaii Chapter met at the University of Hawaii music building Nov. 25. The program was in the form of a panel discussion on appropriate service music for the smaller church. On the panel were: William Thaanum, organist and choir director, St. Andrew's Episcopal Cathedral; Melvin Gallagher, minister of music, the Central Union Church; Alfred C. Hagen, Jr., and Donald Yap, choir director and organist, Our Lady of Peace Catholic Cathedral. Donald Wiley, organist of the First Methodist Church and dean of the chapter, moderated the discussion. The meeting was the best attended of any, exclusive of recitals, ever held by the chapter. Several new members joined and several others indicated they would do so in the near future as a result of a drive conducted by the officers to expand the chapter and to give programs tailored to the needs of the community.—DONALD E. WILEY, Dean.

CENTRAL CALIFORNIA CHAPTER—The Central California Chapter met in the First Christian Church, Stockton, Nov. 19. Hosts for the meeting were members of the California Conductors Guild, whose program showed the difficulties in directing church choirs both with an organist and a choir director and with an organist directing from the console. Dr. William Norton directed the Stockton Chorale with Mrs. Inez Pope at the console. This was followed by Dr. Charles Schilling, F.A.G.O., conducting the same group from the console providing some interesting contrasts. This was the first joint meeting with the conductors guild designed to work out mutual problems. Refreshments were served. Dr. Schilling played a recital on the organ in the auditorium of the College of the Pacific Nov. 20. The chapter held a reception in Dr. Schilling's honor.—GWYN GRAY CLARK, Publicity.

SEQUOIA CHAPTER—Twenty members of the Sequoia Chapter met at the home of Martha Jacoby Eley in Eureka, Cal., Nov. 26. Following a business meeting, Herbert Bluke, trained and experienced in the field of vocal music, spoke to the group on various aspects of vocal art: ultimate objectives, styles of singing, nationalism and personal recollection of his years in Leipzig. By way of illustration he played recordings by Erna Sack, Beniamino Gigli, Enrico Caruso, Sigrd Onegin, Helga Roswanger and Millza Korjus.

PASADENA AND VALLEY DISTRICTS CHAPTER—The dinner-meeting Oct. 8 at the Pasadena Presbyterian Church, which opened the season, was attended by some eighty enthusiastic members. The newly-elected dean, Ronald Huntington, A.M., Th.M., A.A.G.O., organist-director of the Wilshire Christian Church, Los Angeles, presided. Past-deans were especially honored, those present being: Ruth Carlmark Lyons, Ralph R. Travis, Charles E. Anderson, Kathryn James and Loren Adair. After introduction of guests, including Clarence V. Mader, Southern California chairman and recitalist for the evening, the minutes of the last meeting were read and approved. The chapter has undertaken responsibility for the biennial regional convention to be held in Pasadena June 17-20. The dean gave a most interesting talk on the national convention in New York at which the Pasadena and Valley Chapter was represented by eight members. He made humorous reference to some unscheduled incidents. The program committee, under the chairmanship of Robert Prichard, sub-dean, announced a strong season. Frank Owen, organist of St. Paul's Cathedral, Los Angeles, and dean of the Los Angeles Chapter, drew attention to the forthcoming weekly programs and other events of interest, which included recitals by Alexander Schreiner, Karl Richter and Richard Ellsasser. The recital by Clarence Mader attracted 300. The program covered composers through four centuries, displaying the artist's command of the instrument and his erudition. Composers of the sixteenth through the eighteenth centuries were represented by Heredia, Gibbons, Buxtehude, Purcell and Kellner. Modern works of Whitlock, Micheelsen and three by Mader were also heard.

The chapter held its second meeting of the season at the Altadena Community Church Nov. 12. An excellent dinner was followed by a motion picture shown by Richard Groves of the Wicks Organ Company, entitled "Capturing the Wind." After the meeting a recital was given on the Casavant organ in the church by Richard L. Travis, past-dean of the chapter and director of the department of music, La Verne College. His program included: "Carnival," Crandell; Lento, Blanchard; "God among Us," "La Nativité," Messiaen; "Passion" Symphony, Dupré, and "Romance" and Toccatina by Mr. Travis. The recitalist displayed a brilliant technique in the Messiaen and in the Dupré.—G. S. FREESTONE, Registrar.

SEATTLE, WASH., CHAPTER—The November meeting of the Seattle Chapter was held in the newly-built St. John's Lutheran Church. The program was on the subject of electronic organs and featured a talk by the eminent northwest electronic engineer, Ed Miles, who spoke on "Building Sound by Electronic Means." Mr. Miles discussed the four principal types of electrical wave forms used in electronic instruments as to their harmonic content. A tape recording demonstrated the sound of the pure waves and their sounds in the various instruments. Ed Ehlers concluded the program at the Wurflitzer electronic installation in the church, displaying the capabilities of the instrument by playing the "Jig" Fugue by Buxtehude and the Chorale in A minor by Franck.—ROBERT RANK, Secretary.

SACRAMENTO, CAL., CHAPTER—The Sacramento Chapter met Nov. 12 in the parish hall of Trinity Episcopal Cathedral. The concert committee reported on plans for the recital by Herbert Nanney, organist of the Stanford Memorial Church, Nov. 30. A reception honoring Mr. Nanney was held at the home of Mrs. Ethel Sleeper Brett. Mrs. Ruth Martin and Mrs. Frances Stonsifer were in charge. The program for the evening was in charge of a representative of the Schulerich Carillon Company who showed an interesting film, "Mission of the Bells." The chapter has sent a letter by the dean, Mrs. Grace Morse, to all the pastors of churches of the Sacramento council of churches to acquaint them with the aims of the A.G.O. and the chapter's newly-formed placement bureau.—FLORENCE M. PAUL, Registrar.

ALBUQUERQUE, N. MEX., CHAPTER—Flor Peeters played a memorable recital for the members of the Albuquerque Chapter Nov. 9 at the First Presbyterian Church. The recital was open to the public and a large number of music lovers attended. The organ, a four-manual Möller, was inaugurated a year ago. After the recital, a reception took place at the home of Mrs. Lloyd Johnson, and the next day classes were conducted by the recitalist at St. John's Cathedral.—OMER GOULET, S.S.S.

SOUTHERN ARIZONA CHAPTER—For our November meeting the Southern Arizona Chapter attended the Mountain View Presbyterian Church where the Celtic choir of the church sang Brahms' Requiem. Robert Flood, the director, and Mrs. Henry Dahms, the guest organist, are chapter members. A coffee time followed the program and a short business meeting was held.—MRS. WALTER FLEMING, Registrar.

LOS ANGELES CHAPTER—The Los Angeles Chapter turned out in great numbers for the Christmas party at the home of William Connell Dec. 3. As we gathered, music from the Allen electronic organ greeted us with Robert Mitchell at the console. A group of Mr. Connell's boys' choir from St. Timothy's Roman Catholic Church sang Christmas carols for us. Dean Frank Owen played a group of numbers on his harpsichord, the third such instrument which he has built. The program ended with a group of numbers played by Richard Keys Biggs on the Allen. Dean Owen announced that Edward Gowan has completed fifty years as organist at his church and Guild members were invited to the service Dec. 16 honoring him. He also introduced the dean of the Long Beach Chapter, Robert Magin, who brought greetings from his chapter.—HELEN MACKY, Registrar.

LONG BEACH, CAL., CHAPTER—Louis A. Sisti entertained the Long Beach Chapter at the September meeting with his "Arm-Chair Travels Thru' Europe," consisting of pictures and a narrative of his recent trip. . . . In October our musical evening with Dr. Robert Magin and the new seventy-seven-rank Möller in the First Congregational Church proved most worthwhile. Dr. Magin gave a short history of the various tonal divisions, playing interesting numbers featuring each section.

White elephants, the kind that come in packages, featured the Christmas dinner party at Mottell's Garden Room Dec. 3. Following an excellent turkey dinner, prepared and served by Mrs. Agnes Howell and her helpers, Gene Driskill, chairman, m.c.'d a short program which included a group of songs by Carolyn Smith, soprano, with Shelby Barnard, accompanist, and community carol singing accompanied by Marcia Hanna.

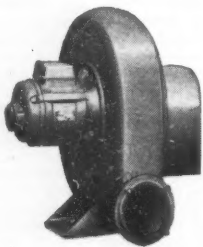
For the Richard Ellsasser program, which the chapter sponsored Dec. 7, the console at the First Congregational Church was moved from the choir loft to a platform on the rostrum in order that recital goers could better observe the pedal work of this recitalist. We were utterly astounded when he, as an encore, played Rimsky Korsakoff's "Flight of the Bumble Bee" with the rapid melody on the pedal organ.—ELIZABETH LOOMIS, Reporter.

RIVERSIDE-SAN BERNARDINO COUNTIES CHAPTER—The Riverside-San Bernardino Counties Chapter, in conjunction with the University of Redlands, sponsored Arden Whitacre in an outstanding recital Oct. 30 at the university. . . . The chapter sponsored several members and guest artists Nov. 4 in a concert of organ, instrumental and vocal music at the Calvary Presbyterian Church in Riverside. Organists taking part were: Margaret Bray, dean, Dorothy Hester and Charles Shaffer. They were assisted by a brass ensemble and the choir from the Polytechnic High School in Riverside directed by Robert Derick, soprano soloist Margaret Young and a brass ensemble from Chaffey College in Ontario directed by John Fenney.—AVA BRICK, Registrar.

WACO, TEX., CHAPTER—The Waco Chapter held a meeting Dec. 2 at the Austin Avenue Methodist Church. Sam Parker, organist from Dallas, was sponsored in a recital on the large new Casavant organ recently installed. Mr. Parker played compositions by Bach, Daquin, Edmundson, Dupré, Yon and Purvis. The program was well received by a most appreciative audience and the chapter was deeply grateful to Mr. Parker for bringing us this recital. The November meeting of the Waco Chapter was held Nov. 6. Following a dinner at the Chef, there was a recital played by Mrs. Joyce Gilstrap Jones at St. Alban's Episcopal Church. Her program was as follows: 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; Rhumba, Elmore; Fantasia and Fugue on "Ad Nos," Liszt.—HARRY LEE SPENCER, Dean.

TEXARKANA CHAPTER—Members of the Texarkana Chapter enjoyed a recording of the "Orgelbüchlein" of Bach at the meeting Nov. 24 at the First Congregational Church. David Ogle played a recording by E. Power Biggs on the organ at Symphony Hall, Boston. In his introductory remarks, Mr. Ogle called attention to the hymn-tune on which each chorale prelude is based. Mrs. Irene Pelley, sub-dean, presided over the business session.—DOROTHY ELDER, Secretary.

ARKANSAS CHAPTER—Members of the Arkansas Chapter were dinner guests at the Trinity Episcopal Church parish house in Pine Bluff Nov. 13. After the business meeting, an interesting recital was played by William Teague, Shreveport, La., on the newly-installed Wicks organ. He played: Overture, "Occasional" Oratorio, Handel; Chorale Prelude and Prelude and Fugue in A minor, Bach; Solo for Flute, Arne; Variations de Concert, Bonnet; "Fanfare," J. Cook; "Greensleeves," Purvis; "The Spinner," Dupré; Adagio Molto Espresso e Cantabile, Nanney; Prelude and Fugue in G minor, Dupré.—MRS. T. J. STACY, Publicity Committee.



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News of the American Guild of Organists—Continued

Tri-State Student Group Convention Held at Winfield

The first midwest Guild student group convention was held Nov. 11 at St. John's College, Winfield, Kans. Seventy-five young organists from Missouri, Oklahoma and Kansas colleges and universities and one from Nebraska registered for the session. Dr. Carl Mundinger, president of St. John's College, gave the address of welcome.

Homer Frank of the Reuter Organ Company lectured on organ design and placement, and the film "Capturing the Wind" by the Wicks Organ Company was shown. Dorothy Addy, M.M., A.A.G.O., instructor at Friends University, Wichita, played the major recital of the convention, and a student recital included the playing of Dick Piehler, Southwestern College, Marilyn Nease, University of Wichita, and Antone Godding, Friends University.

Professor Paul Foelber, St. John's College music department head, was the toastmaster at the banquet which closed the convention. A telegram from Dr. S. Lewis Elmer was read. Miss Alma Nommensen is the advisor of the host student group at St. John's College. Publishers provided a comprehensive exhibit of organ literature and books on music in the college library.

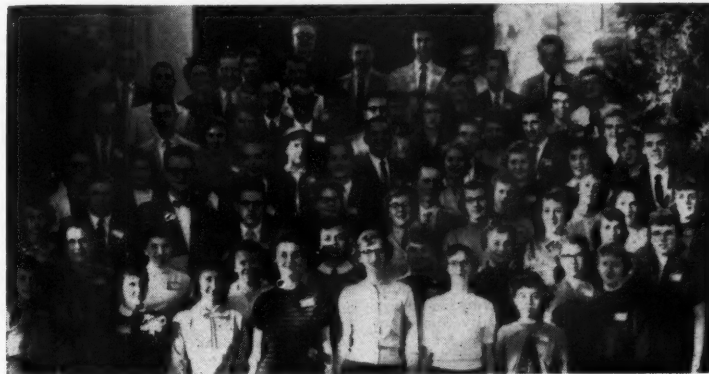
WILKES-BARRE, PA., CHAPTER—Members of the Wilkes-Barre Chapter were delightfully entertained at a Christmas party Dec. 3 in the parlors of St. John's Lutheran Church. Carl Roth, organist of St. John's Church, was the host and was assisted by Marjorie Briggs George. Choirs of the Central Methodist Church, under the direction of Mrs. George, and the youth choir of the Firwood Methodist Church, directed by Ruth Turn Reynolds, sang a group of Christmas anthems. Mr. Roth directed group singing of Christmas carols and anthems, prefacing these numbers by discussing their origin and traditions. Refreshments appropriate to the holiday season brought to a close a very interesting and enjoyable evening.—**MARJERIE L. REID, Secretary.**

EASTERN NEW YORK CHAPTER—An executive committee of twelve members of the Eastern New York Chapter met Nov. 25 at the home of Dean H. Wellington Stewart. A buffet supper preceded the business of the evening, which resulted in the establishment of a tentative budget to cover expenses for the regional convention next May. . . . A general meeting for the chapter was held Dec. 4 at St. John's Episcopal Church, Troy. Our host, Dean Stewart, conducted the business session at which Walter Marland was elected to the position of treasurer in charge of the convention funds. Revised tentative convention programs were distributed to those present. Discussion on the choice of a second convention recitalist, to be featured in addition to Pierre Cochereau, led to the appointment of Sub-dean George Bayley as chairman of a committee to explore the matter further. The group adjourned to the church where Dean Stewart demonstrated the new Aeolian-Skinner organ recently installed. The attractive Marine Room was the setting for the final social period of the evening. . . . In this chapter's last report the name of a guest soloist was erroneously given as Thomas Spacht instead of Thomas Finch.—**CAROLYN EYLESHEIMER, Registrar.**

SYRACUSE, N. Y., CHAPTER—The Syracuse Chapter held its third meeting of the year Nov. 26 at St. Paul's Episcopal Church with H. Winthrop Martin as host. Dean Hazel Shoemaker presided at the business meeting, after which Mrs. Grace Peckham conducted a forum on the preparations for taking the A.A.G.O. examinations. In the church two "contestants" played the three pieces specified in the last examination. A panel composed of Leo Fissebrand, Will Headlee, Dr. Joseph J. McGrath, Paul McMahon, and Arthur Poister discussed phases of the examination paper and gave helpful hints.—**WILLIAM R. HANLEY, Registrar.**

NEW HAVEN CHAPTER—The Dec. 10 meeting of the New Haven Chapter was in the form of a dinner-concert program and was held in the Congregational Church of Madison, Conn. A new Christmas cantata, "The Eternal Light" by Dr. H. Alexander Matthews, had its premier performance. The work was completed early this year in Madison. Dr. Matthews directed the chorus made up of several Madison choirs, assisted by Leon P. Beckwith, who is organist and director of the host church. The premiere was open to the public and was well attended. The organ is a three-manual Möller installed in 1930.—**VIRGINIA S. STEKLE, Registrar.**

MIDWEST STUDENT GROUP CONVENTION.



Chapter Observes Anniversary.

In observance of its twentieth anniversary, the Niagara Falls Chapter held a dinner-meeting Nov. 19 at the Bacon Memorial Presbyterian Church, whose organist-choir director, J. Earl McCormick, is dean of the chapter. The Rev. Ray K. Hallin, chaplain, offered the invocation.

Charter members present were: Mrs. Franklin J. Schweitzer, Mrs. Harry E. Smith and Miss Elsa Vorwerk, who were given corsages by Mrs. Aline B. Wayland, chairman of the meeting. Mrs. Smith has been treasurer of the chapter since its founding, and Mrs. Schweitzer and Miss Vorwerk have each served three years as dean. Other charter members were: Walter H. McDannel, now deceased, Mrs. J. Frederick Neff, Mrs. Ray H. Turver and Robert W. Stirling, who resides in Rome, N. Y.

Letters of congratulation were received from DeWitt C. Garretson of Fort Lauderdale, Fla. who with Mr. McDannel was instrumental in the organization of the chapter in 1937 when they were members of the Buffalo Chapter, Miss Edna Springborn, Buffalo, Wallace A. VanLier, Buffalo, Mr. Stirling and Mrs. Kay Strickland White, St. Petersburg, Fla. Several guests were present, including Mrs. McDannel, and two new members were welcomed. Following vocal selections by Carl F. Heywang, choir director at Zion Evangelical Lutheran Church, accompanied by Dean McCormick, Mrs. Schweitzer gave a brief and interesting history of the chapter which she had prepared for the occasion. Plans for the coming season were discussed. The chairman of arrangements was Mrs. Wayland, assisted by Miss Mary Isabelle Morrison and Mrs. Schweitzer.

NORTHERN VALLEY, N. J., CHAPTER—As planned by Luther Gloss, our host at the October meeting of the Northern Valley Chapter, a tour of small organs within one community was made. This was of special interest to many of our members who are not situated in large churches and gave us all a chance to visit one of the oldest historical towns in New Jersey, Leonia, also known as a culture and art center. The group met at the Calvary Lutheran Church to inspect a two-manual Odell organ; the tour continued on to All Saints' Episcopal Church where there is an electronic instrument. Treasures of liturgical art were seen throughout the small church. We ended the tour at the First Presbyterian Church, where Mr. Gloss is organist and director and George Needham is organist-emeritus. Together they gave a brief but interesting program of piano and organ music by Guilman. The organ in this church is a two-manual Odell rebuilt by Fenton. Members of Mr. Gloss' choir served refreshments while the discussion of current happenings within the chapter was continued.—**MARIE E. LAMBERT, Secretary.**

NORTHEASTERN PENNSYLVANIA CHAPTER—Mrs. William Newman, Jr., dean of the Northeastern Pennsylvania Chapter, held the Oct. 17 meeting at her home in Clarks Green. Each member was asked to bring four anthems which had proved satisfactory with his own choir, and they were looked over, sung and played. There were anthems in variety, and some old standard numbers were new to the younger organists. The next meeting was held Nov. 29 at the Madison Avenue Temple, Scranton, under the direction of Robert W. Rosenkrans, A.A.G.O. The temple quartet with Rabbi Herman as narrator sang highlights of the music of the Jewish year. This meeting was open to the public.—**HELEN FITZ RAWLINGS, Secretary.**

Buffalo Has Christmas Carol Service.

The annual Christmas carol service of the Buffalo Chapter was held Dec. 2 at Holy Trinity Lutheran Church. Mrs. Clara Mueller Pankow was chairman and director of the program. John Becker, organist of the host church, played numbers by Bach, Pachelbel and Vierne and accompanied the choirs. A string trio with organ was heard in the Sonata in D major by Fasch. The pastor of the church, the Rev. Ralph W. Loew, D.D., spoke briefly and the Rev. Matthew L. Winters intoned the vesper service. Mrs. Pankow directed a program of the unusual and seldom-heard carols and anthems for the Advent and Christmas festivals.

The choirs and directors of the following churches participated: Calvary Lutheran, Marjorie Nichols; Central Presbyterian, Andre Wehrle; Church of the Transfiguration, Emily Yoder Davis; Emmaus Lutheran and Lutheran Motet Singers, Mrs. Pankow; Holy Trinity Lutheran, Mr. Becker; Salem Evangelical Reformed, Tonawanda, Evelyn Cary Miller.

The Buffalo Chapter sponsored David Craighead of the Eastman School of Music in a recital at Trinity Episcopal Church. Buffalo organists listened with growing enthusiasm as Mr. Craighead played numbers by Bach, Mozart, Urner, Van der Horst and Dupré. The recital was most satisfying artistically and technically. A reception for Mr. Craighead was held in the parish house following the recital.

EDNA M. SHAW, Secretary.

HARRISBURG, PA., CHAPTER—The Harrisburg Chapter held a memorial service Nov. 13 for S. Paul Lynerd, organist-director of the choirs of Westminster Presbyterian Church. Mr. Lynerd died June 29, 1956, in the Veterans Hospital, Lebanon, Pa. His influence in the church he served inspired the highest standards and ideals. His unpublished compositions for both choir and organ music reflect the influence the great masters had upon him. A tribute, written by Miss Laura E. Garman, a chapter member, was read by W. Purnell Payne.

Charles W. Zeigenfuss, present organist of the host church, played "Jesu, Joy of Man's Desiring" and "God's Time Is Best," Bach. Miss Dorothy V. Nace played Mr. Lynerd's "Nocturne" and Chorale-Preludes on "Old Hundredth" and "Dundee." "Lord God, Now Open Wide Thy Gates," "Alle Menschen müssen sterben," Bach, "So Now as We Journey," Dupré, and "Gaudeamus." Titcomb, were played by Hedley Yost, Plainfield, N. J., a former pupil of Mr. Lynerd's. "Souls of the Righteous," Noble, and "How Lovely Are Thy Dwellings," Brahms, were sung by a chorus selected from choirs whose organists are chapter members, conducted by Donald L. Clapper. Arnold S. Bowman, organist, and Mrs. Joseph L. Steele, pianist, played for the choirs.—**IRENE BRESSLER, Registrar.**

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter enjoyed a most pleasant evening at the Hillside Presbyterian Church, Orange. Our host for the evening, Robert M. Quade, M.S.M., minister of music, treated the chapter to a delightful program of organ music. His selections included: Introduction and Toccata in G, Walond; "Durch Adams Fall," Homilius; Basse et Dessus de Trompette, Clerambault; Prelude and Fugue in E minor, Bach; "My Heart Abounds with Pleasure" and "Behold, a Rose Breaks into Bloom," Brahms; Sonata 3, Mendelssohn, and Prelude, Fugue and Variation, Franck. At the social hour which followed the recital, refreshments were served by the church choir.—**LEAH DAVIS MEAD, Registrar.**

AUBURN, N. Y., CHAPTER—Two very fine meetings got the Auburn Chapter off to a good start this season. The initial meeting was held at St. John's Episcopal Church with a good attendance. Following the business meeting, the Rev. Donald Reed, rector of the church, invited us into the choir stalls and gave a most informative talk on "The Liturgical Year." He was assisted in illustrating many of the topics by part of the regular choir of St. John's, Keith Wilson, director, and Mrs. Ada Yury, organist. Later we were given the opportunity to inspect the church and to try the organ. . . . The October meeting was held at the home of the dean, Mrs. Leslie Bryant. There were several guests present. After making further plans for the annual youth choir festival to be held in March, we listened to Dr. Conrad Rawski, Ithaca College, state chairman, who spoke to us on the meaning of the Guild motto to the individual organist and his ideals. He suggested several helpful books and, in his customary witty and pointed manner, inspired us all with the challenge of the task we are trying to do in the local churches.—**GLADYS E. GRAY, Registrar.**

CENTRAL NEW JERSEY CHAPTER—The Trenton Council of Churches sponsored a Reformation service in the War Memorial Building Oct. 28. Gertrude Bergen, dean of the Central New Jersey Chapter, arranged all music in cooperation with George D. Hopkins, conductor of the Reformation choir and director of the Gethsemane Baptist choir and the chapel singers. Marion Flintzer, organist of Bethany Presbyterian Church, played a half-hour recital preceding the service, including: Aria, Peeters; Chorale, Willan; Arioso and "A Mighty Fortress Is Our God," Bach. George D. Hopkins conducted the massed choir in "God Is a Spirit," Scholin; "He That Dwelleth in the Secret Place," Scarmolin, and "The Lord Bless Thee and Keep Thee," Lutkin, with John L. Wigley, organist of Gethsemane Baptist Church, at the console. "Now Thank We All Our God," Karg-Elert, was played by Lois Sortor and Isabelle Shannon, organist of the Broad Street Park Methodist Church, played the postlude. . . . The November meeting of the chapter was held at the Broad Street Park Methodist Church Nov. 5. At this meeting of ministers and organists, there were informal discussions pertaining to the ministry of music in the church service. Isabel B. Hill, chairman of the discussion, was assisted by Romona Andrews. Refreshments were served by Isabelle Shannon and Gertrude Bergen.—**LOIS A. SORTOR, Registrar.**

SUFFOLK BRANCH—The meeting of the Suffolk Branch of the Long Island Chapter was held Dec. 2 at the home of the secretary, Ernest A. Andrews, Setauket. A letter from President Elmer suggesting that the branch was now large enough to become a chapter was read and discussed. No action was taken at this meeting. The program consisted of the playing of Shawnee Press recordings of a representative volunteer choir directed by Earl Willhoite with Richard Lindroth at the organ. Scores of all works were followed while the records were being played. This proved to be a most enjoyable and worthwhile program. The group enjoyed delicious refreshments served by the hostess, who used the beautiful silver service given one of our members, Mrs. Harry Kirkup, by her church after forty years as organist.—**ERNEST A. ANDREWS, Secretary.**

PENNSYLVANIA CHAPTER—At the monthly meeting of the executive committee of the Pennsylvania Chapter Nov. 5 the following resolutions were adopted: Resolved that the Pennsylvania Chapter of the American Guild of Organists records with profound sorrow the death of its fellow member, Dr. N. Lindsay Norden. As a composer, editor, conductor and church musician, he expounded only the highest ideals in pursuit of his art. To members of his family this chapter extends its deepest sympathy in their bereavement. Resolved that a copy of this resolution be spread upon the minutes of this chapter and that a copy be sent to the family of Dr. N. Lindsay Norden, to THE DIAPASON, "The American Organist" and "Crescendo."—**FORREST R. NEWMAYER, W. LAWRENCE CURRY and NEWELL ROBINSON.**

ITHACA CHAPTER—The Ithaca Chapter observed the bicentennial of the birth of Mozart Nov. 20 with a program of the composer's church compositions. The program, under the direction of Frank Eldridge, A.A.G.O., was held at the Unitarian Church and included three of the Sonatas for orchestra and organ, the Fantasia in F minor and two motets for chorus: "God Is Our Refuge" and "Justus Deduxit Dominus." Participants included an instrumental ensemble of Ithaca College students who performed the sonatas with Mr. Eldridge, a vocal ensemble from the college, under the direction of Don Wells, and Charles McClain and Emitta Brady of Cornell University who performed the fantasia. A short business meeting was held after the recital.—**J. B. MACINNES, Dean.**

News of the American Guild of Organists—Continued

Student Groups Join for Festival.

The Florida State University Student Group, Mrs. Ramona C. Beard, supervisor, sponsored a North Florida Guild Student Group festival by inviting the Stetson University Student Group in Deland and the University of Florida Group to participate. This was the first event of its kind to take place in the state of Florida. An enthusiastic response contributed to a fine festival.

The festival began with attendance at "South Pacific" in Westcott Auditorium. Saturday morning the day's events began with a musical program: Fugue in E flat (St. Anne), Bach, and Chorale in E major, Franck, were played by Russell Wilson. Sonatas 1 and 4, Mozart, were played by Jerrald McCollum and a chamber ensemble.

A seminar was held in which two members from each group—Stetson University: Auriette Grace and Conrad Grimes; University of Florida: Pat Schaffer and Herbe Smith, and Florida State University: Lucy Council and Ellen Shaw with John Hughes, Jackson, Tenn., as moderator—discussed "Problems of the College Student Organist." Following the seminar, the groups met at the university student center for lunch and then followed the historical trail while touring Tallahassee. The groups then returned to Opperman Music Hall for a recital. The following program was performed: Toccata and Fugue in D minor, Bach, by Warren Keene; "Jesu, meine Freude," Walther, by Idelle Murray; Toccata in C, Bach, by Richard Joiner; Concert Piece, Peeters, by Jerrald McCollum; Allegro, Sonata in C minor, Guilman, by Edward Ludlow; "Flute Solo," Arne, "Celestial Banquet," Messiaen, and "Rhythmic Trumpet," Bingham, by Charles Woodward.

The supervisors for the groups are as follows: Stetson University, Mrs. Ruth Carr and Paul Jenkins; University of Florida, Claude Murphree. Officers of the host student group are: President, Jerry McCollum; secretary, Ellen Shaw; treasurer, Jean Wicks, and historian, Elaine Clark.

ELLEN GLEN SHAW, Secretary.

CENTRAL FLORIDA CHAPTER—A Christmas party at the home of the Harold Sanfords in Winter Park Dec. 4 occupied the main part of the regular meeting. Details concerning the coming hymn festival were discussed. Several organists and directors brought numerous copies of appropriate carols and anthems which they directed the group in singing. Gifts were exchanged through a Santa Claus grab bag at the social hour.—**BEATRICE F. WHITE**, Registrar.

CHESAPEAKE CHAPTER—Richard Kuenkler, organist and director of music at St. John's Lutheran Church, opened the Dec. 10 meeting of the Chesapeake Chapter with a fine organ recital at St. Mark's Methodist Church, Baltimore. Included on the program: Prelude in G major, Bach; Prelude, Fugue and Variation, Franck; Concerto 5 in F major, Handel; "Thou Love of My Love," Chaix, and Final, Symphony 6, Widor. After the recital, we adjourned to the music room for a brief business meeting followed by a lively panel discussion on "Music for the Wedding Service" moderated by Edward Choate O'Dell, minister of music of St. Mark's Church.—**HELEN BOOTH WEBB**.

DELAWARE CHAPTER—The regular monthly meeting of the Delaware Chapter was held Nov. 19 at the West Presbyterian Church. Miss Elizabeth Lloyd was in charge of arrangements and Frederick White provided the musical program. He was accompanied for Miss Jane Good, soprano, and Alan King, baritone. At the business meeting, Miss Sarah Hudson White, dean, reported all foundation work for next June's annual convention has been completed. A Christmas dinner Dec. 17 was held at the University Club with Newell Robinson, regional chairman, as speaker.—**CAROLYN CONLY CANN**, Registrar.

ST. PETERSBURG CHAPTER—The St. Petersburg Chapter sponsored a Christmas candlelight festival by junior choirs Dec. 8 at Christ Methodist Church with Mrs. Earl N. Henderson as chairman. Thirteen choirs with 350 voices were directed by Mrs. Paul R. Hultquist. Mrs. Charlene Alexander was festival organist and Mrs. Thomas A. Kirk, A.A.G.O., was pianist. After greetings by Dean Max Miranda, A.A.G.O., Chorale in A minor by Franck was played by Edmund S. Ender. Anthems sung by the choirs were: "God Bless the Little Things," Hatch; "The Snow Lay on the Ground," Sowerby; "Come Marie, Elizabeth," Dickinson; "The Birds" Tatton, and "Mary's Lullaby to the Infant King," Warner. A brass ensemble from Boca Ciega High School played, followed by a vocal duet and a violin duet. Mrs. Donald Putnam served as chairman of the ushers.—**MARGUERITE FOSTER**.

GREENWOOD, S. C., CHAPTER—The November meeting of the Greenwood Chapter was held Nov. 26 at the Second Presbyterian Church. The musical program was given by Jan Kwist, organist, who played numbers by Dutch masters, including Suite of Christmas Hymns, Jan Zwart, and Toccata on the Twenty-Fourth Psalm, Cor Kee. Plans for several of the vespers programs were announced by Mrs. Rosalie H. Stribling, dean. The annual "Messiah" performance was to be directed by Edgar Davis at the First Baptist Church Dec. 16; Dr. A. Elbert Adams was to play the organ accompaniments. For the discussion session, Dr. Adams played tape recordings of addresses by Loren B. Sykes, Pacific Bible College, Portland, Ore., and by Luis Harold Sanford, Winter Park, Fla., on the subject of choir organization and problems prepared especially for this meeting. Mrs. Calvin Koons and Miss Lucy Ann McCluer were hostesses for the social hour.—**WILLIAM N. BOBO**, Publicity Chairman.

GREENVILLE, S. C., CHAPTER—The Greenville Chapter held its October meeting at the modernistic studios of Audio-Systems, Inc. The owner, Robert Rigby, played favorite organ recordings belonging to various members, many of which were from the "King of Instruments" series by Aeolian-Skinner. The host, an acoustical engineer, explained the high-fidelity equipment from the standpoint of an organist's getting the best results when listening to organ records. The meeting adjourned to the home of Charles Ellis, whose sisters served refreshments. Dean James Greasby of the faculty of Bob Jones University presided over a discussion of the programs for the year as outlined by Edwin Clark, program chairman.—**MRS. H. K. BLACK**, Secretary-Registrar.

SAVANNAH, GA., CHAPTER—The largest audience ever to attend an event of the Savannah Chapter was attracted by the recital of Dr. Alexander Schreiner Dec. 11 at Trinity Methodist Church. An audience which packed the main part of the church and balcony to overflowing, estimated at 700 or more, heard the famed organist of the Mormon Tabernacle in Salt Lake City. Dr. Schreiner opened his program with two Bach selections, Prelude and Fugue in E

flat and Allegro from Sonata 5. The program of nine selections concluded brilliantly with the "Carillon de Westminster," Vierne. Dr. Schreiner played Vierne's Maestoso in C sharp minor and "Communion in E major." Mendelssohn's Sonata 1 was marked by an effective playing of the adagio. The program also included three numbers composed especially for Dr. Schreiner: Toccata by Richard Keys Biggs, "Woodland Flute Call" by Fannie Charles Dillon and Scherzo, "Symphonia Mystica" by Van Hulse.

COLUMBIA, S. C., CHAPTER—The November meeting of the Columbia Chapter was held Nov. 13 at St. John's Episcopal Church and was the annual minister-organist dinner-meeting. About forty-five members and their ministers were present for this delightful affair. Thomas Alexander, organist and choir director of St. Paul's Episcopal Church of Chattanooga, Tenn., was the guest speaker who gave a delightful and inspiring message to the group. Mrs. Emily Remington of the Augusta, Ga., Chapter had the Associate and the Choir-master certificates given her by Mrs. Isabelle Mauterer, dean. Gregory Pearce, past-dean, and the Rev. Kenneth Morris, chaplain, assisted in the presentation.

ROANOKE, VA., CHAPTER—The Roanoke Chapter held its November meeting at the South Roanoke Church with Archie M. Boothe, Jr., as host. Final preparations were made for the youth choir festival Dec. 2 at the Huntington Court Methodist Church. At that time sixty-five youth choir members from the Roanoke area were to sing the cantata, "Child Jesus," under the direction of Mr. Boothe with Roger Arnold as organist. A drive was launched by the chapter to enlist all Roanoke musical organizations, colleges and music lovers in the vicinity to contact the local radio stations by personal letters Jan. 15 requesting the addition of classical music in their programs. After the business session was completed, the chapter spent the remainder of the evening reading new anthems.—**HELEN THOMPSON**.

HUNTINGTON, W. VA., CHAPTER—The Huntington Chapter met Sept. 17 at the Ashland, Ky., home of the retiring dean, William J. Holby, who has accepted the position of minister of music at the Central Reformed Church in Grand Rapids, Mich. Miss Catherine Mallatis, organist and choir director of the First Methodist Church of Huntington, described her trip to Europe this last summer and mentioned particularly the festivals of Greece, the churches of Salzburg, the technical museum at Munich, which shows the evolution of stringed and brass instruments, and St. Stephen's Church in Vienna. Dean Holby showed colored slides taken at the national convention in New York City. After the program, Mrs. Holby served delicious refreshments. . . . The chapter held its meeting Oct. 15 at Trinity Episcopal Church in Huntington with Dean Paige Allred presiding. Willis Beckett, chorus-master of the Cincinnati May festival and director of the choral and church music department of the Cincinnati Conservatory, spoke on rehearsal technique and training of the volunteer choir. Members participated in the demonstration. Mrs. L. C. Shinn and Mrs. Mary Shep Mann were hostesses for the social hour. . . . The November meeting was held at St. George's Greek Orthodox Church. The choir sang the divine liturgy of St. John Chrysostom, and the Rev. C. Mitsopoulos recounted the history of the Greek Orthodox Church from its earliest beginnings and explained its doctrines and its organization. Miss Mallatis and Miss Faye Lowry were hostesses for the meeting. Refreshments, including delicious Greek cookies, were served by the women of the church.—**ALMA N. NOBLE**, Registrar.

KANAWHA CHAPTER—The November meeting of the Kanawha Chapter was devoted to a study of the Episcopal liturgy with emphasis on the holy communion service. The meeting was held in St. John's Episcopal Church, Charleston, W. Va., with the assistant rector, the Rev. Llewellyn Wells, explaining the general form and purpose of the Episcopal service. At each point where music was used, the chancel choir, under the direction of Geoffrey Hoday with Harold Avis at the organ, sang music first from the service adapted by John Merbecke in 1549, then similar music written by Harold A. Darke. Members of the chapter sat with the choir and participated in the service. They asked questions about points of the service, their significance and similar usage in non-liturgical churches. The study period was preceded by a business session at which plans for the annual clergy dinner were approved and further plans made for the handling of a huge choir clinic in March. All singers in the area covered by the chapter will be invited. This clinic will be conducted by Hugh Ross, director of the Schola Cantorum of New York, and will include a director's workshop for A.G.O. members. Waldo Newberry, A.A.G.O., organist with Pollack's Shrine Circus, gave an informal recital at Londerree's Music Store Nov. 29 displaying a prodigious technique and tasteful registration.—**W. R. WIZANT**, Dean.

LEXINGTON, KY., CHAPTER—The Lexington Chapter met Dec. 11 at the home of Mrs. Eloise F. Rogers in Lexington for a recital and Christmas party. Mrs. Paul T. Westcott, dean, and other officers received the guests. Miss Linda Jane Pruitt, twelve-year-old daughter of Mr. and Mrs. H. E. Pruitt of Jamestown, Ky., played a program on an electronic organ. Linda is a pupil of Landon E. Harper, Campbellsville College. She is exceptionally talented and played the following program: "Rejoice Now, Dear Christians," "My Heart Is Filled With Longing" and Triple Fugue in E flat, Bach; Allegretto in B minor and Sonata in C minor, Guilman; Chorale in A minor, Franck; "Lord Jesus Walking on the Sea," Weinberger, and "Vom Himmel hoch," Edmundo. After the recital, Arthur N. Wake, sub-dean, led members and guests in singing Christmas carols. John R. Fryer was at the organ. Attending were members of the local chapter, the Student Group of Center College, Danville, organ students from the University of Kentucky and guests.

FORT WORTH, TEX., CHAPTER—The Fort Worth Chapter met Dec. 10 at Trinity Lutheran Church. Dinner was served in the dining hall, where a short business meeting was held, Dean Elza Cook presiding. Mrs. Joyce Gilstrap Jones received the diploma of A.A.G.O. Mrs. William Barclay and Dean Cook conferring the honor. A Christmas cantata, "For unto Us a Child Is Born," was directed by Adrienne Moran Reinsner with Miss Alice Marie Nelson at the organ. After the musical program, Emmett Smith, Texas Christian University, showed his slides taken in Europe while in Paris for a year of organ study.—**IMOGENE ECKHOFF**, Reporter.

CENTRAL NEW YORK CHAPTER—The Central New York Chapter held its monthly meeting Dec. 4 at the Munson-Williams-Proctor Institute. Sub-dean Cornelia Griffin presiding. A delightful recital was played on the institute organ by Mrs. Alice Bliss, organist and director of Grace Episcopal Church, Rome, whose fine work was much enjoyed. Mrs. Jane Roberts, organist and director at the Reformed Church, Herkimer, directed ten members of her Ceciliaan choir of young women in a program of Christmas music. A Christmas party was enjoyed following the meeting.—**M. LOUISE PRIEST**.

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News of the American Guild of Organists—Continued

Boston Chapter Sponsors Choral Group.

A most enthusiastic audience was on hand to greet the debut Boston performance of what promises to become a most notable group of singers: The Peloquin Chorale under the direction of C. Alexander Peloquin. The Boston Chapter was co-sponsor with the New England Choir Directors' Guild for this concert in Jordan Hall Dec. 3.

Mr. Peloquin was able to draw forth from his group tones characteristic of the most professional singers. Their blending tonal qualities, their attentiveness to the slightest motion or sign from their leader and the ease with which they sing mark them as a group likely to become a leading organization in this area.

Outstanding were seven carols, arranged or composed by Mr. Peloquin, whose origins were from central and eastern Europe. Ranging from the dance-like rhythms of the Czech carol, "Shepherds Hearing Angels Sing," to the tender Czech lullaby, "Little Jesus," each carol served to emphasize musical effects which only the human voice can produce.

Leising's "O Filii et Filiae," with its rapid alternation between the men and women, ended the opening group of pieces of early church music by Dufay, Van Weerbeke, des Pres, Mauduit and Aichinger. In this group unerring accuracy of intonation was displayed.

The short "Missa Sancti Bernardi" by Mr. Peloquin willingly sacrificed the obvious drama of the concert hall for the needs of people worshipping in church. The chorus went on to Virgil Thomson's "Joseph and the Angel." The program came to a close with the singing of the Randall Thompson "Alleluia" and, for encores, a few appropriate French carols.

MARSHALL SUMNER WILKINS.

MONADNOCK CHAPTER—The Monadnock Chapter of Keene, N. H., sponsored a recital at the First Baptist Church Oct. 28. The general public was invited to hear local organists. The following took part: Caroline Gordon, Catherine Ames, Grace Pike, Helen Ellis, Geraldine Plamondon Garro, Mary Johnson, Merilyn Gallagher, Grace Tyler and Allan Carman.

The chapter met Nov. 25 at the parish house of the First Congregational Church. Roland A. Whitney, dean, presided. Several local organists and choir directors participated in a choir anthem review which was enjoyed by nineteen members and guests. The choir of the First Congregational Church sang the anthems submitted by Roland A. Whitney, Allan Carman, Kenneth Hallenbeck, Catherine Ames, Grace Tyler and Gardner Barrett. Members made plans to attend a performance of "The Messiah" by the Handel and Haydn Society at Symphony Hall, Boston, Dec. 9. The group was to have dinner at the Statler Hotel before attending the concert.—HELEN ELLIS, Publicity.

BRIDGEPORT, CONN., CHAPTER—The Bridgeport Chapter's member recital Nov. 26 was open to the public. It was held at the First Baptist Church and the program was as follows: "Ich ruf' zu dir, Herr Jesu Christ," Bach; "O Sacred Head Now Wounded," Peeters; Toccata in E minor, Pachelbel; Adagio, Sonata 1, Mendelssohn; Fantasie in F minor, Mozart; "Litanies," Alain; Prelude in C major, Bach; "Blessed Are Ye, Faithful Souls" and "My Faithful Heart Rejoices," Brahms; "Twilight at Fiesole," Bingham, and Toccata on "Deo Gratias," Richard Keys Biggs. Mrs. Barbara Hoag, Chester Jones and Charles L. Hickman, Jr., played.—PATRICIA Y. BROWN, Publicity Chairman.

WESTCHESTER CHAPTER—The regular meeting of the Westchester Chapter was held Nov. 20 in St. Matthew's Lutheran Church, White Plains, N. Y. The dean, Mrs. Alinda Couper, presided. The theme of the program for the evening was "Music that will enhance the feeling of worship in the church." Mrs. Thomas Kelly of Yonkers told aspects of the Roman Catholic liturgy saying: "The entire service is a corporate act of worship; the text is mostly from the Bible; the purpose is worship." Mrs. Kelly's lecture concluded with the playing of a recorded Vittoria mass. Scores of the mass were followed by members of the chapter. Several new members were accepted at the November meeting.—ALLEN C. ALBEE.

STAMFORD CHAPTER—The Stamford Chapter met Nov. 19 at the Noroton Presbyterian Church. Preceding the meeting was a social half hour with the women of the church serving dessert and coffee. An interesting discussion on music in the worship service followed. Serving on a panel were: the Rev. Stanley Hensley, rector of St. John's Episcopal Church, Nelson Close, or-

PEORIA CHAPTER ON TENTH BIRTHDAY.



THE PEORIA CHAPTER is celebrating its tenth anniversary year. Dean James E. Cluskey is shown seated in the center of the picture with Ruth D. Black, treasurer,

and Bertha B. Brunner, historian, on his right hand and Carl E. Andres, sub-dean, and Agnes Christopher, registrar, on his left.

ganist of the Christian Science church, Greenwich, and Temple Israel, South Norwalk. S. Bayard Colgate of the music committee of the Noroton Presbyterian, Mrs. Donald Platten, choir member, and Hamlynn Leonard, layman who served in place of Dr. Lawrence Perry of St. Luke's, Noroton, who was ill. Gilbert Gledhill, organist and choir director of the host church, was moderator and chairman. Problems of the clergy and the organists were brought to light.—ELEANOR STANTON, Secretary.

BROCKTON, MASS., CHAPTER—A delightful evening was enjoyed Nov. 26 by members of the Brockton Chapter when Treasurer Ralph Chase entertained the gathering with an hour of organ music in the Mansfield Congregational Church where he is organist. In the absence of Dean Carl B. Swanson, the business session was conducted by Sub-dean Barbara Packard. Francis L. Yates was named chairman of a public concert in the First Baptist Church March 3. After the musical program, adjournment was made to the home of Mr. and Mrs. Chase for refreshments and a social hour.—MRS. C. W. BURRILL, Publicity Chairman.

WESTERN MICHIGAN CHAPTER—The Western Michigan Chapter held its annual Guild service Nov. 5. Participating in this service were: the Rev. Irvin V. Shephard, chaplain, Dr. Leonard Greenway, host, of the Burton Heights Christian Reformed Church, the choir of the church, under the direction of Miss Grace Brink, and Mrs. Jan Vander Heide, organist. Mrs. David Gezon was soloist with the choir. A business meeting and dinner were held preceding the service.—MRS. GARRET LANTINGA, Corresponding Secretary.

SOUTHWEST MICHIGAN CHAPTER—The members of the Southwest Michigan Chapter were guests of Henry Overley and the Student Group of Kalamazoo College Dec. 3. Dinner was served at Willis Hall. A review of our youth choir festival Nov. 25 was given. Two-hundred-fifty singers were directed by Henry Brandt Rose, Grand Rapids. A recital by Philip Steen preceded the choral program. . . . The meeting featured Edward M. Grinvalds telling us of the history of Latvian music and Mrs. Emma Reinbald, soprano, singing Latvian folk songs. Richard Branch, Hastings, concluded the program with several Christmas organ numbers.—RUTH VAN DEPOLDER, Registrar.

CHICAGO CHAPTER—Lyono and Healy was the host Dec. 3 to the Chicago Chapter, the Chicago Club of Women Organists and the Van Dusen Organ Club at an impressive buffet dinner. The 150 in attendance were enthusiastic in their praise and appreciation of this fine affair. Rene Dosogne, A.A.G.O., Ch.M., was master of ceremonies at the short program which followed with Vera Flandorf giving a reading on Christmas plants and Edith Dobson accompanying group carol singing at the Hammond electronic organ.

The chapter cooperated with the Fourth Presbyterian Church in a Thanksgiving choral service by the Fourth Church choir, Barrett Spach, organist and choirmaster, Nov. 18. Choral numbers included: "Come Near, Ye Nations," DeLamarter; Psalm 150, Thomas Matthews; Magnificat, Finzi; Two Psalms, Hovhaness, and Five Psalms, Le Fleming. Gerald Crawford, associate organist, accompanied the Le Fleming. Preston Rockholt, F.A.G.O., played two Psalm Preludes by Howells and Robert Lodine, F.A.G.O., played "God among Us" and "Eternal Designs" from "The Nativity" by Messiaen.

MOODY BIBLE INSTITUTE GUILD STUDENT GROUP—The Moody Bible Institute Guild Student Group met Nov. 26 to compare recent recordings of Bach's "Orgelbüchlein." The discussion was conducted by Preston Rockholt, F.A.G.O., the group supervisor.

TOLEDO CHAPTER—The Toledo Chapter met Nov. 20 in the chapel of Trinity Episcopal Church. The business meeting was conducted by Dean Hartung, who also introduced the program for the evening: "Organ Music for the Smaller Organs." As host he also gave the history of the newly-rebuilt chapel organ. Two organists demonstrated its resources: Miss Fanchon Schneider played "Monastic Peace," Peeters; Verset, Canon on "Ave Maris Stella" and Fugue on "Salve Regina," Keidermans, and Fantasy for Pentecost on "Veni Creator," Van Hulse. Dean Partee played "Mein junges Leben hat ein End," Sweelinck, and "All Depends on Our Possessing," Peeters. The Messrs. Muller, who rebuilt the organ, conducted a further discussion and demonstration of the instrument and its working parts.—JOHN J. FUTZ, Registrar.

INDIANAPOLIS CHAPTER—The Indianapolis Chapter met Nov. 20 for dinner in the parish house of Christ Church Cathedral. Robert Hobbs, organist-choirmaster of the cathedral, was host.

The dean, Harry W. T. Martin, presided at the meeting. The invocation was by the Rev. Frederick P. Williams. Decorations were in keeping with the Thanksgiving turkey dinner and were in charge of Miss Charlotte Moore and her committee.

Dean Martin introduced the officers and clergy, welcomed the guests and introduced the new members for the last two months. Robert Newick gave a short talk thanking the church for its hospitality, Mr. Hobbs and Miss Moore.

Dean Martin introduced Lawrence Appar, Indiana state chairman, who gave a talk on the Guild program for February which will be a lecture on the Guild examinations. Mr. Martin urged the members to study for these examinations and announced the conclave in St. Louis. John L. Baldwin, Jr., A.A.G.O., assistant professor of music, Hamilton College, Clinton, N. Y., gave a recital sponsored by the chapter. It certainly was a very enjoyable evening. Not only is Mr. Baldwin a very gracious person, but he charmed his audience with his clean-cut playing.

CINCINNATI CHAPTER—The Cincinnati Chapter sponsored Wayne Fisher, A.A.G.O., in a Christmas recital Dec. 4 at the home of Walter E. Huenefeld of Clifton. Mr. Fisher played the following program: "Christmas" Concerto, Corelli-Moschetti; Noel, Daquin; "Weihnachten, 1914," Reger; "The Old Year Now Hath Passed Away," Bach, and Carillon, Dupré. The organ is a three-manual Austin. Following the program a reception was held for Mr. Fisher and guests.—BETTY HOZVANSKA, Registrar.

LEXINGTON, KY., CHAPTER—One of the most interesting meetings of the Lexington Chapter was held Nov. 13 at the Central Christian Church. A recognition service for fourteen new members was conducted by Mrs. Paul Westcott, dean, and Mrs. Wilmott C. Story, chaplain. A business meeting followed. Jean Marie McConnell, adult education department, University of Kentucky, and choirmaster, Maxwell Street Presbyterian Church, gave detailed information about the Kentucky Music Teachers Association convention at the University of Louisville school of music Nov. 15-16. Mrs. Henley McCready, director of church music at the First Methodist Church, Winchester, led the panel discussion on resource material for establishing a graded choir program. Program chairman Arthur N. Wake, Jr., led the discussion on Easter music suitable for large and small choirs. Transylvania College composer and choir director Lewis Henry Horton presented his own anthem, "Three Trees Stood Dark," with Hammond Porter at the organ. Throughout the program, Guild members served as the choir, and Arthur Wake, Mrs. Jerry Ward, Smith Hays, III, and Robert Requa conducted. Mrs. Paul W. Thurman was hostess for the coffee hour.—MARY E. LYONS, Secretary.

CUMBERLAND VALLEY CHAPTER—The Cumberland Valley Chapter held its regular dinner-meeting Dec. 1 at St. Paul's Emmanuel United Brethren Church, Hagerstown, Md. Organists from many nearby towns attended, and tentative plans were made to hold a regional convention in Hagerstown in June, 1959. The program for the meeting featured a male quartet from the host church, accompanied at the organ by Mrs. Charles Ross. Douglas Peterson, choir director of Christ Reformed Church, sang "Every Valley Shall Be Exalted," accompanied by Paul S. Griffith, organist of Christ Church.—IDA MAE BRICKLEY, Secretary.

ROCKINGHAM CHAPTER—The Rockingham Chapter held its meeting Nov. 26 at the First Baptist Church, Dean Edna Shaeffer presiding. It was decided to continue as a member of the Virginia Federation of Music Clubs. The membership committee, Mrs. Helen Terrell, chairman, was thanked for its work the last few months. Members were encouraged to attend local Christmas programs. Dr. L. S. Bucher led an interesting discussion on church music problems.—RUTH SPITZER, Secretary.

AKRON CHAPTER—The Akron Chapter traveled to Baldwin-Wallace College in Berea for its November meeting. Dr. Farley Hutchins played a program of harpsichord music and also some chamber music for harpsichord with flute, oboe and violin. We were then shown around the college, including a session with the rebuilt Austin organ. A social hour and refreshments followed.

The chapter met Dec. 3 at the First Congregational Church. A short business session was held at which Dorothy Deininger, committee chairman for the regional convention to be held in Akron next June, gave a report on the work done thus far. A program of Christmas music was played by Broadus Staley, minister of music at the First Baptist Church, Cleveland. The traditional buffet lunch of turkey and the trimmings was served in the social hall following the program. The chapter sponsored a recital by Virgil Fox Dec. 10 at St. Paul's Episcopal Church.—MRS. R. H. MARTIN, Registrar.

FORT WAYNE, IND., CHAPTER—For the November meeting of the Fort Wayne Chapter, the public was invited to hear a program of Gregorian chant given by Fr. Lindusky and some of his choir from Our Lady of the Lake Seminary in St. John the Baptist Catholic Church. A very good crowd was present and was appreciative of the music and of the clear and understandable explanation which Fr. Lindusky gave as the program progressed. Each listener was provided with a sheet of the music and a translation of the Latin text into English. Raymond Smith, music director of the church, added much to the interest in the music by playing organ compositions in which chant themes were used. His numbers were: "Salve Regina," Charles Magin; "Ave Maria," John Lee, and "Salve Sancta Parens," Lode Van Dessel. Refreshments were served in the dining room of the church where a display of several hundred collections of choral and organ music, suitable for the Advent and Christmas seasons, was spread on tables. Miss Frances Lock and Raymond Smith arranged the display by the World Library of Sacred Music. This was left for several days to be examined and played. A piano and organ were available for this purpose.—FLORENCE HARRIS FIFE, Publicity.

MADISON, WIS., CHAPTER—The Madison Chapter met Nov. 16 at Bethany Methodist Church, where Mrs. Lauretta Cotton, minister of music at Calvary Presbyterian Church, Milwaukee, discussed junior choir work. The evening program began with devotions by Grace Adolphsen. A business meeting followed with a statement from the chairman of the recital committee, Larry Kelliher, on the success of the Robert Baker organ recital in October. In remembrance of a devoted member, Matthias Cooper, a short memorial service was held. Mrs. Cotton told how she became inspired to children's choir work through Albert Schweitzer at Aspen. She feels that "Love is the only answer in working with junior choirs. To stimulate interest, especially in boys, give them jobs to do. Children like to sing in a group if they receive credit for it." Mrs. Cotton suggested Margaret Fisk's books on "Rhythm Chords" and "Look Up and Live." Bell ringing was discussed. Mrs. Cotton brought suitable copies of junior choir anthems for the group to see. Refreshments were served after the meeting. Thirty-three members were present.—MARYANNE GRANT.

WABASH VALLEY CHAPTER—The Wabash Valley Chapter sponsored a recital Nov. 11 at the Central Christian Church, Terre Haute, by Mrs. Lelia A. Kimmerle. She included: "In Thee Is Gladness," Bach; Chorale in B minor, Franck; Suite "Through Palestine," Shure; "Sweet Hour of Prayer" and "My Faith Looks Up to Thee," Van Denman Thompson. Nancy Deever Gibson, soprano, assisted. Mrs. Kimmerle is the dean of the chapter.

News of the American Guild of Organists—Continued

Scotch Christmas in Kansas City.

With the strains of bag-pipe music filling the air, about seventy-five members of the Kansas City Chapter assembled at the Second Presbyterian Church for their annual Christmas dinner party and meeting Dec. 17. Garlands of Scotch heather decorated the tables lighted by tapers, carrying out a Scotch theme. A precedent was set two years ago when a Swedish smorgasbord was a feature of the Christmas party; last year a German Christmas dinner with sauerbraten was served with all the trimmings. This year's Scotch theme extended to a buffet-style dinner at less cost than previous dinner-meetings of the fall. Following a candlelight initiation service for fifteen new members conducted by Dean Violette Williams and Chaplain Gilbert C. Murphy, a group of members sang madrigals about the dinner table, interspersed with carols by the entire assembly. The program was planned by Mrs. A. R. Maltby, chairman, and her committee. Following the dinner, members heard the second recital on their subscription series. Lois Gering, Philadelphia organist, played.

CARLYLE OTTO, Registrar.

KANSAS CHAPTER—The Kansas Chapter met Nov. 19 in Lawrence for a program beginning at the campanile at the University of Kansas for a very interesting carillon recital by Ronald M. Barnes, university carillonneur. The latter half of the program was given at Trinity Episcopal Church by Homer Frank, organist of the Reuter staff. The programs were most enjoyable and well attended. A social hour followed the business meeting. The Lawrence members were hosts.—Mrs. B. A. C. ANDERSON, Secretary-Treasurer.

CENTRAL MISSOURI CHAPTER—The Central Missouri Chapter held its December meeting in Columbia. The members attended an evensong service in which three members served as organists. Healey Willan's "The Mystery of Bethlehem" concluded the service. Members adjourned to Mrs. Arthur Lang's home for a short business meeting and refreshments.—JACQUELINE RAITHEL, Secretary.

DUBUQUE CHAPTER—At the Nov. 26 meeting of the Dubuque Chapter at Loehle Chapel, Wartburg Seminary, an all-Bach program was heard. The Fantasia and Fugue in G minor was played by Miss Doris McCaffrey, Canzone in D minor by Miss Lillian Staiger, Two Chorale Preludes and "Fanfare" Fugue in C major by Porter B. Ellifrit, Toccata and Fugue in D minor by Mark Nemmers and "Sheep May Safely Graze" and Toccata in F major by the Rev. Gerhard R. Bunge.

ST. JOSEPH, MO., CHAPTER—A pageant using the media of films, readings and carols based upon Lorenz's "O Come All Ye Faithful" was given by members of the St. Joseph Chapter for its Christmas party. The program was held in the First Methodist Church Dec. 10. Mrs. Edward Michele was in charge. Elmer Long showed reproductions in color of Nativity and Advent scenes painted by the old masters. Mrs. J. M. Easterday, cello, Mrs. Louis Riemer, violin, and Mrs. Michele, piano, supplied background music and accompaniments for Mr. and Mrs. Paul Neal and Mrs. Dayton Jennings. Bob Grubbs and Miss Eva Wilson read the continuity. Miss Barbara Borkowski gave the background for each painting. Mrs. Evan Ehlers, sub-dean, presided. Refreshments were served under the supervision of Mrs. John Lefler, social committee chairman.

SAN JOAQUIN VALLEY CHAPTER—The San Joaquin Valley Chapter met in November for a pot-luck dinner in the social rooms of the Church of the Brethren, after which a meeting was held. A program was arranged by Tryon Richards on organ tone. Records were played and illustrations were given on the organ in this church. . . We had another pot-luck dinner Dec. 4 at Sanford Hall of St. James' Episcopal Cathedral, followed by our regular meeting. A program was given by Miss Barbara Jean Finch on combinations of organ stops. Miss Finch used tape recordings played by Richard Purvis on the Aeolian-Skinner organ in Grace Cathedral, San Francisco.—TERESA CECILIA CRITZ, Secretary.

MISSOULA, MONT., CHAPTER—The Missoula Chapter held a reorganization meeting and made plans for the season. The following officers were elected: Dean, Richard D. Westenburg; sub-dean, Rudolph Wendt; secretary, Mrs. DeLoss Smith; treasurer, Mrs. Helen D. Gillespie. Our next meeting will be a reception for Alexander Schreiner who is playing a recital in Missoula in January. We are making concerted efforts to build our membership.—RICHARD WESTENBURG, Dean.

STUDENT GROUP AT MEREDITH COLLEGE



THE MEREDITH COLLEGE GUILD STUDENT GROUP in Raleigh, N. C., has twenty-seven members, all majoring in organ at the Baptist school. Seated on the bench are the teachers: Dr. Harry E. Cooper and Miss Isabelle Haeseler.

DETROIT CHAPTER—The Detroit Chapter sponsored Marilyn Mason in a recital Nov. 18 at Christ Church, Cranbrook. Miss Mason chose a varied program ranging from the pre-Bach period to contemporary composers. Included on the program were: Fantasia and Fugue in G minor, Bach; "Le Cucu," Kerli; Fantasia and Fugue on "B-A-C-H," Liszt; Presto, Concerto 5, Handel; "Greensleeves" and "Brother James' Air," Searle Wright; "Roulade," Bingham, and "Grand Choeur Dialogue," Gigout. A large audience listened attentively to Miss Mason's excellent performance. Members of the chapter assembled at St. Michael's Episcopal Church, Grosse Pointe Woods, Dec. 10 for the annual Christmas party. Following dinner, we were entertained by the Grunovs, a male ensemble specializing in close harmony. Square dancing occupied the rest of the evening. Everyone had a wonderful time.—JEANNE HURST, Recording Secretary.

CEDAR RAPIDS, IOWA, CHAPTER—The meeting was held Nov. 5 in the First Presbyterian Church. Sub-dean Virginia Geesaman conducted the business matters. Harry Christiansen, minister of music in the First Lutheran Church, was elected dean. . . The meeting Dec. 3 was in the St. Paul's Methodist Church. Due to conflicts, a small attendance was present for a very fine and inspiring program. Allen Birney, St. Paul's organist, arranged the program with the assistance of our chaplain, the Rev. Milton White. Some interesting tape recordings of a large Allen organ installation, a fine recorded program of Christmas music by the Salt Lake Tabernacle Choir and of E. Power Biggs' program played the previous evening were heard. Chaplain White gave a fine commentary on electronics and speaker equipment and some of the problems in getting good tone reproduction. Richard Laurence read a short and interesting paper on "Silent Night." The program was concluded by Mr. Birney playing Christmas music on St. Paul's organ. The chapter voted to have Mr. Birney play the first in a series of recitals co-sponsored with Coe College Dec. 23.—HARRY CHRISTIANSEN, Dean.

WHITEWATER VALLEY CHAPTER—Student organists in the Richmond, Ind., senior high school and Earlham College and the new members who joined within the last year were special guests at the Dec. 4 meeting at the First Friends Church. Dinner was served to sixty-two members and guests by the members of the choir of the host church. Mrs. Ruth Lind, chairman, prepared the meal around the evening's theme, "The twelve days of Christmas." The delightful film extravaganza, "The Twelve Days of Christmas," was the evening's high point of entertainment. A choral fest, led by Leonard Holvikwas, included: Passage from "The Coming of Christ," Holst; Two Ancient Carols, White; "Legend of St. Nicholas," A. T. Dickenson; "Christmas Piece," Billings. Record and music shops provided new releases of music and records for our selection. Even our napkins were printed with the full score of the "Twelve Days" carol.—FLORENCE McWILLIAMS, Registrar.

ROCKY MOUNTAIN CHAPTER—The Rocky Mountain Chapter met at the Parkhill Congregational Church Dec. 3. E. Power Biggs gave a lecture to the chapter and its guests. Through such community service we hope to build interest in the organ profession. Mr. Biggs played tape recordings made in Europe last summer. With each illustration he gave information on the organs and their builders and described the voicing and the action of these instruments and their flexibility. Much interest was aroused by this lecture. Many guests wondered why Denver could not have an instrument built along classic design. Mr. Biggs appeared in recital the following night at the University of Colorado.—DAN RAENS.

ROCKFORD, ILL., CHAPTER—The November meeting of the Rockford Chapter was held at Grace Methodist Church. Miss Jo Ann Clark, organist of the church, played the following program on the Holmberg organ: Toccata in C major, Bach; Prelude, Fugue and Variation, Franck; "Veni Emmanuel," Walton; "Puer Natus Est," Titcomb; "Coventry Carol," Walton, and "Divinum Mysterium," Purvis. Following the program, Miss Clark was the hostess for a coffee party in the church parlors. Plans were discussed for a hymn festival in the late spring, the first city-wide project of the chapter.—PAUL E. WATERS, Dean.

WESTERN PENNSYLVANIA CHAPTER—The Western Pennsylvania Chapter met for dinner at Rodef Shalom Temple Nov. 26 with host-organist Charles Pearson. Dean Nan Neugebauer introduced the guests, Dr. and Mrs. Solomon B. Freehof and the executive secretary of the temple, Chester Boardman, and Mrs. Boardman. Dr. Freehof welcomed the chapter on the basis of the history of the profession of organists. Reviewing the historic line of the chant, Dr. Freehof exemplified a few chants for us, showing how each represents a different mood. The program for the evening was a recital by Mr. Pearson, who is head of the music school of Carnegie Institute of Technology. On the Kimball organ of fifty-five ranks, Mr. Pearson played the following program: Prelude and Fugue in C minor and "By the Waters of Babylon," Bach; a Prelude after a Chassidic Melody, Fromm; "Grande Piece Symphonique," Franck; Two Liturgical Pieces, Isadore Freed, and Two Movements from Symphony 7, Widor.—ANN LYNN YOUNG, Registrar.

LANCASTER, PA., CHAPTER—Virgil Fox thrilled an enthusiastic audience of a thousand people Nov. 26 in his recital at the First Presbyterian Church sponsored by the Lancaster Chapter. The highlights of the program were the Toccata in F, Bach, Suite, Op. 5, Durufle, and Reger's Fantasia and Fugue on "How Brightly Shines the Morning Star." The pedal cadenzas were executed with a bravura style and a speed of dazzling brilliance. Mr. Fox told the large audience what a magnificent instrument the organ in the First Presbyterian Church is and eulogized its designer and builder, the late G. Donald Harrison. . . The December meeting of the chapter featured a Christmas service, "There's a Star in the Sky," using both published and original poetry and anthems and solos to carry out the thought of each line of the well-known carol. The chairman of this program committee, Gordon M. Eby, as well as John Jones, chairman of the committee for the Fox recital, were commended.—KATHRYN ZECHER, Registrar.

MONMOUTH, N. J., CHAPTER—The Monmouth Chapter held its regular monthly meeting Dec. 3 at the Reformed Church, Freehold. Arthur Reines was host. Mrs. Barbara F. Mount, A.A.G.O., dean, presided at the business meeting. Mrs. Frank L. Hugas, Jr., was elected to serve as secretary to fill the vacancy created by the resignation of Mrs. Lois Wardell Pyle. An organ workshop followed the business meeting with Mrs. Mount, Mr. Reines and Mrs. Gordon Johnson offering numbers for study and inspection. Refreshments were served by the ladies of the church.—RITA B. JOHNSON, Registrar.

ST. LAWRENCE RIVER CHAPTER—The St. Lawrence River Chapter journeyed to Kingston, Ont., Nov. 23 to a rehearsal of the choir in St. George's Cathedral. A very interesting and enjoyable practice was directed by George N. Maybee, cathedral organist and choirmaster and member of our chapter. Refreshments and a social hour preceded a short business meeting.—KATHRYN G. PILLMORE, Registrar.

TEXAS CHAPTER—The Texas Chapter met in regular session Nov. 12 at the Highland Baptist Church, one of the newest churches in Dallas. Seventy were present at dinner, after which the dean, Dr. A. Eugene Ellsworth, presided over the monthly business meeting. Mrs. O. G. Satterlee, chairman of the membership committee, offered seven applications for active membership and one for subscriber. The program for the evening was an organ recital by Earl W. Miller. The following composers were represented: Correll, Bach, Langlais, Purcell, Yon, James and Bull.

The chapter met Oct. 15. Dinner was served to about seventy members, subscribers and guests. Dean Ellsworth presided over the business session. This part of the Guild meeting was held at the First Community Church. The annual Guild service followed at Perkins Chapel, Southern Methodist University, and was one of the finest ever given by the chapter. The Rev. T. J. Barcafer, chaplain, presided and installed the newly-elected officers. Robert Howell was at the organ and played "Praise to the Lord," Bach, and "Benedictus," Reger. Choral numbers sung by the Perkins Seminary choir, under the direction of Dr. Fred D. Gealy, were: "My Lord What a Mornin';" "Crucifixus," Lotti; "When I Am Poor and in Heaviness," Cruce; "Salvation Belongeth to Our God," Tchesnokov. Dr. Joseph F. Quillian, Jr., gave the address on "Ministers and Musicians."

The chapter held its regular meeting at the Church of the Holy Cross, Dallas. Owing to many conflicts only forty-five were present at the dinner and business meeting. Sub-dean John Newall presided. All committees reported. The new nominating committee is as follows: Chairman, Alice Knox Ferguson, Mrs. O. G. Satterlee, Hazel Speer, Ben Camp and Hugh Waddill. Mrs. Mary Fisher Landrum, head of the organ department of Austin College, Sherman, was the recitalist for the evening and proved herself a most satisfying performer. The organ is a Rieger.—ALICE KNOX FERGUSON, Reporter.

PORTLAND, ORE., CHAPTER—The Portland Chapter held its monthly meeting Oct. 26 at Trinity Episcopal Church. The program, under the direction of Catherine D. Miller, was provided by Lois Miller, Valerian Fox and Mildred Gilbert. The recital was open to the public, and a reception followed. This was part of the chapter's plan to have organists of the major denominations play for each meeting. Two weeks later James Welty, the new organist and choirmaster at the First Presbyterian Church, gave an informal Guild recital. His program: Trumpet Voluntary, Purcell; Three Chorale Preludes, Bach; "The Cuckoo," Daquin; Magnificat 5, Dupre; "Song of Peace" and "Te Deum," Langlais. The program was enjoyed very much. Brenda Ruth Rohrbough was hostess.—RICHARD B. GELATLY, Publicity Director.

CORPUS CHRISTI, TEX., CHAPTER—The Corpus Christi Chapter sponsored G. Russell Wing in a recital Nov. 19 at the First Methodist Church. Mr. Wing is organist-choir-master of the church and also organ-instructor at Del Mar College. His program included works by Bach, Brahms, Reger, Purvis, Karg-Elert, Whitney, McKinley, Dupre and Bingham. . . The chapter and the music teacher's association gave a program of Christmas music at the Episcopal Church of the Good Shepherd Dec. 7. Roger Hauenstein, Texas College of Arts and Industries, Kingsville, and organist at the First Christian Church, Corpus Christi, played works by Bach, Berlioz, Templeton and Demessieux. Virginia Botkin, instructor in voice at Del Mar College, sang arias from the Christmas cantatas by Bach.

CENTRAL PENNSYLVANIA CHAPTER—The Central Pennsylvania Chapter met Nov. 17 at Bethany Lutheran Church, Altoona. Miss Madalene Shaffer, minister of music, led a discussion on the selection of anthems. Miss Rose Mueller, who attended ministerium camp at Shawnee-on-the-Delaware last summer, gave a short talk on the activities of the camp. The entire group then participated in an anthem sing using various types of anthems. . . Miss Shaffer directed and Jack Rodland, minister of music at Grace Methodist Church, accompanied. A record from Shawnee Press was played displaying anthems. The meeting closed with a social hour with Miss Shaffer and Miss Mueller as hostesses.—JACK R. RODLAND, Corresponding Secretary.

NORTHERN VALLEY, N. J., CHAPTER—Joseph Erwin was host to the Northern Valley Chapter at the West Side Presbyterian Church in Englewood Dec. 10. An hour of sacred music appropriate for the Christmas season was sung by the oratorio choir together with the choir of the Harrington Park Reformed Church. A feature of the program was the Dwight School bell choir which assisted. The music consisted of traditional and seldom-heard carols. Lee Erwin assisted as accompanist. At the business meeting, Mrs. Ruby Thompson, dean, presented the Associateship certificate to Miss Sibyl Komminos of Ridgefield Park.—MARIE LAMBERT, Secretary.

**FESTIVAL TOUR OF EUROPE
WILL INCLUDE CONGRESS**

A special party of A.G.O. members will fly from New York July 26 to attend the international congress of organists in London and then continue to the four great festivals at Salzburg, Bayreuth, Lucerne and Edinburgh.

Arrangements for this special congress party are being made by D. Sterling Wheelwright, who will be on sabbatical leave from San Francisco State College to conduct a spring festivals tour to Vienna, Florence and Paris and an early summer motorcoach tour through western Europe preceding the congress tour.

**VIRGIL FOX HAS LONG LIST
OF RECITALS IN JANUARY**

Having returned from a most successful concert tour in Europe, Virgil Fox came home to a busy schedule of recitals and recordings. His program for the month is: Jan. 8, Greensboro, N. C.; Jan. 10, Rock Hill, S. C.; Jan. 15, Columbus, Ohio; Jan. 22, Belleville, Ont.; Jan. 29, Oklahoma City, and Jan. 31, Baltimore, Md. In Oklahoma City Mr. Fox will open the new Austin organ in the new "Church of Tomorrow," The First Christian Church.

DR. ERIC WERNER, leading authority on Jewish music and professor at the Hebrew Union College, Cincinnati, gave lectures Oct. 28 and Nov. 4 in the Sunday morning series of the Washington Hebrew Congregation.



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Chorale Preludes by Flor Peeters Are Great Church Music

By ALLAN BACON

(Continued from the December, 1956, issue.)

The more we study and analyze these Chorale Preludes by the great Belgian organist, the more we marvel at the technical skill, the extraordinary individuality and the apparently inexhaustible fertility of melodic invention they reveal. Melodies seem to flow from his pen in a never-ending stream, spontaneous, eloquent.

As we saw in the case of the two volumes, Op. 68 and Op. 69, discussed previously, one of Mr. Peeters' favorite devices consists of utilizing a few notes of the chorale melody as thematic material, either for purposes of an accompaniment to the chorale or as prelude and interludial material alternating with the lines of the chorale melody—and sometimes both treatments occur in the same piece. With either treatment Mr. Peeters is seen as a master craftsman. In many cases so naturally, so ingeniously—yes, so cleverly—is the trick done that the listener might almost conclude that the chorale melody was an outgrowth of, a fulfillment of, as it were, the accompanimental part! It is in such consummate artistry as this, the perfect homogenizing and blending of all component parts of the musical tapestry, that the hand of the genius is revealed. Thus do technique and skill merge into and become true art.

When we come to consider in detail the ten pieces in Op. 70 (Vol. 3 in the set of "Thirty Preludes on Well-known Hymn Tunes"), we find in the opening number, "We All Believe in One True God," an excellent example of the very thing we have been talking about. Using the first three notes only of the chorale melody, the composer succeeds in a short prelude in establishing a feeling of steadfastness, firmness and conviction. No wandering here! After all, what is a creed if not something firm and solid, something substantial upon which to rest our faith? Following the short prelude, the chorale melody is gathered up and goes along with the prelude material which serves both as accompaniment and as interludes between the lines of the chorale melody. Judging by the registration indications, Mr. Peeters evidently has in mind a solid, full-bodied prelude to a worship service, and as such it belongs in the same category with Bach's famous Fugue in D minor on the "Credo." For some reason, however, Mr. Peeters uses a chorale melody for his piece with which Bach was apparently not familiar.

If the organist wishes a soft, quiet offertory, the piece may be played with entirely different registration. Try using a soft *vox celeste* throughout or *undamari* with the melody played on a separate manual with clarinet or French horn. (Yes, it can be played that way. Try it!)

Number two, "Lift Up Your Hearts," presents an entirely different problem. In the style of a toccata, the piece (not really as difficult as it may look) must be taken at a good clip (at least quarter note equals 100—maybe 110) with detached right hand. Since most American organs do not possess a 32 ft. mixture(!), it may be necessary to experiment until an equivalent effect is obtained by means of a 16 ft. coupler. If the piece seems to end a little abruptly, try repeating from the middle of page eight, *allargando molto* at the close.

In number three, "From Heaven Above to Earth I Come," we are treated to a pleasing, graceful pastorella, easy and grateful to play, based upon the Advent tune made famous by Bach, Reger, Karg-Elert, et al. No comment is necessary other than to observe that one manual only is required provided your organ has an independent pedal section.

Number four, "In Dulci Jubilo," brings us a charming setting of the well-known Christmas carol, easier to play than the "Orgelbüchlein" version, and—judging by audience response—easier to listen to. And again only one manual is required.

Number five, "The Star Proclaims the King Is Here," again reveals Mr. Peeters, the mystic. Let me warn the organ-

ist who plays it through for the first time not to shy away and give up in despair because he fails to get anything out of it. We must study it, absorb its hidden meaning until it begins to get under our skin and we catch the flavor of it—vague, exotic, mystic. Who were the Wise Men? Where did they come from? "Behold!" says Mr. Peeters, "I show you a mystery!" The melody is used merely as a point of departure. He plays around with it, hinting at it occasionally. The piece must be played very slowly, with great freedom. And do not use a cornet (or any other mutation) if it is loud or shrill. Far better just an 8 ft. flute solo. Bach, by the way, may have heard of this melody—but if so, we'll never know. No such tune appears in his book of chorales.

Number six, "O Dearest Jesus, What Law Hast Thou Broken?" has the devout believer wandering in a veritable theological quagmire. *Something* has apparently gone wrong in the universe. The innocent Saviour is being punished and is suffering. Why? What "crime" did he commit? "What dark transgression?" Thus did Job ponder the problem of a "just and wise heavenly Father." We know Job's answer. What is yours?

In number seven, "Lamb of God, Pure and Holy," we have a beautiful melody from the sixteenth century set to modern and very original harmony. No wandering or uncertainty here. The straightforward, diatonic melody does not suggest any, nor would the easy-flowing accompaniment. If you wish to extend the number an extra minute and a half, repeat from last measure on page 20. A very satisfactory prelude, easy to play and quite appropriate for a worship service.

In number eight, "O Sacred Head, Now Wounded," we have a profound meditation in the style of a free improvisation upon the words of the chorale. The significance of the words—sorrow, grief, poignancy, heart searching, reflection—all lie hidden in the woven fabric of the piece. The Passion Chorale melody, familiar to most Protestants, is merely hinted at. The piece must be performed very quietly and with utmost restraint. Remember, it is a meditation, expressive of supreme tragedy. For right hand part, use soft 8 ft. flute only if no soft mutation ranks are available. I used this number for a pre-Easter college chapel service recently, and a lady came to me afterward with tears in her eyes. Pointing to the program she asked me, "Who is this man Peeters, who writes such lovely music it makes me want to cry?"—One of the most moving and profound pieces of sacred music in all organ literature.

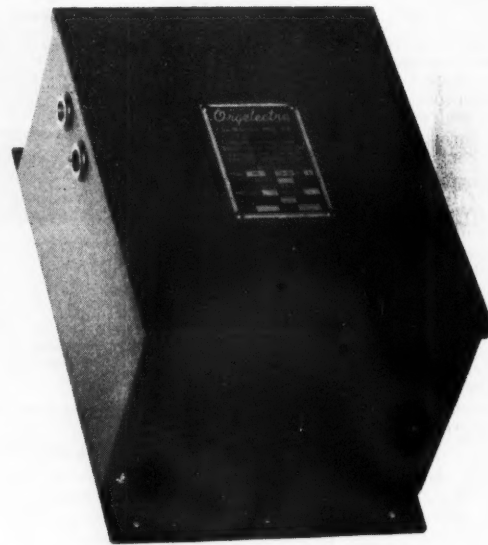
With number nine, "Awake, My Heart, with Gladness," we have another partita, five free variations and a finale upon a beautiful chorale by the great Johann Crüger. As we have observed with the other partitas considered, one or more of the variations may be omitted for the sake of brevity, although it seems a shame when all the movements are very fine music. I especially commend to you the Adagio on page 32 as unusually beautiful writing.

Number ten, "Holy God, We Praise Thy Name," brings us an effective, toccata-like setting of the tune familiar to many Protestant denominations under the name "Sun of My Soul." Two cautions: Be sure to observe the repeat sign, and do not allow any 16 ft. reed tone in your manual registration. If a clean, clear-cut staccato is employed, the piece can be made very effective.

A few preliminary remarks may be in order ere we plunge into a study of the next group of pieces, the set of "Thirty Chorale Preludes on Gregorian Hymns," Op. 75, 76 and 77. First, Protestants seem to have one advantage over Roman Catholics in the selection of music suitable or appropriate for church worship. For, whereas in most Catholic churches music of frankly Protestant (which in most cases means Lutheran) origin or connotation would be inappropriate (if indeed it would be tolerated), with Protestant congregations, on the other hand, no bias or prejudice exists regarding the origin, background or flavor of the music used in church worship so long as it is good church music. That is, good church music must be functional, it must serve the purpose for which it is intended. The music used in a worship

(Continued on page 31.)

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GRACE CHURCH, UTICA, HAS BUSY ANNIVERSARY YEAR

Grace Church in Utica, N. Y., celebrated two anniversaries in 1956. One-hundred-ten boys and men attended a dinner May 19 in celebration of the seventy-fifth anniversary of the founding of the male choir. A festival evening service was sung Whitsunday by the regular choir of fifty-five boys and men, augmented by thirty men, all former choristers. Included in this group were Dr. Thomas Matthews, who served as organist, and the Rev. Granville M. Williams, S.S.J.E., who preached. Music was under the direction of Frederick Monks, organist and master of the choristers.

The Grace Church male choir has earned a wide reputation through its long history. Former choirmasters include such well-known names as these: J. Francis Day, DeWitt Garretson, Hugh MacKinnon, Norman Coke-Jephcott, J. Laurence Slater and John Baldwin.

The Munson-Williams Proctor Institute featured Grace Church, in honor of the centenary of the laying of its corner stone, in an October exhibit, "The Church in the Mohawk Valley." Dr. Everard Upjohn, grandson of the architect of Grace Church and professor of fine arts at Columbia University, gave a lecture, "The Gothic Revival and Grace Church."

The Players Club of Utica gave Dorothy Sayers' "The Zeal of Thy House," portrayal of the rebuilding of Canterbury Cathedral after the fire of 1174, in the chancel Nov. 13-15. Mr. Monks composed nineteen musical numbers for the play and conducted the thirty-five-voice mixed chorus which sang.

BALTIMORE'S HANDEL CHOIR SINGS SEASONAL PROGRAM

The Handel Choir, directed by James Winship Lewis, sang a program of Christmas music Dec. 2 and 3 at the Emmanuel Episcopal Church, Baltimore, Md. The program combined the first section of "The Messiah" by Handel with the third part of Bach's Christmas Oratorio.

DAVID S. HARRIS



DAVID S. HARRIS, Specialist, Third Class, Fort Knox, Ky., recently played a series of radio recitals featuring traditional organ literature. Response to the contemporary works played by Mr. Harris has been enthusiastic, and renditions of Bach and Buxtehude have elicited favorable comment.

Mr. Harris, a native of Sandusky, Ohio, received his professional training from Thomas Curtis at Bowling Green, Ohio, State University and under Harold Gleason and Norman Peterson at the Eastman School of Music. Last summer he attended the summer conference on church music at Sewanee, Tenn.

In addition to his army duties as chaplain's assistant, Mr. Harris also serves as organist and choirmaster at St. John's Church, Fort Knox. Upon his release in January, he hopes to enter professional church music and to do further study under the Korean GI Bill of Rights.

MRS. ARZA J. CLARK of Topeka, Kans., died in November after a long illness. She was a past-dean of the Kansas Chapter of the A.G.O.

PELOQUIN CHORALE GIVES U. S. PREMIERE OF NEW WORK

The Peloquin Chorale, C. Alexander Peloquin, conductor, gave the first American performance Nov. 4 of "The Hound of Heaven," poem by Francis Thompson, in a new musical setting by the British composer, Maurice Jacobson. The first hearing of this work was at the Birmingham musical festival in England in 1954. The occasion was the presentation of the original manuscript to the Thompson collection at Boston College, now one of the most complete in existence. A pictorial sequence of paintings based on the "Hound of Heaven" was on exhibition in the Thompson Room. The painter, R. H. Ives Gammell, is a distinguished Boston artist.

The Peloquin Chorale is noted for its frequent appearances on NBC's nationwide "Catholic Hour."

CHURCH HONORS ORGANIST FOR 40 YEARS OF SERVICE

Mrs. Hazel Lee Kirkup, organist of the Methodist Church, Bay Shore, Long Island, was honored at a musical program in the church Nov. 11. Mrs. Kirkup, a member of the Suffolk Branch, Long Island Chapter of the A.G.O., has completed forty years of faithful, loyal service as organist.

Following the program of music, Mrs. Kirkup received a copy of the resolution by the official board of the church expressing appreciation for her long and efficient service, a purse and a complete silver tea service.

JACKSON ADVENT SERVICE FEATURES BACH CANTATA

The chancel choir of the Capitol Street Methodist Church, Jackson, Miss., sang a service of Advent music Dec. 9 under the direction of Charles McCool, M.Mus. The principal music was Cantata 61, "Come Thou Now to Save Mankind," Bach. Other anthems of the Advent season by Hilty, Willan and Vaughan Williams were sung. Instrumentalists from the Jackson Symphony Orchestra assisted in this service and Marjorie Black was organist.

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CHICAGO, JANUARY 1, 1957

Welcome to Year 1957

Another twelve months having rolled by it is our pleasant duty to wish our clientele, both subscribers and advertisers, a happy and prosperous year in 1957. This is the forty-eighth time it is THE DIAPASON'S privilege to do this and so we should soon become accustomed to the task.

We are in the midst of a very confused world situation. Despite prosperity at home without precedent we are living in the shadow of war clouds. Twice since 1914 a world war has been experienced by the present generation, and now the bloodthirstiness of communism makes the entire earth stand in fear of a third conflict. But the picture changes from day to day and we all hope that the changes will be in favor of peace and sanity.

So far as the domestic situation is concerned prices of necessities have been at a peak in the United States in the closing months of 1956 and our principal concern has been to keep them at the present level and not be swallowed up by them. Our churches have gained in strength and membership as perhaps never before and this has been reflected in the number and size of organs built or on order. The organ profession has been lifted out of a morass of low salaries, although much remains to be done before we are on a level with other professions.

No matter if the prosperity fails to last we shall not return to the old days if church music is to be cultivated as it is today. The principal field for further improvements lies with the parishes in small cities and towns. The uninformed and poorly qualified music committee is disappearing even in the less prominent and populous communities.

All told we have reason to be hopeful and happy as 1957 opens and it would require many jolts to dim that feeling of satisfaction.

WISMAR DIRECTS SPECIAL CHRISTMAS SONG PROGRAM

The choirs of the Holy Cross Lutheran Church, St. Louis, Mo., sang their annual Christmas program Dec. 9 under the direction of their veteran choir-master, Walter Wismar. An instrumental ensemble accompanied the adult and children's choirs throughout the song service. A large congregation attended despite stormy weather. Adalbert Stelhorn was guest organist.

Letters to the Editor

An Organ for Lincoln Square?

Oberlin, Ohio, Dec. 11, 1956—
Dear Mr. Gruenstein:

Recently the Sunday issue of the New York Times carried an article on the music page concerning the specification and placement of whatever organ is to be included as part of the great Lincoln Square project in New York City. Its author, Bruce Prince-Joseph, brings out the embarrassing fact that thousands of dollars were at one time spent on organs for such places as Carnegie Hall and Town Hall—instruments that proved to be so inadequate because of poor placement that their usefulness hardly justifies the great expense they involved. Nor is the situation much better in other parts of the country. In Cleveland, Severance Hall, the home of the Cleveland Orchestra, contains a spectacularly large instrument which, because of its remoteness, can barely be of use. In the Cleveland Public Hall can be found the worst outrage: a five-manual organ so inaudible that a system of loudspeakers has been found necessary that it may be heard. In direct contrast to this is the magnificent Holtkamp organ in the Cleveland Museum of Art.

It is truly ironic that in this day of soaring costs a more than adequate instrument could be built at Lincoln Square for less than half of what was paid for any of the instruments I have mentioned above if only intelligence is exercised now while the project is still in the planning stage. Since Lincoln Square will without doubt be a great cultural center of this country and the world, I don't think we should underestimate the importance of seeing to it that a decent organ is included as part of the development. Mr. Prince-Joseph has suggested that a committee be formed to look into the problem as soon as possible. It is certainly to be hoped that the necessary support will be forthcoming.

Yours sincerely,

MALCOLM WECHSLER.

Thinks Organists Are Overpaid.

Russell, Ky., Dec. 10, 1956—
Dear Mr. Gruenstein:

In the December DIAPASON a minister in a talk for an A.G.O. chapter meeting said: "Many organists are underpaid, therefore cannot give to their duties the time required to prepare properly their music for the services." I loudly protest. I think many organists (and those who play in church) are overpaid. Is there any proof that if given an increase in salary, more time would be devoted to the preparation? Are organists playing the organ just for the money? Are they aligning themselves with those labor-bodies which act as if their employers are philanthropists? To the sometimes expressed assertion that one's time is surely worth something, I would say no man's time is worth anything if he does not produce something. I often wonder why people go to church the second time after hearing some organists the first time.

Have we organists lost our self-respect, our love for the beautiful, our consideration for those who had confidence enough in us to offer us a salary for playing the organ and our consideration for those who come to church? "Getting by" and griping is a poor way to obtain an increase in salary. Do your best; do not stop this side of perfection; take joy in the quality of your work. If your church does not "appreciate" you, some other church will. If "some church" doesn't, the keeping of your self-respect will give you more happiness and satisfaction than a twenty-five-dollars a month increase. You are already driving a fan-tail \$3000 automobile anyway, aren't you?

Sincerely,

KENNETH E. RUNKEL.

Northrup Defends Peaker.

Cleveland, Ohio, Dec. 1, 1956—
Dear Mr. Gruenstein:

Because of Robert L. Rutt's letter in the November issue of THE DIAPASON, I have re-read Dr. Peaker's article in the September issue. It might not be amiss if one suggested that Mr. Rutt also re-read the article.

In the interest of accuracy, it may be pointed out that Dr. Peaker does not make a "distortion" of "one of London's outstanding installations" (according to the builder's information at least). And the fact that the rebuild was made under the direction of a learned Doctor of Music does not, "ipso facto," guarantee an organ safe from even mildest criticism or opinion.

Then too, Dr. Peaker does not say that the large diapason is "not to be trusted." Among other things he did say "Lots of mutations, lots of reeds (tuba, tromba, harmonic trumpet), useful duplexing, dulciana at all pitches—two sets of great diapasons—one set too loud—shake Nelson! (Ay, there's the rub!!) Altar organ makes it a three-manual—I like—most English organists distrust it."

It may be that in error Dr. Peaker was intending to say that the altar organ makes it a four-manual organ and that he liked it. It seems, however, that what he did say was that it was a three-manual organ that he liked. Nothing could be clearer than

"I like," even though allegedly London organists don't trust the organ (not the diapason), which was only described as too loud.

It is a matter of opinion as to the impression created being "entirely false." Some thirteen years this month I heard this same organ, and there seemed to be an unnecessary "flood of diapason tone." Admittedly, this type is admired in some quarters, but is there no room for honest differences of opinion? Dr. Peaker has likely been accustomed to a diapason chorus somewhat different from what he found, but surely it cannot be said that this opinion is due to "subversive" influences of other English builders. ("British fair play," Mr. Rutt?)

Referring to the paragraph preceding the one mentioned by Mr. Rutt, would we expect Henry Willis, III or IV, to come trumpeting to the lists because the flutes were described as having "caught cold?"

Then there is Lady Jeans with her "stark two-manual with no clothes on," passed by in favor of the "warm three-manual" in another room. And how about Mr. Herbert Norman joining in the fray defending his organs or Harrison and Harrison complaining that they do not build organs that give out "thuds and groans in darkness." One could go on. "Methinks the gentleman doth protest too much."

This letter is written without the knowledge or consent of Dr. Peaker and as "amicus curiae."

Sincerely yours,

EDWIN D. NORTHRUP.

Offers Color Slides of Convention.

Grand Rapids, Mich., Nov. 20, 1956—
Dear Mr. Gruenstein:

I should like to have your readers know of the thirty-two Kodachrome slides I took last June in New York at the A.G.O. convention. While the convention is well past these slides might provide some interest at a meeting of a local chapter and I will be happy to send them to anyone who will accept the responsibility for the proper handling of them with a two-by-two slide projector and return them to me. They include the Waldorf display rooms, Ellsasser's recital, the panel of the composer's forum, president's breakfast with as many names as I could get at the head table, several consoles, chancels and a complete series of St. Thomas' Church including the reed organ and state trumpet.

Sincerely yours,

WILLIAM G. HOLBY,
150 Lafayette Ave., S.E.
Grand Rapids 3.

DEATH OF ERNEST F. HAWKE REPORTED FROM MEMPHIS

Ernest F. Hawke, F.A.G.O., long a prominent teacher, organist and composer in Memphis, Tenn., died Nov. 25 at the home of his daughter. Organist and choir-master at Grace Episcopal Church for nearly half a century and for over thirty years director of music in Memphis' Central High School, Mr. Hawke was born in Truro, England. He had been the dean of the West Tennessee Chapter of the A.G.O. Among his organ works are "Southern Fantasy," "Song of the Winds" and "Confederate Requiem."

The Memphis Press-Scimitar said of him in an editorial: "Because of his great talents and his unselfish good works, Memphis is finer in many ways, and Professor Hawke will be tenderly and lovingly remembered for many years to come."

FESTIVAL CONCERTS OPEN HARVARD MUSIC LIBRARY

A three-day festival celebrating the opening of the Eda Kuhn Loeb Music Library was held by the Harvard University department of music Dec. 7, 8 and 9.

A choral and orchestral concert Dec. 7 featured the Harvard glee club and the Radcliffe choral society, G. Wallace Woodworth, conductor, and the Bach Society orchestra of the Harvard music club, Michael Senturia, '58, conductor.

The program included Handel's Organ Concerto, Op. 7, No. 2, with graduate student James Armstrong, organist; Magnificat for mixed voices and strings, Crawford; Gloria from "Mass of the Holy Spirit," Randall Thompson, and Handel's "Ode on St. Cecilia's Day" with Helen Boatwright, soprano, and Richard Gilley, tenor.

CANADIAN CHoir SINGS

Muriel Gidley Stafford directed the choir of the Park Road Baptist Church, Toronto, Ont., in a carol festival Dec. 15. The program's three sections featured original settings of old carols, modern arrangements of old carol tunes and, finally, modern settings of old carol texts.

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of Jan. 1, 1912—

The American Guild of Organists was giving a noteworthy series of recitals in New York. Among those who played were Warden Frank Wright, Dr. John Hyatt Brewer, Dr. William C. Carl, H. Brooks Day, Warren R. Hedden, Lawrence J. Munson and Samuel A. Baldwin.

THE DIAPASON made note of a request sent to the representative of an organ firm, which read as follows: "Will you kindly put me in touch with an artistic fake organ player for our theater? I want someone whom you can recommend very highly as an artistic faker, without a peer. If you know of such a party kindly put me in touch with him." We have no record of who won the job.

Palmer Christian, organist of the Kenwood Evangelical Church, Chicago, and Miss Lois Wilkinson were married in Kankakee, Ill., Nov. 21.

Twenty-five years ago the following news was recorded in the issue of Jan. 1, 1932—

The dedicatory recital on the large Estey organ for Claremont Colleges, Claremont, Cal., was played Nov. 23 by Palmer Christian. The instrument was one of 119 stops and 5,990 pipes. The specification was presented.

Announcement was made of the merging of the pipe organ business of the Aeolian Company with the Skinner Organ Company, effective Jan. 2, under the name of the Aeolian-Skinner Organ Company, with Arthur Hudson Marks as president.

Dr. Peter Christian Lutkin, noted organist and founder of the Northwestern University School of Music, died Dec. 27 at his home in Evanston.

The large four-manual organ built by the W. W. Kimball Company for the First Congregational Church of Columbus, Ohio, was opened Dec. 13 with Glenn Grant Grabill at the console.

Sigfrid Karg-Elert, noted German composer for the organ, arrived in the United States Jan. 4 for a recital tour. His first appearance was to be at the new Möller organ in the Waldorf-Astoria Hotel in New York.

John Hyatt Brewer, Mus.D., prominent organist and composer and a former warden of the A.G.O., died Nov. 30 after an operation. He had been organist of the Lafayette Avenue Presbyterian Church in Brooklyn for fifty-one years.

Norman Coke-Jephcott of Grace Episcopal Church, Utica, N. Y., was appointed organist and master of the choristers of the Cathedral of St. John the Divine, New York City, to succeed Miles Farrow, who retired on a pension.

The four-manual organ built by the W. W. Kimball Company for Cornell College, Mount Vernon, Iowa, was opened Dec. 1. William H. Barnes gave a recital in the evening, following the dedication service, at which Horace Alden Miller was the organist.

Ten years ago the following news was recorded in the issue of Jan. 1, 1947—

Annual Christmas dinner of the American Guild of Organists in New York and two-day conclave brought together many organists of the metropolitan district and from distant cities.

The Cathedral of the Incarnation in Garden City, N. Y., celebrated the twentieth anniversary of Maurice Garabrant as its organist and St. Stephen's in Sewickley Julian Williams' twenty-fifth anniversary, and both men received signal honors.

Historic First Church in Albany, N. Y., was to have a new organ built by Austin Organs, Inc., for its edifice built in 1799.

The first Guild service, held in New York in 1896, was duplicated in 1946 at the Church of the Covenant in Cleveland.

THE DIAPASON got ahead of itself in reporting the Hugh Porter silver anniversary. The Porters were wed Aug. 20, 1932.

MAJOR SAINT-SAENS WORK HEARD IN YORK, PA., CHURCH

A choral vesper service at the First Presbyterian Church, York, Pa., Dec. 9 included a performance of Saint-Saens' "Christmas Oratorio." Ralph S. Grover, minister of music, conducted from the console.



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GEORGE STEINMEYER of the famous German organ building family heads the pipe organ division of Estey Organ Corporation, Brattleboro, Vt. Mr. Steinmeyer is the son of the well-known organ builder, Hans Steinmeyer, president of the G. F. Steinmeyer and Company in Oettingen. Mr. Steinmeyer literally grew up among organs and has been familiar with their construction from childhood. He completed his apprenticeship and was admitted as a journeyman through examination by the Chamber of Industry and Commerce in 1948.

In 1950 Mr. Steinmeyer came to the United States, sponsored by the U. S. Department of Labor and the U. S. Department of State, and worked for the Aeolian-Skinner Organ Company in Boston. He returned to Oettingen in December, 1951, where he worked for his father's company in an executive capacity. During this period Mr. Steinmeyer was partly in charge of restoring the famous organ at the Münster in Weingarten, Germany, which was originally built by Joseph Gabler from 1737-1750.

Mr. Steinmeyer, on his business trips and other tours, has studied most of the old organs in southern Germany. On many occasions he has had the opportunity of exchanging ideas with well-known organists of Europe and of this country. In the spring of 1954 and in 1955 he traveled with E. Power Biggs on his recording tours through southern Germany, France, Switzerland and Austria.

**BOSTON UNIVERSITY LISTS
DECEMBER CHORAL MUSIC**

Choral events at Boston University in December have included these: the chapel choir singing a music drama, "How Far Is It to Bethlehem?," by Allen Lannom, conductor, and Max Miller, organist, Dec. 9; "The Messiah" by the university chorus and orchestra under James R. Houghton Dec. 12, and the Collegium Musicum, Karl Geiringer, director, singing "a concert of Christmas music of early times."

OXFORD UNIVERSITY PRESS has appointed Dr. Merle Montgomery as educational consultant. Mrs. Montgomery is a composer, a writer on musical subjects and a teacher.

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16 ft. Contrebasse	8 ft. Rohrflöte
16 ft. Bourdon	8 ft. Viole de Gambe
16 ft. Violone	8 ft. Viole Celeste
16 ft. Gedeckt	8 ft. Spitzflöte
16 ft. Spitzflöte	8 ft. Flute Celeste
10 2/3 ft. Grossquinte	4 ft. Principal
8 ft. Octave	4 ft. Flute Harmonic
8 ft. Bourdon	2 ft. Octavin
8 ft. Violone	1 ft. Sifflöte
8 ft. Gedeckt	III rk. Plein Jeu
8 ft. Spitzflöte	16 ft. Clarinet
5 1/3 ft. Spitzquinte	8 ft. Trumpet
4 ft. Choral Bass	8 ft. Hautbois
4 ft. Bourdon	8 ft. Vox Humana
III rk. Mixture	4 ft. Clarion
16 ft. Bombarde	
16 ft. Clarinet	
8 ft. Trompette	
4 ft. Clarion	
GREAT ORGAN	CHOIR ORGAN
16 ft. Violone	8 ft. Gedeckt
8 ft. Principal	8 ft. Dolcan
8 ft. Hohlflöte	8 ft. Dolcan Celeste
4 ft. Octave	4 ft. Nachthorn
4 ft. Koppelflöte	2 2/3 ft. Nasard
2 2/3 ft. Quint	2 ft. Principal
2 ft. Blockflöte	1 3/5 ft. Tierce
IV rk. Fourniture	III rk. Cymbal
III rk. Acuta	8 ft. Trompette
	4 ft. Schalmei

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Choral Conducting Is Vital Essential For Choirmasters

By SETH BINGHAM

(Continued from December issue.)

Avoid sudden, unexpected or useless motions, especially with the head.

Avoid exaggerated gestures. Economize your movements. (Dr. Williamson claims he can conduct with his eyebrows.)

Try not to crouch or squat for a diminuendo or sudden pianissimo. Do not dance or hop while conducting. Do not beat time with the feet.

Refrain from a scolding gesture or angry facial expression when some of the choristers sing too loud, because you neglected to indicate "soft" in time. Do not waste time glaring at someone who has made a mistake; he feels bad enough as it is.

Avoid "sh."
Generally speaking, if something goes wrong in a performance, it is the conductor's fault. I often tell my choir this, even though it is not wholly true. But the choir understands your motive in saying it. They feel in honor bound not to do anything which will disprove it!

In the last analysis all these technical practices, plus the director's spiritual attitude and personal magnetism, are but means to an end which I first mentioned: through a close communion between director and choir to transmit, as perfectly as may be, the composer's message of words and music to the listener.

Directing While Playing.

In Protestant churches in England and America, the dual functions of organist and choirmaster are usually combined in one person. This has its advantages and drawbacks. In a sense it may promote unity and smoothness of routine to vest all control in a single directing head. Technically and artistically, however, this arrangement is far from ideal, since the organist must divide his attention between playing his instrument and directing the choir; one or the other is likely to suffer.

The organist-director must frequently conduct with one hand while making out as best he can with the other hand and his feet! When this is skillfully done the average person in the congregation is not even aware of it. Vigorous head-nods and shoulder movements, even facial contortions (better unseen by the congregation) may usefully supplement actual hand-conducting.

But there are moments when the organist must attend strictly to his accompaniment involving at times rapid changes of dynamics and registration. Then he must leave the singers to shift

for themselves and rely on good rehearsal preparation to ensure their carrying out the composer's rhythmic and coloristic intentions. The results are not always satisfactory.

Dr. John Finley Williamson, director of Westminster Choir College, considers it more effective to have a musical director conduct both organist and choir, as is the custom at New York's Riverside Church, St. Mary the Virgin and other churches elsewhere. This principle has been bitterly opposed for obvious reasons by certain organist-choirmasters, many of whom are notably deficient in vocal and choral technique. They are inclined to regard the choir as a necessary evil and choir-training as a side issue, a left-handed job. For much the same reasons they condemn the use of a cappella music, despite the fact that more than half of the world's greatest church music—to mention only such supreme masters as Perotin, Dufay, Josquin, Palestrina, Lassus, Vittoria, Byrd and Weelkes—was written to be sung without accompaniment. As a beneficial by-product of Dr. Williamson's campaign for better choral singing, many an organist has taken up the serious study of vocal and choral training with a resultant gain for himself and the church he serves.

The question still confronts us: can (or should) the organist and choirmaster be the same person? Well, in nine cases out of ten they are. Is one arrangement better than the other? Theoretically the Williamson plan would seem to be the best. Yet we know of churches with a one-man set-up where music of the highest order is the rule.

Permit us to cite a few outstanding examples. In the New York area: Vernon DeTar, Church of the Ascension; Robert Baker, Fifth Avenue Presbyterian; Searle Wright, Columbia University (St. Paul's Chapel); William McDonald, Corpus Christi R. C. Church; Harold Friedell, St. Bartholomew's. In Pittsburgh: John R. Lively, Sixth United Presbyterian; in Washington, D. C.: Theodore Schaefer, National Presbyterian Church. There are, of course, hundreds of others in many towns and cities throughout the U. S. A.

In some of the churches mentioned, the organist-director must overcome such obstacles as divided choirs and awkward location of the consoles; it should also be noted that in certain cases an assistant organist is available. The ideal set-up is that in Cleveland's First Unitarian, where the organist, directly facing a compact group of singers, may conduct a cappella music while seated at the console or standing if desired, yet is hidden from the congregation.

Whatever the location of console, organist and singers, many of the physical gestures and facial expressions of a cappella conducting can be wholly or partially used while playing an organ accompaniment; the principles of attack

and release, the beat, rhythmic and dynamic control and memorized conducting—all remain valid.

In an admirable lecture-demonstration of "console conducting techniques," Theodore Schaefer, turning his audience into a guinea-pig chorus, illustrates various ways of making the choir as independent and self-sufficient as possible, thus permitting the organist to give more attention to his accompaniment. Here are some of his suggestions:

For vital rhythmic stability (a) Say the words in rhythm. (b) Decompose long beats, e.g. a whole note sung as four connected quarters (uh-uh-uh-uh). (c) Sing only certain beats in each measure. (d) Sing only certain vowels (no consonants). (e) Hold final syllable without diminishing (to maintain pitch). (f) Sing natural accent, e.g. *glo-ry*, not *glo-ry*.

For greater clarity: Proper treatment of consonants, including final consonants (considered in detail in the writer's article on page 12 of THE DIAPASON for August, 1956).

For the organist Mr. Schaefer advises: prepare accompaniment registration as carefully as that for an organ solo; this often means adapting from a piano version and sometimes editing after careful study of an orchestral score. Make organ part supplement voices, not duplicate them. Cues given from the console should involve minimum interference with the organ playing. (It goes without saying that thorough preliminary study and complete familiarity with the music is a must.)

Exceptionally the minister of music is sometimes called upon to direct a choral performance with orchestra. Obviously this presupposes a sufficient knowledge of the instruments and their orchestral function to enable him to conduct with intelligence and authority. Our brief survey of choral conducting is not intended to cover this activity, more native to the concert hall than to the church, which in itself requires extended study. We trust only that we have given the reader a clear view of choral conducting problems and how best to meet them.

RESTORE VICKSBURG ORGAN DESTROYED IN HURRICANE

The large three-manual Kilgen organ in St. Paul's Catholic Church, Vicksburg, Miss., is now back in use after having been completely rebuilt and repaired by the Kilgen Company. The destructive hurricane in December, 1953, destroyed a large part of the church and the organ. Plans were immediately made to rehabilitate the building and the instrument. Mrs. Florian H. Yoste is the organist of St. Paul's Church.

THE SIXTY-VOICE oratorio choir of the First Baptist Church, White Plains, N. Y., sang "The Messiah" by Handel Dec. 2. Elizabeth B. Cross is organist and choir director.

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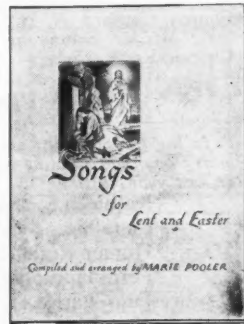
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AUSTIN C. LOVELACE 1166 Lo, God Is Here SATB .15	G. WINSTON CASSLER 1165 Immortal, Invisible TTBB .20 1164 The Flower of Love SSAA .18
DANIEL MOE 1176 God Be Merciful SATB .18	RONALD A. NELSON 1175 Christ the Lord Is Risen Today SSAB .18 1167 Oh, That I Had a Thousand Voices SAB .18 1168 The Hour of Prayer SAB .18 1169 To Realms of Glory SAB .18 1171 Come, Souls, Behold Today SAB .15
PAUL MANZ 1152 On My Heart Imprint Thine Image SATB .15 1153 I Caused Thy Grief SATB .18	
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Events of the Year 1956 in the Organ World in Review

Among organ specifications listed in THE DIAPASON in 1956 were:

Four-manual Aeolian-Skinner, Sixth United Presbyterian Church, Pittsburgh, Pa.
 Four-manual Aeolian-Skinner, St. Paul's Catholic Cathedral, Pittsburgh, Pa.
 Four-manual Casavant, Church of Christ the King, Dallas, Tex.
 Four-manual Casavant, First Presbyterian Church, Nashville, Tenn.
 Four-manual Möller, Queens College, Charlotte, N. C.
 Four-manual Allen Electronic, factory installation, Macungie, Pa.
 Four-manual Casavant, First Lutheran Church, Jamestown, N. Y.
 Four-manual Schantz, First Reformed Church, Michigan City, Ind.
 Four-manual Möller, Atlantic Union College, South Lancaster, Mass.
 Four-manual Möller, Old Stone Church, Cleveland, Ohio.
 Four-manual Pels, First Presbyterian Church, Jackson, Mich.
 Four-manual Aeolian-Skinner, home of Senator Emerson Richards, Atlantic City, N. J.
 Four-manual Aeolian-Skinner, Fifth Church of Christ, Scientist, New York City.
 Four-manual Schantz, Bell Avenue Baptist Church, Knoxville, Tenn.
 Four-manual Möller, Edenton Street Methodist Church, Raleigh, N. C.
 Four-manual Josef Zeilhuber, Munich Cathedral, Germany.
 Three-manual Austin, Fourth Church of Christ, Scientist, La Jolla, Cal.
 Three-manual McManis, St. John's Episcopal Church, Waterbury, Conn.
 Three-manual Kilgen, St. Peter's Church, Danbury, Conn.
 Three-manual Austin, Grace and St. Peter's Episcopal Church, Baltimore, Md.
 Three-manual E. Kemper and Son, Lübeck, Germany, Christ Episcopal Church, Cleveland, Ohio.
 Three-manual Reuter, Central Presbyterian Church, Chattanooga, Tenn.
 Three-manual Aeolian-Skinner, Juilliard School of Music, New York City.
 Three-manual Estey, St. Paul's Episcopal Church, Flatbush, Brooklyn, N. Y.
 Three-manual Wicks, Church of Christ the King, Wauwatosa, Wis.
 Three-manual Reuter, Highland Baptist Church, Shreveport, La.
 Three-manual Holtkamp, Collingswood Presbyterian Church, Toledo, Ohio.
 Three-manual Austin, First Methodist Church, Passaic, N. J.
 Three-manual Schlicker, Grace Lutheran Church, River Forest, Ill.
 Three-manual Reuter, Capitol Drive Lutheran Church, Milwaukee, Wis.
 Three-manual Reuter, St. Martin's Episcopal Church, Providence, R. I.
 Three-manual dual Möller, Basilica of St. Vincent's Archabbey, Latrobe, Pa.
 Three-manual Austin, St. John's Evangelical and Reformed Church, Sinking Spring, Pa.
 Three-manual Austin, Central Presbyterian Church, Montclair, N. J.
 Three-manual Möller, Albion College, Mich.
 Three-manual Holtkamp, Shorter College, Rome, Ga.
 Three-manual Fouser, First Presbyterian Church, Grand Forks, N. D.
 Three-manual Schantz, St. Mary's-on-the-Highlands Episcopal Church, Birmingham, Ala.
 Three-manual Schantz, Wesley Methodist Church, Aurora, Ill.
 Three-manual Möller, First Baptist Church, Tuscaloosa, Ala.
 Three-manual Möller, St. Paul's Episcopal Church, Duluth, Minn.
 Three-manual Pels, First Christian Church, Santa Ana, Cal.
 Three-manual Reuter, St. Francis' Major Seminary, Milwaukee, Wis.
 Three-manual Schantz, St. Paul's Evangelical Lutheran Church, Decatur, Ill.
 Three-manual Reuter, All Saints' Episcopal Church, Fort Worth, Tex.
 Three-manual Aeolian-Skinner, Trinity Episcopal Church, Princeton, N. J.
 Three-manual Möller, First Presbyterian Church, Indianapolis, Ind.
 Three-manual Aeolian-Skinner, Church of the Incarnation, New York City.
 Three-manual Wicks, Munsey Memorial Methodist Church, Johnson City, Tenn.

Three-manual Casavant, First Church of Christ, Scientist, Toronto, Ont.
 Three-manual Aeolian-Skinner, Smith College, Northampton, Mass.
 Three-manual Schantz, First Baptist Church, Belmont, N. C.
 Three-manual Kilgen, First Baptist Church, Rocky Mount, N. C.
 Three-manual Reuter, Kansas State Teachers College, Pittsburg, Kans.
 Three-manual Casavant, St. John's Anglican Church, Peterborough, Ont.
 Three-manual Möller, Community Church, Glenview, Ill.
 Three-manual Möller, Trinity Lutheran Church, Camp Hill, Pa.
 Three-manual Hill, Norman and Beard, St. Matthew's Anglican Church, Ottawa, Ont.
 Three-manual Möller, Calvary Presbyterian Church, Riverside, Cal.
 Three-manual Möller, Stevens Memorial Methodist Church, Harrisburg, Pa.
 Three-manual Schantz, Bowling Green, Ohio, State University.
 Three-manual Aeolian-Skinner, Centenary College, Shreveport, La.
 Three-manual Austin, First Presbyterian Church, Greenwich, Conn.
 Three-manual Kilgen, Our Lady of Good Counsel Catholic Church, New York City.
 Three-manual Peragallo, Eastside Presbyterian Church, Paterson, N. J.
 Three-manual Sauter, First Congregational Church, St. Joseph, Mich.

Among notable church and college appointments listed in THE DIAPASON in 1956 were:

Warren and Margaret Schaarf to First Presbyterian Church, Stillwater, Okla.
 Homer Whitford to First Unitarian Church, Chestnut Hill, Mass.
 Arthur Birkby to Western Michigan College, Kalamazoo.
 Dr. Heinz Arnold to Stephens College, Columbia, Mo.
 Eskil Randolph to Westminster Presbyterian Church, Portland, Ore., after 22 years at Freeport, Ill.
 V. Earle Copes to Cornell College, Mount Vernon, Iowa.
 George H. Faxon to head of church music department, Boston University.
 Dr. Henry Fusner to Church of the Covenant, Cleveland, succeeding Robert Stofer.
 Robert Stofer to Westminster Presbyterian Church, Dayton, Ohio.
 Mrs. David Craighead to Asbury-First Methodist Church, Rochester, N. Y.
 Robert Sutherland Lord to Edgewood Congregational Church, New Haven, Conn.
 Paul Jenkins, Jr., to Stetson University, Deland, Fla.
 Betty Louise Lumby to Alabama College, Montevallo, on return from Fulbright study.
 Herbert White to Central Washington College, Ellensburg.
 Trevor M. Rea to First Congregational Church, Concord, N. H.
 K. Mulder Schuil to First Baptist Church, Rome, N. Y.

Cornelia L. Kinsella to Lewis Memorial Methodist Church, Washington, D. C.
 Edouard Nies-Berger to First Congregational Church, Los Angeles.
 Julius Herford to Boston University.
 George Koehler to First Presbyterian Church, Arlington, Va.
 Charles H. Heaton to Second Presbyterian Church, St. Louis.
 Will O. Headlee to Syracuse University.
 Frank Godley to Metropolitan United Church, Victoria, B. C.
 Henry Hokans to Worcester, Mass., Art Museum.
 Royal Jennings to Grace Methodist Church, Wilmington, N. C.
 Adel Heinrich to Second Congregational Church, Holyoke, Mass.
 Thomas Atkin to First Presbyterian Church, Evansville, Ind.
 L. Robert Slusser to First Presbyterian Church, Birmingham, Mich.
 John D. Jeter to East Texas Baptist College, Marshall.
 Alexander B. Ryan to East Texas State Teachers College, Commerce.
 Charles Schilling to College of the Pacific, Stockton, Cal., and First Presbyterian Church.
 Lowell P. Salberg to First Presbyterian Church, Freeport, Ill.
 Violet C. Severy to Morehead, Ky., State College.
 John M. Thomas to Greenville, Ill., College.
 Kenneth Meek to Christ Church Cathedral, Montreal.
 Robert E. Scoggin to University Park Methodist Church, Dallas, Tex.
 Edward Berryman to University of Minnesota organist.
 William Watkins to Georgetown Presbyterian Church, Washington, D. C.
 Charlton Meyer to New York Avenue Presbyterian Church, Washington, D. C.
 James S. Dendy to Center Congregational Church, New Haven, Conn.
 Dr. C. Harold Einecke to Trinity Episcopal Church, Santa Barbara, Cal.
 J. Bert Carlson to North Austin English Evangelical Lutheran Church, Chicago.
 Richard Connelly to St. Paul's Church, Westfield, N. J.
 Joseph Leonard to Episcopal Church of the Holy Faith, Santa Fe, N. M.
 Arthur Carkeek to DePauw University organist.

Organists honored after long service or upon retirement included:

Cora Conn Redic after thirty-seven years in Winfield, Kans., and on faculty of Southwestern and St. John's Colleges.
 Howard Rutledge Thatcher after fifty years at Oheb Shalom Temple, Baltimore, Md.
 Lewis Atwater after forty-four years at All Souls' Unitarian Church, Washington, D. C.
 Martha Bohl Schultz after thirty-eight years at Emmanuel Lutheran Church, Everett, Wash.
 Martha Gale after fifty years at First Congregational Church, Concord, N. H.

Roger N. Daboll after thirty-five years at Second Congregational Church, New London, Conn.

Erwin W. Muhlenbruch after thirty years at Second Evangelical and Reformed Church, Indianapolis, Ind.

Mrs. Norman W. Hartman after thirty years at Har Sinai Temple, Trenton, N. J.

Mrs. Charles Feldman after twenty-eight years at Central Evangelical United Brethren Church, South Bend, Ind.

Harris Bartlett after sixty years at Christ Church, Stratford, Conn.

Burt A. Griswold after sixty years at the Presbyterian Church, Albion, N. Y.

Firmin Swinnen after thirty-two years at Longwood Gardens, Dupont estate at Kennett Square, Pa.

Van Denman Thompson after forty-five years at DePauw University, Greencastle, Ind.

Carl Alexis after thirty-five years at First Lutheran Church, Rockford, Ill.

Mrs. George H. Martin after twenty-seven years at Bethany Congregational Church, Montpelier, Vt.

Allan Bacon after thirty-four years at College of the Pacific, Stockton, Cal.

Arthur Jennings after eighteen years at University of Minnesota.

Viola Worrell after forty-one years at First Congregational Church, Old Greenwich, Conn.

Dr. Elmer A. Tidmarsh after thirty-one years at Union College, Schenectady, N. Y.

Herbert Stavely Sammond after thirty-five years at Middle Collegiate Church, New York City.

Allan Arthur Loew after forty years at St. Mark's Episcopal Church, Brooklyn, N. Y.

Nell Botkin Ghorrmley after thirty years at First Presbyterian Church, Hutchinson, Kans.

F. Arthur Henkel after fifty years at Christ Episcopal Church, Nashville, Tenn.

Dr. Edgar Nelson after forty-seven years at First Presbyterian Church, Oak Park, Ill.

John Herman after forty-five years at Augustana Lutheran Church, Sioux City, Iowa.

Basil D. Rutledge after thirty-five years at Second Baptist Church, Chicago.

Edgar Hauenstein honored after sixty-two years at First Presbyterian Church, Bluffton, Ohio.

Harriette E. Lange after twenty-five years at St. Stephen's Episcopal Church, Olean, N. Y.

Albert Beck after twenty-five years at First St. Paul's Evangelical Lutheran Church, Chicago.

Edna Shaeffer after forty years at Madison College and fifty years at Harrisonburg, Va., Presbyterian Church.

Edith Sherwood Cleveland after forty-three years at First Congregational Church, Fargo, N. D.

William H. Taylor after sixty years in Washington, D. C., area churches.

Pauline Voorhees, after forty-one years at Center Congregational Church, New Haven, Conn.

William Ripley Dorr after six years at Mary Star of the Sea Church in San Pedro, Cal., and for many years famous with boy choirs.

Verne L. Stillwell after fifty-one years at Grace Episcopal Church, Grand Rapids, Mich.

Other 1956 news stories of special interest included:

The sixtieth anniversary A.G.O. national convention in New York City June 25-29 kept 1600 organists on the run for concerts, recitals, lectures and forums.

French organists Jean Langlais and Pierre Cochereau, Belgian Flor Peeters and German Michael Schneider and Karl Richter made successful American tours: French André Marchal taught and played at the Organ Institute.

President S. Lewis Elmer was awarded honorary doctorate at Illinois Wesleyan University, Bloomington, Ind.

Marilyn Mason's son was named for Palmer Christian.

Joseph Whiteford assumed the presidency of Aeolian-Skinner.

The annual three-day convention of the Canadian College of Organists was held in Montreal Aug. 28-30.

+ These Finished Their Tasks Last Year +

In the following list are the names of organists and others identified with church music or organ building who died in the year 1956 or too late in 1955 to be included in last year's listing:

Kathleen S. Luke, Berkeley, Cal.—Dec. 5, 1955.
 Lena Sims Sylvester, Washington, D.C.—Dec. 5, 1955.
 Homer Rodeheaver, Warsaw, Ind.—Dec. 18, 1955.
 Ferdinand Dunkley, New Orleans, La.—December, 1955.
 Dr. Charles H. Marsh, La Jolla, Cal.—April 12.
 Miss Marguerite L. Barnes, Watertown, Mass.—March 22.
 Dr. Ruth Harsha, Rochester and Brooklyn, N. Y.—April 9.
 Günther Ramin, Leipzig, Germany—Feb. 27.
 Mrs. Dot Echols Orum, Fort Worth, Tex.—May 12.
 G. Donald Harrison, New York City—June 14.
 Norman Landis, Flemington, N. J.—May 23.
 Victor Gonzales, France—June 5.
 Mildred V. Roberts, Noblesville, Ind.—May 28.
 John Henry Arnold, Stanmore, England—June.
 Frederick Weaver, Baltimore, Md.—June 1.
 Mae Hinton, San Diego, Cal.—July 25.
 Neill O. Rowe, Wooster, Ohio—July 29.
 George Tilton, Trenton, N. J.—July 15.
 Felix Borowski, Chicago—Sept. 6.
 Gustav Döhring, New York City—Sept. 26.
 Mrs. Elsie Weaver, Washington, D. C.—Sept. 20.
 Herbert Jenny, Wilmington, Del.—Aug. 19.
 Dr. and Mrs. Theodore Stelzer, Seward, Neb.—August.

**WALTER HEWITT'S CHOIRS
SING IN CHORAL PROGRAMS**

The annual Christmas concert of the choirs of the Prospect Presbyterian Church, Maplewood, N. J., was held in the church Dec. 7. Walter N. Hewitt, minister of music, conducted the 175 voices in a program of traditional and modern carols assisted by the choir school trumpet quartet. Janice Conway, assistant organist, was accompanist for the choirs and the guest artist was Jean Deis, soloist of the Marble Collegiate Church, New York City. The church was filled to capacity at this traditional opening of the Christmas season.

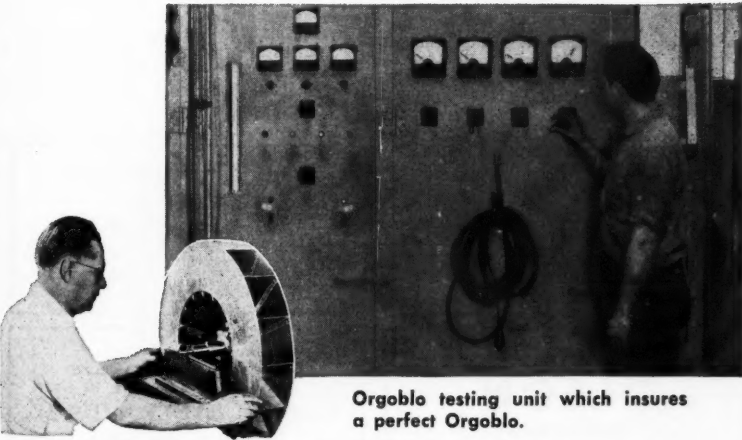
The motet choir of the Prospect Church joined with the chancel choir of the Morrow Memorial Methodist Church for the sixth annual performance of the Christmas portion of Handel's "Messiah" in the latter church with the Rev. William K. Burns conducting and Mr. Hewitt at the organ. Many had to be turned away.

**ALLEN ELECTRONIC ORGAN
DEDICATED IN NEW CHURCH**

Mrs. Rembert Marquardt played the dedicatory service for the new Redeemer Lutheran Church in Park Ridge, Ill., Nov. 4. Her numbers included: Praeludium in B minor, Willan; Psalm 19, Marcella; Antiphon 5, Dupré, and "Now Thank We All Our God," Karg-Elert. The choir, under the direction of Wallace Darman, sang Handel's "And the Glory of the Lord."

The new Allen electronic organ in the church was dedicated Nov. 11 with Esther Kaub Johnson playing the opening recital. Her program: Toccata and Fugue in D minor and Three Chorale Preludes, Bach; Voluntary on "Old Hundredth," Purcell; "Rhosymedre," Vaughan Williams; Chorale in A minor, Franck; "Carillon," Sowerby, and Toccata, Symphony 5, Widor.

W. MORRISON McCURDY, formerly organist of the First Presbyterian Church, Arlington, Va., is now organist for St. Peter's Evangelical Lutheran Church, Washington, D. C. He previously served the Ninth Street Christian Church.



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Planned especially for liturgical use, the organ is located in the west gallery of the chapel, and the casework, including exposed great, was designed to harmonize with the Gothic architecture of the building.

The academy, one of western Michigan's largest Catholic private schools for girls, is operated by the Religious Sisters of Mercy.

**THREE ORGANISTS, CHOIR
JOIN IN SACRED PROGRAM**

More than 250 people gathered at the Church of the Holy Apostles, New York City, Nov. 11 to hear a program of sacred music played by Dudley G. Archer, A.A.G.O., Warren Sweeney and George Hall, M.S.M., the parish organist. Toccata, Muffat; Prelude on "Erie," Archer, and Toccata in C major, Bach, were played by Mr. Archer. Sonata 2, Mendelssohn; Sonata 10 for organ and strings, Mozart, K. 245, and Toccata, Symphony 5, Widor, were played by Mr. Sweeney. Fugue in E flat (St. Anne) and "Sleepers Wake," Bach, and Trumpet Voluntary, Clarke, were played by Mr. Hall. The parish choir of boys and men sang compositions by Handel, Farant, Attwood, Tye and Wolff.

**CHURCH CHORAL SERVICE
OFFERS MONTHLY ISSUE**

Each monthly publication of the new Church Choral Service, of which Warren Zorn is the editor, contains nearly a dozen short articles of immediate interest to choir directors, as well as copies of several anthems with pertinent information about each of them. Contributors of recent articles have included: Preston Rockholt, Robert M. McCowen, Leonard Raver, Austin Lovelace, Rose Kammerling, B. Fred Wise, R. Paul Green and other names familiar to readers of THE DIAPASON. The anthems will be listed in our review columns.

A SERVICE OF HARVEST and Advent music at the First Methodist Church, Rochester, Minn., included Te Deum, Clokey; "Rejoice, Beloved Christians," Buxtehude, and Psalm 150, Franck. Harold J. Sweitzer, organist-director, played "Sleepers, Wake!" Bach, and "The Nativity," Langlais.

**KENNETH OSBORNE TO STUDY
WITH HEILLER IN VIENNA**

Kenneth Osborne, head of the music department at the University of Arkansas, has an "off campus" assignment for further organ study in Vienna, Austria, with Herr Professor Anton Heiller at the Akademie fur Musik und Darstellende Kunst. He, with his wife and three children, will sail Jan. 21 on the S.S. Vulcania. They will have a fourteen-day tour of Italy, arriving in Vienna Feb. 14. They will return to the United States in July.

Mr. Osborne went to the university in 1945. He has been head of the fine arts department and music department. He is also president of the Arkansas State Music Teachers Association. He has played recitals and conducted workshops in Georgetown, Wichita Falls and Belton, Tex., and in Fayetteville, El Dorado and Newport, Ark., in the last two years.

**TELLERS COMPANY, ERIE,
HAS GOLDEN ANNIVERSARY**

The Tellers Organ Company of Erie, Pa., observed the fiftieth anniversary of its founding in December. The organization was founded by Henry Tellers, father of its present owner, Herman J. Tellers. The factory employs about fifty people, some of whom have been with the company for many years and several of whom are of a second generation of Tellers employees.

Tellers organs are installed in churches, cathedrals and temples throughout the country and in Puerto Rico and the Virgin Islands. Many are also in colleges, auditoriums and homes. Among instruments on which the company is now working is a large new organ for the Cathedral of Sts. Peter and Paul, Philadelphia, which will be completed early in 1957.

**DIOCESAN HOLDS SESSIONS
ON BETTER USE OF HYMNAL**

The music commission of the Episcopal diocese of central New York sponsored three area music institutes on "Better Uses of the Hymnal" in October and November. A large number of clergy and organists attended these meetings held in three different areas: St. John's Church, Ithaca, St. Paul's Church, Syracuse, and St. Stephen's Church, New Hartford. Topics covered included: "The Liturgy," "How to Accompany Hymns" and "How to Teach Hymns."

Frederick Monks, Grace Church, Utica, H. Winthrop Martin, St. Paul's Church, Syracuse, and Max Elsberry, Trinity Church, Watertown, are lay members of the commission.

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Programs of Organ Recitals of the Month

Norman Coke-Jephcott, Stony Point-on-Hudson, N. Y.—Dr. Coke-Jephcott played the opening recital on the re-built Austin organ in St. Luke's Episcopal Church, New York City, Nov. 25. His program was as follows: Prelude and Fugue in E minor (Cathedral) and Adagio in A minor, Bach; Trumpet Voluntary, Purcell; "The Legend of the Mountain," Karg-Elert; "Benediction Nuptiale," Dubois; Prelude, Vierne; "Miniature Trilogy," "Legende," "Bishops' Promenade," "Londonderry Air" and Variation and Toccata on a National Air, Coke-Jephcott.

Thomas E. Gieschen, Milwaukee, Wis.—Mr. Gieschen played a program Nov. 4 at the Emmaus Lutheran Church, including the following numbers: "Wake, Awake, for Night is Flying," "Lamb of God," "Come, Saviour of the Heathen" and Fugue in E flat, Bach; "Now Sing We, Now Rejoice" and "Come, Holy Ghost," Buxtehude; "From Depths of Woe," Busch; "Of the Father's Love Begotten," Thomson; "From Heaven Above to Earth I Come," Pachelbel; "O Christ, Thou Lamb of God," Lenel; "Christ Lay in Death's Strong Bonds," Böhm; "All Glory Be to God on High," Zachau.

Jerry Evans McSpadden, Conway, Ark.—Mr. McSpadden played the following program Dec. 6 at the University of Arkansas, Fayetteville, in partial fulfillment of requirements for his degree at Hendrix College, Conway: "All Men Must Die," "Once He Came in Blessing," "Come, Let Us All with Fervor Praise the Lord" and Prelude and Fugue in A major, Bach; "Rondo Ostinato" and "Rhythmic Trumpet," Bingham; Fantasy for Flute Stops, Sowerby; Toccata, Durufle.

Neva Jane Cram, Fayetteville, Ark.—Miss Cram played the following program Dec. 9 in partial fulfillment of degree requirements at the University of Arkansas: Prelude, Fugue and Chaconne in D minor, Pachelbel; "Wachet auf, ruft uns die Stimme," "Wo soll ich fliehen hin," "Meine Seele erhebt den Herren" and Fantasie and Fugue in G minor, Bach; "Mein Jesu, der du mich" and "O wie sellg seid ihr doch, ihr Frommen," Bach; Prelude and Fugue in G minor, Dupré.

Richard J. Helms, Fort Worth, Tex.—A recital of Christmas music was played Dec. 2 by Mr. Helms at the First Methodist Church in El Campo, Tex. These numbers were included: "O Come, Emmanuel," Kenneth Walton; "In Dulci Jubilo," Bach; "The Coventry Carol," Walton; Noel with Variations, Bedell; "Carol Rhapsody," "What Child Is This?" and "Divinum Mysterium," Purvis; "March of the Wise Men," Gaul-Black; "God Rest You Merry, Gentlemen," Roberts; "Merry Christmas and a Happy New Year," Templeton.

Lowell Salberg, Freeport, Ill.—Mr. Salberg played a program in the First Presbyterian Church Nov. 16 sponsored by the Scottish Rite woman's club. Included were: Trumpet Voluntary, Purcell; "We Pray Now to the Holy Spirit" and "All Praise to Jesus' Hallowed Name," Buxtehude; "Sleepers, Wake" and "I Call to Thee," Bach; Fugue on the "Kyrie," Couperin; Psalm 19, Marcello; "Now Thank We All Our God," Karg-Elert; Scherzo, Symphony 4, Widor; Carillon, Vierne; Suite Gothique, Boellmann.

Fred Howard Parker, Columbia, S. C.—Mr. Parker played a recital Nov. 18 at the First Presbyterian Church, assisted by the Columbia College choir, Guthrie Darr, director, and the church choir under Mr. Parker. Organ numbers included: "Hark! A Voice Saith All Are Mortal," Bach; Suite in D, Stanley; "The Musical Clocks," Haydn; Two Chorale Preludes, Karg-Elert; "A Lovely Rose Is Blooming," Brahms; "Il Est Né 'Divin Enfant,'" Bedell; "Puer Natus Est," Titcomb.

John K. Zorian, Wheeling, W. Va.—Mr. Zorian's faculty recital Nov. 20 at the West Liberty State College included these numbers: Allegro, Concerto 10, Handel; Pavane, Byrde; "Now Thank We All Our God" and Passacaglia in C minor, Bach; "Romanza," Wolstenholme; Variations on "Noel Basque," Benoit; "Poeme Mystique" and "Forest Green," Purvis; "How Brightly Shines the Morning Star," Edmundson.

Charles Schilling, Stockton, Cal.—Mr. Schilling played his second faculty recital at the College of the Pacific Nov. 20. The program: Prelude and Fugue in A minor, Bach; "The Musical Clocks," Haydn; Variations on "Weinen, Klagen," Liszt; Chorale in A minor, Franck; Adagio, Stanworth Becker (first performance); "Dieu parmi Nous," "La Nativité," Messiaen.

Robert Rank, A.A.G.O., Seattle, Wash.—Mr. Rank played a recital Nov. 18 at Trinity Methodist Church using the following repertoire: Prelude, Fugue and Chaconne, Buxtehude; "Abide with Us, Lord Jesus Christ," "We All Believe in One God" and "Jig" Fugue, Bach; Pastoral, Franck; "Baroques" Suite, Bingham; Sonata on the 94th Psalm, Reubke.

Warren F. Johnson, Washington, D. C.—Pre-service music played by Mr. Johnson at the Church of the Pilgrims has included the following: "Folkloric" Suite, Langlais; Preludium, Canzona e Ciacona, Peeters; "Eplithaphe," Jean Berville; "Litanies," Alain; "St. George," Vernon Griffiths; "Monkland," Heathcote Statham; "Dix," Arthur J. Pritchard; Prelude and Fugue on a Theme by Cyril Scott, Edmund Rubbra; Overture in C minor, H. A. Fricker; "Nun danket," Francis Jackson; "Wir pflügen," Langstroth; Fugue in C major, Buxtehude; Two Voluntaries, John Travers; "Exaltation," Dickinson; "Legend," Thatcher; Chorale Preludes, Hanff; Prelude and Postlude, Dyson; "At the Cradle," Langstroth; "Winchester New," C. S. Lang; "Conditor Alme," Rowley; "Wachet auf," Jackson; "Veni Emmanuel," Statham.

N. Caldwell-Coombes, Newark, N. J.—Mr. Caldwell-Coombes played the following recital for the Brooklyn Organ Players Guild Nov. 13 at the Covenant Lutheran Church: Rigaudon, Campra; "Trumpet Tune," Purcell; Church Sonata (organ and strings), Corelli; Three Pieces, "Water Music," Handel; Courante (organ and strings), Loeliet; Arioso, Bach; Toccata, Frescobaldi; Prelude and Fugue on "B-A-C-H," Steane; "Melodia Monastica" and "Introitus," Karg-Elert; "Romance sans Paroles," Bonnet; "Gaudemus" and "Contemplation," Rowley; Trois Pieces, Langlais; "Le Chant Interieur," Benoit; "Fanfare d'Orgue," Bedell.

Eugene M. Nye, Seattle, Wash.—Mr. Nye played a recital Nov. 9 on the recently-renovated organ of the Second Church of Christ, Scientist, Vancouver, B. C. His numbers were: Overture to "Saul," Handel; Aria, Corelli; Trumpet Tune, Purcell; "A Little Tune," Arne; Noel 10, Daquin; "When in the Hour of Deepest Need," "Sleepers, Wake" and Fugue in G, Bach; "Now Thank We All Our God," Karg-Elert; Air for the Flute Stops, Stanley; Andante, "Grande Piece Symphonique," Franck; Three Sketches, Schumann; "Chant de May," Jongen; "Thanksgiving," Purvis.

Richard Jenkins, M.A., North Hollywood, Cal.—A recital Nov. 18 was played by Mr. Jenkins at St. Paul's First Lutheran Church. He was assisted by the church choir. Organ numbers were these: Toccata and Fugue in D minor, "I Call to Thee, Lord Jesus" and "Hark! A Voice Saith All Are Mortal," Bach; "Rhythmic Trumpet," Bingham; "Canyon Walls," Clokey; "Londonderry Air," H. Sanders; Variations on "Our Father," Sonata 6, Mendelssohn; Finale, Symphony 1, Vierne.

Oswald G. Ragatz, Mus. D., Bloomington, Ind.—Dr. Ragatz played the following program Nov. 14 in the Cyrus Northrop auditorium, University of Minnesota: Concerto 5, Telemann; "Capriccio CuCu," Kerll; Four "Leipzig" Chorales, Bach; "Divertissement," Vierne; "The Soul of the Lake," Karg-Elert; "Pantomime," Jepson; Air with Variations, Sowerby; Toccata in D flat, Jongen. He played another recital Oct. 21 at the Central Methodist Church, Evansville, Ind.

Trevor M. Rea, Concord, N. H.—Mr. Rea played the following program Dec. 2 at the First Congregational Church: "In Dulci Jubilo," two settings, Bach; "Lo, How a Rose" and "Patapan," Pasquet; "Lullaby for the New-born King," Templeton; Noel, Mulet; "Adeste Fideles," Adams; "Christmas in Sicily," Yon; "Good News from Heaven," Pachelbel.

Jack Ossewaarde, M.Mus., A.A.G.O., Houston, Tex.—Mr. Ossewaarde played the following recital Nov. 11 at St. Andrew's Episcopal Church, Bryan, Tex.: Prelude in G, Purcell; Preludio, Corelli; Psalm 19, Marcello; "Rejoice Now, Christian Souls," "Come, Saviour of the Heathen" and Toccata, Adagio and Fugue in C major, Bach; Prelude, Fugue and Variation, Franck; "Malabar," Sowerby; "Adoro Devote," Leitz; "America," Ossewaarde.

Harold Fink, New York City.—Mr. Fink played the following recital Dec. 24 at the Fordham Lutheran Church: "In Dulci Jubilo" and "Rejoice, Ye Christians," Bach; "Ahi Dearest Jesus," Dickinson; "The Shepherd of Ahusquy," Bonnal; "The Sortie of Three Kings-Noel," Gaul; "The Nativity," Messiaen; "In Dulci Jubilo," Karg-Elert; "Coventry Carol," Walton; "Divinum Mysterium," Purvis.

Doneta Swarts, Amarillo, Tex.—Miss Swarts played the following recital for the Amarillo Chapter of the A.G.O. Nov. 2 in the First Presbyterian Church: Chorale in B minor, Franck; "Allein Gott in der Höh sei ehrr" and Passacaglia and Fugue, Bach; Prelude and Fugue in G minor, Dupré; "Le Jardin Suspendu" and "Litanies," Alain.

Ewen McCuaig, Chatham, Ont.—Mr. McCuaig played three Bach recitals in a fall series at the First Presbyterian Church. The programs, played Oct. 7 and 21 and Nov. 4, included: the Six Trio-Sonatas, the Six Schübler Chorale Preludes and Three Concerti from Vivaldi.

Richard W. Litterst, Omaha, Neb.—Mr. Litterst, assisted by Mrs. Herman D. Caskey, soprano, and Mrs. Litterst, violin, gave an all-Mozart program at the First Central Congregational Church Dec. 9. Organ numbers included: Fantasie in F, Adagio, K. 356, Prelude on the "Ave Verum," Andante in F, K. 616, Fantasie in F minor, K. 608. Mr. Litterst played the following recital at the First Congregational Church in Crete, Neb., Oct. 16: Toccata and Fugue in D minor, Bach; Concerto 10, Handel; Fantasie in F minor, Mozart; "Distant Chimes," Snow; Allegro Vivace, Symphony 1, Vierne; Sonata on the 94th Psalm, Reubke.

Mary Cheyney Nelson, Hampton, Va.—Mrs. Nelson played a recital Nov. 29 for the music group of the Fort Monroe, Va., officers' wives' club at the Chapel of the Centurion. Her program was as follows: "Herr Gott, nun sei gepreiset," "Ich ruf' zu dir, Herr Jesu Christ" and Fugue in G major (Gigue), Bach; Suite Gothique, Boellmann; "Jesu, geh' voran," Karg-Elert; Two Sketches, Schumann; Toccata on "O Filii et Filiae," Farnam; Allegro Vivace, Symphony 1, Vierne; "Greensleeves" and "Carol Rhapsody," Purvis.

Robert C. Bennett, Houston, Tex.—Mr. Bennett played the dedicatory recital on the new Möller "Artiste" at the First Methodist Church in El Campo, Tex., Nov. 4. His program: Psalm 19, Marcello; "A Gothic Cathedral," Pratella-Weaver; Concerto 5 in F, Handel; Toccata in C major, Bach; Noel, Daquin-Watters; "Wind in the Pine Trees," Clokey; Toccata, Franck; "Prayer for Peace," Purvis; Variations on "St. George," Woods; Toccata in G, Dubois.

Herbert Nanney, Palo Alto, Cal.—Mr. Nanney, assistant professor at Stanford University, was sponsored in a recital by the Sacramento Chapter of the A.G.O. Nov. 30 at the First Baptist Church. He played: Toccata and Pastoral, Pachelbel; Two Chorale Preludes, Buxtehude; Passacaglia and Fugue in C minor, Bach; Gavotte, Arne; "Sketch in F minor," Schumann; Sonata 2, Hindemith; Fantaisie in A, Franck; Dialogue in F minor, de Grigny; Prelude and Fugue in G minor, Brahms.

Alexander Schreiner, Ph.D., F.A.G.O., Salt Lake City, Utah.—Dr. Schreiner played the following program Nov. 11 for the Peoria, Ill., Chapter of the A.G.O.: Prelude and Fugue in E flat and Allegro, Sonata 5, Bach; Sonata 1, Mendelssohn; "Thanks Be to God," Biggs; "Woodland Flute Call," Dillon; Scherzo, Symphonia "Mystica," Van Hulse; Maestoso in C sharp minor, "Communion in E" and Finale, Symphony 6, Vierne.

Ralph A. Davis, Brooklyn, N. Y.—Mr. Davis played a recital for the Brooklyn Organ Players Guild Nov. 27 at the Covenant Lutheran Church. His program included the following: Festival Prelude, Suite in G minor, Woodman; Arioso, Bach; Overture, "Occasional" Oratorio, Handel; Allegretto, Sonata 4, Mendelssohn; Chorale, Jongen; "Belgian Mother's Song," Courbois; "Gothic" March, Salome; "Serenade," Federlein; "Fanfare d'Orgue," Commette.

Esther Oelrich, University, Miss.—Miss Oelrich's faculty recital at the University of Mississippi Dec. 9 included these numbers: "Now Let Us All Rejoice and Sing," "Come, Saviour of the Gentiles," "In Dulci Jubilo" and "O Hail This Brightest Day of Days," Bach; "The Shepherds," Messiaen; "The Nativity," Langlais; Chorale in B minor, Franck; Ballade in D, Clokey; "Greensleeves" and "Carol Rhapsody," Purvis; "From Heaven Above," Edmundson.

J. Charles Brand, Schenectady, N. Y.—Mr. Brand played the following recital Dec. 9 at the First Presbyterian Church, Watervliet, N. Y.: "Dorian" Toccata, "Hark a Voice Saith All Are Mortal" and "Salvation Is Come upon Us," Bach; Pastoral, "The Messiah," Handel; "Lo How a Rose E'er Blooming," Praetorius; Allegro, Sonata 3, Mendelssohn; "Jesu Bambino," Yon; "Christmas Cradlesong," Vierne; "Song without Words," Bonnet; "Marche Religieuse," Guilmant.

Edmund B. Wright, Roanoke, Va.—Mr. Wright was sponsored in a recital by Hollis College Nov. 19. His program was as follows: Prelude and Fugue in C and Canonice Variations, Bach; "Vater unser im Himmelreich" and "Herr Gott, dich loben alle wir," Pachelbel; Ciacona in E minor and Fugue in C major, Buxtehude; "Mors et Resurrectio," Langlais; Gavotte "Antique," Peeters; "Carillon," DeLamarter; "Litanies" Alain.

Harold L. Turner, Decatur, Ill.—Mr. Turner played the dedicatory recital on the organ at the First Methodist Church, Geneseo, Ill., which he has recently renovated. His numbers were: "Water Music," Handel; Fugue in G minor, Bach; "Bells of St. Anne de Beaupré," Russell; Sonata 1, Guilmant; "Fountain Reverie," Fletcher; French Rondo, Boellmann.

E. Harold DuVall, Brooklyn, N. Y.—Mr. DuVall played a recital Nov. 1 at the Union Methodist Church. These were his numbers: Three Courantes, Frescobaldi; Prelude and Fugue in G minor, Buxtehude; "Introitus," "Centrum" and "Exitus," "Harmonic Labyrinth," Bach; Fantasie in C minor, Hesse; "Vision," Rheinberger; "I Thank Thee, Dear Lord," Karg-Elert; Allegretto Tranquillo and "Meditation-Priere," Guilmant; "Marche de Fete," Busser; "Priere et Supplication," Bedell; "L'Organo Primitivo," Yon; "Within a Chinese Garden," Stoughton; "Reverie," Dickinson; Toccata "Alla Studio," Ravanello. Mr. DuVall played a similar program Nov. 20 for the Brooklyn Organ Player's Guild at the Covenant Lutheran Church.

Jan Pasquet, Winchester, Va.—Mr. Pasquet, who designed and supervised the construction of the new organ in Grace Evangelical Lutheran Church, played the dedicatory recital on the instrument Nov. 25. His program included: "Ein feste Burg" and "Bist du bei mir," Bach; "Thy Hand Hath Laid," "He on the Cross," "Keep Not Silence," "Blest Remembrance," Pasquet; Andante, Sonata 1, Mendelssohn; "Clair de Lune," Karg-Elert; "Dithyramb," Lucas; Pastorale, Kullak; "Piece Heroique," Franck.

Grady Wilson, Birmingham, Ala.—Mr. Wilson played the following program at St. Michael's and All Angels' Church, Anniston, Ala., Dec. 16: "Noël Stranger," Daquin; "Nun komm, der Helden Heiland," "Kommt du nun, Jesu, vom Himmel herunter" and "Kyrie" (setting 3), Bach; "La Nativité," Langlais; "Greensleeves," Wright; Prelude and Fugue on "B-A-C-H," Liszt. He was assisted by Paul Farrow, tenor.

Henry Sanderson, A.A.G.O., Dallas, Tex.—Mr. Sanderson played the recital at the service of rededication of the organ in St. Luke's Episcopal Church, Denison, Nov. 25. His program: Concerto 10, Handel; Adagio for Glass Harmonica and Fugue in G minor, K. 401, Mozart; "Sheep May Safely Graze," Bach; Noel, Daquin; Chorale in A minor, Franck; "Rhosymedre," Vaughan Williams; "Greensleeves," Purvis; Toccata, Symphony 5, Widor.

Alec Wyton, F.R.C.O., New York City.—Mr. Wyton played a recital Nov. 18 at the Cathedral of St. John the Divine. His numbers were: Prelude and Fugue in D minor (violin), Bach; Larghetto in F sharp minor, Wesley; Suite "In praise of Merbecke," Alec Wyton; Fantaisie in C, Franck. His recital Nov. 25 included: Prelude and Fugue in F sharp minor, Buxtehude; Fugue, Albrechtsberger; Adagio, Barber; Menuet-Scherzo, Jongen; Carillon, Murrill.

Robert Pereda, L.T.C.L., Vero Beach, Fla.—Mr. Pereda played this program Dec. 2 at the Community Church: Introduction and Toccata, Walond; Pieces for a Musical Clock, Haydn; Two Chorale Preludes, Bach; Two Sketches, MacDowell; "Romance sans Paroles," Bonnet; "Four Casual Brevités," Leach; "Roulaude," Bingham; "Meditation a Sainte Clothilde," James; "Now Thank We All Our God," Karg-Elert.

Donald H. Andrews, Duluth, Minn.—Mr. Andrews played a program Nov. 27 at St. Paul's Episcopal Church, including: Largo in F sharp minor, Veracini; Fantasie and Fugue in G minor and "Ich ruf' zu dir," Bach; Sonata 4, Mendelssohn; Andante Espressivo, Sonata in G, Elgar; Scherzo in G minor, Bossi; "La Nativité," "Passion" Symphony, Dupré; Festival Toccata on "In Babilone," Purvis.

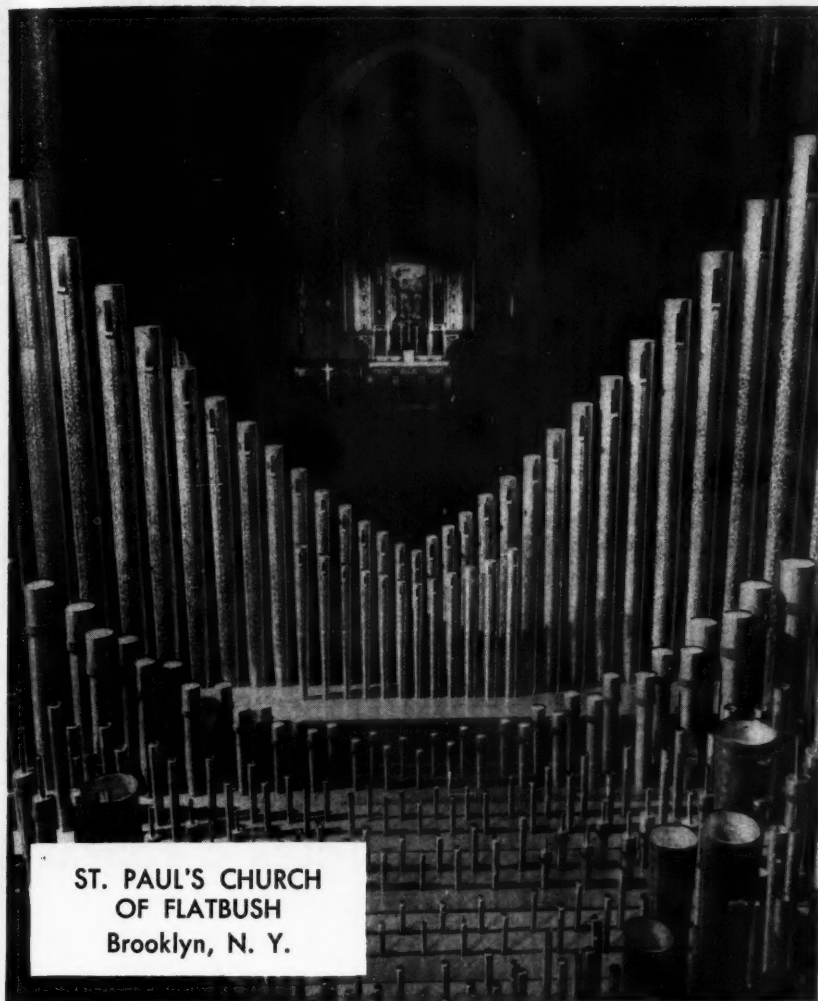
Rudolph Kremer, St. Louis, Mo.—Mr. Kremer played two recitals at St. Thomas' Church, New York City, Nov. 11 he played: Prelude and Fugue in E, Lübeck; Chorale in B minor, Franck; "Wir wollen alle fröhlich sein," "Mit Freuden zart" and "Heut singt die liebe Christenheit," Pepping. Nov. 12 he played: Prelude and Fugue in E minor, Bach; "Es sungen drei Engel ein' süssen Gesang," David.

Gerard Caron, New York City.—Mr. Caron played the following program at St. George's Catholic Church, Montreal, Que., Oct. 29 under the auspices of the St. George choral society: Sinfonia, Cantata 29, Bach-Dupré; "Come, Saviour of the Gentiles" and "Rejoice, Christians," Bach; Fantaisie in A, Franck; Canon in B minor, Schumann; Sonata on Psalm 94, Reubke. Le Choeur Pie X sang.

W. Arnold Lynch, A.A.G.O., M.Mus., Wichita, Kans.—Mr. Lynch played the following organ numbers on a service of music at the Woodland Methodist Church Nov. 11: Chaconne in E minor, Buxtehude; "In Thee Is Gladness" and Aria, Suite in D, Bach; Sonata 4, Mendelssohn; Variations on an Original Theme, Peeters; Andante Cantabile, Tchaikowsky; Marche Religieuse, Guilmant.

John Fesperman, Montevallo, Ala.—Mr. Fesperman played an all-Bach recital for the school of music, Alabama College, Oct. 16. Included were: Triple Fugue in E flat, "An Wasserflüssen Babylon," "O Gott, du frommer Gott," Trio-Sonata in C minor, Passacaglia and Fugue in C minor.

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Rohrflöte	4'	61	Geigen Octave	4'	68
Quinte	2 3/4'	61	Flute Couverte	4'	68
Octavin	2'	61	Piccolo	2'	61
Fourniture	IV Rks	244	Cornet	III Rks	183
Trompette	8'	61	Bombarde	8'	68
Chimes	25 Tubes		Cromorne	8'	68
			Tremulant		
SWELL ORGAN		PEDAL ORGAN			
Lieblighgedeckt	16'	12	Resultant	32'	
Geigen Principal	8'	68	Major Bass	16'	32
Gedeckt	8'	68	Diapason	16'	32
Gamba	8'	68	Bourdon	16'	32
Gamba Celeste AA	8'	59	Lieblighgedeckt (From Swell)	16'	
Unda Maris II Rks	8'	124	Principal	8'	32
Spitzprincipal	4'	68	Flötenbass	8'	12
Flauto Traverso	4'	68	Still Gedeckt (From Swell)	8'	
Nasard	2 3/4'	61	Super Octave	4'	32
Flute	2'	61	Flute Couverte	4'	12
Mixture	III Rks	183	Doublette	2'	12
Bassoon (from Oboe)	16'		Mixture	III Rks	96
Trumpet	8'	68	Trombone	16'	32
Oboe	8'	68	Trumpet	8'	12
Clarion	4'	68	Clarion	4'	12
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SUMMARY

Speaking Stops: 47 Separate Registers: 37 Ranks: 47
Total Number of Pipes: 2,783

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Christmas Music

Too Late for 1956 Is Useful for 1957

By FRANK CUNKLE

Choral music received in the last month mingled many arrivals too late for Christmas review with a few works well-timed for Lenten consideration. Richard Wienhorst has a large work in each of these categories. His "Seven Words of Christ from the Cross" (Concordia) is a modern, highly practical short cantata, musically very well-made and within the abilities of most choirs. The informative edition will be a great help toward a good performance.

Wienhorst's "Nativity Cantata" (Summy) should also be examined carefully. In a contemporary idiom it makes use of an instrumental ensemble. It, too, has informative helps for performance. Philip Warner's "Songs and Tunes for SAB" is a pleasant and useful collection, mostly secular, designed for school use. Summy's new list includes a number of secular pieces not included in this review. Two spiritual arrangements by Lloyd Pfautsch, "Witness" and "Free at Last," are designed for concert programs; Donald Frederick's rather fancy "Deep River" has a similar use. Two slightly-edited Bach chorales and the "Judas" Hallelujah of Handel are listed. Ron Nelson's "Choral Fanfare" could be used effectively as an Easter call to worship. Klaus Speer has provided Summy with an excellent edition of Schütz' "No Man Liveth to Himself," a fine bit of seventeenth-century counterpoint. Too late for Christmas came Richard Warner's "The Saviour Is Born," based on an Austrian carol, with Dr. Warner's customary modulation. Two treble-voice numbers are "Song of Innocence," another setting of Blake's "Little Lamb," and "Walk in the Light," a simple hymn-anthem, both by Earl Roland Larson.

H. W. Gray sends: "O God beneath Thy Guiding Hand," a big festival piece for combined choirs by Lee Hastings Bristol; George Powers' "Deck Thyself, O My Soul," whose canonic writing needs a good choir; "O Lord, Support Us," Robert Wilson Hays, a contrapuntal a cappella anthem on a benedictory text; Charles Cleall's prize-winning "Te Deum Hamptoniensis" for festival occasions; Gena Branscombe's "O Love That Guides Our Way," a useful setting of an original text; Joseph Roff's "Soul of Jesus," partly in a canonic style which suggests Brahms and which is suitable for Lent, and Philip James' "Blessed Are Ye That Hunger," good material for an average choir.

Hall and McCreary's list also includes some Christmas music which reached us after last month's deadline. These include: Homer Whitford's "Twas Gold They Offered Him," pleasant and practical; Herm Sittard's "That Christmas Long Ago," folk-like and charming; Ann Moore Boyd's "Today in Bethlehem," and H. Jorold Harris' "He Is Born," both easy, usable material. "Out of the Depths," Kielbusch-Zuberber, is a simple setting of some psalm verses. "God and Silence," Philip Warner, is a rather dramatic but essentially simple anthem. "O Bless the Lord," Donald Frederick, uses trios from both male and treble sections. "A Prayer for Today," Hoffmann-House, seems to us to be in the "popular-religious" category. Torstein Kvamme's "Let Us with a Glad-some Mind" is simple a cappella material despite some divisi and a few high notes. Joseph Roff's "Sing to the Lord" and Oliver Holden's "All Hail the Power of Jesus' Name" are easy hymn-anthems. "Sing Praises" (SSAA) by Stanley Glarum is a bright treble anthem. Helen Haylor Brown's "Great Is the Lord" uses a narrator or speech choir. The "Song Spinners" arrangement of "Ev'ry Time I Feel the Spirit" is for program use.

Mercury Music has two for Advent

and four for Christmas. Normand Lockwood's strong, not too difficult "The King Shall Come" and Max di Julio's "Little Children Listen," a pleasant, lively carol, are for Advent. For Christmas, Harold Abbey's "mountain" carol, "Sleep, Sweet Jesus," has a tantalizing meter. His "No Room in the Inn" is a bit more contrived. Di Julio's "Shepherds, Wake" and George Lynn's "Jesus Born," a combination of two familiar carol tunes, complete Mercury's holiday list. Lockwood's "The Lord Is My Shepherd" is an interesting, useful setting in two-part counterpoint; Lynn's "Suffer the Little Children" is easy and conventional; Marjorie Harper's "Rejoice in the Lord" is bright and rather easy; "Let the People Give Thanks," Schütz-Lynn, offers some rhythmic problems.

All but two of the anthems we received from C. C. Birchard are for Christmas; one of the two is David H. Williams' unison "A Hymn for Thanksgiving, the other a Bach chorale. The Christmas material includes: "Hark Now, O Shepherds," a rather fancy SAB arrangement by Morten Luvaas of a Moravian carol; Lloyd Pfautsch's simple, fresh two-part "Luther's Joy Carol"; William J. Kirkpatrick's new tune for "Away in a Manger" called "Cradle Song"; W. H. Belyea's almost-recitative "Invitatory Carol," and Austin Lovelace's pleasing "From Eastern Lands," which uses junior choir with adults.

Two more choruses from Clokey's "A Rose from Syria" come from Shawnee Press: the vigorous "Blessed Art Thou" and "Waters of Heaven," which features an alto solo. Shawnee, too, reached us late with two Christmas numbers: the pleasant carol, "Sleep My Little Jesus," Arthur Bergmann, and Leo Tellep's treble "It Was a Night of Wonder."

Edward Mead's "O Lord, Thou Art My God" (Carl Fischer) is a good, characteristic a cappella chorus. "Worthy Art Thou," Brahms-Whitford (Flammer), is effective choral counterpoint to be recommended for a good choir.

In a special category is the Schütz

cantata "From God Shall Naught Divide Me" for two sopranos, basso, strings and organ (Concordia), a beautiful edition and good, practical music too. Concordia also issues Willan's new version of his organ prelude on "Puer Nobis Nascitur," published originally by Oxford and now appearing for strings and unison voices.

"We Go to Church," Marshall and Montgomery (Carl Fischer), is a junior choir book at the musical level of the very small child.

Two interesting pamphlets on music in the church have come to our attention: "Ideals in Church Music" (Seabury Press), prepared by Leo Sowerby for the joint commission on church music of the Episcopal Church, and "The Ministry to Youth through Music" (Augsburg Publishing House) by Richard Hoffland. Dr. Sowerby combines a historical summary with a careful detailing of problems and a suggested program. The Hoffland pamphlet is a formulation of practices for the development of a youth music program. Both these publications belong on the choir-master's desk.

RECITAL SERIES PLAYED AT CHURCH IN CAMBRIDGE

A series of Wednesday noonday recitals was played at Christ Church, Cambridge, Mass., in Advent and Christmas-tide. Marion Boron opened the series Dec. 5 with music of des Pres, Tallis, Bach, Micheelsen, Pepping and de Maleingreau. Mary Crowley Vivian played Dec. 12 programming Bach, Couperin and Le Begue. Lawrence Moe's Dec. 19 recital was devoted to sixteenth- and seventeenth-century music. Peter Waring played a program of Christmas music Dec. 26. Melville Smith will close the series Jan. 2.

THE CHOIR and soloists of the Asylum Hill Congregational Church, Hartford, Conn., sang Bach's Cantata, "The Lord Is My Shepherd," and Mrs. H. H. A. Beach's "Canticle of the Sun" at evensong Nov. 18. Albert Russell is organist-choirmaster.

**LONDON ORGAN CLUB MEETS;
SOME ACTIVITIES LISTED**

The Organ Club of London, whose "Journal" THE DIAPASON has occasion to quote from time to time, held its annual dinner Oct. 20 at Williamson's Tavern in Bow Lane in the heart of the City of London. A telegram of greeting was read from the club's American vice-president, Senator Emerson Richards. Among distinguished guests were J. Albert Sowerbutts, secretary of the R.C.O., Dr. William Cole, master of the music at the Queen's Chapel of the Savoy, Dr. A. S. M. Symons and Sir Frank Medlicott, both vice-presidents of the club.

The club's activities have included visits (*organ crawls*) to new and rebuilt organs and instruments of historic interest. Members played a series of recitals at Bishopgate Institute, London, on an organ silent since 1939 and scheduled for sale. Partly through efforts of the club the decision was made to retain and rehabilitate the instrument.

**ROYAL SCHOOL WILL SING
AT CATHEDRAL IN SUMMER**

The Royal School of Church Music in London, England, Gerald H. Knight, M.A., Mus. B., F.R.C.O. (Chm.), A.D.C.M., director, will provide a sixty-voice male choir to sing the daily services in St. Paul's Cathedral during the holidays of the regular cathedral choristers Aug. 16 to 28. The treble boys will come from parish church choirs, and the under-parts will be sung by older boys from school choirs. Visitors who might still be in England after the international congress of organists will be admitted to rehearsals if arrangements are made in advance with Mr. Knight.

THE INCORPORATED ASSOCIATION OF ORGANISTS, one of Great Britain's two great organizations of professional organists which will join the A.G.O. and the C.C.O. for the London congress in July, 1957, held its own thirty-second congress in mid-August in Glasgow, Scotland, with an all-day visit to Edinburgh included. The program featured two cathedral services, recitals by Purcell J. Mansfield, Sir William Harris and William Coulthard. Many new and old organs in both Scottish cities were explored.

MRS. CLARENCE J. LUCK



Mrs. CLARENCE J. LUCK completed a half-century as organist of Trinity Episcopal Church in Oshkosh, Wis., last June. For the first twenty-five years she did not miss a service, and she has been absent only a few times since. She plans to retire in June, 1957.

Mrs. Luck's service as an organist began in 1899 as assistant at the Oshkosh Methodist Church. From 1902 to 1906 she was the regular organist of this church, going to Trinity Church from that post. She is a member of the North-eastern Wisconsin Chapter of the A.G.O.

**SERIES BY LINZEL, WHITE
FEATURES FRENCH MUSIC**

The annual fall series of three organ recitals was played at the Church of St. Mary the Virgin, New York City, Nov. 26 and Dec. 3 and 10. Edward Linzel opened the all-French series with the "Festum Omnium Sanctorum" portion of "L'Orgue Mystique," Tournemire; "Folkloric" Suite, Langlais, and Symphony 2, Vierne. Ernest White's recital included the entire "Messe pour les Convents," Couperin, and "La Nativité du Seigneur," Messiaen. Mr. Linzel ended the series with Suite "du Premier Ton," Clerambault; Cinq Versets des Psaumes, Dupré, and "Messe de la Pentecote," Messiaen.

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Chorale Preludes by Flor Peeters Are Great Church Music

By ALLAN BACON
(Continued from page 18.)

service, whether it be vocal or instrumental, from choir, organ or congregation, should be of such a character as to serve and assist in bringing the worshippers into the presence of God. Anything which detracts from or interferes with that function renders the music unfit, to that extent, for use in the service. Now, in the minds of most Protestants no bias or prejudice whatever exists regarding music of Gregorian basis or derivation. After all, they reason, much of our hymnody comes from definite Gregorian origin, and an immense amount of our finest organ literature is surcharged with unmistakable Roman flavor—so why not? Good music is still good music regardless of its origin.

Second, most of the tunes Mr. Peeters uses in his set of "Thirty Chorale Preludes on Gregorian Hymns" are not familiar to Protestants. But what of it? The composer has succeeded in maintaining the high level of charm, individuality and spirituality which he established and maintained throughout the other volumes previously discussed. And so long as he gives us excellent, inspiring church music, music which does indeed serve to bring us into the presence of an unseen Power which transcends our weak, mortal frames, who are we to quibble?

Number one in the first set of Ten Pieces, Op. 75, "Creator of the Stars of Night" (we shall continue the policy of using English translations of all titles), presents us with another fine example of the technical device for which Mr. Peeters has a flair and which he seems to have made his own: that of using the first few notes of the chorale melody in diminution as an accompanimental figure. The entire accompanimental background is in the style of a free extemporization (in unusual modern harmony) on the Gregorian melody. If the pedal section of your organ does not possess a 2 ft., be sure to secure the equivalent effect by means of adroit coupling, for he wants the pedal melody distinct. Very fine music, satisfying, rewarding. And could there possibly be any connection between the fact that the Gregorian hymn which Mr. Peeters uses here is intended to be sung on the first Sunday in Advent and his selection of a cradle song rhythm?

Number two, "Jesus, Redeemer of All Men," is another prelude for the Nativity season. A sense of brooding mysticism, austerity, aloofness seems to pervade the piece. We seem to be aware of dim-lit aisles, fluted columns, burning incense. Adagio—*ma non troppo!* And do not use a trumpet unless it is lovely to listen to. Accompaniment must be of just the right balance, not too soft. Lovely ending.

With number three, "Hearken, Benign Creator," we have still another example of the composer's use of the diminution technique. Note the imitation going on constantly. Mr. Peeters must have been very fond of this melody (for the first Sunday in Lent, we are told) for he handles it, caresses it, lovingly, as a true, devout Roman Catholic.

Number four, "The Royal Banners Forward Go," seems to suggest dignity, majesty, a sense of power. We seem to be participating in a royal "procession." An excellent number for Palm Sunday or any other festal occasion. Only one manual necessary and of moderate difficulty!

Have you a ranket 16 ft. on your organ? Probably not—but don't let that keep you from playing the thrilling "The Lamb's High Banquet We Await," number five in Mr. Peeters' Op. 75, for I can assure you it will not be essential. You can easily make a satisfactory substitution. If you do not have a soft reed available at 16 ft. pitch, use a dulciana 16 ft. However, another problem confronts us. At the beginning, the left hand can be fairly heavy and still not drown out the right hand, but on the next page when the hands reverse, watch out! Note the

pedal registration. Not heavy, but *distinct*. Certain ceremonial flourish seems to pervade the piece. We are aware of guests assembling.

Number six, another partita, gives us a stunning concert piece consisting of a theme, five free variations and a finale on one of the finest and best-known melodies in the Gregorian repertory, "Come, O Creator, Spirit Blest." Probably hundreds of ambitious composers have used this tune. Study carefully the registration directions for each movement. The adagio, especially, is a lovely number, a real gem, with occasional canonic imitation between contrasted manuals—but don't attempt to play it if you are unable to get the 4 ft. and 2 ft. pedal called for. The andante treats us to a delightful little fugue, exquisite, beautifully written and *original!*

In number seven, "Now, My Tongue, the Mystery Telling," we behold the mystic again at work. Much depends upon the choice of registration. Do not use a 4 ft. flute in right hand if it is shrill or obtrusive, for those *diaphanous* fourths and fifths in the upper part must rise into the air, as it were, like spirals of incense. In the left hand melody try to get as close to Mr. Peeters' directions as you possibly can, as that soft mutation work will definitely enhance the overall flavor of mysticism. And do not play this piece too fast. It must go very leisurely, not over eighth note equals seventy. At the close, the audience must be made to feel that the end of the world has indeed finally come! One of the most remarkable pieces of music ever written. *Unearthly* is the word.

Number eight, "He, Whose Confession God of Old Accepted," is another most interesting example of our composer's trick of *playing around* in improvisational style on fragments of the melody as prelude before the entrance of the chorale. The pedals may be played *non legato*, depending upon the acoustics of your auditorium. I have played the pedal part thus in our college chapel and was told it was effective. However, my readers will have to experiment and decide for themselves.

Number nine, "Hail, Brightest Star of Ocean," is an amazing case of medieval mysticism running amok in modern harmonic dress! Note the completely different concept from Dupré's treatment in his famous toccata on the same melody, the brilliant *tour de force*, "Ave Maris Stella." The piece is daringly original. Note how the persistent use of parallel fourths and fifths accentuates the medieval flavor.

In number ten, "O Blest Creator of the Light," we have a thrilling, brilliant concert piece in toccata style. It requires nimble fingers and a crisp, clear-cut staccato. Parallel fourths again! Things must move right along at a good pace, at least 100 quarters to the minute, possibly 120. Which means work—but the result is well worth it.

In summary, it would seem that the student who up to now has been unfamiliar with the bulk of Mr. Peeters' work finds lying before him an inexhaustible mine or reservoir of music for church worship—music of great depth, charm and spirituality and most of it of moderate difficulty.

(To be continued.)

TEAGUE CONDUCTS SACRED CONCERT IN SHREVEPORT

A concert of sacred music was sung Nov. 27 at the First Presbyterian Church, Shreveport, La. The chancel choir of St. Mark's Episcopal Church joined with that of the host church and members of the Shreveport symphony orchestra under William C. Teague's direction with Norman Z. Fischer at the organ. The major work was Schubert's Mass in G. Also heard were: "I Was Glad When They Said unto Me," Parry; "He Watching over Israel," Mendelssohn; "In the Year That King Uzziah Died," D. McK. Williams; "All People That on Earth Do Dwell," Vaughan Williams; "Before the Ending of the Day," Willan, and Siciliano, Concerto in F, Handel.

THE CHOIRS of three Los Angeles churches, the Wilshire Christian Church, the First Baptist Church and the Wilshire Methodist Church, and organists Ronald M. Huntington, Owen Brady, Robert Mitchell and Leslie Sommerville combined their resources for a hymn festival Oct. 7 at the Wilshire Methodist Church.

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Classic Contract Between Pachelbel and Erfurt Church

(Seventeenth-century contract in DTo, VIII, 2, translated from the German by Ewald V. Nolte, assistant professor on the faculty of Northwestern University school of music.)

We, the official elders, inspectors and deacons of the Christian Evangelical Predigerkirche at Erfurt, announce by means of this document that, after Johann Effler, the former organist, was called to Weimar and through his departure terminated his services to this church, we, in order to reactivate this office, have selected and have accepted the services of the highly regarded and skilled Johann Pachelbel, former court organist at Eisenach, who presented himself for examination before our Predigerkirche and congregation.

(1) Not only shall he faithfully watch over and diligently assume responsibility for the organ but shall also use it according to his best understanding, knowledge and judgment on the feast days and on Sundays, morning and afternoon, as well as after the nine o'clock preaching service, also on all Saturday evenings or at such other times when vespers are regularly held, as well as on such preaching days during the week when music is required for the service—at each of these he shall make his appearance at the proper time in the church and, according to tradition and present custom, shall be responsible for the organ playing (orgelschlagen) throughout the entire worship service; he shall be especially diligent in preparing thematic preludial music for the singing of the chorales as is the practice among the foremost organists of the day, and he is to accompany them throughout; in this he shall permit no amount of work or hardship to discourage him, and he shall resolve, except in cases of direst urgency, not to miss a single official obligation, nor shall he designate another individual to take his place, but in every instance he shall faithfully perform and execute his responsibilities in person so that at all times beautiful music may sound (Liebliche harmonia erklingen moege) in praise of the divine majesty while reflecting renown upon this congregation.

(2) He shall keep the instruments, both the regal and the large organ in the choir loft, in good tune, and in case something should happen which he him-

self cannot correct, he shall report the fact to the head deacon in due time so that the repairs may be speedily made, preferably by someone in our own midst; he shall also, with the best of intentions, take care that no stranger (or novice) go near the organ's mechanism in order that damage may be avoided.

(3) In this office he is to lead a God-pleasing, quiet and circumspect life; to be diligent at all times in the avoidance of questionable companionship and excessive drinking; to persevere in the only soul-saving Evangelical religion and never to begin or undertake anything against it; to be respectful, dutiful and helpful (dienstwillig) toward the clergy and toward us; to be obliging, friendly and tractable toward those with whom he must of necessity deal in music—in short, to conduct himself as best befits and is expected of a Christian organist, and without our previously obtained consent and permission, he shall neither seek, become a candidate for nor accept a vocation elsewhere.

(4) In commemoration of his being accepted as our organist, he shall annually, specifically on the Feast of St. John the Baptist (June 24) at the end of the afternoon service, perform for a half-hour upon the organ by employing all its registers and voices in pleasing and euphonious harmony; and likewise he shall at that time submit to a new examination before the assembled congregation to demonstrate how he has improved himself in his office during the year just past.

(5) On the other hand, he shall receive as his yearly stipend fifty Gulden in coin, remitted quarterly out of the head deacon's fund, and a measure of grain from the storehouse, as well as another measure at the harvest; likewise for a free dwelling, so long as he is unmarried, an additional ten Gulden; it shall be his due to be given the customary incidentals without any deductions (ohngeschmälet), and he shall be shown every favorable consideration.

This letter of appointment has been forwarded to him.

Effected in Erfurt, June 19, 1678, the ordained Elders, Inspectors, and Deacons of the Christian Evangelical Predigerkirche. (Signed by the officials and countersigned by Johann Pachelbel.)

MAX DRISCHNER, internationally-known composer of organ music and one-time church music director, is one of two men awarded the 1956 Culture Prize of the town of Goslar, ancient town in the Harz Mountains of Germany where Drischner now lives.

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The sky is riven,
The Light is shed.
Old Night hath striven,
And Night is dead.
Rejoice! Rejoice!
Exulting hear
The Word forthspoken:
To God how dear
Thou art, though broken
By grief or fear.
Rejoice! Rejoice!
Kneel, and rejoice!
Again rejoice:
Receive the Son,
Who homeward leadeth
Each homeless one.
Thy love He pleadeth.
Thy wandering done,
Let heaven rejoice.
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Masses in English of St. Mary's Press Should Be Popular

By BENJAMIN HADLEY

Of interest especially to Episcopal choirmasters and probably some Lutherans is the series of masses St. Mary's Press is publishing with English texts. Most of these have been translated from the original Latin, and they range in time from Palestrina and Hassler to Strategier and Rehm.

From the numerous performances listed in the pages of THE DIAPASON, it is hardly news to mention the Missa Secunda by Hassler. No comment is needed, either, on Palestrina's Missa "Jesu Nostra Redemptio," except to say that it is available. As in most of these, the Kyrie is given both in the original Greek and in English. All translations are according to the Book of Common Prayer of the Episcopal Church with the corrected line in the Sanctus as well as the prayer book one and an additional word each in the Gloria and Credo which are omitted in the prayer book translation. The Palestrina is a complete mass; the Hassler lacks a credo.

A lovely romantic setting for two equal voices exists in the Messe Basse by Fauré. This mass is minus a gloria and credo; some might find the rather long Benedictus qui Venit impractical. Messe Breve "En l'Honneur de Ste. Anne" (no credo) for three equal voices is largely a study in voice crossings in imitative style. This requires a choir with parts capable of great independence. A short, simple unison setting is "Missa Monodica in Honor Sancti Gregorii Magni." The editor has this to say: "That this work is a unison setting dedicated to St. Gregory the Great gives the clue to the performance. It is a modern outgrowth from chant." An unusual accompaniment is provided.

A mass which should prove to be very popular is the Missa Brevis by Cascioli (no gloria or credo). The Kyrie is the "De Angelis" one (mode 5) alternating with so-called faux bourdons in four parts mixed voices. The remainder is straight four-part unaccompanied. This is quite easy and most useful.

Otto Rehm, the German Benedictine monk, is represented by three masses for mixed voices. A favorite of this reviewer is his Missa Ferialis. The plain-song Gloria from Mass V is included in this edition (no credo). This a cappella mass requires good, high sopranos and tenors; there are occasional divisi. A much simpler, but attractive, setting is the Missa Brevis in E, including Gloria, but no credo. The bass and tenor are doubled almost constantly, making this a good setting for those choirs with a shortage of men. The accompaniment gives both good support and considerable contrast. A more flamboyant one is the Mass in D (complete). For those choirmasters who want a "flashy" setting without too much difficulty, this is for you. Like most writing of this type, it has its superficial moments.

A contemporary Dutch composer, Herman Strategier, who is probably best known for his "Ecce Sacerdos" and "Sacerdos et Pontifex," is seen here in his "Missa Simplex" for S and/or A TB (no credo). This might serve as a good introduction for a director wishing to initiate his choir in "contemporary sounding" music.

Two masses requiring first-rate professional choirs or highly-trained college choral groups are Missa Brevis "In Honorem Beatae Mariae Virginis" by William Craig and "St. Luke's Mass" by Joseph Goodman, commissioned for Clifford Clark and the St. Luke's Chapel choir (New York City) and written originally in English. Both of these are for mixed voices a cappella and would undoubtedly be most effective when sung by those capable. Few congregations would be appreciative.

Five Polyphonic Masses by Heinrich Isaac (Latin) have been published in one volume by the University of Michigan Press. Louise E. Cuyler, distinguished musicologist at the university, has done a scholarly job of editing with interesting historical and analytical commentary. These are all of the "alternate verse" type.

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All correspondence should be directed to the Secretary.

TORONTO CENTRE—Two interesting events featured the Toronto Centre's November activities. The first, Nov. 9, was a recital on the new organ in First Church of Christ, Scientist, by Douglas Bodle. This instrument is a three-manual Casavant of fifty-six stops plus harp and chimes and is beautifully voiced. Mr. Bodle demonstrated the organ splendidly in the following program: Sinfonia, Cantata 29, "Come, Saviour of the Gentiles" and Prelude and Fugue in B minor, Bach; Pastorale, Franck; Canon in B minor, Schumann; Fantasia in F minor, Mozart; "Legend of the Mountain," Karg-Elert; "Litanies," Alain; "Carillon," Sowerby; "Capriccio on the Notes of the Cuckoo," Purvis, and Toccata, Symphony 5, Widor. . . A choir festival was held Nov. 19 at the Erskine United Church with the choirs of Runnymede United (George Bishop), High Park United (Lloyd Bradshaw) and Erskine United (Clifford McAree) participating; the clergy of these churches assisted in the service. Elizabeth Gallimore was guest organist playing chorale preludes by Buxtehude, Bach, Parry and Willan before the service, two pieces by Peeters at the offertory and a Karg-Elert chorale improvisation as the postlude, in addition to accompanying the congregational singing. The Runnymede choir was heard in "In the Night Christ Came Walking," Cain; "Kedron," Robertson, and "God Give Us Men," Harl MacDonald. The High Park United choir sang the following unaccompanied group from the gallery: "Now Let Every Tongue Adore Thee," Bach; "Jesu, Joyance of My Heart," Bach-Dickinson; "I Will Not Leave You Comfortless" and "My House Shall Be Called of All Nations," Titcomb, and "How Blest Are They," Tschalkowsky. The Erskine United choir contributed: "Come, Come Away," French carol; "Before the Paling of the Stars," Barker; "Go, Wind the Silver Horn," Bullock; "Thee We Adore," Bevan, and "Praise Thou the Lord," Statham. The offering was in aid of the C.C.O. building fund. A social hour closed the proceedings.—JOHN DEBRICK.

BAY OF QUINTE CENTRE—A group of Belleville and Hastings County citizens interested in church and organ music met Nov. 11 at the home of Egerton Boyce for the purpose of forming a centre with headquarters at Belleville, Ont., to be known as the Bay of Quinte Centre. The guest speaker was Reginald Geen, a native of Belleville and a distinguished organist, examiner and music festival adjudicator. Mr. Geen addressed the meeting on the aims and objects of the College and recounted many personal experiences from his career as organist and choirmaster. His address was most amusing and enthusiastically received. The officers elected for the current year are: Chairman, Robert Bell, Belleville; vice-chairman, R. Kendall, Trenton; secretary, Mrs. Lois Miller, Belleville; treasurer, Egerton Boyce, Belleville; executive, A. Benvie, Picton, J. B. Herdman, Belleville, and Mrs. G. S. Martin, Frankford. Refreshments were served at the conclusion by Mrs. Boyce.—MRS. LOIS MILLER, Secretary.

ST. JOHN CENTRE—The newly-formed St. John, N. B., Centre has been very active in its short life. In September a list of programs was drawn up, the first of which was a lecture-recital by Paul Murray, F.R.C.O., A.R.C.M., on suitable voluntaries for church use at the Stone Church on the new Hill, Norman and Beard organ. The November lecture was on hymn-singing with special attention to word emphasis and rhythm given by Donald Fullerton of St. David's United Church. The December meeting in the Centenary-Queen Square United Church was a joint carol service by Trinity Anglican and Centenary choirs under the direction of Mr. Murray, organist at Centenary.—PAUL MURRAY.

VANCOUVER CENTRE—Members and friends of the Vancouver Centre were the guests of Mr. and Mrs. Leonard Wilson Nov. 17 at their home. Mr. Wilson played recordings of Mr. Biggs' European trip and also tape recordings of the newly-rebuilt Keefer organ in the Second Church of Christ, Scientist, showing the modern trend in tonal design.—G. HERALD KEEFER, DIAPASON Secretary.

HAMILTON CENTRE—The second annual "Festival in honor of St. Cecilia" was held in the Centenary United Church Nov. 12. Our guest recitalist was Gordon Jeffery, national chairman of the C.C.O. He was assisted by a string quartet composed of Marjorie Charlton, Elsie Kiersten, William Andrew and Gilbert Hutton. The group played: Trio Sonata, Op. 3, No. 13, Corelli; Concerto 3, Philip Hayes, and Organ Sonatas 9 and 13, Mozart. Mr. Jeffery played Concerto in G major, Vivaldi-Bach: Adagio, Fiocco; Tune for the Flute, Arne; Pastorale, Rathgeber; Carillon Sortie, Mulet; Prelude on a Second Mode Melody, Florence Clark (Miss Clark is a charter member of our centre), and Versets on the Magnificat, Dupré. A collection was taken for the C.C.O. building fund.

At evensong Oct. 14, Christ Church Cathedral was the scene of our first organ recital of the season. We had the pleasure of hearing George Veary, A.R.C.O., A.R.C.M., organist and choirmaster of the cathedral, assisted by John Sanderson, boy soprano, in the following program: Concerto in G minor, Larghetto in E flat and Finale, "Royal Fireworks" Suite, Handel; Fugue in E flat, "We Only, Dear God, Let Govern," Bach; Preambule, Karg-Elert; "Folk Song," Gibbs, and "Carillon," Vierne. Casavant Freres has just reathered and rescaled the organ. Many members and friends attended the recital, which was in aid of the choir boys' hobby fund. A reception followed in the parish hall.—DWIGHT MUMFORD.

KITCHENER CENTRE—The Kitchener Centre was entertained at the home of Eugene Fehrenbach for its October meeting. Three members of the centre spoke of their summer activities: Miss Pauline Hymmen told of her visit to Salzburg, Mr. Fehrenbach reported on the convention in Montreal and Dr. Glenn Kruspe related his experiences at the conductors' workshop in Ocean Grove, Cal. . . The second annual hymn festival sponsored by the centre was held in St. John's Anglican Church Nov. 5. James Hopkirk was the director and narrator and Edgar V. Merkel was organist. The choir of the church (men and boys) was placed in the chancel and the choristers of the various twin-city churches were in the gallery. A goodly congregation enthusiastically sang the hymns allotted to them. The boys in the chancel sang descants very effectively. The collection was taken in aid of the headquarters building fund. Following the festival, members were entertained at the home of Miss Pauline Hymmen.—EUGENE FEHRENBACH, Secretary.

SARNIA CENTRE—The Sarnia Centre held a meeting at the home of J. France Nov. 25. The guest speaker for the occasion was the Rev. Oliver B. Francisco, assistant minister and musical director at the First Congregational Church, Port Huron, Mich. His subject was "Integration of Music into the Church Program." Mr. Francisco was assisted by three of his helpers, who described twelve different groups and how they functioned in the church. The vocal, string and woodwind groups included all ages. An unusual group was a motion choir; a boys bell-ringer choir was planned. Mr. Francisco stressed three angles intensifying the religious experience: educational, worship and personal. The musical program covered all periods from Gregorian to contemporary. After some future projects had been discussed by Bruce Birrell, the meeting concluded with a social period.—A. E. HARRIS, Secretary.

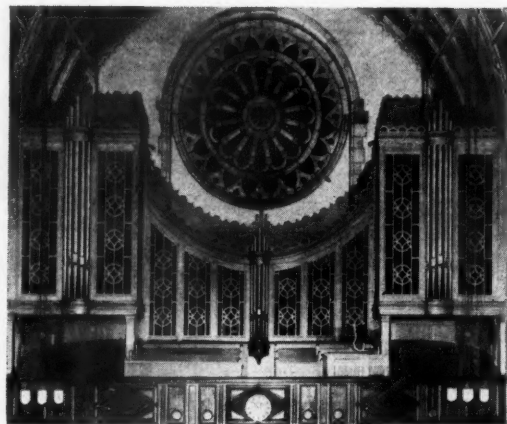
VICTORIA, B. C., CENTRE—Richard Proudman, organist of St. Mary's Church, Oak Bay, delighted members of the Victoria Centre and a large number of the general public with a recital designed to show the potentialities of a small instrument of sixteen speaking stops. His program ranged from Scheidt to Howells and Hindemith, whose second sonata received a splendid treatment. The Scherzo from Peeters' "Modale" Suite also delighted the audience. Refreshments were served.

The centre met in the lounge of Christ Church Cathedral Nov. 3 to see colored slides of England, Scotland and France and to hear an account by Malcolm Hamilton of his visit to those countries last summer.—GRAHAM STEED.

CHATHAM CENTRE—The November meeting took the form of a lecture-recital by the national president, Gordon Jeffery, at the First Presbyterian Church following the evening service Nov. 25. Mr. Jeffery spoke informatively and entertainingly on registration, ornamentation and interpretations from Arne to Dupré with special emphasis on Bach's "Little Organ Book." Various works discussed were played. A large crowd attended. Plans have been completed for a combined-choirs carol service Dec. 16 in the Park Street Church with an expected larger attendance than last year's more than 1000.—EWEN McCUAIG, President.

FREDERICTON CENTRE—The regular meeting of the Fredericton Centre was held in the George Street Baptist Church Nov. 17. Four prospective members were present. Plans were finalized for the Christmas carol service Dec. 9, twelve choirs and junior choirs from many churches taking part.—ELEANOR BILENSKY, Secretary.

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OSHAWA AND DISTRICT CENTRE—A general meeting of the Oshawa Centre was held in the Northminster United Church Nov. 28. Clifford C. McAree, F.C.C.O., chairman of the Toronto Centre, was guest speaker. Mr. McAree, well known for his success with his choir at the Erskine United Church, Toronto, chose as his subject, "How I Rehearse My Choir." He outlined to the group his methods for organizing rehearsals so that a minimum of time is wasted and emphasized the importance of planning many months in advance. He advised choirmasters to use variety to prevent boredom of choristers. Using members of his own choir and of the Oshawa Centre present, Mr. McAree conducted a typical choir practice. The speaker was introduced by Reginald Geen and the thanks of everyone was expressed by Chairman Kelvin James.

MONTREAL CENTRE—Jean Leduc, winner of the Casavant prize organ contest promoted by the Montreal Centre and held last May, was sponsored by the centre in a recital Nov. 17 in the Church of the Messiah. His program consisted of the following major works: Fantasia and Fugue in G minor, Bach; Chorale in A minor, Franck, and Fantasia "Ad Nos," Liszt.—CHRISTINA K. McLEAN, Secretary.

**CONTRACT TO REUTER
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THREE-MANUAL INSTRUMENT

First Methodist in Garden City Orders Organ as Part of Building Program—Frank Green Prepares Specification.

The Reuter Organ Company has been chosen to build a three-manual organ for the First Methodist Church, Garden City, Kans. This instrument of twenty-six ranks is scheduled to be installed this coming spring and is included as part of an overall building program. The new church will seat approximately 800 with the organ installed in the chancel. The stoplist was designed by Frank Green, home office representative of the company. Organist of the church is Mrs. Howard Blanchard; director of music is Mrs. Roland Rogers.

The stoplist:

GREAT ORGAN.

- Principal, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Superoctave, 2 ft., 61 pipes.
- Furniture, 4 ranks, 244 pipes.

SWELL ORGAN.

- Quintaten, 16 ft., 68 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Viole Pomposa, 8 ft., 68 pipes.
- Viole Celeste (GG), 8 ft., 61 pipes.
- Spitz Principal, 4 ft., 68 pipes.
- Nachthorn, 2 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Hautbois, 4 ft., 68 pipes.
- Chimes.
- Tremolo.

CHOIR ORGAN.

- Traversflöte, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 56 pipes.
- Klein Gedeckt, 4 ft., 61 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Zauberflöte, 1 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN.

- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaten, 16 ft., 32 notes.
- Octave Violone, 8 ft., 12 pipes.
- Quintaten, 8 ft., 32 notes.
- Violone Twelfth, 5 1/2 ft., 32 notes.
- Choralbass, 4 ft., 12 pipes.
- Bombarde, 16 ft., 12 pipes.

THE UNIVERSITY of Chicago choir sang a baroque performance of the "Messiah" Dec. 9 at the Rockefeller Memorial Chapel, University of Chicago. Richard Vikstrom was conductor and Heinrich Fleischer was organist with members of the Chicago Symphony Orchestra.

HORACE FISHBACK



HORACE FISHBACK has been appointed organist and choir director at the First Congregational Church of Rockaway, Long Island, N. Y. Prior to his moving to the East, Mr. Fishback held the position of organist-director at the First Presbyterian Church in Grand Forks, N. D., where he taught at the University of North Dakota. He was sub-dean of the Greater Grand Forks Chapter of the A.G.O. until last spring. Mr. Fishback holds a B.A. in organ from Carleton College and the A.M. in music from Harvard University. He has studied organ with Enid Woodward and Grigg Fountain, choral conducting under Hugh Ross at Tanglewood and music history and literature under A. T. Davison and G. W. Woodworth. He is now working on a Ph. D. in music at New York University under Professor Gustav Reese.

ELECTRONIC SPINET USES ALL-TRANSISTOR SYSTEM

The Gulbrandsen Company of Melrose Park, Ill., has begun commercial delivery of its new electronic organs. First shown at the N.A.M.M. trade show in 1955, it is a spinet model with two forty-four-note manuals and a thirteen-note pedal board. Part of the initial production run uses the first all-transistor tone-generating system in an electronic organ. Radio tubes are replaced by pea-sized transistors which never require replacing.

The instrument was developed in cooperation with the Gulbrandsen Company by Richard H. Peterson of Peterson Electro-Musical Products.

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*Mental Hospital's
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By DR. HOMER WHITFORD

My grandfather was a doctor, my father was a doctor and the art of medicine had a narrow escape from me. My grandfather was also a country fiddler who played popular songs and dances by ear. My father was a violinist with some formal instruction. He did some solo playing and led an orchestra in which I participated. In the third generation music came out on top and became my chosen profession. My father was much interested in the effect of music on various types of people, and I suspect that it is to him that I owe my first and long-continued interest in music therapy.

I became organist and director of chapel music at the McLean Hospital in September, 1955. In December I asked the director's permission to initiate a music therapy program on an experimental basis. Dr. Wood was favorably impressed by the suggestion. A concert was given for the patients at which the projected program was announced. Considerable interest was shown and the program has been going strong ever since. I have done a great deal of reading on the development of music therapy, am familiar with similar programs in other hospitals, have given talks on the subject to numerous church, service, social and school groups and for two years gave a course on music as an occupational therapy at the New England Conservatory.

At McLean instruction has been given to patients of all grades of musical advancement from beginners to accomplished performers. Piano study has predominated with a fair amount of song coaching and some instruction in theory. When players of instruments other than the piano are admitted to the hospital, they are provided with accompaniments and such other assistance as they may require. During 1955 a total of twenty-eight patients were provided with a new or improved skill. Practice lessons have been given by Mrs. Maude Ormsby, assistant in music therapy.

I consider the *sings* one of our most valuable contributions to the hospital program because they reach the most people. These have been held on or near United Nations day, Christmas, Washington's birthday, St. Patrick's day and decoration day. The program for each sing is appropriate for the occasion, and variety is provided by vocal and instrumental soloists, two-piano teams, humorous pianologues and folk dancers. Assistance has also been provided for group singing and instrumental music for picnics and athletic events as well as carol singing in the wards.

Organ recitals have been given by the director and by guest organists in the fall, at Christmas and in the spring. An annual request recital is also given. Vocal and instrumental soloists frequently assist at these recitals.

Special evening concerts have been given in Pierce Hall by soloists, glee clubs, choirs and folk dancers. Music appreciation concerts have been given twice a month by outside musicians, frequently professionals, with descriptive comments by the director. Informal half-hour concerts have been given in the summer and early fall.

The music study club meets each month from October through June. The music students perform for and with each other, exchange information secured from the library and elsewhere and express their preferences. Non-performing patients who enjoy music are welcome. A recent development has been the choral group, formed at the request of several patients, which holds weekly rehearsals. A professional quartet provides the choral music for the chapel services with special programs at Christmas and Easter.

I think the foregoing answers a question often asked by my friends, "Just what do you do at the hospital?" I can truthfully say that I have never had a more interesting and rewarding experience than in my work at McLean.

GERHARD KRAPP, State Teachers College, Maryville, Mo., played the Bach "Organ Mass" Nov. 13 as part of the fifteenth annual fine arts festival at the University of Texas.

TENNESSEE CHURCH DEDICATES KILGEN

THREE-MANUAL FOR TRENTON

First Presbyterian Has Organ Installed in Chambers—John Hughes, Union University, Gives Opening Recital.

John Hughes, head of the music department and professor of organ at Union University, Jackson, Tenn., played the dedicatory recital Nov. 4 on the new three-manual Kilgen organ in the First Presbyterian Church in Trenton, Tenn.

The instrument is installed in two chambers adjoining the chancel with unusually large tone openings so that its speech is full and clear. Conforming with the interior decoration of the church, grilles conceal the large tone openings.

The instrument was completed the latter part of October.

The specification is as follows:

GREAT ORGAN.
(Enclosed.)

- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes, 25 notes.

SWELL ORGAN.

- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 notes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Bourdon, 16 ft., 32 pipes.
- Rohr Bourdon, 16 ft., 12 pipes.
- Octave, 8 ft., 32 notes.
- Bass Flute, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Block Flöte, 4 ft., 12 pipes.
- Trompette, 8 ft., 32 notes.

New Organ Music

The Christmas and Epiphany volume of Novello's "Festal Voluntaries" (available from British-American or H. W. Gray) reached us too late for pre-Christmas review. But these five pieces based on hymn-tunes are worth your interest. John Cook's Paean on "Divinum Mysterium" is an episodic fantasia ending in brilliant toccata style; it is suitable for a holiday recital. Ivan Langstroth's Interlude on "Winchester Old" is a calm, almost pastoral piece. Eric Thiman's Postlude on "Adeste Fideles" is a strong treatment which should be very popular. Flor Peeters' Prelude on "Stuttgart" employs a flowing ritornello figuration which is extremely attractive. William Harris' Epilogue on "Dix" is a good short postlude which uses the familiar tune fragmentarily.

Five new additions to H. W. Gray's "St. Cecilia" series reach us this month. Myron Roberts' "Homage to Perotin," being played in recital this season by Robert Baker, is an effective piece which makes consistent use of parallel open resonances and dissonance suggesting the period of Perotin; it has a highly contemporary flavor, too. Charles Black's arrangement of a Vivaldi aria, "Domine Deus," has pleasant flow; his literal translation of the orchestral bass makes for a rather strenuous pedal part. Robert Wilson Hays' Improvisation on a Plainsong Melody begins in an appealing free style; the contrasting material is not quite so interesting. Matthew Lundquist's "Choral Prelude for Christmas" (we wish it had arrived sooner!) makes a quiet and meditative piece from two ancient carols; keep this in mind for next season. Philip Warner's arrangement of a Bach Sarabande will be seen to be competent transcribing by any organist who feels a need for another Bach dance-movement.

Kenneth Walton's "Cradle Song" (Boosey and Hawkes) accompanies a simple melody with lush, rather familiar harmony. Aaron Copland's Preamble for a Solemn Occasion is a not-very-organistic transcription of highly interesting contemporary music, unfortunately made overly difficult by such detail as triple pedaling.

For "The Organ in Church" (Carl Fischer), Dr. Frank Asper has made new arrangements of a considerable number of familiar pieces by many composers. Most of them have a religious connotation.

The McLaughlin and Reilly Company publishes "A Christmas Triptych" by Joseph J. McGrath based on antiphons from the offices of the Annunciation, Visitation and Nativity—the titles of the three pieces. These are not at all difficult and retain much of the flavor of the antiphons. Though they will be less meaningful to the Protestant organist, they are entirely suitable to his use. Camil Van Hulse's big Postlude on "Adeste Fideles" is more difficult; it would provide a brilliant finale to a Christmas service. In churches where the familiar wedding marches are no longer used, "Marche Nuptiale" and "Recessional" by Sister M. Theophane, O.S.F., may provide a needed substitute.

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A harvest festival service was sung Nov. 18 at the University Park Methodist Church in Dallas, Tex., under the direction of the Rev. Robert Scoggin, minister of music. Choral numbers included these: "Come, Bless the Lord," Lovelace; "Sing Praises," Glarum; "Lord, Bow Thine Ear to Our Prayer," Mendelssohn; "Now Thank We All Our God," Bach; "Praise We Sing to Thee," Haydn, and "Triumph! Thanksgiving," Rachmaninoff. Mr. Scoggin played: "We Gather Together," Bingham; "Now Thank We All Our God," Karg-Elert; "Fairest Lord Jesus," Edmundson, and "We Thank Thee God," Bach.



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MÖLLER INSTRUMENT CHOSEN

La Jolla Presbyterian Will Have New Organ in Enlarged Building as Memorial. Design Developed by Eugene Poole.

A new three-manual Möller organ has been purchased for the enlarged La Jolla, Cal., Presbyterian Church now under construction. The instrument is a gift to the church by Mrs. Grace L. Johanson as a memorial to her parents. The organ design was made by Eugene E. Poole, western representative of the Möller Company, in consultation with members of the music committee of the church. This will be the first three-manual organ in La Jolla. Installation will be early in 1958.

The stoptlist:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

Gedeckt, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Flute Triangulaire, 4 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bassoon, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Schalmel, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Nachthorn, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 61 pipes.

WANTED—MISCELLANEOUS

WANTED

Position open for organist and choir director or organist-director for multiple choirs. Please reply with biographical information and references to the La Jolla Presbyterian Church, La Jolla, California.

WANTED—EXPERIENCED MAN FOR INSTALLATION, service and tuning of pipe organs. Also have need for helper. Experience preferred. Baltimore, Md. Address A-4, THE DIAPASON.

WANTED—PIPE VOICER TO WORK with one of country's best, also pipe organ help. State experience. Box 1383, Erie, Pa.

Erzähler, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nasard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Cromorne, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Violone, 16 ft., 56 pipes.
Bourdon, 16 ft., 44 pipes.
Erzähler, 16 ft., 12 pipes.
Violone, 8 ft., 32 notes.
Bourdon, 8 ft., 32 notes.
Erzähler, 8 ft., 32 notes.
Violone, 4 ft., 32 notes.
Bassoon, 16 ft., 32 notes.
Posaune, 16 ft., 12 pipes.
Trompette, 8 ft., 32 notes.

MUSIC SUNG at evensong services in Advent at St. Bartholomew's Church, New York City, included Bach's Christmas Oratorio Dec. 9, "The Messiah" Dec. 16 and "A Pageant of the Holy Nativity" by Leonard Young and David McK. Williams Dec. 23.

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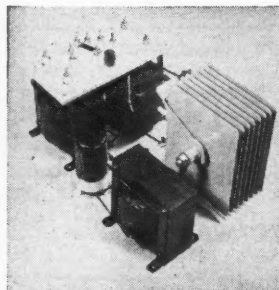
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THE DIAPASON

WANTED—MALE CATHOLIC ORGANIST for large church in Rochester, N. Y., demanding excellent background and good performer. State background and references. Pastor, Corpus Christi Church, 80 Prince St., Rochester, N. Y.

WANTED—WURLITZER 8 FT. BRASS saxophone rank complete with chest, rack, etc.; also oboe horn, extended to 16 ft. T. C. Advise availability, condition and asking price crated. A. E. Miller, 3212-34th Ave. South, Minneapolis 6, Minn.

WANTED—FIRST BAPTIST CHURCH, Edmonton, Alberta, Canada, requires the services of an organist and choirmaster after Jan. 1, 1957. Please write c/o Music Committee giving qualifications, experience and remuneration expected.

WANTED—SUBSCRIBERS TO "THE KINURA"—A monthly periodical on theatre organ memorabilia, unit organ specifications and history, theatre organ recordings, etc. \$5 per year! Al Miller, M'Haha Station, P. O. Box 5035, Minneapolis 6, Minn.

WANTED—12 COPIES OF WEBER'S "Mass No. 1 in G major," English and Latin words, published by G. Schirmer, Address L-5, THE DIAPASON.

WANTED—CAPITOL SERIES 300 PLAYER rolls for unified funeral organ, though not necessarily funeral music. Address L-3, THE DIAPASON.

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POSITION WANTED—ORGANIST-CHOIR director. M.M. degree, experienced with children's and adult choirs, desires full-time position or with teaching privileges. References available. Address M-8, THE DIAPASON.

POSITION WANTED—MALE, EXPERIENCED organist-choirmaster, teacher, 32, M. S., Juilliard, F.A.G.O. Seeks Episcopal, semi-liturgical church desiring large adult choral program. College teaching position. Address M-6, THE DIAPASON.

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FOR SALE—FRENCH HORN, OBOE, swell shades and motors, reservoirs, tremolos, cable and conductors from 1940 Möller, Op. 6830. Will be sold as a lot to the highest offer. Detailed description of materials sent on request. Henry Bridges, Westminster Presbyterian Church, Bluefield, W. Va.

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PEDAL ORGAN
Open Diapason, 16', 12 pipes—Bourdon, 16', 32 pipes—Lieblich Gedeckt, 16', 32 pipes—Octave, 8', 32 notes—Flute, 8', 12 pipes—Fifteenth, 4', 12 pipes—Chimes, 25 notes.

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