

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## CHURCH IN DETROIT AREA TO HAVE AUSTIN NEW EDIFICE JUST STARTED

Fast-Growing Cherry Hill United  
Presbyterian in Dearborn Will  
Install Three-Manual Instru-  
ment in Late 1958.

The Cherry Hill United Presbyterian Church, Dearborn, Mich., has ordered a new three-manual Austin organ for its new edifice scheduled for completion late in 1958. The church is remarkable for its rapid growth: starting in 1943 with eighty-seven charter members, the membership has attained a total of 1250 with a Sunday school enrollment of 1300.

Negotiations for the instrument were handled by Hugh T. Harrison of the Austin Company.

The stoplist:

### GREAT ORGAN.

Violone, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Hohlflöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Oktave, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Furniture, 3 ranks, 183 pipes.  
Chimes, 25 tubes.

### SWELL ORGAN.

Geigen Principal, 8 ft., 68 pipes.  
Rohrflöte, 8 ft., 68 pipes.  
Viole de Gambe, 8 ft., 68 pipes.  
Voix Celeste, 8 ft., 56 pipes.  
Principal, 4 ft., 68 pipes.  
Waldflöte, 4 ft., 68 pipes.  
Flautino, 2 ft., 61 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Contra Fagotto, 16 ft., 68 pipes.  
Trompette, 8 ft., 12 pipes.  
Fagotto, 8 ft., 12 pipes.  
Clarion, 4 ft., 68 pipes.  
Tremolo.

### CHOIR ORGAN.

Nason Flute, 8 ft., 68 pipes.  
Dolce, 8 ft., 68 pipes.  
Dolce Celeste, 8 ft., 56 pipes.  
Prestant, 4 ft., 68 pipes.  
Koppelflöte, 4 ft., 68 pipes.  
Nasard, 2 2/3 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
Krummhorn, 8 ft., 68 pipes.  
Bombarde, 8 ft., 24 pipes.  
Tremolo.

### ANTIPHONAL ORGAN.

Bourdon, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.

### PEDAL ORGAN.

Resultant, 32 ft.  
Diapason, 16 ft., 32 pipes.  
Violone, 16 ft.  
Bourdon, 16 ft., 32 pipes.  
Gedeckt, 16 ft., 12 pipes.  
Principal, 8 ft., 32 pipes.  
Violone, 8 ft.  
Bourdon, 8 ft., 12 pipes.  
Gedeckt, 8 ft.  
Fifteenth, 4 ft., 12 pipes.  
Gedeckt, 4 ft.  
Bombarde, 16 ft., 32 pipes.  
Fagotto, 16 ft.  
Trompette, 8 ft., 12 pipes.  
Fagotto, 4 ft.  
Antiphonal Bourdon, 16 ft., 12 pipes.

## HELEN HILLS CHAPEL ORGAN OPENED BY WEINRICH

Carl Weinrich played the dedicatory recital Jan. 13 on the new Aeolian-Skinner organ in the Helen Hills Chapel at Smith College. The specification appeared in the November, 1956, issue of THE DIAPASON. The recital followed formal dedication at the morning service earlier in the day of the James Mandly Hills memorial organ. Mrs. Hills, donor of both the chapel and organ, presented the latter to the college at this service.

THE M.T.N.A. ELECTED Duane Haskell, Arkansas State College, president for the coming two years at its biennial national convention in Chicago Feb. 10-13. He succeeds Karl O. Kuersteiner, Florida State University. Among vice-presidents elected was La Vahn Maesch, Lawrence Conservatory, Appleton, Wis., a regional chairman of the A.G.O.

## WINTER PARK BACH FESTIVAL FORCES



THE FESTIVAL CHORUS of 100 voices and the Florida Symphony Orchestra, under the direction of Robert Hufstader, will be heard in the twenty-second annual Bach festival of Winter Park, Fla., March 7-9 in Knowles Chapel, Rollins College. Jesse Baker, the festival choir organist for many years, will be at the console.

The program March 7 will offer Bach's instrumental music. Catharine Crozier will be at the organ and harpsichord; soloists will be Alphonse Carlo, violinist,

and Thomas Benton, flutist. That night the choir will sing church cantatas: "What God Does Is with Reason Done," "It Is Enough," with Mack Harrell as soloist, and "Joyous, All Ye Ransomed Souls."

Paul Henry Lang, music editor of *The New York Herald Tribune*, will lecture on Bach's works March 18 and the choir will sing two performances of "The St. Matthew Passion."

Saturday morning the choir will sing Bach selections for an audience of Florida college and high school students.

## FORMER KIMBALL HALL IS NEW CENTER FOR DE PAUL "U"

DePaul University's school of music moved Jan. 26 into the university's new Frank J. Lewis Downtown Center, the former Kimball building. The school of music is the first division to move into the new quarters.

Dr. Arthur C. Becker, dean of the school of music, has announced that the school's new home allows doubling the current enrollment of almost 300 students. Kimball Hall, a 500-seat auditorium in the building, was opened at the time of the music school's move. Faculty and chamber orchestra concerts are scheduled.

New facilities include: fourteen practice rooms, five classrooms, eleven studios, two faculty rooms and two listening rooms. Three organs, additional pianos and other equipment will be added.

## ST. THOMAS' CHURCH TO HEAR MANY CHOIRS, ORGANISTS

St. Thomas' Church, New York City, will hear an impressive list of choral organizations in the spring months. In March the Williams College glee club and the choirs of Smith College and Wesleyan University will sing. In April choirs from West Point and Valley Forge Military Academies, from Amherst College and Colgate University will be heard. The May schedule lists the choirs of Washington Cathedral, Temple University and the United States Naval Academy and the choristers from St. Peter's Church, Albany.

As announced in THE DIAPASON last fall, the recital schedule for April at St. Thomas' will include Henry Hokans, Edward Wallace, Clarence Watters, George Faxon and Pierre Cochereau.

## ORGAN SINGS A SWAN SONG AS FIRE DESTROYS CHURCH

"Fire-buffs" watching the blaze which destroyed the First Methodist Church, Syracuse, N. Y., in January reported that the three-manual Odell organ, apparently activated by increased pressure within the chests, started playing itself and continued until the roof caved in upon it. The self-propelled tune, unfortunately, was not recognized by any of the hearers.

## NORTHWESTERN HOLDS ANNUAL CONFERENCE

ROSS, MASON AND HEEREMANS

Two-day Midwinter Meeting Features  
Works with Instrumental En-  
sembles — Lectures Discuss  
Church Music Problems.

Hugh Ross, the well-known choral conductor from New York City and Tanglewood, gave a repeat performance this year at the annual midwinter conference on church music in Lutkin Hall, Northwestern University, Evanston, Ill., Feb. 3 and 4. He was a featured artist at last year's conference and shared the honors this time with Marilyn Mason and Harold Heeremans, who replaced Dr. Seth Bing-

ham. The theme of the conference was immediately evident at the opening concert Sunday night: the use of instrumental combinations with chorus and organ. Mr. Ross conducted the Northwestern A Cappella Choir, William Ballard, director, and a smaller group known as the Chamber Singers in a most interesting array of little-known contemporary music and a motet by Sweelinck. Mable Daniels' "A Psalm of Praise" for chorus, brass, timpani and organ served as a brilliant fanfare for the conference. This is an attractive and well-written number which should find great favor in those churches which can use brass ensembles for festival occasions. The Sweelinck "O Seigneur, Loué Sera" offered good contrast and was followed by Howard Hanson's "How Excellent Thy Name," a sumptuous-sounding piece with organ accompaniment played by Robert Lodine, F.A.G.O. "There Is No Rose of Such Virtue" by George Oldroyd was "orchestrated" a bit by Mr. Ross with soloists and the chamber group alternating with the full chorus. Some of the simpler settings of this text would seem a better choice. One of the "hits" of the evening was "The Face of Moses Shone" by the Worcester, Mass., organist, T. Charles Lee. Many of the choirmasters attending will be ordering this recitativo-style work which suddenly blossoms into rich harmonies with divisi parts.

Mr. Ross spoke a few words about the choice of selections for the evening, explaining that all the numbers were useful for the church service and were written for that purpose. The Chamber Singers continued the program with Divine Poems of John Donne No. 3 by Bernhard Heiden and "The Golden Harp" by Gardner Read, both rather routine writing in a distinctly contemporary mode. The full chorus was heard again in Alan Hovhaness' Easter Cantata with orchestra and Eva Wright, soprano. Few churches will find this work very practical. The orchestration would not be easy to come by, and the work as a whole is a bit in the extreme. The accompaniment would seem most unlikely to be transcribed for organ alone, although such a statement might only serve as a challenge for someone to do so. The closing chorus was impressive indeed. With the exception of some uncertain moments in the Oldroyd and some expected difficulties in the orchestra (although surprisingly few), this fine choral organization under the distinguished direction of Mr. Ross came forth with an evening of good singing and inspired performance.

### Opening Lecture

The Monday morning event was a lecture-demonstration by Mr. Ross on "How to Conduct Renaissance Music." He confined his remarks to the discussion of a system of conducting not using regular bar lines. One of his suggestions was adapting chironomy used for Gregorian chant. He claimed: "The greatest difficulty in conducting renaissance motets is the editor," and suggested Paul Boepple's barring system "as far the best I've seen invented." To questioning, however, Mr.

## PARTY OF 1910 CHOIRBOYS HONORS KRAFT'S 50th YEAR

As an event in the observance of his fiftieth year as organist and choirmaster of Trinity Episcopal Cathedral, Cleveland, Ohio, Dr. Edwin Arthur Kraft was honored at a dinner gathering at the Cleveland Athletic Club by his choirboys of more than forty years ago.

The former singers on hand, some from as far distant as Syracuse and Toronto, were in their soprano years from 1907 to 1913. Not all were separated from the choir payroll when their voices changed; one still sings in the bass section.

There was little formality but much appreciation at the dinner. Dr. Kraft was given a cartoon of himself at the organ. "He could get you with a hymnal at thirty paces if you were horsing around," one of the boys recalled.

## BETHLEHEM, PA., BACH CHOIR WILL SING 50th FESTIVAL

The world-famed Bethlehem, Pa., Bach Choir has announced plans for the fiftieth Bach festival to be held in Packer Memorial Church, Lehigh University, May 9, 10, 11, 17 and 18.

The 200-voice choir, directed by Dr. Ifor Jones, will sing the Mass in B minor, the Magnificat and seven church cantatas. Vernon de Tar will be organist for the festival and Mrs. Mary H. Givens accompanist. Vocal soloists will be Adele Addison, soprano, Eunice Alberts, contralto, John McCollum, tenor, and Donald Gramm, bass. The orchestra will be assembled from first-chair players of leading orchestras. Agi Jambor, pianist, will play on the two Saturday mornings.

## ROYAL SCHOOL OFFERS TWO COURSES AFTER CONGRESS

The Royal School of Church Music has announced two courses for church musicians to be offered at Addington Palace, Croydon, Surrey, following the international congress of organists in London. Course 1 scheduled for Aug. 6-9 will stress the training of mixed choirs and the study of repertory. Course 2, Aug. 10-13, will be concerned with boy choirs and with the history of English church music. Americans can address applications to the general secretary at the palace.

Ross admitted the impracticability of some of his theories.

Afternoon sessions began with a panel discussion on "Problems of the Church Musician" with Harold Heeremans as moderator and Thomas Matthews, Ewald Nolte and Barrett Spach, members of the church music and organ departments of the university, as panelists. Mr. Nolte's subject was "Esthetic and Spiritual Considerations of the Church Musician." He expressed his ideas in a theory of triangulation: the musician is the stimulant, the direction is the Divinity and the worshipper is the recipient of the stimulant toward the Divinity. Mr. Nolte suggested: "Musicians, church musicians in particular, should get lost." His reference was to get lost in a higher purpose which is common in all art. He further stated that it is the striving that matters and the purpose of church music is not for criticism.

Dr. Matthews' topic was "Choral Repertory for the Small Church Choir." Instead of suggesting lists of suitable music, Dr. Matthews gave some basic suggestions emphasizing that organists and choirmasters should know their resources and use them accordingly. His sage advice for those assuming new positions was: "Don't change too fast."

Dr. Spach spoke on "The Organist's Business Relations with the Church." He urged choir directors to analyze and decide with the church just what kind of set-up is desired, such as organ and no choir, volunteer choir, paid choir, etc. Dr. Spach outlined a challenge to the American Guild of Organists through Mr. Heeremans to take some concrete action on the matter of salaries. This provided some lively discussion between the panelists and from the audience.

Mr. Heeremans was an excellent moderator leading the discussion and adding appropriate remarks. At one point the discussion was interestingly side-tracked to questioning of Dr. Matthews on boy choirs.

A social hour in the south corridor served as an afternoon "coffee break." The conference re-assembled to hear Dr. Bingham's paper on "The Relation of Modern Composition to the Church" read by Mr. Heeremans. This was largely an analysis of the conditions underlying the reasons why few good composers in the present day choose to write for the church.

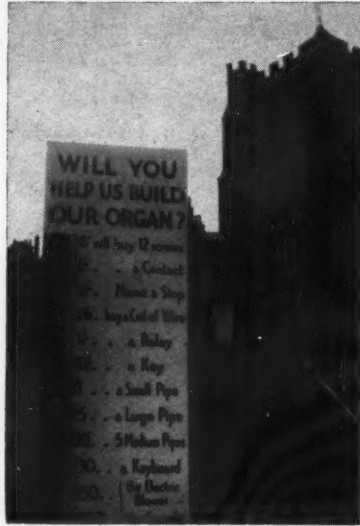
**Marilyn Mason and Brass**

The closing event was a program by the popular recitalist Marilyn Mason assisted by a brass ensemble under the direction of John Paynter. Her program opened with a sprightly rendition of the Presto movement from Handel's Concerto 5. Her rhythmic vitality carried over into Kerll's "Le Cucu" with its myriad echo effects and its calliope-like sounds. Bach's Prelude and Fugue in D major suffered from an unsteady prelude, and although the fugue was magnificently executed in large part, her very fast tempo caused some technical difficulties in some unfortunate spots.

The brass ensemble joined Miss Mason in Goller's "Festliches Praeludium": "Sursum Corda" and "Ite Missa Est," Mass 2. Although very well performed, this music can only serve as a filler when brass is being used for something else. The first half closed with Liszt's familiar Fantasia and Fugue on "B-A-C-H." Free romantic music of this sort, of course, is open to very individual interpretation. To this reporter, however, it seemed that Miss Mason failed to project the sweeping surge inherent in the piece. Her widely-varied registration, however, was interesting.

After intermission Miss Mason returned to play two hymn preludes by Searle Wright on "Greensleeves" and "Brother James' Air." These charming pieces seem to fit Miss Mason's temperament and certainly won new friends from her rendition. Her brilliant pedal technique was made manifest in the Epilogue from Langlais' "Hommage a Frescobaldi." This piece for pedals probably comes as close to being good music as any pedal display piece in the repertory. Miss Mason did it more than justice. The *tour de force* of the evening was Bingham's Concerto for brass and organ. This was a first hearing for this reviewer and an impressive one. Dr. Bingham seems to know just what will sound in this ensemble combination and makes the most of it. The piece and the performance were exciting.—B. H.

**"POUNDS FOR PIPES"**



THE CHURCH OF ST. CLEMENT, Hastings, Sussex, England, erected a sign outside the church to help raise money for a new organ. According to a monthly leaflet from the parish, "This outside publicity is proving of great interest to visitors and residents, and the collecting box embodied in the organ pipe is proving to be a very valuable 'collector' for the fund."

The three-manual instrument was to be dedicated to the bishop Feb. 24 and opened in recital by Dr. Henry Ley in May.

**DOROTHY B. ATLEE, FORMER DEAN, DIES AT BALTIMORE**

Dorothy Bitterman Atlee died in Baltimore Jan. 21. Mrs. Atlee became a member of the A.G.O. in December, 1933, and served as dean of the Chesapeake Chapter from 1943 to 1946.

She was a person who adhered to the highest standards in church music and was an untiring student of choir work, including boys' choirs. She studied boy-choir directing with Harold Gilbert of Philadelphia; among her other teachers were Edmund S. Ender, Katherine Lucke, Richard Ross and Paul Callaway.

In her career as a church musician Mrs. Atlee was in charge of the music at the Church of the Epiphany, St. Paul's Chapel, Emmanuel Lutheran, Harlem Park Methodist and St. Paul's Lutheran Churches and at the time of her death was organist and director at the Govans Methodist Church.

**FUND STARTED TO RESTORE LINCOLN CATHEDRAL ORGAN**

H. J. Winterton of Muskogee, Okla., sends a letter from Lawrence Elvin, Swanpool, Lincoln, England. Mr. Elvin writes that the famous "Father" Willis organ of 3,228 pipes is rapidly deteriorating. Its mechanism is almost completely worn out and its leather work has rotted away. A drive is under way to raise 12,000 pounds (about \$28,800) for its complete restoration. Donations are urgently needed.

**MARSH CELEBRATES FIFTY YEARS AS CHOIR DIRECTOR**

William J. Marsh, veteran Fort Worth, Tex., choir director and organist, has completed fifty years of service, thirty-seven in St. Patrick's Cathedral. Born in England nearly seventy-seven years ago, Mr. Marsh is a member of many music associations including the A.G.O. He has been active as a composer, having sixteen masses and some 200 other works to his credit.

**COLLEGE CHOIR SCHEDULES FIVE-STATE SPRING TOUR**

The choir of the Maryville, Tenn., College, Harry H. Harter, director, will launch its spring tour March 22. Seventeen concerts in five states (Pennsylvania, Ohio, West Virginia, Kentucky and Tennessee) comprise the schedule. Most of the concerts will be sung in Presbyterian churches.

**THE DIAPASON**

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September Week.

The first international congress of organ builders will be held Sept. 3-7 in Amsterdam, the Netherlands. An impressive array of recitals, lectures, debates, films and tours has been arranged, and it is announced that all reports and discussions will be translated simultaneously into English, French and German. Only organ builders, employers and employees, provided they have had at least three years' practice, will be admitted to the congress. Applications must be made by March 31.

The schedule of events is as follows: Tuesday at 2 p.m.—opening of the congress at the City Hall followed by recitals in the Oude Kerk and on the two organs in the Nieuwe Kerk. The evening will be spent "getting acquainted."

Wednesday's sessions will include lectures by D. A. Flentrop, S. Zachariassen, G.A.C. de Graaf and B. J. Pels, an American film on organ building and, in the evening, a visit to Haarlem's St. Bavokerk and the Teylers Museum.

On Thursday Henry Willis will lecture, there will be organ recitals, a boat trip through the canals and a concert of organ and orchestra music in the Concertgebouw with Albert de Klerk conducting and Meindert Boekel at the organ.

Friday and Saturday will be used for visits to interesting organs in eight cities.

Americans wishing to attend should write at once to W. R. Daniels, M. P. Möller, Inc., Hagerstown, Md., or to Walter Holtkamp, 2909 Meyer Avenue, Cleveland 9, Ohio.

"THE FEAST OF THE STAR" by Harold Friedell and Lee Hastings Bristol, Jr., was sung Jan. 13 at St. Bartholomew's Church, New York City. Part 2 of Bach's Christmas Oratorio was sung Jan. 20.

**LEADERS FOR ROCHESTER ORGAN WEEK**



THE EASTMAN ORGAN INSTITUTE FACULTY will include Dr. Genhart, Dr. McHose, Mr. Craighead, Mr. Kraft and Mr. Peterson.

**CROZIER SCHEDULE LISTS  
RECITALS IN U.S.A., EUROPE**

Following her opening recital on the new Aeolian-Skinner organ at Rollins College described in this issue, Catharine Crozier will make appearances at St. Petersburg, Fla., Winfield, Kans., Fresno, Cal., Seattle, Wash., Albuquerque, N. M., and Colorado Springs, Col.

In May Miss Crozier will play at the Royal Festival Hall, London, at Birmingham Town Hall, in Leeds, Bangor, North Wales and at Oxford University. She will also be heard at Ste. Clotilde and St. Eustache and will play for the Radio-Diffusion Francaise and for the Amis de l'Orgue.

**NOTED CATHOLIC MUSICIAN  
DIES IN BARCELONA, SPAIN**

Father Joseph Muset, organist and composer, died of a heart attack Feb. 9 at Barcelona, Spain. He was 87. He had lived in the United States, Canada and Australia for a number of years. Pope Pius XII named him supervisor of sacred music in Australia in 1939.

**FESTIVAL OF NEW MUSIC  
GIVEN AT "U" OF ILLINOIS**

Six concerts entirely of new music especially commissioned for the occasion will be heard at the University of Illinois' 1957 festival of contemporary arts March 3 through April 13. The university's school of music and the Fromm Music Foundation of Chicago sponsor the commissions.

Symphonic and choral works, chamber music, opera and music for dance by fourteen top-ranking composers will be included. Composers are Goron Binkerd, Ingolf Dahl, Irving Fine, Alan Hovhanness, Andrew Imbrie, Ellis Kohs, Ernst Krenek, Jan Meyerowitz, Robert Palmer, Harry Partch, Burrill Phillips, Wallingford Riegger, Gunther Schuller and Halsey Stevens. Most of the composers will be present to hear their music performed.

THE THURSDAY NOON recitals at Christ Church, Binghamton, N. Y., continued from Jan. 17 to Feb. 28 with Harold C. O'Daniels, organist-choirmaster of the church, Mrs. Girton Carle, Robert Holden and Joel Weingartner.

**EASTMAN SCHOOL TO HAVE  
SUMMER ORGAN INSTITUTE**

The Eastman School of Music of the University of Rochester announces an institute for church organists July 8-12 as a feature of the 1957 summer session.

Under the direction of a distinguished faculty group, and with the fifteen organs of the Eastman School at their disposal, members of the institute will consider both the selection and the performance of good church music, exploring the techniques in playing, accompanying and directing. The performance of a large repertory of anthems by the chorus, the faculty and selected students of the Eastman School will be a feature of the institute.

The directors will include: David Craighead, head of the organ department and organist of St. Paul's Episcopal Church; Arthur Kraft, chairman of the vocal department and well-known oratorio tenor; Norman Peterson, of the organ faculty and organist of the Church of the Reformation; Dr. Herman Genhart, conductor of the chorus, teacher of choral conducting and vocal literature classes, and Dr. Allen I. McHose, chairman of the department of theory, organist and director at the Brick Presbyterian Church since 1932 and director of the summer session.

**BALTIMORE AREA CHURCH  
APPOINTS LE ROY BEATLEY**

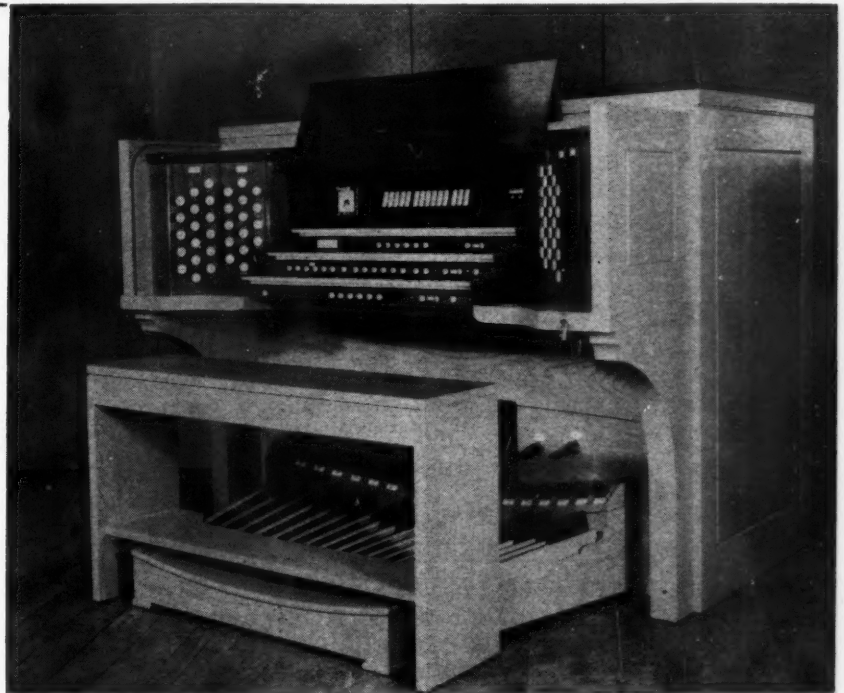
C. LeRoy Beatley has been appointed organist and choirmaster of St. John's Episcopal Church, Worthington Valley, Md., a suburb of Baltimore.

Mr. Beatley previously has been organist and choirmaster of the First Lutheran Church, Ellicott City, the Central Presbyterian Church, Towson, St. Mary's Episcopal Church, Baltimore, and the Chapel of St. Christopher and Holy Apostles' Episcopal Church, Arbutus.

Mr. Beatley attended the Peabody Conservatory, where he majored in organ, and is a member of the A.G.O. and of the international piano teachers' association. He teaches piano and is staff organist of the Rosewood state hospital and school.

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**AUSTIN REBUILDS CASAVANT**

Four-Manual Organ Heard at National Convention—Robert Baker Organizes Series with Guild Co-Sponsorship.

Temple Emanu-El, New York City, has been the scene of an extensive series of recitals this season of which the New York City Chapter of the A.G.O. has been co-sponsor. Delegates to the national convention last summer heard Dr. George Thalben-Ball's recital there and an impressive Jewish service under the direction of Dr. Robert Baker, regular organist.

The original four-manual Casavant organ built in 1929 underwent a thorough tonal revision in 1955-56 by the Austin Organ Company under the direction of Richard Piper. All chorus reeds were replaced and entirely new pipework went into the choir division which was voiced for maximum effectiveness with singers. All the diapason chorus work was re-voiced and new mixtures were provided. Wilfred Lavallée was responsible for the mechanical revision. The organ contains 119 ranks and 7681 pipes.

The new stoplist is as follows:

**GREAT ORGAN.**

- Open Diapason, 16 ft., 61 pipes.
- Bourdon, 16 ft., 61 pipes.
- Open Diapason 1, 8 ft., 61 pipes.
- Open Diapason 2, 8 ft., 61 pipes.
- Open Diapason 3, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Twelfth, 2½ ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 5 ranks, 305 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Contra Posaune, 16 ft., 61 pipes.
- Posaune, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Harp.
- Celesta.
- Chimes.

**SWELL ORGAN.**

- Echo Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Conique, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Cornet, 5 ranks, 305 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- French Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Harp.
- Celesta.
- Chimes.
- Tremulant.

**CHOIR ORGAN.**

- Contra Gemshorn, 16 ft., 73 pipes.
- Spitz Principal, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Gambe, 8 ft., 73 pipes.

- Gambe Celeste, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Dolce Celeste, 8 ft., 73 pipes.
- Spitzoctav, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Nazard, 2½ ft., 61 pipes.
- Octavin, 2 ft., 61 pipes.
- Tierce, 1½ ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Contre Hautbois, 16 ft., 73 pipes.
- English Trumpet, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Harp, 49 bars.
- Celesta.
- Chimes.
- Tremulant.

**SOLO ORGAN.**

- Stentorphone, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Cello, 8 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Grand Mixture, 5 ranks, 305 pipes.
- Harmonics, 5 ranks, 305 pipes.
- French Horn, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Contre Bombarde, 16 ft., 73 pipes.
- Bombarde, 8 ft., 73 pipes.
- Clairon, 4 ft., 73 pipes.
- Chimes.
- Tremulant.

**STRING ORGAN.**

- Contra Gamba, 16 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Gross Gamba Celeste, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 146 pipes.
- Viola d'Orchestre, 8 ft., 73 pipes.
- Viola Celeste, 4 ft., 146 pipes.
- Cornet de Violes, 5 ranks, 305 pipes.
- Tremulant.

**ECHO ORGAN.**

- Diapason, 8 ft., 73 pipes.
- Cor de Nuit, 8 ft., 73 pipes.
- Muted Viol, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 73 pipes.
- Fern Flöte, 4 ft., 73 pipes.
- Shofar, 8 ft., 73 pipes.
- Musette, 8 ft., 73 pipes.
- Chimes, 26 tubes.
- Tremulant.
- Pedal Bourdon, 16 ft., 32 pipes.
- Pedal Stopped Flute, 8 ft., 12 pipes.

**CHAZOZOROTH.**

(Unenclosed)

An independent 8 ft. reed voiced on 25-in. wind pressure and operating through the string organ couplers to any division. 73 pipes, hooded.

**PEDAL ORGAN.**

- Double Open Diapason, 32 ft., 32 pipes.
- Open Diapason, Wood, 16 ft., 12 pipes.
- Open Diapason, Metal, 16 ft., 32 notes.
- Violone, 16 ft., 32 pipes.
- Bourdon 1, 16 ft., 32 pipes.
- Bourdon 2, 16 ft., 32 notes.
- Dulciana, 16 ft., 32 pipes.
- Contra Gemshorn, 16 ft., 32 notes.
- Echo Bourdon, 16 ft., 32 notes.
- Quint, 10½ ft., 32 pipes.
- Octave, 8 ft., 12 pipes.
- Violone, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Fifteenth, 4 ft., 12 pipes.
- Contra Trombone, 32 ft., 32 pipes.
- Trombone, 16 ft., 12 pipes.
- Contre Hautbois, 16 ft., 32 notes.
- Trumpet, 8 ft., 32 pipes.
- Clarion, 4 ft., 32 pipes.
- Chimes.

**BELLS PLAYED BY McCURDY  
FOR GARROWAY TELECAST**

Dr. Alexander McCurdy, head of the organ departments of the Westminster Choir College and of the Curtis Institute, was featured on the Schulerich carillon bells on Dave Garroway's TV show, "Today," Christmas eve. He was heard six times in the three regional telecast periods.

**NEW ORGAN MUSIC**

Goldschmidt	<b>THE PARISH ORGANIST, Part VII (97-1403)</b> Music for Lent, Palm Sunday and Holy Week	\$2.00
Goldschmidt	<b>THE PARISH ORGANIST, Part VIII (97-1404)</b> Music for Easter, Ascension, Pentecost, Trinity	\$2.00
". . . collections of first rate pieces for the small organ and for organists whose technique may be less advanced than their taste." <i>Ala. breve, Dec. 1956</i>		
<i>Organ Music for Lent</i>		
Scheidt	<b>SIX CHORALE PRELUDES ON "WHEN JESUS ON THE CROSS WAS BOUND" (97-1339)</b>	\$1.25
Van Hulse	<b>SEVEN PRELUDES ON HYMNS FOR LENT (97-1362)</b>	\$1.50
Van Hulse	<b>SEVEN PRELUDES ON HYMNS FOR HOLY WEEK (97-1365)</b>	\$1.50
Bender	<b>Processional on "ALL GLORY, LAUD AND HONOR" (97-1396)</b>	\$1.00
Walther	<b>Partita "DECK THYSELF, MY SOUL, WITH GLADNESS" (97-3865)</b>	\$.85
Bunjcs	<b>ORGAN MUSIC FOR THE COMMUNION SERVICE (97-1395)</b>	\$2.50
<i>Organ Music for Easter</i>		
Van Hulse	<b>SEVEN PRELUDES ON HYMNS FOR EASTER (97-1390)</b> <i>At your dealer or direct from</i>	\$2.00

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- The North Carolina College at Durham, Durham, N. C.
- Camp Hill Presbyterian Church, Camp Hill, Pa.
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Organist and Choirmaster  
of Trinity Cathedral,  
Cleveland, O.  
Head of Organ Department,  
Cleveland Institute of Music



**BEREA BACH FESTIVAL  
PLANNED FOR LATE MAY**

**SILVER ANNIVERSARY SERIES**

Event Founded by Riemenschneider  
Will Offer Eight Concerts in  
Three Days—Wide Variety of  
Works to Be Performed.

The twenty-fifth annual Bach festival at the Baldwin-Wallace Conservatory of Music, Berea, Ohio, will be heard this year May 24-26. There will be eight programs on the three days. The festival was founded by the late Dr. Albert Riemenschneider.

The first event will be a program of three violin and piano sonatas played by Joseph Knitzer and Arthur Loesser. The second will utilize the festival orchestra, under George Poinar, playing the "Musical Offering" and the a cappella choir, under Varner Chance, singing the motet, "Sing to the Lord."

The third concert will feature the orchestra in a C.P.E. Bach suite, the Bach choir and soloists in cantatas and Susan Bloch in lute solos. Another violin and piano recital by Mr. Knitzer and Mr. Loesser will be the fourth event and the fifth and sixth will be composed of the Christmas Oratorio with Mr. Poinar conducting. The seventh event will be an organ recital by Robert Noehren and the final concert will again be by the chorus and the orchestra under Mr. Poinar. Cantata 131 and the Magnificat will be divided by Arthur Reginald's playing of the C minor Partita.

Vocal soloists will include Lois Marshall, Lillian Chookasian, Glenn Schnittke and Phillip MacGregor. Cecil Munk, director of the conservatory, will assist with the conducting of the choral works. A brass choir will play chorales from the tower before the concerts.

**NIES-BERGER MAKES DEBUT  
CONDUCTING L. A. FESTIVAL**

The twenty-third annual Bach festival at the First Congregational Church of Los Angeles will take place March 29-31. Edouard Nies-Berger, minister of music at the church since Nov. 1, will make his debut as musical director and conductor of this event founded by the late John Smallman. The March 29 program will feature the Toccata, Adagio and Fugue in C and the Passacaglia and Fugue in C minor plus a series of chorale preludes for the church year, each followed by the singing of the chorale.

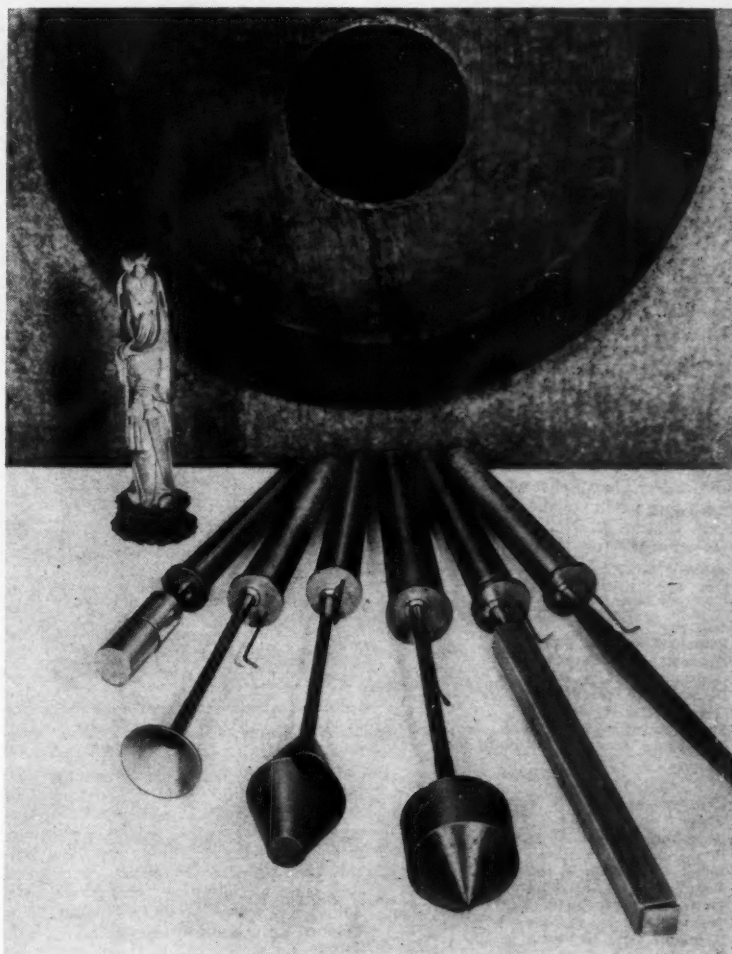
Two programs will be heard March 30, one on a Los Angeles city school concert featuring combined choruses and orchestras from junior and senior high schools, and the other a chamber program with orchestra and soloists playing sinfonias, sonatas and concertos from church cantatas. Mr. Nies-Berger will conduct the latter program and Frederick M. Barnes will be at the organ.

The Mass in B minor will be sung March 31 in memory of Mr. Smallman.

**HONOR HERBERT SPRINGER  
FOR 40 YEARS OF SERVICE**

J. Herbert Springer was honored Jan. 11 on his fortieth anniversary as choir director and organist of St. Matthew's Lutheran Church, Hanover, Pa. At the surprise party in the church social room, scenes from his life were enacted by members of his choirs who also sang the musical portions of the program. Mr. Springer was given a purse, contributed to by the various organizations of the church, and tributes to him were spoken by the pastor and others.

The huge Austin organ at St. Matthew's Church, installed in 1924 and added to in 1929, 1931 and 1934, is one of the largest church instruments in the world. Two-hundred-thirty-six stops control its 12,809 pipes.



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- All Who With Heart Confiding ..... .20
- O God, To Us Show Mercy ..... .25

ALLELUIA for choir of mixed voices and treble choir by Roger C. Hannahs ..... .30

HOSANNA, LOUD HOSANNA by W. Glen Darst (SATB) ..... .25

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**CHURCH IN PAOLI, PA.,  
ORDERS NEW AUSTIN**

**THREE-MANUAL INSTRUMENT**

Good Samaritan Episcopal Parish in Philadelphia Suburb Will Have Organ in New Contemporary-style Building.

The Church of the Good Samaritan, Episcopal, of Paoli, Pa., has ordered a three-manual organ from Austin Organs, Inc., of Hartford, Conn. The new structure of contemporary architecture to seat 400 is presently being designed. Located behind and at each side of the reredos, the organ will be displayed in a prominent position in a functional arrangement as shown in the accompanying drawing.

Miss Julia L. Hunn is organist and choirmaster. The stoplist was drawn up by Austin Organs in collaboration with Miss Hunn. Charles L. Neill, New York area representative for Austin, handled the negotiations.

The specification:

**GREAT ORGAN.**

- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Quintaten, 4 ft., 61 pipes.
- Superoctave, 2 ft., 61 pipes.
- Furniture, 3 ranks, 183 pipes.

**SWELL ORGAN.**

- Rohrgedeckt, 8 ft., 68 pipes.
- Viola, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 56 pipes.
- Prestant, 4 ft., 68 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Doublette, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 68 pipes.
- Hautbois, 4 ft., 68 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Nason Flute, 8 ft., 68 pipes.
- Dolce, 8 ft., 68 pipes.
- Unda Maris, 8 ft., 56 pipes.
- Nachthorn, 4 ft., 68 pipes.
- Nasard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Krummhorn, 8 ft., 68 pipes.

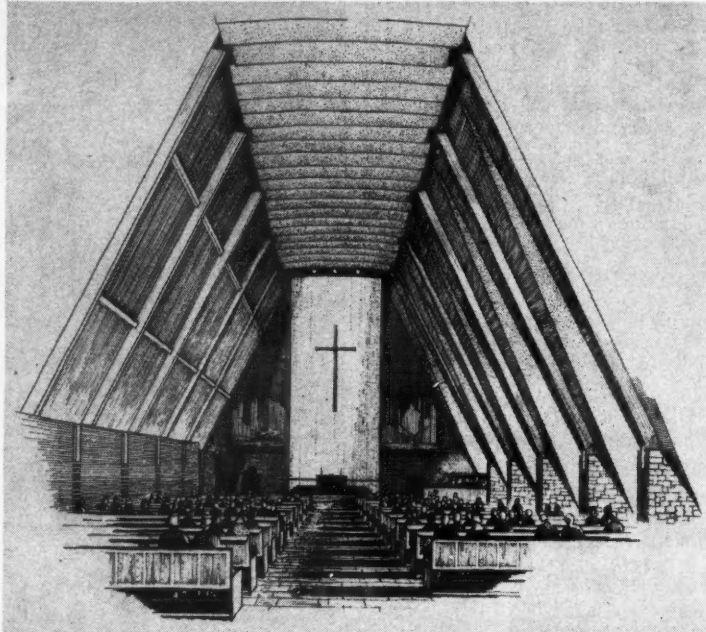
**PEDAL ORGAN.**

- Contra Bass, 16 ft., 32 pipes.
- Gemshorn, 16 ft., 12 pipes.
- Rohrgedeckt, 16 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Rohrgedeckt, 8 ft.
- Gemshorn, 8 ft.
- Superoctave, 4 ft., 12 pipes.
- Trompette, 16 ft., 12 pipes.

**GARY CHORUS, ORCHESTRA  
WILL PERFORM HAYDN WORK**

The Gary, Ind., municipal chorus and orchestra will give the second concert of the twenty-ninth season March 31 at the Central Christian Church. Under the direction of Dr. Max Sinzheimer, the group will perform Haydn's "The Last Words of Our Saviour" and the "Hallelujah" from Beethoven's "The Mount of Olives." Mrs. James Gordon will be at the organ and a quartet of soloists will be heard.

**ARCHITECT'S DRAWING OF CHURCH OF THE GOOD SAMARITAN**



Wright, Andrade & Amenta, Architects

**OXFORD PRESS ANNOUNCES  
MUSIC DEPARTMENT HEAD**

John Owen Ward has been appointed manager of the music department of Oxford University Press, New York, succeeding Lyle Dowling. Mr. Ward comes from England, where he has been editorial assistant to Dr. Percy A. Scholes, well-known authority on music and author of many books, including "The Oxford Companion to Music." Dr. Merle Montgomery, educational consultant to Oxford, has been named assistant manager. Miss Susan Brailove has been named administrative assistant.

Oxford University Press has published music since its first musical score in 1660. Among composers, Ralph Vaughan Williams and Sir William Walton are probably the best known of those whose works Oxford publishes.

**INCLUDE ALL BUXTEHÜDE  
ORGAN WORKS AT REDLANDS**

The complete organ works of Dietrich Buxtehude will be played by the organ students at the University of Redlands, Cal., school of music in March. The Trio in A for violin, 'cello and organ and cantata "Rejoice, Beloved Christians" will be performed in addition to organ compositions. To provide some contrast on the five programs, compositions of Alain, Langlais and Messiaen will be included. The programs will be given in the memorial chapel March 4, 11, 18, 19 and 24.

DR. AUSTIN LOVELACE directed his choirs and soloists in a performance of Bach's Cantatas 6 and 82 at the First Methodist Church, Evanston, Ill., Jan. 27. He opened the program with Sowerby's Poem for viola and organ.

**CHICAGO WOMEN SPONSOR  
PRIZE-WINNER, HYMN FEST**

Miss Thomasine King, winner of the Chicago Club of Women Organists 1957 contest, played a recital Jan. 7 in the Baldwin organ salon before a representative gathering of members and friends of the club. Her program included three Preludes and Fugues, Bach (D minor, E minor and G minor); Prelude, Fugue and Variation, Franck; Dupré's "Cortege et Litanie," and Carillon by Vierendeon. Jane Scharf, social chairman of the club, served holiday cookies and egg-nog from a festive-looking board.

The sixth annual hymn festival of the club was held Feb. 3 in the Chicago Temple. The theme for this year's festival was "The Greatest of These." The combined choir membership exceeded the 450 who participated in last year's festival.

The Illinois Bell Telephone Chorus, directed by Robert Childe, was the guest chorus this year. Grace C. Symons was organist for the hymn singing led by Edith Heffner Dobson, chairman of the festival. Other organists taking part were Joan Friedman and Hazel Atherton Quinney.

VERA FLANDORF, Publicity Chairman.

**JOHN E. WILLIAMS TO PLAY  
MANY RECITALS IN SOUTH**

John E. Williams, professor of organ at Flora Macdonald College, Red Springs, N. C., since 1951, plays recitals in Shreveport, La., March 5, sponsored by the Shreveport Chapter of the A.G.O., and March 6 at Southwestern Louisiana Institute, Lafayette. Other programs planned for the spring include a faculty recital at Flora Macdonald College and recitals in other North Carolina towns.

**THREE-MANUAL WICKS  
GOES TO CATHEDRAL**

**MOBILE EDIFICE LETS CONTRACT**

Organ at Immaculate Conception in Alabama City Will Have Detached Drawknob Console — Replaces Jardine Ruined in Fire.

The Catholic Cathedral of the Immaculate Conception, Mobile, Ala., has contracted with the Wicks Organ Company, Highland, Ill., for a three-manual organ. The console will be a detached drawknob design. The organ replaces a Jardine which was installed in 1858. The cathedral was damaged by fire about three years ago and the new organ is an important feature of the restoration.

The stoplist is as follows:

**GREAT ORGAN.**

- Flute Conique, 16 ft., 61 pipes.
- Montre, 8 ft., 61 pipes.
- Flute Harmonique, 8 ft., 61 pipes.
- Flute Conique, 8 ft., 12 pipes.
- Prestant, 4 ft., 61 pipes.
- Flute Couverte, 4 ft., 61 pipes.
- Quinte, 2 3/4 ft., 61 pipes.
- Doublette, 2 ft., 61 pipes.
- Furniture, 4 ranks, 244 pipes.
- Chimes, 21 tubes.

**SWELL ORGAN.**

- Contre Salicional, 16 ft., 56 notes.
- Flute a Cheminee, 8 ft., 68 pipes.
- Salicional, 8 ft., 68 pipes.
- Voix Sourdine, 8 ft., 68 pipes.
- Voix Eolienne, 8 ft., 56 pipes.
- Principal, 4 ft., 68 pipes.
- Flute Traversiere, 4 ft., 68 pipes.
- Salicet, 4 ft., 68 pipes.
- Salicetina, 2 ft., 17 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Clarinette, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Hautbois, 8 ft., 68 pipes.
- Clairon, 4 ft., 68 pipes.

**CHOIR ORGAN.**

- Bourdon, 8 ft., 68 pipes.
- Dolcan, 8 ft., 68 pipes.
- Dolcan Celeste, 8 ft., 49 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Rohrquint, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Terz, 1 3/4 ft., 61 pipes.
- Nasat, 1 1/2 ft., 61 notes.
- Septime, 1 1/7 ft., 61 pipes.
- Dolcan, 1 ft., 17 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Petite Trompette, 8 ft., 68 pipes.
- Cor Anglais, 8 ft., 49 pipes.
- Chalumeau, 4 ft., 68 pipes.

**PEDAL ORGAN.**

- Subbass, 32 ft., 32 pipes.
- Open Wood, 16 ft., 32 pipes.
- Bourdon, 16 ft., 12 pipes.
- Contrebasse, 16 ft., 32 pipes.
- Flute Conique, 16 ft., 32 notes.
- Rohrbourdon, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Gedeckt Pommer, 8 ft., 12 pipes.
- Flute Conique, 8 ft., 32 notes.
- Bourdon, 8 ft., 32 notes.
- Stillgedeckt, 8 ft., 32 notes.
- Quint, 5 1/2 ft., 32 pipes.
- Choralbass, 4 ft., 32 pipes.
- Furniture, 4 ranks, 36 pipes.
- Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft., 32 notes.
- Clarinette, 8 ft., 32 notes.
- Clairon, 4 ft., 32 notes.

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**ORGAN RE-DESIGNED  
AT ROLLINS COLLEGE**

**NEW POSITIV DIVISION ADDED**

Three-Manual Aeolian-Skinner at Florida School—Instrument Planned by Harrison, Crozier, Gleason and Hufstader.

The Aeolian-Skinner Organ Company has done an extensive tonal revision of the Ernest M. Skinner organ in the Knowles Memorial Chapel, Rollins College, Winter Park, Fla., and has provided a new three-manual console and a new positiv organ. The specification was drawn up by the late G. Donald Harrison in collaboration with Dr. and Mrs. Harold Gleason (Catharine Crozier) and Robert Hufstader.

The new stoplist is as follows:

**GREAT ORGAN.**

- Quintaton, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Quint, 2 3/4 ft., 61 pipes.
- Superoctave, 2 ft., 61 pipes.
- Mixture, 4-5 ranks, 269 pipes.
- Chimes, 20 tubes.

**SWELL ORGAN.**

- Gedeckt, 16 ft., 73 pipes.
- Viola Pomposa, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 73 pipes.
- Rohrflöte, 4 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Prestant, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Superoctave, 2 ft., 61 pipes.
- Plein Jeu, 3-5 ranks, 232 pipes.
- Fagotto, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Flügelhorn, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Claron, 4 ft., 73 pipes.
- Tremulant.

**CHOIR ORGAN.**

- Cor de Nuit, 8 ft., 73 pipes.
- Spitzflöte, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Spitzprincipal, 4 ft., 61 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Scharff, 4 ranks, 244 pipes.
- Dulzian, 16 ft., 73 pipes.
- Cromorne, 8 ft., 73 pipes.
- Rohr Schalmel, 4 ft., 73 pipes.
- Harp, 61 bars.
- Tremulant.

**POSITIV ORGAN.**

- Nason Flute, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Sifföte, 1 ft., 61 pipes.
- Cymbel, 4 ranks, 244 pipes.
- Tremulant.

**PEDAL ORGAN.**

- Bourdon, 32 ft., 12 pipes.
- Principal, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Gedeckt, 16 ft.
- Principal, 8 ft., 32 pipes.
- Quintaton, 8 ft.
- Gedeckt, 8 ft.
- Choral Bass, 4 ft., 32 pipes.
- Quintaton, 4 ft.
- Mixture, 4 ranks, 128 pipes.
- Posaune, 16 ft., 32 pipes.
- Fagotto, 16 ft.
- Dulzian, 16 ft.
- Trompette, 8 ft., 12 pipes.
- Claron, 4 ft., 12 pipes.
- Cromorne, 8 ft.
- Rohr Schalmel, 4 ft.
- Chimes.

**BRAHMS' "A GERMAN REQUIEM"** was sung at the evening service Feb. 10 at the Presbyterian Church of the Covenant, Cleveland, Ohio, with Henry Fusner conducting.

**ARNOLD S. BOWMAN**



ARNOLD S. BOWMAN, who has served as minister of music of the Derry Street Evangelical United Brethren Church of Harrisburg, Pa., for the last eleven years, has been appointed to a similar position in his home parish, St. Andrew's Episcopal Church. As organist and choirmaster of St. Andrew's, he will oversee the installation of a new organ in the near future and will direct the choirs of the church, assisted by Mrs. George Toadvine in the children's work. At the Derry Street Church Mr. Bowman planned the installation of a new three-manual Möller organ in 1950 and has directed three choirs.

Mr. Bowman is supervisor of music therapy and recreation of the Harrisburg State Hospital for Mental Diseases, having been a member of that staff for twelve years. He is first vice-president of the Mid-Atlantic Chapter of the National Association for Music Therapy, comprising seven eastern states, and he is a past dean of the Harrisburg Chapter of the A.G.O. He has studied with Father Finn and at the Christiansen summer schools, the Fred Waring and the Deerwood summer institutes, and his most recent organ teacher was the late Dr. Rollo F. Maitland. Mr. Bowman attended Temple University school of music. He will now do graduate study in music in mental hospitals and in hospital recreation.

**RUTH GRAHAM LEAVES POST  
AT HANOVER, IND., COLLEGE**

Dr. Ruth Graham retired at the end of the first semester after serving as college organist and director of the Hanover, Ind., College choir since 1939.

Dr. Graham is a native of Franklin, Ind., and received her A.B. degree at Franklin College. Her M.S.M. and D.S.M. were earned at the Union Theological Seminary, New York City.

For her final faculty recital at the college Jan. 20, Dr. Graham played: Prelude and Fugue in F minor and Concerto 10, Handel; "Nun komm, der Heiden Heiland," "Kommst du nun, Jesu, vom Himmel herunter" and Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; Chorale, Boellmann; "Benedictions," McKay, and Prelude and Fugue on "B-A-C-H," Liszt.

**CHURCH IN WESTCHESTER  
DEDICATES CONSOLE, STOPS**

The Village Lutheran Church, Bronxville, N. Y., had a service of dedication Feb. 6 for a new console and some additional memorial stops built by Durst and Company, Erie, Pa. Miss Doris Voerter, director of music, was the first secretary-treasurer of the Westchester Chapter of the A.G.O.

**Galaxy**

**for EASTER**

**New Anthems**

When Christ Rode Into Jerusalem (SATB, Sop. Solo)	Robert Ward	.30
Mourn, Mourn (SSA)	Glenn Bacon	.22
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## Fetiches Refuted; Trackers, Pressure, Cases Discussed

By R. J. S. PIGOTT

(Mr. Pigott is a retired engineer, formerly director of Gulf Research & Development Co., former president of the American Society of Mechanical Engineers, Society of Automotive Engineers and the Instrument Society of America and long-time organ fan.)

An article in the "A.G.O. Quarterly" for July, 1956, entitled "A Sensitive Touch" advances again the theorem that the only proper mechanism for operating an organ is eighteenth-century tracker action because it gives control of attack. The higher wind pressures, voicing and placement of modern organs is declared to be all wrong compared to those of 200 years ago. But we should examine the facts in order to determine how close these strong statements come to the truth.

The first illustration of the advantages of direct mechanical action compares the piano as ordinarily played and by electro-pneumatic action. There is actually no mechanical connection between key and hammer when the latter strikes the strings. A little before the hammer reaches the strings the jack is tripped and the hammer is thrown free against the string. The tone quality and volume of a piano note, which vary together, are consequently determined solely by the speed of the jack at the instant of tripping. Many pianists believe that the different methods of stroking, pressing or striking the key produces different tone quality at the same volume, but any piano maker can demonstrate that if the same force is applied, whether by finger, a weight dropped on the key or a pneumatic, the tone and volume are identical. With pneumatic operation dynamics are out just as for all the pipes.

As to the possibility of "sensitive control" over the attack by tracker action, we can examine the facts readily available. An ordinary pallet for middle C may have an area of, say, three square inches and on chest pressure of three inches will require a pull of two and six-tenths ounces to start the pallet off its seat; in addition there will be an initial spring load of about one and three-tenths ounces for closing. These two forces give a top-resistance touch of some four ounces. Immediately the pallet leaves its seat, the load due to wind pressure vanishes, leaving only the one-and-three-tenths-ounce spring-load. Since it takes about 0.20 of a second to depress the key fully and since the top resistance breaks down at about one-third the stroke, it becomes plain that the change of muscular effort must take place in less than .003 of a second to effect any control. In the slider chest the pressure in the pipe foot reaches full value in about .009 of a second with one stop drawn over the pallet; with all stops drawn, the time increases to .02 or .025 of a second. For one or two stops used for solo purposes, the wind will reach full pressure before the key is fully down, and control, if it is to be exercised, must take place wholly in the middle third, or 1/8 inch, of the key stroke. This 1/8 inch is traversed in about .007 of a second and therefore the reaction time of .003 of a second given above is certainly as wide an interval as would permit any control at all. But the medical investigators have shown that such reaction speeds are not possible.

From the above data, which come from careful laboratory tests with instrumentation far higher in response speed than human muscles, only one conclusion can be drawn: control of attack through tracker action with top-resistance touch cannot be attained. The impression that the attack is being controlled is, as Dr. W. H. Barnes has pointed out (October, 1955, DIAPASON), entirely subjective, induced in all probability by a slight change in timing of the attack. If balanced pallets such as the split-pallet, auxiliary pallet or compound lever are employed, the top-resistance touch is eliminated and a

relatively smooth spring resistance results. Since there is then no demand for an impossibly fast change of force during the key depression, control becomes possible. But these balanced pallets, devised up to 100 years ago, were never generally used and are not used today.

None of the tracker action enthusiasts seems to pay any attention to the fact that touch resistance is additive in this action; with four-ounce touch in each manual a four-manual can have a touch on great, all coupled at unison only, amounting to one pound. We should have to give up the thirty to thirty-five manual couplers we have been demanding and drop back to three or four.

It is stated in the article under discussion that American tracker actions were much too hard due to high wind pressure, too strong springs and heavy-winded 8 ft. stops. This statement is not in accord with the facts. The early tracker actions here were built by European or English builders who settled over here or by native builders who learned from them. Wind pressures up to 1890 did not exceed three inches—and were often less—the same as in Europe. It was not until Hope-Jones came over at the turn of the century that heavy foundational diapasons and flutes were introduced and wind pressures increased; these were never installed in tracker-action organs, only in tubular- or electro-pneumatic. An 1852 Erben, two Jardines, 1888, and an 1892 Möller were a part of the writer's experience in the first decade of this century; all on 2 3/4- to 3-in. wind, touch 3 1/2 to 3 3/4 ounces.

With regard to enclosure, a great deal has been said about how badly organs are placed in this country, but no attention has been given to the actual facts. Only a very small percentage of the organs have been too much bottled up as an honest and unbiased examination of the churches proves. The few that are too much enclosed will generally be found in the Episcopal-type layout, with the organ in chambers on either side of the chancel, where the architect has provided openings too small, or especially, too low. Most of the organs are either in panelled and framed cases standing against a wall, open front, or in recesses the depth of the organ, open in front. These arrangements are acoustically equivalent, and there is nothing wrong with either.

The article claims that all early builders used the wood case around sides and back; it will be easy to examine the actual installations in order to see if this claim is correct. St. Marie and St. Peter, Lübeck, Leeuwarden and Rotterdam Grootte Kerken, as examples, are built in recesses under arches, of which the columns and wall form the sides and back of the organ chamber; no wooden enclosure other than that for the front pipes. Jutphaas shows a semi-circular plan, no wooden case except the front. Weingarten and Ottebeuren employ a kind of pier for the main portion of the organ, open on three sides, no case except fronts. These examples are given merely to show that a number of quite different arrangements were successfully used by the early builders.

These wooden cases, where used, are sturdily framed of lumber not less than 1 1/2 inches thick in order to brace the open-framed front which carries pipe-shades, crown-work and ornaments. The panels are simply tongue-and-grooved into this frame, no nails or glue used. Such a construction does not respond well to any sound vibration, because it is acoustically very "mushy," and the tongue-and-groove joints exert a considerable damping effect. It is amply evident, if one examines the old organs, that the builders employed the wood back and side structure only where it was necessary to protect the organ, as in the positives, or an organ clear of walls and columns. Where the organ is placed against a flat wall, no recess, the wooden sides are employed, but no back. In either of these cases, and in the recessed setting, the back of the organ compartment, whether of wood or masonry, reflects the sound forward through

the fronts; no resonance or "sympathetic vibration" is involved.

An interesting comparison can be made; "The American Organist," November, 1956, issue, shows a recent Flentrop organ on the cover; it is enclosed in four cases, closed on sides, back and top. Many affirm that the swell box destroys the bloom, damages the tone; but with the louvres wide open, seventy-five to eighty per cent of the front area is open for emission of sound. The Flentrop cases show about fifty per cent free area and are otherwise the same in effect as a swell box; but it is the type of case advocated in the article as beneficial to tone. Which way do you want it? Can't have it both ways.

In common with other advocates of a return to the eighteenth century, the article blames higher wind pressures for tone "much too hard, harsh and loud-biting, acid." Such statements carry the implication that for the last sixty years the American and English organ builders, voicers and the congregations who paid for the organs were unable to distinguish between good and bad voicing. One fact seems to be totally disregarded by these eighteenth-century advocates: a pipe is not voiced on the chest pressure but on that in the foot of the pipe. Any competent voicer can voice a dulciana, or other soft stop, for the same volume and quality on 8 inches as on 2 1/2 inches and he does this mainly by closing the foot-hole to get the pressure he wants in the foot.

As to eighteenth-century reeds, Cecil Clutton's remarks on the Flentrop 1952 organ at Doetinchem are of interest. "The great trumpet and pedal bazuin were experimental reproductions of an old German model. The result was not successful, combining guttural harshness with pronounced mechanical clatter in the basses. They have since been replaced by a warmer, more blending class of tone in which adequate harmonic development is preserved." The Germans did not use the term "schnarrwerk" for reeds without reason.

An organ on 2-in. wind can certainly be made adequate for a moderate-sized church, but it is not possible to make it serve a cathedral—like St. John's, New York, or Liverpool. Dr. W. L. Sumner has pointed out that with part of the Liverpool nave now open, the organ is just adequate. While most of this instrument is on four to six inches for flutes, the major diapason chorus is on ten, the reeds mostly ten to thirty, one on fifty. One wonders what the state trumpet and tuba major at St. John's would sound like if attempted on three inches.

The article regards everything from English and French horns, likewise chimes, as "un-normal" to the organ. In the old organs we find trompettes, horns, krummhorns, schalmes, gambas, traverse flutes, gemshorns, flageolets and voces humanae; all are imitations of corresponding instruments. The krummhorn is the grandfather of the oboe and English horn, the schalmes of the clarinet, the corni di caccia and waldhorn of the French horn, and the flutes are sired by the dozens of different mouth-blown flutes now in museums. The old organs had cimbelsterns, carillons and bells; wherein do these differ from chimes? The diapason family, including mutations and mixtures, and a few hybrid tonalities such as quintades and gemshorns as voiced in some cases are indigenous to the organ. All the other voices, particularly the reeds, are imitations of instruments.

For the advancement of the organ, it would appear that emotional exaggeration and inattention to the facts does not make a good case. This writer cannot but feel that eminent builders, such as E. M. Skinner, Henry Willis, III, and Donald Harrison, have known more about actions, voicing and placement than the sum total of the critics who think no good organs have been built since 1800. Perhaps what we need is less sympathetic vibration and more reflection.

"HORA NOVISSIMA" by Horatio Parker was sung at the evening service Feb. 3 at the Old Stone Church, Cleveland, Ohio, where W. William Wagner is organist and choirmaster.

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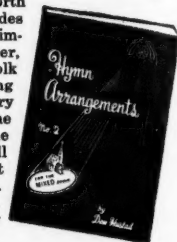


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#### ABOUT THE AUTHOR



Don Hustad, arranger, is Director of The Sacred Music Department, Moody Bible Institute and the Moody Chorale. Formerly President of the National Church Music Fellowship; now working for his Doctor's degree.

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## The President's Column

"Three Goals for the Ambitious Church Musician" is the title of one of the many publications of the A.G.O. which are included in the chapter portfolio sent to every new dean or regent. A word picture of the worthwhileness of the Guild examinations is given therein, and anyone is welcome to a reprint of this which can be obtained gratis by mailing a letter or card to national headquarters. If any dean or regent does not possess a copy of the complete chapter portfolio, please inform us and one will be forwarded promptly.

In the chapter portfolio appears a communication to deans and regents recommending various means of furthering the purposes of the A.G.O. These can be well utilized by all officers and members and contain the following: "Finally, as the climax, and as the natural result of the above, lay more and more emphasis upon the definite value of preparing for the Guild examinations and receiving the certificates. After all, this is the greatest mission of the A.G.O.—the really vital work of our organization and the principal reason for its existence."

Quotations from the "Three Goals" are: "Fellows, associates and members of the Guild are eligible to take choirmaster examination "A" or examination "B" (for Catholic choirmasters). The certificate of choirmaster is given and the privilege of using the letters Ch.M. The associateship examination is open to all members of the Guild. It includes practical and theoretical work of a very high standard. The certificate of associate is given and the privilege of using the letters A.A.G.O. The fellowship examination is one of the most comprehensive musical examinations given in this country, and a successful completion of this examination is a distinguished achievement. It can only be taken by those who hold the certificate of associate of the A.G.O. The certificate of fellow is given and the privilege of using the letters F.A.G.O."

All applications for associateship and fellowship examinations should reach headquarters by June 1 and for choirmaster examinations by May 22. Applications have been mailed to the large number of those who have made requests. Copies of requirements, previous tests and solutions of associateship and fellowship papers will be sent gladly. Attention is directed to the excellent article by Vernon de Tar on the 1957 test pieces in the February issue of THE DIAPASON.

Interest in the international congress of organists in London July 27-Aug. 2 continues to increase greatly, and we shall have a large number of U. S. delegates from coast to coast in attendance. All places on the Guild chartered plane are taken.

The interesting and valuable report, "Acoustics in Churches," in the January, 1957, issue of the "A.G.O. Quarterly" is greatly in demand, and orders for copies in large quantities are being received.

National music week May 5-11 again offers an excellent opportunity for participation by churches and church musicians.

The response to invitations for an unprecedented general observance of A.G.O. Sunday May 12 is very gratifying.

S. LEWIS ELMER.

## Chesapeake Visits Seminary.

One of the Chesapeake Chapter's most outstanding meetings was held Feb. 11 at St. Mary's Seminary, Roland Park, Baltimore. After a brief business meeting the Rev. John C. Selner, S.S., the seminary's director of sacred music, welcomed the group and gave an explanation of the music to be performed. Father Selner is an authority on Gregorian chant.

The musical portion of the evening, held in the beautiful new chapel, opened with a blessing of the organ by the Very Rev. James A. Laubacher, S.S., rector of St. Mary's, and the choir singing Psalm 150. Robert Twynham, organist of the Little Flower Shrine, played Bach's Prelude and Fugue in C minor and three Chorale Preludes and Dupré's Variations on a Noel. Benediction followed with the student body and choir singing a setting of the "Our Father" by the Mission Helpers, the Lourdes hymn, "Tantum Ergo," Mode III, and "O All Ye Nations," "St. Anne" tune. The singing of the students and choir under Father Selner's direction is tremendously inspiring, and they were ably accompanied by the Rev. James M. Burns.

The organ is the Casavant that belonged to Archer Gibson, left by him to the seminary. Casavant has added some ranks and voiced it to suit the chapel, and the result is a three-manual organ of excellent tone. Mr. Twynham demonstrated its resources.

MARGARET N. LANHAM.

**DISTRICT OF COLUMBIA CHAPTER**—St. George's Episcopal Church, Arlington, Va., was the setting for the January meeting of the D. C. Chapter. Included in the program by the choir of the church, Robert R. Zboray, organist and choirmaster, was the lovely Christmas Cantata of Lübeck. Of special interest was the Communion Service by Richard W. Dirksen, associate organist-choirmaster of the Cathedral of St. Peter and Paul in Washington. St. George's choir sang this setting for the first time outside the cathedral Christmas eve, 1955. The arrangement of the choir seating and organ chamber is worthy of study and to quote our dean, Temple Dunn, "If a choir and organ are to be in the chancel, here is an arrangement which . . . is geometrically about ideal. The altar has been drawn forward from the rear wall of the chancel so that the console could be placed behind it. The organist . . . is hidden from the congregation but is right in the center of his choir in a good, close working arrangement. The tone of the organ is emitted from the rear wall of the chancel, and thus, speaking directly to the congregation through the choir, is easily heard by the latter. We have a problem, as some of us so well know, when the congregation hears it better than the singers." The organ, recently rebuilt by the Newcomer Organ Company, is equipped with a movable console for recitals when it is desired that the organist be seen by the audience.

The February meeting was held at St. Paul's Roman Catholic Church. A short program was given by organists Richard Rancourt, St. Peter's Catholic Church, Leroy Merring, our host, and Mildred Cloney, assistant to Mr. Merring. Afterwards we had an opportunity to examine the organ, a large three-manual Möller. Preceding the program our guest speaker, the Rev. Thomas W. Lyons, assistant director of education for the archdiocese of Washington, told of his experiences with the Little Singers of the Wooden Cross, a federation of thousands of Catholic choir groups throughout the world founded to encourage in children an acquaintance with liturgical music. Father Lyons has presented the touring group, the Little Singers of Paris, in Washington several times for the thousands of school children under his care.—ROBERT WYANT, Registrar.

## National A.G.O. Sunday

Plan now to celebrate this important Sunday May 12 in your church and in your chapter. Enlist the cooperation of your minister and make the day a time for stressing the religious principles of the Guild. Plan a service that is really worshipful and use only the finest of music.

Make use of anthems and organ music by Guild members if possible. The following houses have prepared lists of Guild works and you may secure the lists from the publishers:

Associated Music Publishers, Inc., 1 W. 47th St., New York 36; Augsburg Publishing House, 426 S. 5th St., Minneapolis 15, Minn.; B. F. Wood Music Co., 24 Brookline Ave., Boston 15, Mass.; Belwin, Inc., Rockville Center, L. I., N. Y.; Elkan-Vogel, Inc., 1716 Sanson St., Philadelphia 3, Pa.; Carl Fischer, Inc., 62 Cooper Sq., New York 3, N. Y.; Harold Flammer, Inc., 251 W. 19th St., New York 17; H. W. Gray Co., Inc., 159 E. 48th St., New York 17; Galaxy Music Corp., 2121 Broadway, New York 23; Hall & McCrary Co., Park Ave. at 6th St., Minneapolis, Minn.; Mills Music Inc., 1619 Broadway, New York 19, N. Y.; Edward B. Marks Music Corp., R.C.A. Building, New York 20; Shawnee Press, Inc., Delaware Water Gap, Pa.; Clayton F. Summy Co., 1834 Ridge Ave., Evanston, Ill.; Music Publishers Holding Corp., 488 Madison Ave., New York 22; C. Albert Scholin & Son, 3116 Chippewa St., St. Louis 18, Mo.; R. D. Row Music Co., 353 Newbury St., Boston 15, Mass.; Schmitt Publications Inc., 88 S. 10th St., Minneapolis 3, Minn. (If you do not find your publishers listed please write to them and encourage them to participate by preparing a list.)

A special bulletin form is being prepared for use by churches and Guild chapters over the country on May 12. Pages 1 and 4 will carry information about the Guild with a cut of the seal. Pages 2 and 3 will be blank for local mimeographing or printing of the order of worship. The price will be in line with other bulletin forms, and the bulletins may be ordered directly from Guild headquarters in New York City. Full details of price will be announced April 1.

AUSTIN C. LOVELACE, Chairman.

**CUMBERLAND VALLEY CHAPTER**—The Cumberland Valley Chapter held its regular monthly dinner-meeting at Trinity Lutheran Church, Boonsboro, Md., Jan. 12. Special guests at the meeting were Miss Katharine Fowler, regional chairman for Maryland, Virginia and the District of Columbia, and Lyman McCrary, former dean of the Washington Chapter. Mr. McCrary gave a general outline of plans for a regional convention. Appearing on the program were C. Richard Main who played Psalm 65 by Alec Rowley and Miss Agnes Funk who played "Hols-worthy Church Bells" by Wesley.

**LEHIGH VALLEY CHAPTER**—The Lehigh Valley Chapter met Jan. 12 at St. Paul's Lutheran Church, Allentown, Pa. Emerson Harding was the host organist. A short business meeting was held at which Dean Willard U. Baum presided. Thereafter the organists, about fifty in number, reviewed Lenten and Easter music. They brought with them copies of Lenten and Easter anthems and each organist conducted his respective anthems with the other organists forming a choir. After the meeting a social hour was enjoyed and refreshments served by the host.—SUE F. ENRIGHT, Secretary.

**PENNSYLVANIA CHAPTER**—The annual clergy-organist dinner was held at the First Baptist Church, Philadelphia, Feb. 9. Following the dinner an interesting program was given by the Temple University concert choir. It was a pleasure to hear this fine choir again and to welcome its new conductor, Robert Paige.—ALICE FARROW.

## All Aboard for London!

Chartered plane No. 2, a DC-6 Pan American, will leave for the I.C.O. in London July 15 and return Aug. 5 if plane can be filled. Send \$100 deposit to Lillian E. Wright, Box 474, Park Ridge, Ill., no later than March 15. Balance by May 1.

**EAST CENTRAL ILLINOIS CHAPTER**—The East Central Illinois Chapter sponsored a community-wide festival of hymns Feb. 10 in Smith Music Hall of the University of Illinois. Attendance was gratifyingly large. The hymns were made more meaningful by remarks by Professor Lloyd Pfautsch, university choral director. Professor Paul Pettinga arranged the program of hymns and played the following organ numbers based on hymns: "Ein feste Burg," Bach; "If Thou but Suffer God to Guide Thee," Pfautsch; "Sine Nomine," Sowerby; "Adoro Te," Titcomb; "Brother James' Air," Darke, and "Nun danket alle Gott," Bach.

**HAWAII CHAPTER**—The Hawaii Chapter held its meeting Feb. 10 in the music building at the University of Hawaii. Twenty-three members and guests attended, increasing our hopes that the Hawaii Chapter is growing at last. At the business meeting plans for the London congress were announced, and a discussion was held about the possibility of bringing Julius Herford here for a seminar, his visit to be sponsored jointly by several musical organizations in town. The program consisted of a round-table discussion and demonstration on the subject, "Hymns, Their Selection and Performance," in which everyone participated.

**WHEELING, W. VA., CHAPTER**—The Wheeling Chapter sponsored Alec Wyton of the Cathedral Church of St. John the Divine in a recital Feb. 12 at St. Matthew's Episcopal Church. The recital was played on the four-manual Ernest M. Skinner organ which was recently cleaned and partially re-labeled. Mr. Wyton's program: Movement 1, Concerto in F (Cuckoo and the Nightingale), Handel; Prelude and Fugue in B minor, Bach; Toccata for the Flutes, Stanley; Larghetto in F sharp minor, Wesley; Fantaisie in C, Franck; Allegro Giocoso, Sonata in E flat, Bairstow; Suite, "In Praise of Merbecke," Alec Wyton; Scherzetto, Sonata in C minor, Whitlock, and Variations on "Veni Creator," Durufé.

The annual pastor-organist dinner was held Jan. 25 at the Scottish Rite Cathedral with twenty-five ministers and their organists attending. Mr. and Mrs. Frederick Schade were chairmen in charge of the dinner. The Rev. Carroll Thorn, program chairman, led group singing and introduced Dr. Martin Gerhardt, pastor of the First Presbyterian Church, who spoke on "Great Hymns of the Church."—MRS. SARAH EARLEY.

**KANAWHA CHAPTER**—The January meeting of Kanawha Chapter took the form of a testimonial to one of its former deans and a co-founder of the chapter, Richard F. Bower. Mr. Bower came to Charleston, W. Va., in 1942 as organist of the Baptist Temple and completed fifteen years of consecutive service there Jan. 30. He played a recital of works by Bach, Handel, Franck, Sowerby and Fletcher and at the conclusion of the recital was given gifts and honored at a reception in the church parlors. A large audience was in attendance to hear Mr. Bower who was assisted in one group of numbers by Mrs. Kyle Haseldon, piano.

**ROCKINGHAM CHAPTER**—The January meeting of the Rockingham Chapter, Harrisonburg, Va., was held at the Rockingham public library with Miss Edna Shaeffer, dean, presiding. Eleven members were present. Lowell Watkins, Madison College, was welcomed as a new member. Members were asked to attend the regional convention in Lynchburg April 29 to May 1 and the I.C.O. in London July 27 to Aug. 2. Mrs. Ruth W. Stauffer made the report for the nominating committee. Miss Elizabeth Harris, chairman of the program committee, introduced Mrs. Vera Conrad who showed pictures and talked informally about her trip to Europe.



# News of the American Guild of Organists—Continued

**WESTERN PENNSYLVANIA CHAPTER**—The Western Pennsylvania Chapter met for dinner at the Church of the Redeemer, J. Robert Izud, organist and director, Jan. 28. Dean Nan Neugebauer introduced all members of the chapter who have A.G.O. degrees. After new members were received the nominating committee, as elected by the executive board, was announced. On a recommendation of the concert committee, Sub-dean James Evans, chairman, said the executive board had voted to postpone the next recital until the fall season. The dean also reminded us that March is the month for the finalists in our young organist's contest. Sub-dean Evans reported the highlights of the midwinter convalesce in St. Louis where he took part in a panel discussion on chapter programs. The program for the evening was under the direction of Reuel Lahmer, A.A.G.O., organist-choir-master of the Church of the Ascension. After a brief description of the overall details of the examinations, Carolyn Slaugh, A.A.G.O., played the examination pieces for the associate degree. After a fine performance H. Alan Floyd, A.A.G.O., Ch. M., presented Mrs. Slaugh with her recently-earned associate certificate. According to Mr. Lahmer, "The examinations outline the skills and knowledge that a well-rounded church musician should know. We should all work continuously to develop these skills and gain knowledge which will help us in our work." Mr. Floyd quoted Peter Christian Lutkin on proper hymn playing. According to Mr. Floyd it can be "an outpouring of religious emotion and the organist can help the congregation to have this experience." At the organ Mr. Floyd exemplified this by not only playing a hymn in the proper tempo but also changing the key to suit congregational singing. To finish the evening program, Robert C. McCoy, A.A.G.O., organist-director of the Second Presbyterian Church, Washington, Pa., played the three examination pieces for this year's fellowship degree. After the program there were available for those interested some copies of former examinations.

A Christmas dinner-meeting was held at the Beverly Heights United Presbyterian host. At a short business meeting, Dean Neugebauer introduced the minister of the church, who welcomed the group. In the church John Frame played a short recital which opened with the Passacaglia and Fugue in C minor of Bach. This was followed by four chorale preludes for the Christmas season by Walcha and the Toccata from Symphony 5 by Widor. The evening's program continued in the social room with a quartet of recorders piping the traditional: "Greensleeves," "Quem Pastores" and "Somerset Wassail." Dorothy Bund, Patty Grossman, Harriet Westervelt and Dr. Theodore Finney, members of the quartet, played three variations on the Daquin Noel in G as arranged by Homer Wickline. Franklin Watkins led members in a solstice dance. Carolyn Slaugh was at the piano for the dance. The game, "Let Your Hair Down," was led by our dean. By the time the Christmas cookies and punch were served, there was real gaiety.—ANN LYNN YOUNG, Registrar.

**NORTHEASTERN PENNSYLVANIA CHAPTER**—The Northeastern Pennsylvania Chapter met at Marywood College, Scranton, Jan. 16 to learn about Gregorian chant. Sister Mary Lucretia gave a talk on the subject and directed the college choir in singing chants. It was a delightful and instructive evening. The chapter met Dec. 19 at St. Luke's parish house, Scranton, with Helen Bright Bryant, organist-director of the church, directing her boys' choir in a group of Christmas carols. Mrs. Bryant is a past-dean of our chapter.—HELEN FITZGERALD, Secretary.

**CENTRAL PENNSYLVANIA CHAPTER**—The regular monthly meeting of the Central Pennsylvania Chapter was held Jan. 19 at the Cannarsa organ factory in Hollidaysburg. Our host, A. M. Cannarsa, gave a talk on organ building, explaining the various types of pipes and the materials used in building them. Jack Rodland played a short recital on a ten-rank organ set up in the factory which was entirely open to demonstrate the action. Refreshments were then served to over fifty members and guests.—JACK R. RODLAND, Corresponding Secretary.

**DAYTONA BEACH, FLA., CHAPTER**—The January meeting of the Daytona Beach Chapter was held in the Community Methodist Church. E. Franklin Bentel, organist-director of the First Presbyterian Church, Durham, N. C., was the recitalist. The following organ numbers were played: Prelude and Fugue in D minor and "O God Be Merciful to Me," Bach; Chorale Preludes, Alfred Johnson; "The Bells of St. Anne de Beaupré," Russell; Carols for the Christ Child, Marryott; Voluntary in D minor, Stanley; "Meditation" and "Sonnet," T. J. Crawford; Festival Toccata, Fletcher. Mr. Bentel was assisted by Carol Osteen, soprano. A reception for Mr. Bentel was given at the home of Dr. John M. Stewart at the close of the recital.

## HIGH SCHOOL STUDENT GROUP IN NEW YORK



THE PLEASANTVILLE, N. Y., HIGH SCHOOL STUDENT GROUP was founded Jan. 7. The group is under the supervision of John B. Chapter, organ instructor at the school, with Oscar Fossum as faculty advisor. Sponsor of the new group is the Westchester County Chapter, Mrs. Walter

Couper, dean. Officers of the group include: Artie Freeman, president; Robin Smith, vice-president; Lois Groth, secretary-treasurer. One of the few high school student groups, there are fifteen members and ten candidates for membership next year.

**GREENWOOD, S. C., CHAPTER**—Six members of the Greenwood Chapter participated in the following vesper program Feb. 10 at the Main Street Methodist Church: Toccata, Bonset, and "Now Thank We All Our God," Kee, Jan Kwist; Pastoral, Ehrlich, and Carillon in B flat, Vierne, Henry von Hasseln; "The Cross Our True and Only Hope," Penick, and "Reverie," Dickinson, William N. Bobo; "Greensleeves," Wright, and "Litanies," Alain, Lucy Ann McCluer. Also included in the program was a vocal group by Miss Evelyn Martin, soprano, accompanied by Dr. A. Elbert Adams.

The Jan. 28 meeting was held at the First Baptist Church with Mrs. Rosalie H. Stribling, dean, presiding. Members of the Lander College Music Club were special guests for the meeting. Miss McCluer gave a brief report on the midwinter convalesce. Mrs. Stribling announced the southeastern regional convention to be held in Atlanta May 13-15. Miss Ruth Herman, a senior at Furman University, Greenville, gave the musical program for the evening from her senior recital, playing: Sonata 1 and "O Sacred Head Now Wounded," Bach; "Peece Heroique," Franck, and "Te Deum," Langlais. Dr. Adams introduced Alfred Lunsford, organ architect and consultant, Knoxville, Tenn., who gave an interesting and informative lecture-demonstration on "The Organ and How It Works." Mrs. J. G. Jenkins, Mrs. Emmett Davis, Mrs. R. L. Chipley and Mrs. Tom Hutto were hostesses for the social hour.—WILLIAM N. BOBO, Publicity Chairman.

**ST. PETERSBURG CHAPTER**—The St. Petersburg Chapter met Feb. 4 for a covered-dish luncheon at the Westminster Presbyterian Church. Dean Max Miranda, A.A.G.O., presided and introduced Robert McGulre, transfer from the Chicago Chapter, as the new minister of music at Trinity Lutheran Church. The nominating committee was elected with Mrs. Charlene Alexander as chairman. Mrs. Gertrude Miller was the hostess. The program was introduced by the chairman, Mrs. Myrtle Duffy. Mrs. Ruth Belmont sang "My Redeemer and My Lord," Buck, accompanied by Mrs. Glenn Williams. Mrs. Vesta Dodson and Mrs. Mildred Hilton sang the duet, "They Shall Hunger No More" from Gaul's "Holy City," with Mrs. Miller as accompanist, and Mrs. Frances Guttelus Smith and Mrs. Charlotte Weeks played an organ and piano duet, "Exaltation" by Weaver.—MARGUERITE FOSTER, Corresponding Secretary.

**MERIDIAN, MISS. BRANCH CHAPTER**—The Meridian Branch of the North Mississippi Chapter had a Christmas program with the Matinee Music Club as joint sponsor at the First Baptist Church. David Cuttino, minister of music, was narrator. Portions of Bach's and Saint-Saens' Christmas Oratorios and carols were sung. Organ numbers were: Two Noels, Daquin; "Adeste Fideles," Edmundson; "Vom Himmel hoch," Pachelbel, and "Weihnachten 1914," Reger. Mrs. Valerye Bosarge, Mr. and Mrs. William Perry, Mrs. Thomas Freeman, Mrs. Rudolph Matzner took part. The choruses of the Philharmonic and Matinee Music Clubs were directed by Mr. Cuttino.

The first public program of this new branch chapter was given Nov. 24 at St. Paul's Episcopal Church. The Philharmonic Music Club was sponsor with Mrs. Frieda Perry, Mrs. Carleen Cessna, Linda Lockett, Mrs. Jack Tallent, Mrs. D. H. Moore, Mrs. Freeman, Mr. Cuttino and Mrs. Bosarge performing.

Much enthusiasm and encouragement is felt by the present membership that a chapter can be formed in the near future.

**BIRMINGHAM, ALA., CHAPTER**—Birmingham's sixth annual festival of arts is drawing to a close, and as usual this chapter has contributed its share to the festival's art of music. At the Independent Presbyterian Church Marilyn Mason, nationally-known organist, demonstrated her excellent organ technique Jan. 27 in the chapter's annual artist recital ranging from Bach to Bingham.

The second study program was held at the same church Jan. 14 with the study devoted to style and interpretation in the organ works of Brahms, Karg-Elert, Mendelssohn and Reger, led by Minnie McNeill Carr, and a study of the choral work of the same period under the direction of George Koski, Howard College.

The annual banquet Feb. 5, honoring the ministers with whom we serve, was held at the Sixth Avenue Presbyterian Church. The Rev. George Jarman, new pastor of the First Christian Church, gave an interesting talk on the importance of music in the church service.—LAURA JACKSON LEMMON.

**AUGUSTA, GA., CHAPTER**—The Augusta Chapter met Jan. 21 at the home of Robert Milham in Aiken, S. C. The program was devoted to the life and works of Albert Schweitzer. Mr. and Mrs. Milham were in charge of the program. The members enjoyed hearing Mrs. Milham play several numbers on her Allen electronic organ.

The first annual graded choir festival was sponsored by the chapter Feb. 5 at the Curtis Baptist Church. Kenneth Cochrane was general chairman with about 500 persons participating.

Robert Elmore played Feb. 15 at the Reid Memorial Presbyterian Church.

The chapter gave a program Feb. 25 at Greenwood. The subject was English and American organists. Miss Eugenia Toole and Mrs. R. E. Lott were in charge.—MARGUERITE MARSCHALK, Secretary.

**WEST COAST, FLA., CHAPTER**—The West Coast Chapter of St. Petersburg has as its new officers Leroy Tillman, dean; Mrs. Cora Huggins, sub-dean; Mrs. T. W. Booher, secretary; Mrs. W. M. McMurray, treasurer; Mrs. C. S. Griffin, historian and DIAPASON reporter. On the third Sunday of each month members of the chapter meet and discuss outstanding composers in an effort to improve community church music and choir directing. A tea was held Jan. 27 and a program in national music week in observation of the second anniversary of the local chapter was planned with members of the chapter giving the musical program. . . . The February meeting centered around Bach as the chapter members met at the home of Mrs. Booher.—Mrs. C. S. GRIFFIN, DIAPASON Reporter.

**NORTH MISSISSIPPI CHAPTER**—The North Mississippi Chapter met at Oxford, Miss., for an all-day meeting Jan. 19. After opening remarks and devotions by the Rev. M. C. Wilds, a recital of organ music for church was played by Mrs. W. L. Stroup of Corinth. After a talk on organs of Mexico by Dr. B. I. Harrison, lunch was served at The Mansion, where a Baldwin electronic organ had been placed for demonstration by the Calloway Music Co. After lunch, Miss Sylvia Ross, M.S.M., of the faculty of the University of Mississippi conducted a session on choir music. Euel Belcher, M.M., of the faculty of Blue Mountain College played a recital at the Oxford-University Church. The day closed with a reception at the home of Dr. Harrison to hear the two-manual Möller organ in his living room.—ESTHER OELTICH, Dean.

**RICHMOND, VA., CHAPTER**—Members of the Richmond Chapter who were able to brave an unexpected snow were guests of St. Elizabeth's Catholic Church Jan. 15. Following a dinner Miss Martha Van de Poncele offered an interesting program on Gregorian chant and the liturgy of the Roman Catholic Church. Her presentation included a brief history of the development of chant in the Western Church. Miss Van de Poncele gave a detailed explanation of modes and differentiated between liturgical, non-liturgical and quasi-liturgical offices of the Catholic Church. She illustrated the different types of chant and various parts of the liturgy through the use of her own church choir, which sang the parts of the proper by Tozer, as well as the "Missa Salve Regina" by Stehle. Members who were unfamiliar with the Catholic liturgy found the program particularly interesting and enlightening, and many stayed afterward to ask Miss Van de Poncele questions and compare notes on the similarities of Protestant and Catholic church music.—ELIZABETH DURANT, Reporter.

**MOBILE CHAPTER**—The Mobile Chapter held its meeting Jan. 8 at the Government Street Presbyterian Church. Mrs. J. E. Melton, Mrs. A. L. Eubanks, Dr. Helen Allinger and J. C. Gould, Mobile representatives at the midwinter convalesce in St. Louis, gave reports. Mr. Gould called attention to the regional conventions to be held in Atlanta and Knoxville in the spring. Announcement was made of a recital by Dr. Carl Gettig Jan. 20 at the Government Street Methodist Church. The program for the evening was given by Ben Penix, who played several selections by Helmut Walcha and Flor Peeters. Following the meeting, refreshments were served by Dr. Allinger and Mrs. Thelma Bodie.

**TAMPA CHAPTER**—The Tampa Chapter sponsored William Weaver, Decatur, Ga., in recital at St. Andrew's Episcopal Church Feb. 1. He played music of Dunstabele, Bach, Buxtehude, Langlais, Balbastre and Widor. An informal reception followed. . . . The January meeting was at the Seminole Heights Presbyterian Church with Helen Wiltshire as hostess. William Jenkins spoke about the breakfast for President Elmer Jan. 2 in St. Petersburg attended by six chapter members. Dean Norma Dobson presided at a short business session. A musical program was played by C. David Mitchell, organist, and Mrs. Clark Douglas, pianist. Mrs. Wiltshire gave demonstrations of improvisation and modulation. . . . The Dec. 3 meeting was a Christmas party complete with holiday refreshments and the singing of carols. Piano and organ music was supplied by Mrs. Esther Evenhouse at whose home the meeting was held. By E. L. Houston and by Harry Brunet.—ZENDA M. SHREK, Secretary.

**COLUMBUS, GA., CHAPTER**—The Columbus Chapter held its regular meeting Jan. 18 at the St. Paul Methodist Church with Dean John Miller presiding. The program was played by two of our organists, Mrs. James Mordic and Mrs. Tony Victor, and guest violinist George Johnson. Mrs. Mordic played Buxtehude's Chaconne in E minor and "Jig" Fugue in C and Purvis' "Greensleeves." Mrs. Victor played Movement 1, Concerto in G minor, Bach, "Thou Art the Rock," Mulet, and "Qui Tollis Peccata Mundi," Couperin-Dickinson. Mr. Johnson's violin numbers were "La Folia," Corelli, and Movement 4, Symphony "Espagnole," Lalo. After the program a short business session was held and refreshments served.—Mrs. TIM BURNS, Registrar.

**SOUTH MISSISSIPPI CHAPTER**—The South Mississippi Chapter met Jan. 16 at the First Baptist Church in Hattiesburg. The program consisted of an excellent recital by two members of the Jackson Chapter: Joyce Hickman, on the faculty of Mississippi College in Clinton, and James Metts, minister of music at the Broadmoor Methodist Church in Jackson. Miss Hickman played: "Rejoice, Good Christian Men," "O Sacred Head Now Wounded" and Fugue a la Gigue, Bach; "Immortal, Invisible," Cochrane Penick; "La Nativité," Langlais; "Carillon de Westminster," Vierne. Mr. Metts played "O Thou That Takest Away the Sins of the World," Couperin; Arioso, Corelli; Fantasia in G minor, Bach; "A Mighty Fortress Is Our God," Praetorius. After the program refreshments were served at the home of Mrs. J. E. Schwartz, dean.

**CHARLOTTE, N. C., CHAPTER**—The Charlotte Chapter met Jan. 22 at the Covenant Presbyterian Church. Host and hostess were Richard Peek and Betty Peek, directors of music of the church. Hors d'oeuvres and a social hour were enjoyed in the fellowship hall preceding the dinner-meeting. A recital was given by George Faxon, F. T. C. L., of Boston University and Trinity Church, Boston. His program included compositions by Vivaldi, Frescobaldi, Persichetti, Pachelbel, Bach, Brahms, Schumann, Liszt, Nancy Plummer Faxon, Horatio Parker, Carl McKinley, Vierne, Poulenc and Dupré. A reception for Mr. Faxon followed the recital in the church parlors.—Mrs. AUBREY TYSON, Registrar.



# News of the American Guild of Organists—Continued

## Fleischer Talks on "Orgelbüchlein."

The Fort Wayne, Ind., Chapter met Jan. 29 in the organ loft of the First Presbyterian Church for a very informative program with Dr. Heinrich Fleischer as guest and recitalist. A number of members and their guests had supper with Dr. Fleischer in the dining room of the church and were joined by a large number to hear his talk on Bach's "Little Organ Book" and a most interesting explanation of the purpose Bach had in his compositions, the interpretation of the chorales and the playing of ornaments and embellishments. At the close of Dr. Fleischer's talk, he delighted the group with his performance of the Prelude and Fugue in F sharp minor and the Passacaglia in D minor by Buxtehude.

FLORENCE H. FIFE, Publicity.

## Regional to Be Held in Tire Town.

The Akron Chapter, which will be host to the regional convention in June, is busily planning an outstanding program under the general chairmanship of Dorothy Deininger. At this writing two recitalists have been engaged—Emily Cooper, national winner of the 1956 student competition, and George Markey. Theodore Schaefer will conduct a workshop on choral techniques. Watch your DIAPASON for further announcements.

Mrs. R. H. MARTIN.

**CHICAGO CHAPTER**—The Chicago Chapter sponsored a student recital as a part of the "Ars Musica" series in St. Ita's Church Jan. 20. Gerald Chalupka, Rodney Schrank, undergraduates, and Lois Lundvall, graduate student, were the performers. The program included the following: Prelude and Fugue in B flat, Bach; Sonata 2, Mendelssohn; Toccata and Fugue in D major, Bach; "Agnincourt Hymn," Dunstable; Prelude and Fugue in D major, Buxtehude, and Toccata, Trio and Fugue on Psalm 150, Schuurman.

The First Congregational Church of Oak Park was the scene Feb. 10 for a service based on the life of Christ. The multiple choirs of the church, under the direction of Mary Alice Power, minister of music, sang. Lillian Robinson, F.A.G.O., and Benjamin Hadley, organists, played, respectively, the associate and fellowship examination pieces for 1957. Choral numbers were these: "E'en So, Lord Jesus, Quickly Come," Paul O. Manz; Three Christmas Carols by V. Glaser, Dorothy Westra and Alinda B. Couper; "How Far Is It to Bethlehem?" Geoffrey Shaw; "Built on a Rock," Lindeman-Christiansen; "My King Rode In," Thomas C. Weaver; "Go to Dark Gethsemane," Noble; "God So Loved the World," Jan Bender; "O Joyous Easter Morning," Malin; "Comfortare," Dyson, and "A Blessing," Martin Shaw.

**ST. JOSEPH VALLEY CHAPTER**—The St. Joseph Valley Chapter held a meeting Jan. 15 at the Westminster Presbyterian Church, South Bend, Ind. The choir of the host church sang the following under the direction of Mrs. Robert Braithwaite, accompanied by Mrs. R. L. Jaberg: "Praise We Sing to Thee," Haydn; "In Faith, I Quiet Wait" and "Now Let All the Heavens Adore Thee," Bach; "Christ, We Do Now Adore Thee," "Seven Last Words," Dubois. "Lord, In Thee Do I Trust," Buxtehude, was sung by Mrs. Braithwaite accompanied by Mrs. Edna Van Skyhawk, organist, John DeVries, flutist, and Doan Snell, violinist. After the program old and new choir anthems, brought by members, were distributed and sung.—RUTH ANN LEHMAN, Registrar.

## Chapter Hears Symphony Conductor.

The Cincinnati Chapter was honored Feb. 5 to have Dr. Thor Johnson, conductor of the Cincinnati Symphony Orchestra, speak on "Audiences." Dr. Johnson has done extensive traveling with different orchestras and performed in many countries of the world. In his talk at St. Matthew's Episcopal Church Dr. Johnson contrasted the audience reaction of the Far East with that of Europe and the United States.

Following Dr. Johnson's talk a reception was held in his honor.

**WHITEWATER VALLEY CHAPTER**—The Whitewater Valley Chapter held its first meeting of the new year Feb. 5 at the First Presbyterian Church of Connersville, Ind. The snowy night kept the attendance small, but the members and their guests present enjoyed the meeting and the social hour. Following an opening prayer by Walter W. Davis, chaplain, the dean gave a number of brief committee reports, including the information on our high school student group, for which Mary Carman Slade is the advisor. In his role as state chairman, Lawrence Appgar told of meetings with two groups interested in forming new chapters. The evening's program was entitled "The Chorale—Prelude under the Microscope," and Professor Appgar, as chief microbe hunter, introduced five Guild members who played sample preludes. The dean played Bingham's Prelude on "Toplady," Helen Ellis, secretary of the student group at Earlham College, played one Bach setting of "Nun komm, der Heiden Heiland," Robert B. Dafer, organist-choir director at the Reid Memorial United Presbyterian Church in Richmond, played with varying registration Kuhnau's "Ach Haupt, voll Blut und Wunden." Mrs. Josephine Johnson, organist of the host church, played a Bach prelude on the passion chorale and H. Alexander Matthews' prelude on "Divinum Mysterium." In closing, Mr. Appgar played Bach's "Gelobet seist du, Jesu Christ" and Bach's other setting of "Nun komm, der Heiden Heiland." The playing of the preludes was interspersed with pertinent remarks about the construction of the preludes and various uses to which they might be put. A special feature of the meeting was a large display of vocal, choral and organ music sent to us by the British American Music Company of Chicago. A great variety of music was included.

The social hour followed a Valentine theme under the leadership of Anna Mae Herrick.—FLORENCE McWILLIAMS, Registrar.

**INDIANAPOLIS CHAPTER**—The Indianapolis Chapter held its first meeting for the new year at Trinity Episcopal Church Jan. 8. A dinner was served in the parish house, arranged by the women of the church. Mrs. Berniece Fee Mazingo, organist-director, was hostess. Harry W. T. Martin, dean, presided and welcomed guests and introduced the artists for the evening: Lewis Lyons and Arthur Carkeek, head of the organ department of Depauw University.

Dean Martin praised the St. Louis Chapter for a well-planned conclave. Professor Carkeek gave a very interesting talk and demonstration on organ registration. Mr. Lyons played a program of hi-fi organ music from his library.—FLORENCE M. MILLETT, Public Relations Chairman.

**TOLEDO CHAPTER**—The Toledo Chapter met Jan. 15 at the First Unitarian Church. Harold Harder conducted the short business meeting. Walter R. Rye was in charge of the evening's program whose purpose was to introduce new anthems to the chapter. Mr. Rye, Grace Erier, Mary Anderson and Marie Biedler brought several anthems of their choice and led the group in their rendition.

**MINNESOTA CHAPTER**—Members of the Minnesota Chapter met at the First Christian Church, Minneapolis, for a demonstration meeting featuring three Twin Cities organists on the newly-installed, nineteen-rank Hillgreen-Lane organ. Edward Berryman, St. Mark's Episcopal Cathedral and the University of Minnesota, explained the construction of this organ and its various possibilities of registration. Following a hymn, Mr. Berryman played the Finale from Handel's Concerto in G minor and the first portion of the Chorale in E major by Franck. Mansfield Johnson performed the following works: "Liebesellen," Homelius; "Now Thank We All Our God" and "All Glory Be to God on High," Peeters; "Begin My Tongue" and "A Mighty Fortress Is Our God," Edmundson. Robert Schafer, Christ Episcopal Church, St. Paul, played these selections: "Vom Himmel hoch," "How Shall I Fitly Meet Thee?" and "Should I, Should I Not Perish, My God," Pepping, and Pastorale, "The Faithful Shepherd," Handel-Biggs. The demonstration was followed by a conducted tour of this recently-constructed church.

The second program in the artists' series was played by William Teague, St. Mark's Episcopal Church, Shreveport, La., Feb. 3. Sponsored jointly by the Minnesota Chapter, the University of Minnesota department of concerts and lectures and the department of music, the recital was performed at the Northrop Auditorium on the university campus. Mr. Teague's selections were: Concerto 10 in D major, Handel; "Thou Comes Now, Jesus, down from Heaven" and Prelude and Fugue in B minor, Bach; Solo for Flute, Arne; Introduction, Passacaglia and Fugue, Willan; "Fanfare," Cook; "Berceuse" and "Fileuse," Suite "Bretonne," Dupré; Adagio, Sonata in E minor, Nannoy; Finale, Symphony 6, Vienne.—MARJORIE RITSCHL, DIAPASON Reporter.

**DETROIT CHAPTER**—The Detroit Chapter participated in a choral workshop Jan. 21. The workshop was conducted by Theodore Schaefer of the National Presbyterian Church, Washington, D. C. Mr. Schaefer brought a supply of anthems with which he demonstrated rehearsal techniques with those present as a choir. His pointers on diction and the methods of teaching florid passages were helpful to choir directors. The first part of the session was rehearsed with the piano and continued with the organ. We sang through several of the anthems and Mr. Schaefer spoke about registration for the accompaniment of the choir and about conducting from the console. Robert Slusser, sub-dean, deserves a "thank you" for arranging such an interesting and helpful evening.—JEANNE HURST, Recording Secretary.

**MILWAUKEE CHAPTER**—The Milwaukee Chapter sponsored a "members' recital" Jan. 20 at the Capitol Drive Lutheran Church. Robert Legler played Toccata in D minor, Pachelbel; Thomas Gieschen played Nativity Suite, Langlais, and Prelude and Fugue in B minor, Bach, and Mrs. Lewis E. Whitehart played "Erbarm' dich mein, o Herr Gott" and Prelude and Fugue in D major, Bach, and "Chant de Paix" and "Te Deum," Langlais. The program was very well received and played.—MARIAN E. MANDERY, Secretary.

**AKRON CHAPTER**—Members of the Akron Chapter met at St. Paul's Episcopal Church Feb. 4. Lowell Riley, organist at the First Community Church in Columbus, gave an informal program of "bread and butter" music for the church organist. Mr. Riley provided each one with a suggested list of numbers which he has found usable. A social hour followed in the church parlors, during which our guest projected some slides showing several organs which he has built in the basement of his home.—Mrs. R. H. MARTIN, Registrar.

## Kathryn Loew Plays in Kalamazoo.

The Southwest Michigan Chapter met at the First Congregational Church, Battle Creek, for its February meeting. Dinner was served by members of the church choir. A short business meeting was held, followed by a recital by one of our new members, Kathryn Loew. Mrs. Loew studied at the University of Michigan with the late Palmer Christian and at the School of Sacred Music, Union Theological Seminary, New York City, with Carl Weinrich. Her program included the following numbers: "Agnincourt Hymn," Dunstable; "To My Beloved God," Hanff; Three Voluntaries, Blow; Prelude and Fugue in C major, Bach; Air with Variations, Sowerby; Two Dances to "Agni Vavishta," Alain; Sonata 3, Hindemith; Canon and Fugue, Riegger; "Greensleeves," Wright, "Tumult in the Praetorium," de Malingreau.

RUTH VAN DE POLDER, Registrar.

**CLEVELAND CHAPTER**—The annual organist-clergy dinner of the Cleveland Chapter was held Jan. 14 at the Church of the Saviour, Cleveland Heights. A record snowfall and zero temperatures did not deter the large group which turned out for this event. Following a fine chicken dinner, an address by the Rev. Howard J. Wiant, minister of the First Methodist Church of Kent, Ohio, was given on the topic "For Better, for Worse." Dr. Wiant stressed that the pastor and organist should work together toward a common goal, namely, "to make God alive to the congregation and the congregation alive to God." He stressed the importance of regular counseling sessions for the discussion of future work: the selection of hymns, strict timing of the service, etc. He also brought out the point that the function of the choir is not to entertain the church members, but to guide them in worship.—VALENTINA W. FILLINGER.

**PEORIA, ILL., CHAPTER**—The Peoria Chapter met Jan. 22 at St. Paul's Episcopal Church. It was a choir and organ symposium in charge of Herbert Lane, choirmaster of St. Paul's and owner and manager of a music store. He had selected new or lesser-known anthems and cantatas to be introduced to the group. With Glenn Belcke, organist of St. Paul's, at the piano, Mr. Lane directed the members and guests in reading the numbers. While the choristers listened to choir tape recordings, the organists went into the church proper where they examined organ solos and heard various of their number play less familiar ones. There was also an extensive display of organ and choir materials. After coffee and doughnuts served by choir members, it was unanimously agreed that it had been a profitable as well as a pleasurable evening.—AGNES W. CHRISTOPHER, Registrar.

**WABASH VALLEY CHAPTER**—The Wabash Valley Chapter sponsored its dean, Miss Amelia A. Meyer, in a program Jan. 13 at the Methodist Temple, Terre Haute, Ind. Miss Meyer's numbers were: "Cathedral" Prelude and Fugue, Allegro and Arioso, Bach; "The Quest of the Magi," Matthews; "Claire de Lune," Debussy; "Berceuse," Dickinson; "The Lake of Galilee," Barton; "Cloister Colonnades" and "Spires through the Trees," Hovdesven, and "Ad Ecclesiae Gloriam," Macfarlane. At an earlier meeting Dean Armstrong, organist of Temple Israel, gave an inspiring demonstration of organ playing for the Jewish service and a talk on his European travels and the organs in the historic churches he visited. Mrs. Charles Demorest was heard at a meeting of the woman's department club in a spinet organ program.

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# News of the American Guild of Organists—Continued

## Southwest Regional Set for Fort Worth.

The Southwest regional convention will be held in Fort Worth, Tex., June 17, 18 and 19. Various committees are in session outlining a very attractive convention. The First Methodist Church chancel choir under the direction of Robert Clark will sing Duruflé's Requiem June 18. Mrs. Louise Doyle will be at the organ and an orchestra will give additional support. Pierre Cochereau will give a recital in Ed Landreth Hall June 19.

**FORT WORTH, TEX., CHAPTER**—The Fort Worth Chapter held its Jan. 14 meeting at the First Christian Church. After a business meeting directed by Elza Cook, dean, an anthem workshop on new repertory was conducted by Mrs. C. E. Martinson, Glen Darst, Lee Henrichs and Miss Cook.

The Feb. 11 meeting was held at the Southwestern Baptist Seminary. After the dinner a junior choir festival representing eight churches was heard. More than a hundred children sang under the leadership of J. Malcolm Edwards, with Miss Gladys Day at the organ.

The second number of the concert series was given Jan. 28 to a full house at Ed Landreth Hall. Dora Potet Barclay, organist, and the Texas Boys Choir provided the program. Mrs. Barclay played five numbers and two encores in thrilling fashion, a revelation of artistry and musicianship. The choir sang excerpts from a beautiful work, "Mass in Honor of St. Louis the Crusader," by our townsman, William J. Marsh.—**IMOGENE EICKHOFF, Reporter.**

**GALVESTON, TEX., CHAPTER**—A very interesting and informative program of the Galveston Chapter was given Feb. 11 in the library of the Y. W. C. A. building. Ernest Stavenhagen, program chairman, introduced Dr. C. M. Pomerat, professor of cytology at the University of Texas medical branch, Galveston, who lectured on "How Various Religions Have Influenced the Arts." Slides in color were shown of the beautiful stained glass windows, organ cases and highly ornamented doorways and ceilings in the cathedrals, churches and temples in France, Germany, Vienna, Morocco, England, Mexico and the United States from the twelfth century through modern times.

After a short business meeting Jan. 21, the chapter thoroughly enjoyed a program of Byzantine music and chant from the holy liturgy of the Greek Orthodox Church, using excerpts from services from the birth of Christ to His ascension. Miss Jennie Safos, organist of the Orthodox Church, was narrator for this program and was assisted by the choir. Afterward, the members of the choir had a beautiful and most enjoyable reception in the community center.—**Mrs. ADAM J. LEVY, Secretary.**

**ARKANSAS CHAPTER**—The Arkansas Chapter met Feb. 12 at the First Presbyterian Church, North Little Rock, for a delicious dinner. Dean Luvina Montgomery presided over the business meeting, and host Robert Burton announced the surprise program for the evening: pianist Helmut Brauss, guest of the Millers of Hendrix College, in a recital. Mr. Brauss is a native of Stuttgart, Germany, and has played extensively in Europe. Next month he will make his New York debut in Steinway Hall in New York City.

**AMARILLO, TEX., CHAPTER**—As the second program on its recital series, the Amarillo Chapter sponsored Carl Weirich in recital Feb. 7 at the First Baptist Church. He played: Prelude, Fugue and Chaconne in C, Buxtehude; Pavan: "The Earl of Salisbury," Byrd; Fantasie in Echo Style, Sweelinck; Concerto 5 in F, Handel; Four Chorale Preludes and Fugue in E flat, Bach; Chorale in B minor, Franck; Dialogue for Trumpet and Clarinet, Clerambault, and Fugue on "Ad Nos," Liszt.—**MARY RUTH McCULLY, Dean.**

**SOUTHERN ARIZONA CHAPTER**—The Tucson Chapter held its meeting at the Maestro music shop. Several of the members discussed wedding music as used in the churches of various denominations. Mrs. Paul Grimes, the dean, presided at the business meeting. Final plans were made for the organ recital played by Nita Akin Feb. 17.—**Mrs. WALTER FLEMING, Registrar.**

**CENTRAL ARIZONA CHAPTER**—For its February meeting the Central Arizona Chapter attended a choral concert at Trinity Episcopal Cathedral, Phoenix. The cathedral choir, William Fairfield Brown, organist and director, sang an interesting and unusual program of quasi-sacred music, featuring Benjamin Britten's festival cantata, "Rejoice in the Lamb," a setting of a poem by Christopher Smart. The cantata was preceded by David Williams' setting of Whitman's "Darest Thou Now, O Soul?", "The Paper Reeds by the Brooks" by Randall Thompson and Samuel Barber's setting of Emily Dickinson's "Let Down the Bars, O Death." Soloists were Bertha Autenrieth, Isobel Davidson, Robert Hunter and Tom Quillen.—**MARVIN ANDERSON, Registrar.**

**SAN DIEGO CHAPTER**—The San Diego Chapter gave its annual "local artists" concert Feb. 4 at the First Presbyterian Church. Virginia Cox, organist of the host church, Harold Chaney, organist at Christ Episcopal Church, Coronado, and Charles H. Lawrence, F.A.G.O., organist of the First United Presbyterian Church, were the members of the chapter represented on the program. The U. S. Naval Training Center recruit choir, under the direction of William F. Forrest and accompanied by James Wase, sang a group of numbers which included "Hear My Prayer" by Arcadelt and Te Deum by Peeters. Mr. Wase also played two organ selections. Mr. Chaney played three compositions by Mozart: Andante and Allegro in F minor, Andante in F and Fantasie in F minor. Mr. Lawrence played Bach's "If Thou but Suffer God to Guide Thee," Bossi's "St. Francis Sermon to the Birds" and Bonnet's Variations de Concert. Mr. Wase played "Gigue" Fugue by Buxtehude and Fantasia on "Tony-Botel" by Purvis. Miss Cox closed the program with "By the Rivers of Babylon" by Bach, "Nex" (Esquisses Byzantine) by Mulet and "The World Awaiting the Saviour," "Passion Symphony" by Dupré.

The chapter held its January meeting at the La Jolla Lutheran Church with Helen Gudmunson Seiler as hostess and organist in charge of the program. It was one of a series given to acquaint organists and choir directors with various types of church services. The pastor of the church, the Rev. L. K. Johnson, and the choir assisted Mrs. Seiler, who told some of the interesting history of the church and of the organ. Mrs. Seiler played "Cibavit Eos" by Titcomb, "A Lovely Rose Is Blooming" by Brahms and "Ye Watchers and Ye Holy Ones" by Martin. The choir sang the anthem, "O Bread of Life" by Christiansen.

**LOS ANGELES CHAPTER**—Approximately sixty members of the Los Angeles Chapter and their friends met Feb. 4 at the Wilshire Presbyterian Church. Raynor Brown, organist of the church, was host. After a delicious dinner Dean Frank Owen called the meeting to order. Among the several guests was Dr. and Mrs. George Hultgren, minister of music at the church. Mr. deKeyser of the G. Schirmer Company had a most interesting display of organ music for those present to inspect. Members and guests assembled in the church to enjoy a program of organ music by three young artist students: Theodore Dixon, student of Raynor Brown; Charlene Greenup, student of Robert Prichard, and Beverly Johnson, student of Dr. Irene Robertson.

The January meeting consisted of a very interesting and educational program at Temple Isaiah where Rabbi Albert N. Lewis and Cantor Robert Nadell presented the Jewish Friday evening service. Dr. Max Helfman spoke authoritatively on Jewish music. A social hour followed. We were guests for this event of the Choral Conductors' Guild.—**MARGARET COURVILLE, Secretary.**

**CHICO, CAL., CHAPTER**—The Chico Chapter traveled to Oroville Dec. 8 for the December meeting and Christmas party at the rustic home of Robert Bethel. Prior to the informal business meeting, games were played. A tape recording was heard which contained four selections played on each of seven organs in Chico by Dean Richard Emmons. Organs demonstrated were Müller and Wicks pipe organs, Conn, Wurliizer, Baldwin and Hammond electronic organs and an Estey. Members and friends had difficulty and fun identifying them. Final plans were made for the E. Power Biggs recital. Each year the chapter sponsors a prominent recitalist. Mr. Biggs played an organ concerto accompanied by an orchestra comprised of local musicians Jan. 25 at the Bidwell Memorial Presbyterian Church.

The chapter held its October meeting at the home of John Wurschmidt. The program consisted of a panel discussion of what music is appropriate within a worship service and of what is the role of the church organist. The panel consisted of two ministers and James Davis, choir director of the First Baptist Church. The panel discussion was followed by the playing of a tape recording demonstrating the tonal resources of the Allen electronic organ.—**WILLIAM TABER.**

**LONG BEACH, CAL., CHAPTER**—Clarence Mader taught a master class in organ Feb. 5 that was most interesting and instructive. He chose four subjects: service material, ornamentation, accompaniments and registration and, by illustration and lecture, gave an incentive to get more out of that little organ of ours. The master class was preceded by a dinner at the church with the usual gracious announcements and introductions by Dean Mindelle Lobbett and a special "happy birthday" to our indefatigable Mrs. J. Louis Green, who won't let us in to these functions without cash. Gene Driskill announced the harpsichord and organ recital by John Hamilton, scheduled for March 5 at the Immanuel Baptist Church, and urged that all members join in the drive for a capacity audience for this program.—**ELIZABETH LOOMIS, Reporter.**

**CONTRA COSTA COUNTY, CAL., CHAPTER**—The new Contra Costa County Chapter has just been formed. It covers an area in the San Francisco Bay region where the Northern California Chapter has existed for several decades and is named after the county in which its members live. A charter was granted the new chapter in January by the headquarters committee, the application having been made by Frederick Freeman, F.A.G.O., who has been a member and twice dean of the Northern California Chapter. In his second term as dean the San Francisco Chapter was host to the 1952 national convention.

Towns from which the new chapter's members are drawn are Concord, Danville, Lafayette, Martinez, Orinda, Pittsburg, Port Chicago and Walnut Creek. The officers elected at the opening meeting were Mr. Freeman, dean; Phyllis Bryant, sub-dean; Barbara Kaeding, secretary; Genevieve James, treasurer; Josephine Shoptaugh, registrar, and the Rev. Wilfred H. Hodgkin, chaplain. The chapter's opening event will be a public recital at the Concord Presbyterian Church March 10 played by Dean Freeman, organist, with Margaret Price, soprano, as assisting artist.

**CENTRAL CALIFORNIA CHAPTER**—The Central California Chapter, of which Velma Gupitil is dean, sponsored a minister-church musician dinner at Stockton. Directors, organists, ministers and their wives were invited. William Thompson, tenor student at the College of the Pacific, delighted guests with selections from oratorios and operas, accompanied by Dr. Charles Schilling of the organ department of the college. Professor J. Russell Bodley gave an inspiring talk on the cooperation between the minister and church musician with an appeal for both to work together with greater understanding. Dr. Schilling also gave a short talk on what the A.G.O. stands for.—**GWYN GRAY CLARK, Publicity Chairman.**

**SAN JOSE CHAPTER**—The San Jose Chapter held its midwinter dinner Jan. 12 in Palo Alto, Cal., the northernmost city in the chapter. The dinner was held in the College Avenue Methodist Church and all planning and arrangements were beautifully handled by Mrs. Thelma Dodd, organist of the church. The first rain of the season did not dampen the organists' spirits and the meeting was well attended. A tour of two organs in the area was arranged by C. Thomas Rhoads, organist-choirmaster of St. Mark's Episcopal Church in Palo Alto, and included the three-manual Estey organ of twenty-one ranks built in 1926 for the chapel of the Castilleja School for Girls and the organ in Holy Trinity Episcopal Church in Menlo Park, an 1877 Schoenstein rebuilt and redesigned along baroque lines by John Swinford, organbuilder and member of the chapter. Robert T. Keine, organist-choirmaster of Holy Trinity Church, demonstrated the capabilities of the latter organ, commenting on each stop and playing examples from the classic literature and service music, concluding with a thrilling performance of the Franck Chorale in E major. Mr. Rhoads demonstrated the school organ with compositions by Buxtehude, Willan and Crandell.—**C. THOMAS RHOADS, Reporter.**

**SAN JOAQUIN VALLEY CHAPTER**—The San Joaquin Valley Chapter met Jan. 8 for a dinner at a local restaurant. After the dinner, the members gathered at the Sherman and Clay Company for a monthly meeting. After the meeting Arthur K. Luckin gave very enlightening suggestions and explanations of the concert model Hammond electronic organ with illustrations. Everyone present thoroughly enjoyed this program. Refreshments were served.

Our chapter and the Choral Conductors Guild of California, Fresno Chapter, are again making plans and rehearsing for another Bach festival to take place in March and April of this year.—**TERESA CECILIA CRUZ, Secretary.**

**SACRAMENTO CHAPTER**—The Sacramento Chapter held its regular meeting Jan. 14 at the home of Dr. Lucas Empey. An accumulation of business was the format of the January meeting. A communication was received from Leslie Spelman, regional chairman, and his suggestions were considered for an A.G.O. Sunday in May and to interest our student group in the organ players' contest semi-finals to be held at the regional convention in Pasadena June 17-19. A program of recordings by Richard Purvis and E. Power Biggs was played.—**FLORENCE M. PAUL, Registrar.**

**PORTLAND, ORE., CHAPTER**—The monthly meeting of the Portland Chapter was held Feb. 8 at the Rose City Park Methodist Church. A recital was given by Ella Mae Howard, organist of the host church; Jean Harper, organist at the Eighth Church of Christ, Scientist, and Eskil Randolph, organist-director at the Westminster Presbyterian Church. The music ranged from the Bach period to the present and was enjoyed by all who attended. The business meeting and a reception followed under the direction of Ella Mae Howard.

**PASADENA AND VALLEY DISTRICTS CHAPTER**—The chapter's meeting Jan. 21 was held jointly with the Los Angeles Chapter of the Choral Conductors' Guild and the Southern California Chapter of the Hymn Society at Temple Isaiah, Los Angeles. A varied program of Jewish music was sung by the choir and the temple's fine cantor, Robert Nadell. A witty and informative talk was given by Max Helfman, composer and musical director of the Brandeis youth foundation. The meeting concluded with a social hour.

A most enjoyable Christmas party Dec. 10 was well attended at the beautiful home of Mrs. Heidenreich, the chapter's treasurer. Mrs. Heidenreich and her daughter, Mrs. Goulard, were once again hostesses at this annual event. There was impromptu carol singing and other entertainment. A game of identifying scenes in the United States and Canada from colored films followed. The pictures were provided and projected by Sub-dean Robert Prichard. Refreshments were served.—**G. S. FREESTONE, Registrar.**

**MADISON, WIS., CHAPTER**—Our annual minister-musician dinner-meeting was Jan. 18 at the Evangelical United Brethren Church. Mrs. Winans, our dean, told of new choral and organ music in the Louise Fulcher memorial library in memory of deceased members. Oscar Overby spoke on "The Meaning of the Ministry of Music." Mr. Overby formerly assisted F. Melius Christiansen at St. Olaf's College as a composer and arranger. He established the choral union at Northfield and now occupies the chair of music of the Evangelical Lutheran Church in America. He travels extensively over the country directing music camps, conferences and massed choirs.—**MARYANNE GRANT.**

**CHICO, CAL., CHAPTER**—The Chico Chapter journeyed to San Francisco Feb. 10 to hear a recital by Richard Purvis in the magnificent Grace Cathedral. Members were impressed by the interpretation of Buxtehude, Brahms, Haydn, Mendelssohn, Schumann and Reger, as well as by the consummate artistry of Mr. Purvis at the console of the four-manual ninety-four-stop Aeolian-Skinner organ. The program was the fourth of a series of seven monthly "Masterpieces of Organ Literature" recitals in the cathedral by its organist. After the program the group retired to colorful Ripley's French Restaurant for a delightful dinner.—**WILLIAM TABER, Publicity Chairman.**

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# News of the American Guild of Organists—Continued

## Coci Premier Monnikendam Work.

The Metropolitan New Jersey Chapter's meeting at Old First Church, Presbyterian, Newark, Jan. 14 was a musical treat long to be remembered. With Dr. George Markey as host, the church and the chapter jointly sponsored a recital by Claire Coci assisted by a brass ensemble from the Manhattan School of Music. The ensemble appeared with Miss Coci in the premier American performance of the Concerto in D major for organ and brasses by Marius Monnikendam.

This concerto, dedicated to Miss Coci, was thrillingly beautiful. It requires virtuoso performance from all the artists and was played superbly under Miss Coci's direction.

The organ numbers preceding the concerto included: Prelude and Fugue on "B-A-C-H," Liszt; "Chant de Paix," Langlais; "Fileuse," Suite "Bretonne," and Variations on a Noel, Dupré; Chorale in B minor, Franck; Pavane, Rhythmic Suite, Elmore, and Toccata, Monnikendam. All these were played with inimitable Coci brilliance, interpretation and style. The program concluded with two encores: Rondeau, Daquin, and Fugue for Pedals, Langlais.

A reception for Miss Coci in the church parlors at the conclusion of the recital gave the members further opportunity to enjoy her delightful personality.

LEAH DAVIS MEAD, Registrar.

**SUFFOLK BRANCH**—The regular meeting of the Suffolk Branch was held Feb. 3 at the home of P. H. Blakelock in East Northport, N. Y. After a brief business meeting, the regent, Mrs. Margeson, introduced Mrs. Blakelock and Mrs. Stewart who gave an enjoyable program of organ, piano and vocal numbers. Mr. Blakelock explained the electronic amplification of his record player through the organ speaker.

The Suffolk Branch Chapter held its first meeting of the new year at the home of Dr. Thomas Richner, Setauket, N. Y., Jan. 12. There were twenty-eight present. As the first order of business, the regent awarded Dr. Richner honorary membership in the branch. A letter from Dr. Elmer was read stating the advantages of becoming a chapter. After much discussion and clarification of questions, the group voted unanimously to petition to become a chapter—the present officers to continue and the name to be the Suffolk Chapter. It was agreed to invite Dr. Elmer to a meeting in the spring to present our chapter charter. Dr. Richner then entertained us generously with music on his three-manual Aeolian-Skinner organ and also Mozart selections on the piano. Before he started to play the recital pieces, he gave the names and publishers of several compositions suitable for church services, illustrating each on the organ. After the program the group enjoyed the hospitality of Mr. and Mrs. Richner, Sr., while delicious refreshments were served.—ERNEST A. ANDREWS, Secretary.

**BUFFALO CHAPTER**—The Buffalo Chapter sponsored Donald McDonald in a recital on the new Möller organ in the Central Presbyterian Church Jan. 29. The church was co-sponsor. Mr. McDonald exhibited great skill and artistry on the beautiful four-manual instrument and was received with enthusiasm. His program included: "What God Hath Done Is Well Done," Kellner; "Kyrie, God, Holy Spirit," "We Thank Thee, God," Adagio Cantabile, Violin Sonata 4, and Passacaglia and Fugue in C minor, Bach; Pastorale, Roger-Ducasse; "Roulade," Bingham; "Song of Peace" and Dialogue for Mixtures, Langlais, and Prelude and Fugue in G minor, Dupré. The choir of Central Church was host at a reception following the recital.

**BINGHAMTON, N. Y., CHAPTER**—The Binghamton Chapter's January meeting was a recital by students of Harold C. O'Daniels, mostly chapter members, at Christ Episcopal Church Jan. 20. Participants were: Mrs. Robert Holden, Miss Lois Northrup, Mrs. Gorton Carle, Joel Weingartner, Mrs. Anna Mead and Mrs. Fay McClelland. The program included: Toccata and Fugue in D minor, Bach; Arioso in Ancient Style, Rogers; Sonata 4, Rheinberger; Adagio, McKay; Six Preludes on "When Jesus on the Cross Was Bound," Scheidt, and Toccata in C minor, Muffat. A reception in the parish house followed the recital with Mr. and Mrs. Clarence Peters as hospitality chairmen.—HAROLD C. O'DANIELS, Acting Secretary.

**ROCKLAND COUNTY, N. Y., CHAPTER**—The Rockland County Chapter sponsored Victor Powell, M.A., F.T.C.L., A.A.G.O., Ch. M., of Christ Episcopal Church, New York City, in a recital Jan. 27 at Grace Episcopal Church, Nyack. The February meeting consisted of a program by a bell choir from Mount Vernon under the direction of Miss Doris Voester.—PEGGY REDNOUR, Registrar.

## DAVID N. JOHNSON



DAVID N. JOHNSON, Ph. D., A.A.G.O., chairman of the department of music at Alfred, N. Y., University, will conduct the university choral organizations March 3 in a program by American composers in the First Seventh Day Baptist Church for the Canacadea Chapter of the A.G.O. Choral works from "Southern Harmony" and the "Bay Psalm Book" and by Josiah Flagg, Billings, Supply Belcher, I. Donald Willing, Simeon Jocelin, Jacob Kimball, William Walker and Dr. Johnson will be sung. Organ interludes are to be from the "Chorister's Companion" (1782) and "The Songster's Assistant" (1800).

Dr. Johnson went to Alfred last fall and will teach organ at the Canacadea Chapter's ninth music institute in the summer.

**NORTHERN NEW JERSEY CHAPTER**—The Northern New Jersey Chapter held its annual ministers' night Feb. 5. The ministers were entertained at a smorgasbord dinner in the Lakeview Heights Reformed Church, Clifton, the home church of Mrs. Viola Julander, dean, and the Rev. Delbert Kinney, chaplain. The guest speaker was Walter N. Hewitt, A.A.G.O., who emphasized that the organist and minister should respect each other's abilities and ideas, should work together as a team for the betterment of the worship service and should encourage each other. A choir festival is planned for March 3 with Howard Vogel as guest director. The Northern New Jersey Chapter held its January meeting at the new home of J. Fischer and Bro. in Glen Rock. After a short business meeting Joe Fischer greeted the group with a history of the firm and some remarks on the method of publishing music. On display was an exhibit of the process of printing from the composer's manuscript to the finished music. Mrs. Esther Tanis demonstrated the Conn electronic organ by playing a program of new organ publications. Everyone was free to try out the various models of the Conn and to examine the large amount of organ music on display. A tour through the plant to see the various steps in folding, cutting and binding was most interesting.—LOUISE B. CLARY, Assistant Registrar.

**QUEENS, N. Y., CHAPTER**—The new Queens Chapter was organized Feb. 4 in the Lutheran Church of the Resurrection, Flushing, New York City. Forty-one names were affixed to the application for a charter. Anna Shoremount Rayburn, F.A.G.O., Ch.M., was chairman of this meeting. The officers elected are: Dean, Lily Andujar Rogers, F.A.G.O.; sub-dean, Roy Anderson, A.A.G.O., Ch.M.; secretary, David S. Walker, M.A.; treasurer, Hugh Campbell; registrar, Anna L. Schuh; auditors, Ray B. Rayburn, M.M., and Mary Kaner; chaplain, the Rev. August F. Bobzin; executive committee, Anna M. Foulke, Marjorie Gulbrandsen, John Holler, A.A.G.O., Charles R. Schaefer, Grant McK. Smith, A.A.G.O., and Wilbur Walker. The purposes of the Guild were reviewed and future programs discussed. The service of inauguration of the chapter and installation of officers was held Feb. 17 in the Lutheran Church of the Resurrection. Dr. S. Lewis Elmer presided.—ANNA L. SCHUH, Registrar.

**METROPOLITAN NEW JERSEY CHAPTER**—A program for the Metropolitan New Jersey Chapter's scholarship fund to assist worthy young organists was given Feb. 3 at the Prospect Presbyterian Church, Maplewood. Entitled "An Hour with Great Music," the program featured Howard Rigby, Jr., organist, and Stephen Shiman, oboist. Organ numbers were: Chorale Preludes by Hanff, Pachelbel and Bach; Sonata in D, Galuppi; Chorale in E, Franck, and Scherzo in E, Widor.

## Chapter Recital Series Continues.

The recital series which the New York City Chapter is co-sponsoring at Temple Emanu-El turned from its December emphasis on budding "young artists" to a series by established players. The temple's organist, Dr. Robert Baker, played Jan. 5 and 19, Robert Noehren was heard Jan. 12 and Claire Coci Jan. 26.

February recitals featured Virgil Fox Feb. 2, William Teague Feb. 9, Jean Lawson Feb. 16 and DeWitt Wasson Feb. 23. The series will continue through March.

**AUBURN, N. Y., CHAPTER**—The activities of the Auburn Chapter in the last weeks of the old year centered at Aurora. The November meeting was held at the charming home of Dr. and Mrs. Melvin LeMon. Following a business meeting and the ceremony admitting four new members into the Guild, Mrs. LeMon shared some of the experiences of their visit to the great music festivals in Europe. . . . In December the members met again in Aurora, this time for a smorgasbord at Aurora Inn and the lovely Christmas vespers at Wells College, directed by Dr. LeMon. . . . January found the chapter back at its home base, meeting in the home of Mrs. Ann Mount for a "musical potpourri." Organ numbers were played by Mrs. Mount and Helen McCall, there was vocal music and Dean Harriet Bryant reviewed Dean Charles Vardell's book, "Organs in the Wilderness."—GLADYS E. GRAY, Registrar.

**MONMOUTH, N. J., CHAPTER**—The Monmouth Chapter held its regular monthly meeting at the Holy Trinity Lutheran Church, Manasquan, Jan. 14 with James R. Scull as host. Mrs. Barbara F. Mount, A.A.G.O., dean, presided at the business meeting. Mr. Scull announced that the Wagner College Choir would sing in his church Feb. 9 and that on Wednesday of Holy Week the combined choirs of Manasquan will sing the Fauré Requiem. Mrs. Thelma Mount Rainer, A.A.G.O., of the First Methodist Church, Asbury Park, announced the international congress of organists meeting in London. An anthem workshop conducted by Mrs. William Connelly, Mrs. Rainer and Mr. Scull followed the business meeting. Delicious refreshments were served after the workshop.

The chapter met Feb. 11 at the First Presbyterian Church, Belmar, with Mrs. Everett Antonides, Mrs. Mildred Rosenfield and Mrs. William Longstreet as hostesses. Mrs. Barbara F. Mount, A.A.G.O., dean, presided at the business meeting with the chaplain, the Rev. Gordon Johnson, leading the opening prayer. Plans were discussed for the George Markey recital which will be March 11 at the First Methodist Church, Asbury Park. The youth choir festival for the Asbury Park area will be held May 5 in the First Presbyterian Church, Asbury Park. An organ workshop was held following the meeting with Mrs. Richard Benjamin playing E minor Toccata, Pachelbel; "The Old Year Now Hath Passed Away," Bach, and three numbers by Jan Bender: Andante, Aria and Allegro. Marshall Bush, A.A.G.O., played the "Baroques" Suite by Bingham, "Contemplation" by Rowley and the Bach Overture and Chorale Alleluia arranged by Biggs. Refreshments were served following the workshop.—RITA B. JOHNSON, Registrar.

**NEW HAVEN, CONN., CHAPTER**—The New Haven Chapter and the Yale school of music sponsored Bruce Prince-Joseph Feb. 10 in a recital at Battell Chapel. The outstanding young organist is a faculty member and organist of Hunter College, New York City. He played the following program: Prelude and Fugue in G major, Bach; Six Pieces from "Die Flötenuhr," Haydn; Three Works for Trumpet and Organ, Purcell; Fantasia in F minor (K. 608), Mozart; Concerto in B flat major, Handel, and "Pièce Héroïque," Franck. The organist was assisted by a string ensemble and trumpet from the Yale school of music.

The chapter met Jan. 14 for a dinner-meeting at the Emanuel Lutheran Church. Following the dinner a forum discussion on matters of mutual interest to clergymen and choir directors was held. A panel, with former Dean Clare S. Smith, Ansonia, as moderator, considered the possibilities of promoting greater understanding and cooperation between the two church groups. Choir directors on the panel were: Mrs. Raymond Newell, the First Congregational Church, West Haven; Leon M. Beckwith, the First Congregational Church, Madison, and James Dendy, Center Church, New Haven.—VIRGINIA S. STEELE, Registrar.

**WESTCHESTER, N. Y., CHAPTER**—The Westchester Chapter held a meeting Jan. 15 at Christ Church, Bronxville. Several members with their advisor attended from the newly-formed student group at the Pleasantville high school. Mrs. J. Sidney Johnson, assistant organist of the church, gave a short lecture and program.

The chapter met Dec. 12 at Christ Church for a choral clinic on Christmas music by members.—ALLEN C. ALLBEE.

**EASTERN NEW YORK CHAPTER**—Despite sub-zero temperatures and a hazardous snow storm, twenty-two members of the Eastern New York Chapter assembled Jan. 15 at the Reformed Church, Delmar. Mrs. Weldon J. Vall, organist and choir director, was hostess for the occasion. Dean H. W. Stewart conducted a business meeting at which reports were given on the activities of the various committees preparing for the regional convention next May. Miss Grace VanDemark reported on the extension of facilities to be made available at the Hotel Ten Eyck, convention headquarters in Albany. Frederick Kalohn announced that the preliminary organ student competition was scheduled to be held Feb. 2 at All Saints' Cathedral, Albany. George Bayley, in charge of editing the material for the convention programs, set March 10 as the deadline for program data to be included in the booklets which will go to press March 31. Mr. Bayley also announced that in addition to Pierre Cochereau, David Craighead has been engaged to appear as a featured recitalist at the convention. It was noted that Jan. 13 at Union College, Schenectady, about fifty area choir directors and singers attended the first general rehearsal in preparation for the convention choir festival. Miss Helen Henshaw is chairman of the festival, and it was announced that the next rehearsal would be held April 25 at the First Presbyterian Church, Albany. Miss Winifred Wagner reported that the convention budget was in receipt of \$247.50 in payment for ads solicited by her committee. Miss VanDemark, chairman of the convention registration committee, advised all to pay the convention registration fee of \$5.00 as quickly as possible in order to supply necessary funds to expedite the work of the convention committees. It was revealed that Thomas Finch had taken on the task of assembling a directory of specifications and data for organs of special interest located in the capital district area. Following the business session, a belated Twelfth-night party was enjoyed by those present. Games under the supervision of Dean Stewart and Allan Chamberlain included a version of charades and "What's my line?". Refreshments were provided through the efforts of Mrs. Vall, Miss Eloise Paddock and Miss Eleanor Frazier.—CAROLYN EYCLESHIMER, Registrar.

**HARTFORD CHAPTER**—A panel of musicians, music educators and churchmen discussed "musical incongruities in the church service" at the first meeting in 1957 of the Hartford Chapter held Jan. 7 in the First Methodist Church. It was a dinner-meeting of organists and pastors of the churches they serve. George H. Fay, organist of First Church, was host. Speakers included: Carl E. Lindstrom, president of the Greater Hartford Council of Churches and executive editor of the Hartford Times; Dr. E. Wallace Mast, minister of the South Congregational Church, New Britain; Philip Treggor, University of Connecticut and organist of the South Methodist Church, Manchester, and Mrs. George Wulp, the only lay member of the panel, who spoke as a member of the congregation. Dr. Robert Soule of the New Britain Teachers College faculty and organist at Trinity Methodist Church, New Britain, was moderator. The conclusion reached was that "we need more sharing between minister and organist" toward the "ultimate end to lift the hearts and minds of the congregation."—ELMA PINNEY CAPKY.

**CHAUTAQUA, N. Y., CHAPTER**—The Chautauqua Chapter gave its annual dinner for ministers and wives at the First Congregational Church, Jamestown, Jan. 22. Covers were laid for sixty-eight. The Rev. Dr. John W. Machell, Jr., gave the invocation. A quartet sang three selections and music was provided by the bell ringers of the local chapter. Mrs. Mary Heller, exchange teacher to British Columbia, gave an illustrated talk on her experiences. The chairman was Robert Stuart with Mrs. Mary Olson assisting.—MISS B. JOYCE BRATT, Publicity.

**CLEVELAND CHAPTER**—The February meeting of the Cleveland Chapter was held Feb. 11 at the Lakewood Presbyterian Church with Boies Whitcomb, organist of the church, as host. Following the dinner, W. William Wagner, dean, presided at a brief business session. Arrangements for the coming choral festival and workshop March 9 and 10, under the direction of Dr. Ifor Jones, were discussed. A brief tribute to the memory of former Cleveland organist and composer James H. Rogers was paid by Sub-dean Thelma Goldsword in honor of the hundredth anniversary of his birth. The program for the evening was a discussion of anthems usable by the average choir. Co-leaders were Cyril Chinn of the Lakewood Methodist Church and James Darling of Plymouth Church. Mr. Chinn made use of fine recordings to illustrate his talk and led the members in the singing of several worthy examples of practical anthems by Willan, White, Matthews, etc. Mr. Darling emphasized the value of polyphonic music for use by smaller groups. This point was admirably illustrated by Mr. Darling's choir members in a performance of Schütz' "Seven Last Words."—VALENTINA FILLINGER.



# News of the American Guild of Organists—Continued

## Emily Cooper Plays in Kansas City.

More than 200 attended the recital by Emily Ann Cooper, national Guild competition winner, recipient of the Möller award and student of Robert Ellis, Henderson State Teachers College, Arkadelphia, Ark., at the Second Presbyterian Church, Kansas City, Mo., Jan. 21. Miss Cooper was the third artist on the chapter's subscription series of four recitals. Miss Cooper played her ambitious program from memory. Her program was: Chaconne in G minor, Couperin; Toccata and Fugue in F minor, Buxtehude; "Come, Saviour of the Gentiles," "In Thee Is Gladness" and Fantasie and Fugue in G minor, Bach; "Te Deum," Langlais; "Requiescat in Pace," Sowerby; "Baroque" and "Rhythmic Trumpet," Bingham; Prelude 7, Milhaud, and "Outburst of Joy," "Ascension" Suite, Messiaen.

Members of the chapter and the guest artist attended the monthly dinner-meeting in the main dining room of the church. Eight new members were initiated by the dean, Mrs. George P. Williams, assisted by the chaplain, the Rev. Gilbert C. Murphy. Announcements of the forthcoming international congress were distributed to the group and plans for the youth choir festival were discussed. The dean gave a report on the midwinter convalescence in St. Louis.

An all-day workshop with Paul Swann, director of the Church Music Foundation, was held at the First Baptist Church Feb. 18. Nearly 150 pastors, organists, choir members and lay members of the greater Kansas City area churches were in attendance. The sessions dealt with improvisation, modulation, anthem repertory, choir rehearsal and the co-ordinated worship service. Individual conferences and private lessons were given and a study of exhibits and materials was made. A dinner with pastors, ministers of music, choir directors and organists was enjoyed in the church dining room. Mr. Swann's subject was "Ministers and musicians can be friends." Jack McCoy, minister of music at the First Baptist Church, was general chairman for the event.

VIOLETTE WILLIAMS, Dean.

## STEPHENS COLLEGE STUDENT GROUP

This group of thirty members holds monthly meetings within the college year. In September the senior members held a welcoming party for new organ students. In October the senior members gave a program of records of American music played by Catharine Crozier. These same senior members gave a recital of organ music in the Stephens College auditorium in November. The meeting in December was a supper and a service of evensong. For this service we joined the Central Missouri Chapter in an annual Guild service. Three organists participated in this service: William C. Bedford played the prelude; Perry Parrigin played the postlude, and the service was played by Nesta Williams, organist and choir director of the church. The choir sang Healey Willan's "The Mystery of Bethlehem." The last program of the first semester was one of records of European organs played by E. Power Biggs and given by the junior members.—ELLA JONES.

**FORT SMITH, ARK., CHAPTER**—The Fort Smith Chapter gave its annual choir festival Feb. 10 at the Goddard Memorial Methodist Church under the direction of Robert McDaniel. The program was as follows: Toccata, Muffat, Mrs. Charles W. McDonald, First Presbyterian Church; "Lift Up Your Heads," Anderson, and "Let Us Break Bread Together," Sateren, First Methodist Church choir, Miss Edna Earle Massey, organist-director; "Alleluia," Thompson, Goddard Memorial Church choir, Robert McDaniel, director, Mrs. Ben Watkins, organist; "Hear Us, O Lord" and "Jesus Came Walking," Rogers, "Built on a Rock," Christiansen, and "With a Voice of Singing," Shaw, combined choirs of Fort Smith and Van Buren churches, and Psalm 18, Marcello, Mrs. Watkins. Seventeen choirs were represented and the festival was considered a success by a near-capacity audience.—MRS. CHARLES McDONALD, Secretary.

**TEXARKANA CHAPTER**—The Texarkana Chapter met at the Williams Memorial Methodist Church Jan. 26. In the absence of the dean, Mrs. Irene Pelley, sub-dean, presided during the business session. The musical program was given by Mrs. J. W. Yocum, pianist, and Mrs. T. A. Bain, organist, who played Adagio, Beethoven, and Solfeggietto, P. E. Bach. Interesting slides of the national convention last summer were shown by Mrs. William Hibbits, who was a delegate from the chapter.—DOROTHY ELDER, Registrar.

## Central Missouri Chapter Plans Regional.

The Central Missouri Chapter held an important luncheon-meeting Jan. 19 at Columbia with Howard Kelsey of St. Louis, regional chairman for this area, to plan for the regional convention to be held there June 5-7. After a luncheon at the Daniel Boone Hotel, the members adjourned to the apartment of Dean Nesta Williams for further discussion. Perry Parrigin of the University of Missouri is general convention chairman. He appointed Dean William C. Bedford of Christian College program chairman, Mrs. Owen Wise hospitality chairman and Dean Williams of Stephens College housing and registration.

Miss Williams reported that if 100 delegates come to the convention Stephens College would furnish lodging and meals at a reasonable charge. Further announcement will be made concerning details.

**ST. LOUIS CHAPTER**—The Jan. 28 meeting of the St. Louis Chapter was a dinner-meeting and organ recital held at the Second Presbyterian Church. Charles Huddleston Heaton, organist and director of the church, was host. After the business meeting that followed the dinner, Mr. Heaton played the following program on the four-manual Allen electronic organ: Toccata in G, Sweelinck; Musical Clocks, Haydn; "Sister Monica," Couperin; "O Lamb of God, Unspotted," Bach; Canon in B minor, Schumann; "Serene Alleluia," Messiaen; Introduction, Passacaglia and Fugue, Willan; Fantasy for Flute Stops, Sowerby; Fanfare, Peck.—WILLIAM A. DAVIDSON.

**LUBBOCK, TEX., CHAPTER**—The Lubbock Chapter sponsored Dr. Hugh Giles in a recital at the First Baptist Church Jan. 7. The program included: Concerto 5, Handel; "Come, Redeemer of Our Race," Buxtehude; Toccata, Meraux; Prelude and Fugue in B minor, Bach; Elevation, Dupré; "Francaise," Langlais; "Fairest Lord Jesus" and Intermezzo, Schroeder; Air with Variations, Sowerby, and March, Fleury. Mrs. George N. Atkinson, dean, gave an appreciation of the late G. Donald Harrison who built the Aeolian-Skinner organ Mr. Giles played. Dr. Giles played "Folk Tune," Whitlock, Mr. Harrison's favorite organ work, and the program concluded with Postlude, Langlais. A good-sized audience listened attentively and appreciatively to Dr. Giles' brilliant performance. Following the recital a reception was given at the home of Mrs. Atkinson. She was assisted by Mrs. H. W. Wylie and Mrs. Carl Scoggin.—LETA ASHLOCK.

**DUBUQUE, IOWA, CHAPTER**—The Dubuque Chapter entertained at a reception honoring E. Power Biggs following his recital Jan. 21 at Loras College. In the receiving line with Mr. Biggs were the Rev. Gerhard Bunge, Iowa state chairman, Miss Doris McCaffrey, dean of the chapter, and the Rev. Albert Carman, head of the Loras College music department. Mrs. Julian Nemmers was chairman of the committee. Mr. Biggs played one of his well-balanced programs ranging from Byrd to Richard Strauss.

**TULSA CHAPTER**—The Tulsa Chapter held its monthly dinner-meeting Jan. 3 at St. Luke's Episcopal Church. The nominating committee was appointed to select officers for the year 1957-1958. The speaker for the evening was Cantor Harold Orbach, who came to Tulsa a few months ago to serve as cantor and principal of the schools of Temple Israel. Mr. Orbach is a graduate of the Juilliard School of Music and of the Hebrew Union College school of sacred music and was a pupil of John Brownlee. He discussed Jewish liturgical music from its beginnings to the present time and sang some of the chants for the group.

The February meeting of the chapter was held in St. Paul's Methodist Church. After a short business meeting, Miss Esther Handley told the group of her seven-week trip through foreign countries. Miss Handley visited Honolulu, Japan, China, the Philippines, Thailand, Italy, France and Great Britain. She illustrated her talk with a number of beautiful slides.

**TEXAS CHAPTER**—The Jan. 21 meeting of the Texas Chapter was held at the East Dallas Christian Church, where Dr. A. Eugene Ellsworth, F.A.G.O., is organist and choir director. A short business session brought out reports of standing committees. Robert Miller, chairman of the recital committee, reminded members of the Virgil Fox recital Feb. 25. Robert Ekblad made a strong appeal for an active ticket campaign for the Augustana Choir concert. There were seventy-five reservations for dinner, the occasion being "pastor's night." The program consisted of music suitable for wedding services and pre-service recitals. David W. McCormick arranged it from lists sent in by members. A discussion of weddings from ministers' and musicians' standpoints preceded the music. Russell Brydon, Barbara Marquart and Peg Carol Bie were the organists involved.—ALICE KNOX FERGUSON.

**OKLAHOMA CITY CHAPTER**—The Oklahoma City Chapter met Feb. 4 at Marlow, Okla., for the dedication of the new organ in the First Methodist Church. They were joined there by the North Texas Chapter of Wichita Falls. Margaret Rickerd Scharf, organist of the First Presbyterian Church, Stillwater, of the Oklahoma City Chapter, performed the evening's program including works of Buxtehude, Bach, Franck, Karg-Elert, Bingham, Messiaen, Vierne, Langlais and Dupré. The new organ at Marlow is an Aeolian-Skinner.—MRS. PAUL FORSYTHE, Corresponding Secretary.

**CENTRAL IOWA CHAPTER**—Students of Drake University's department of sacred music were featured in a recital at the January meeting of the Central Iowa Chapter. Program numbers were: Allegro Moderato, Sonata 1, "My Heart Is Filled with Longing" and "Sleepers, Wake," Bach; "In Dulci Jubilo" and "Holy God, We Praise Thy Name," Peeters; Evening Hymn on a Ground by Purcell, Grace; Adagio, Hoyer; Prelude in B major, Dupré; "Angels Ever Bright and Fair," Handel; Capriccio on the Notes of the Cuckoo, Purvis, and "Piece Heroique," Franck. Participants were: Virginia Marion, Margaret Kelley, Rosalee Points, Verle Larson, Joyce Carter, Nancy Clauson, Elgene Kurtz and Dee McPherrin.—DORIS FRIEDMEYER, Secretary.

**NORTH TEXAS CHAPTER**—The North Texas Chapter, Wichita Falls, held its monthly meeting Jan. 12 at the First Christian Church. Dean Kent Balyeat reviewed plans for the annual choral festival in February. Brent Stratton, host, presided at the anthem fest for which four directors each brought two anthems and a mixed quartet. Ray Davidson directed the group in "Christ Our Blessed Saviour," Schütz, and "Victory" Te Deum, Titcomb. Broyles Hall directed "The Best of Rooms," Wood, and "Behold, Now Praise the Lord," Titcomb. Mr. Balyeat conducted "The Lord Is My Shepherd," Wilbur, and "Jesus Lives," Clokey. Mr. Stratton chose "I Looked and Beheld a White Cloud," Willan, and "O Taste and See," Vaughan Williams. Organ selections by Willan and Peeters were played by Max Smith and Mr. Hall.

More than 2500 persons attended the fourth annual community performance of Handel's "Messiah" on the first Sunday in Advent at the Wichita Falls Memorial Auditorium. The concert is sponsored jointly by the North Texas Chapter and the Wichita Falls Symphony, Dr. Nita Akin, chairman, and Dr. Erno Daniel, musical director. The huge chorus, soloists and forty-six-piece orchestra performed magnificently.

**OMAHA CHAPTER**—The Omaha Chapter has held two meetings of considerable interest. The first was a demonstration of the Conn electronic organ, given by John Yousling, consultant for the C. G. Conn Co. Mr. Yousling gave an interesting and informative talk about the instrument—how the tone is derived, the voicing of stops and the general set-up of the instrument. He also played several numbers. A period of discussion and social hour followed.

Mrs. William P. Reid, wife of the rector of St. John's Episcopal Church and its director of music, was the speaker for the January meeting. The subject for discussion was "wedding music," and Mrs. Reid advanced several challenging ideas about raising the standards. Dean Enid Lindborg, A.A.G.O., had copies of the pamphlet on "Wedding Music" by Regina Fryxell available to all Guild members. Each member also submitted a list of ideal wedding prelude music of about fifteen minutes in length. These selections will be compiled into a master list. Members had an opportunity to see the new educational unit and chapel at the United Presbyterian Church, where Sub-dean Mildred I. Mowers is the organist. Mr. and Mrs. Mowers were host and hostess for the social hour which followed.—MRS. LEROY STENLUND, Secretary.

**LINCOLN, NEB., CHAPTER**—The Jan. 7 meeting was held in the banquet room of the Y.W.C.A. Ministers were invited to a dinner and a very fine program. Paul Reynolds, minister of music at the Plymouth Congregational Church, gave a talk on appropriate organ music for weddings. Miss Mary Louise Holding, Nebraska Wesleyan University, sang some beautiful and appropriate songs for weddings, accompanied by Miss Pauline Sloneker. Paul Mooter, promotion manager of the Baldwin Company, gave a talk and showed slides on "organ installations." He also played recordings of some of the organs installed in the different churches.—CONSTANCE BOOTH, Secretary.

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# News of the American Guild of Organists—Continued

## Boston Hears Julius Herford.

Members of the Boston Chapter were privileged to have the noted musicologist, lecturer and Bach scholar, Julius Herford, as guest lecturer Jan. 21. The meeting was preceded by a fine catered dinner.

Mr. Herford chose as his subject the Bach "Orgelbüchlein." Dividing his subject into three sections—genealogy, form and setting—he discussed the "Reformation spirit," the necessity to express religious fervor. Mr. Herford said that Bach intended his settings of these chorales to show some of the many ways this form of musical expression could be developed; the "Orgelbüchlein" was not composed exclusively for church use.

Bach expected the musician to have a knowledge of the technique of composition and of the background of the original music. Mention was made of Schweitzer's suggestion of Bach's "poetic" and "symbolic" purposes, a natural inheritance from the baroque era.

"Music is moving energy," said Mr. Herford, "not bound by rules. . . . The study of the chorale is a study in the form of living music."

**BOSTON CHAPTER**—The Boston Chapter members and guests were privileged to have a joint organ recital and choral program at Marsh Chapel, Boston University, Feb. 11 by Max Miller, university organist, and the B. U. Choral Art Society under the direction of Allen C. Lannom.

Although a great success artistically, the great disappointment was that not more than 100 of our members were there to hear this outstanding program. Mr. Miller began the evening with a performance of the "Symphonie Passion" by Dupré. Nothing but praise can be offered for its interpretation.

The choir, with its vitality and clarity of tone, showed its breadth of repertory by singing music by Palestrina and Vittoria, then following these with "The Lord's Prayer" by Villa-Lobos and the Klaus George Roy "Lie Still, Sleep Becalmed" to words by Dylan Thomas. Also included in the program was a selection from a new album just released by Boston Records, "Music of the Bach Family," which this same group recorded. The number was by Johann Michael Bach, "Lord, I Wait for Thy Salvation" for double chorus. Closing the program was the Mass in G major by Poulenc. After the concert a reception and coffee hour were given in the chapel social room with Myrtle Vradenburg and Louise Jenkins as co-hostesses.—MARSHALL SUMNER WILKINS, Registrar.

**BROCKTON, MASS., CHAPTER**—The January meeting was held in Bridgewater at the home of Mrs. Harry A. Grant. She was assisted by Miss Barbara Packard and William Moss. Dean Swanson conducted the business session. Following reports of Miss Julia M. Young, secretary, and Ralph E. Chase, treasurer, Francis L. Yates reported on the third public service program, of which he is chairman. Miss Arlene Moberg showed beautiful colored pictures of her European tour and told interesting facts pertaining to the places

visited.

The December meeting of the Brockton Chapter was held at a nearby inn, where members and guests participated in a Christmas dinner party. Sub-dean Barbara Packard presided at a short business meeting in the absence of Dean Carl B. Swanson who was recuperating from illness.—MAS. C. W. BURRELL, Publicity Chairman.

**RHODE ISLAND CHAPTER**—Dr. Albert Schweitzer was honored by the Rhode Island Chapter at a special service of Bach music in Grace Church, Providence, Feb. 3. The speaker was the Rev. James E. Doty, the First Methodist Church, Lynn, Mass., who visited Dr. Schweitzer at his jungle hospital in French Equatorial Africa in 1955, wrote daily articles for a nationwide newspaper syndicate and is now writing a book on Dr. Schweitzer. Music for the service was sung by the combined choirs of the First Unitarian Church, Louise Winsor Moore, director, and the Grace Church choristers, Dean Fred Cronhimer, director. Preceding the service, chorales were played on the chimes by Mrs. Wilfred Pickles, director of the Grace Church chimes' guild, and a short recital of organ music was played by Professor William Dineen of Brown University. John C. Schwabenland, Central Congregational Church, Providence, played the offertory and Charles G. Smith, Jr., Grace Episcopal Church, New Bedford, Mass., the postlude.

Members and guests met for the chapter's annual Christmas smorgasbord and party Dec. 17 at the Pawtucket Congregational Church. Sub-dean George Butler was chairman.

The guest speaker at the November meeting, which was held at the First Unitarian Church in Providence, was the Rev. Robert H. Schacht, Jr., minister of the church. As a prelude to a Bach program to be given later in the season to aid the Schweitzer foundation fund, Dr. Schacht spoke on Schweitzer the man. Mrs. Louise W. Moore, chapter program chairman and organist and director of the church, presided.

The October meeting was held at the Mathewson Street Methodist Church in Providence, Dean Fred Cronhimer presiding. Mrs. Louise W. Moore, program chairman, outlined the program for the year. After the business meeting, impressions of the national convention were given by several members who had attended. Speaker of the evening was Professor Dineen of the Brown University music department, who described and showed slides of his trip to Europe last summer. Miss Beatrice Ward, organist and choir director of the church, was hostess for the meeting.

The chapter opened its 1956-57 season with an organ techniques workshop. The fourth workshop to be sponsored jointly by the chapter and the Brown University extension program. Forty organists attended this course which was designed for organists who wished to improve their knowledge and use of registration, modulation, improvisation and similar technical matters. Repertory, preparation for different types of services, adapting music for organ, the performance of hymns and organ specifications were discussed. Lecturers were: George Faxon, Philip Treggor, George Butler, Louise Winsor Moore, Frank Converse, Donald Ingram and William Dineen.—RUTH F. PEARSON, Registrar.

**NEW HAMPSHIRE CHAPTER**—A meeting of the executive board of the New Hampshire Chapter was held in Manchester Jan. 11. It was decided to postpone the January demonstration of the Allen electronic organ to a later date as New England weather proved most unkind to travelers of the not-so-open road. Plans were discussed for the annual choir festival as well as the February meeting which was to be held at the University of New Hampshire in Durham. Professor Irving Bartley was scheduled to be general chairman of the program with a film on organ building, organ recordings and a talk by Miss Ruth Sisson on the highlights of the 1955 summer session at the Organ Institute. Members of the student group of the university were to be guests of the evening.—RUTH SISSON, Registrar.

**LONG ISLAND CHAPTER**—The Long Island Chapter held its second annual organist-clergy dinner Jan. 13 at Grace Episcopal Church, Massapequa, where Charles Burgess, corresponding secretary, is organist. Seventy-four members and clergy were present. The Rev. George Litch Knight was the speaker; his topic was: "The Care and Feeding of Church Organists."

The chapter met Feb. 10 at the New Hyde Park Presbyterian Church, where the dean, Mrs. Florence Gode, is organist. After a pleasant covered-dish supper and a short business meeting, the members were introduced to the anthems for the annual choral evensong to be held in May. Norman Hollett will direct. Following this the members conducted an open forum on organists' problems.—SOPHY TOPPIN, Recording Secretary.

**CENTRAL NEW YORK CHAPTER**—The Central New York Chapter held its monthly meeting Jan. 7 at the South Congregational Church, Utica. A delicious covered-dish dinner was served; Miss Jeannette Snyder, organist of the church, was hostess. The topic of the evening was wedding music, and the center of decoration was a beautiful wedding cake. After the dinner a fine recital of wedding music was given in the church by Miss Snyder and Miss Doris Thorne. The Rev. Allan MacKenzie, chaplain, spoke on the relation of music to the marriage service. A forum brought out interesting opinions on the subject.

The February meeting of the chapter at the Munson-Williams-Proctor Institute, Utica, was devoted to plans for the Carl Weinrich recital Feb. 18 at St. Joseph's Church, Utica, and for the junior choir festival in May.—M. LOUISE PRIEST, Registrar.

**ROCHESTER, N. Y., CHAPTER**—The Rochester Chapter attended a vespers service Feb. 10 in the chapel at St. Bernard's Seminary. Previous to the service Father McCarthy, professor of music at the seminary, explained the service and provided a printed text of it with the English translation. He briefly explained the mass and the priesthood. Some 250 students attended the service with its beautifully-sung benediction.

The annual organist-minister dinner was held in St. Luke's Church Feb. 12. Dean Steensma welcomed the guests and George Babcock acted as master of ceremonies. Dr. Arthur Adams, Central Presbyterian Church, spoke on "Music in Relationship to the Church." Giles Hobin, with Harry Watts accompanying, sang two songs and then members put on a short skit. A very successful meeting closed with Frances DeWitt Babcock singing the national anthem in honor of Lincoln's birthday.

**SYRACUSE CHAPTER**—For the program of the January meeting Mrs. Dorothy Whiteside's youth choirs of the Dewitt Community Church sang a vespers worship service. Mrs. Grace Peckham presided at the organ playing compositions exclusively by members of the A.G.O., including Bingham, Candlyn, Coke-Jephcott, Edmundson, Noble, David McK. Williams, and Joseph J. McGrath of the Cathedral of the Immaculate Conception. Mrs. Whiteside's four youth choirs showed fine training. . . . The February meeting, our annual organist-minister dinner, was held at Grace Episcopal parish house. Horace Douglas of the Utica Chapter showed slides and spoke enjoyably of his European organ tour of 1955.—WILLIAM R. HANLEY, Registrar.

**WILLIAMSPORT, PA., CHAPTER**—The Williamsport Chapter sponsored one of its members, Dexter N. Weikel, in recital at the Messiah Lutheran Church, South Williamsport, Feb. 10. Assisting him was a vocal quartet and a string trio. The dean of the chapter, Leland E. Mallet, conducted this ensemble and the organ played by Mr. Weikel in the cantata "Command Thine Angel To Appear." Buxtehude. Mr. Weikel's selections were: Adagio and Allegro, Handel; "Our Father Who Art in Heaven" and Fantasia and Fugue in G minor, Bach; "Legende," Clokey; "Litanies," Alain; "Magnificat," Dupré, and "Joy of the Redeemed," Dickinson. An excellent and appreciative congregation was present for the program.—HAROLD R. HUNT, Secretary.

**NORTHERN VALLEY, N. J., CHAPTER**—Joseph A. Fischer, president of J. Fischer and Bro., was host to the Northern Valley Chapter at the company's new headquarters in Glen Rock, N. J., Feb. 11. Mr. Fischer escorted a large group of members through the plant, explaining the complexities of music publication and production from manuscript to wrapped package. Everyone joined in demonstrating choral selections for the Easter season recently published by the company. We were offered the use of one of the larger church models of the Conn electronic organ for demonstration purposes. Miss Sibyl Komminos, A.A.G.O., played a recital of music from the J. Fischer catalog which proved most interesting to her audience. A reception followed.

The chapter was the guest at the home of John Harms, F.A.G.O., in Englewood Jan. 14, where Dr. Thomas Richner, Teachers College, Columbia University, gave a lecture-recital on Mozart. The program was announced by Dean Ruby Thompson. An informal reception followed. Everyone had an opportunity to bombard Dr. Richner with questions, to which he responded most generously.—MARIE LAMBERT, Secretary.

**CANTON, OHIO, CHAPTER**—In the Timken High School auditorium Jan. 30 the Canton Chapter sponsored Richard Ellsasser with the Canton Symphony Orchestra under the direction of Louis G. Lane. He played Concerto 2 by Handel and Concerto for organ, strings and harp by Hanson to a capacity audience and responded with several encores. A reception honoring Mr. Ellsasser followed the concert. He will play a return engagement in Canton in the late spring and conduct an organ-choir workshop.

The January meeting was in the new Market Heights Evangelical-Reformed Church. Philip J. Hodel played a program on the new Allen electronic organ. Information on the installation of the organ was given by Chairman James L. Caldwell. A social hour followed.

The November meeting was held at Our Savior Lutheran Church. A fine program on the Baldwin electronic organ was played by Martin P. Alexander. John A. Cox, chairman, showed slides on the construction of the instrument and made explanatory remarks. Refreshments were served in the parish house.—CLARENCE K. DREYKE, Corresponding Secretary.

**LEXINGTON, KY., CHAPTER**—The Lexington Chapter sponsored Hammond W. Porter in recital at Christ Episcopal Church Feb. 12. Mr. Porter, organist at Central Christian Church and teacher at Transylvania College, was a pupil of Arthur Poister and has been studying with Arnold Blackburn and Robert Requa at the University of Kentucky. The program: Chaconne, Couperin; "Les Cloches," Le Begue; Prelude and Fugue in G minor, Buxtehude; Chorale in B minor, Franck; "Wir wollen alle frolich sein" and "Mit Freuden zart," Pepping, and "O Filii et Filiae," Farnam. Following the program members met in the church parlors to congratulate the recitalist and for an informal business meeting and coffee hour.—MARY E. LYONS, Secretary.

**MIDDLE TENNESSEE STATE COLLEGE STUDENT GROUP**—The State College Student Group heard a recital Jan. 15 by Peggy Ott Hackler at the First Baptist Church, Murfreesboro. Her program included: "Dedication," Bonnet; "Angelus," "Scenes Pittoresques," Massenet, and Allegro, Sonata 1, and "Adoration," Borowski. Miss Hackler is a member of the Nashville Chapter.

**MEMPHIS CHAPTER**—Marilyn Mason of the faculty of the University of Michigan gave a recital Jan. 28 playing the Schantz organ at St. Mary's Cathedral. She played the following numbers: Presto, Concerto 5, Handel; "Le Cucu" Kerli; Prelude and Fugue in D major, Bach; Adagio, Liszt; Fantasia and Fugue on "B-A-C-H," Liszt; Epilogue, Langlais; "Greensleeves" and "Brother James' Air," Wright; "Roulaide," Bingham; "Grand Choeur Dialogue," Gigout.—JESALYN HUDSON, Registrar.

**CHARLESTON, S. C., CHAPTER**—The Charleston Chapter held its meeting Feb. 4 at the Asbury Methodist Church. Mrs. Paul Davis and members of the choir of St. Michael's Episcopal Church gave a demonstration with six contemporary anthems. The Rev. T. W. Horton, who will serve as director of the annual choir festival in May, went over the festival anthems with the choir directors and organists. At the conclusion of the meeting a social hour was enjoyed.—FRANCES V. KIRKWOOD, Reporter.

**CENTRAL FLORIDA CHAPTER**—The Central Florida Chapter sponsored a recital Feb. 12 in the Church of the Holy Cross in Sanford. The player was Paul Rogers Jenkins, Jr., new member of the Stetson University faculty, and his program included: Chaconne in E minor, Buxtehude; Three Chorale Preludes, Bach; Chorale in B minor, Franck; "My Heart Is Filled with Longings," Buxtehude, Brahms and Langlais, and Fantasia and Fugue in G minor, Bach. A social hour followed.—BEATRICE F. WHITE, Registrar.

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**OKLAHOMA CHURCH  
INSTALLS BIG ORGAN**

**AEOLIAN-SKINNER DESIGN**

Four-Manual in Contemporary St. Luke's Methodist Is Exposed to View—  
Cecil Lapo, Organist, Collaborates in Plan.

St. Luke's Methodist Church, Oklahoma City, is to have an ample four-manual Aeolian-Skinner organ. Installation is well underway. The building is in contemporary styling and has just been completed. The organ is located on a platform at the front of the church and is completely exposed to view through an open-mesh drape. Cecil Lapo is the organist of the church; he collaborated with Aeolian-Skinner's tonal department in the design of the instrument.

The stoplist is as follows:

**GREAT ORGAN.**

- Violon, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Quint, 2½ ft., 61 pipes.
- Superoctave, 2 ft., 61 pipes.
- Furniture, 3-5 ranks, 245 pipes.
- Cornet, 3-5 ranks, 233 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Chimes, 25 bells.

**SWELL ORGAN.**

- Gedeckt, 16 ft., 73 pipes.
- Principal, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Gemshorn Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Prestant, 4 ft., 73 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Octavin, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Bombarde, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Hautbois, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremulant.

**CHOIR ORGAN.**

- Quintaten, 16 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Gemshorn, 4 ft., 73 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Nazard, 2½ ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1½ ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Bassoon, 16 ft., 73 pipes.
- Cromorne, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Rohr Schalmel, 4 ft., 73 pipes.
- Harp, 8 ft., 61 bars.
- Celesta, 4 ft.
- Tremulant.

**POSITIV ORGAN.**

- Cor de Nuit, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nasat, 2½ ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Terz, 1½ ft., 61 pipes.
- Larigot, 1½ ft., 61 pipes.
- Sifföte, 1 ft., 61 pipes.

**BOMBARDE ORGAN.**

- Diapason, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Grand Furniture, 6 ranks, 366 pipes.
- Bombarde, 16 ft., 61 pipes.
- Trompette Harmonique (en chamade), 8 ft., 61 pipes.
- Clairon Harmonique (en chamade), 4 ft., 12 pipes.
- Chimes.

**PEDAL ORGAN.**

- Bourdon, 32 ft., 7 pipes.
- Contre Basse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Violon, 16 ft.
- Quintaten, 16 ft.
- Gedeckt, 16 ft.
- Octave, 8 ft., 32 pipes.
- Spitzflöte, 8 ft., 32 pipes.
- Still Gedeckt, 8 ft.
- Quint, 5½ ft., 32 pipes.
- Choral Bass, 4 ft., 32 pipes.
- Nachthorn, 4 ft., 32 pipes.
- Blockflöte, 2 ft., 32 pipes.
- Mixture, 4 ranks, 128 pipes.
- Bombarde, 16 ft., 32 pipes.
- Bassoon, 16 ft.
- Trompette, 8 ft., 32 pipes.
- Clairon, 4 ft., 32 pipes.
- Chimes.

**DUNCAN TROTTER GILLESPIE**



DUNCAN TROTTER GILLESPIE, A.A.G.O., F.T.C.L., has been organist of St. George's Church, Schenectady, N. Y., for nineteen years. Born in Troy, N. Y., and graduated from the Troy Conservatory of Music, magna cum laude, he went to New York City for study with T. Tertius Noble, Dr. David McK. Williams and Frank Wright. He also studied at Columbia University and at the Pius X School. He has done work with Dr. Norman Coke-Jephcott and with Ernest White.

Mr. Gillespie's church positions have included the United Presbyterian Church and St. Paul's Episcopal Church, Troy, St. Paul's Church, Mount Vernon, N. Y., First Presbyterian Church, Ridgewood, N. J., and Trinity Church, Cranford, N. J. He has been dean of the Eastern New York Chapter of the A.G.O., president of the Albany diocesan choirmasters' association and co-founder and first president of the Schenectady Philharmonic Orchestra Association.

In world war 2, he was on the Sunday activities committee of the U.S.O. and played a series of organ recitals at the Union College Memorial Chapel for navy cadets at Union College and the public.

Mr. Gillespie has also been organ recitalist at the Emma Willard School, Troy, and is organist for the Octavo Singers in Schenectady. In November and December he played a series of Saturday recitals at St. George's Church covering a wide range of organ repertory. Included were an all-Bach and an all-Mozart program.

**"SACRED NOTE" CONTINUES  
PRIZE-WINNING BROADCAST**

A weekly fifteen-minute radio broadcast consisting primarily of sacred choral music is "The Sacred Note," originating at WBBM, the CBS outlet in Chicago. This program, on the air since November, 1955, features the University of Chicago choir under the direction of Richard Vikstrom with Dr. Heinrich Fleischer at the organ. The series occasionally has selections by guest choral organizations. More than 200 choral works have been heard with the heaviest concentration on the great polyphonic music of the sixteenth, seventeenth and eighteenth centuries, although including a number of contemporary compositions.

"The Sacred Note" received the first award for religious programs in the twentieth annual exhibition of educational radio and television programs sponsored by the institute for education by radio and television of Ohio State University. The citation read as follows: "For a program with well-conceived purpose which, by imaginative planning and skillful blending of continuity and music unclouded by outside thoughts, produces a definite mood of religious dignity."

The program can be heard outside Chicago on a delayed broadcast basis in Cincinnati, Buffalo, Miami, Seattle, Urbana, East Lansing and nine stations of the Wisconsin state radio network.

**ALICE DEAL IS NO BETTER;  
NOW IN BETHANY HOSPITAL**

Miss Alice R. Deal, for over two decades the treasurer of the Chicago Chapter of the A.G.O., was moved Feb. 14 to the Bethany Methodist Hospital, 5025 North Paulina, Chicago. Her condition is unchanged.

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The Tellers Organ Company, Erie, Pa., will complete installation of a three-manual organ at the Camp Hill, Pa., Presbyterian Church in the month of March. The organ was designed by Donald G. Clapper in collaboration with Howard S. Okie, Jr., representative of the Tellers Company. Structural alteration of the organ chambers of the church will assure greatly improved acoustical effect.

The specification:

**GREAT ORGAN.**

- Quintaten, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Quintaten, 8 ft., 12 pipes.
- Dulciana, 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Spitzfute, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes.

**SWELL ORGAN.**

- Rohrflöte, 8 ft., 68 pipes.
- Viola, 8 ft., 68 pipes.
- Viola Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 68 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Contra Oboe, 16 ft., 12 pipes.
- Trompette, 8 ft., 68 pipes.
- Oboe, 8 ft., 61 pipes.
- Clarion, 4 ft., 68 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Nason Flute, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Contrabasse, 16 ft., 32 pipes.
- Quintaten, 16 ft., 32 notes.
- Dulciana, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Quintaten, 8 ft., 32 notes.
- Choral Bass, 4 ft., 12 pipes.
- Quintaten, 4 ft., 32 notes.
- Octavin, 2 ft., 12 pipes.
- Bass Trompette, 16 ft., 12 pipes.
- Contra Oboe, 16 ft., 32 notes.
- Trompette, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

**YANKTON COLLEGE CHOIR  
TO SING AT CONFERENCES**

The Yankton, S.D., College choir has been invited to sing at both the Ohio and Massachusetts state conferences of the Congregational Christian churches. The Ohio date has been set for May 15; the Massachusetts engagement is May 21. Miss Ida Clawson Hunt, associate professor, is the director of the choir.

**JUNIOR CHOIR WORKSHOP  
HELD AT UNION SEMINARY**

Leading authorities in the field of youth choirs conducted a junior choir workshop Jan. 30-Feb. 1 at Union Theological Seminary, New York City, under the auspices of its school of sacred music. The program, including lectures, discussions and demonstrations by youth choirs, was for students, alumni and friends.

Mrs. Madeline Ingram, Lynchburg College, Va., and William Self, St. Thomas' Episcopal Church, New York City, were the principal leaders. Mrs. Ingram, an active lecturer on church music and junior choirs, has conducted workshops throughout the country. She is minister of music in the Memorial Methodist Church, Lynchburg. Mr. Self, a graduate of Peabody Conservatory and the New England Conservatory of Music, studied under Joseph Bonnet in Paris. He came to St. Thomas' from All Saints' Church in Worcester, Mass., where he organized the All Saints' Choir of forty-five men and boys who have toured widely in the eastern area.

Alumni of the seminary's music school took part in the workshop, including Edith Lovell Thomas, author of children's choir books; Dorothy K. and Robert B. Lee, ministers of music of the Madison Avenue Presbyterian Church, and William Davis and Gwen Fisher of the Reformed Church, Bronxville, N. Y.

**"TRACKER" EDITOR SUCCEEDS  
LATE N. LINDSAY NORDEN**

Kenneth F. Simmons has been appointed organist and choirmaster of Congregation Rodeph Shalom in Philadelphia, Pa., succeeding the late N. Lindsay Norden. Mr. Simmons is organist and choir director of the Wayne, Pa., Presbyterian Church.

A native of Pana, Ill., Mr. Simmons received his bachelor of music degree from Illinois Wesleyan University. He has done graduate work at Drake and Columbia Universities and received his M.S.M. from Union Seminary in New York City. Organ teachers have been Dr. Frank B. Jordan, Dr. Robert S. Baker and Dr. Charlotte Garden.

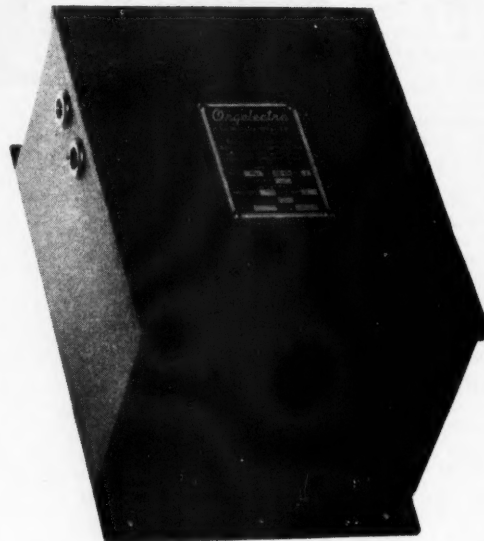
Mr. Simmons is editor of *The Tracker*, publication of the Organ Historical Society.

**RECITAL FOR ST. CECILIA'S  
DAY GIVEN IN AUSTRALIA**

A recital for St. Cecilia's Day at Christ Church, St. Laurence, Sydney, Australia, featured Colin Sapsford, director of music, Howard Pollard and Norman Johnson, organists, and Edward Cockman and Ronald Wilkinson, violinists. Sonata movements by Arne, Mozart, Weinberger and Bach were heard along with Four Sketches by Schumann and Bartok violin duets.

ORGANISTS Allen J. Sever and Sibyl Kominos joined Harold Friedell and George Powers in the February pre-Lent series of noonday recitals at St. Bartholomew's Church, New York City.

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SAMUEL L. SINGER



SAMUEL L. SINGER, Philadelphia, is the new organist of St. Michael's and Zion Evangelical Lutheran Church, the oldest Lutheran church in the United States. It was founded in 1742 by Henry Muhlenberg.

It was at "Old Zion" that George Washington's funeral in Philadelphia was held. The present ninety-year-old building is on Franklin Square, once the church burying ground. The church holds two services Sunday mornings—one in English and one in German.

Mr. Singer was organist of the Philadelphia Ethical Society for fourteen years. The Ethical Society members tendered him a farewell reception and gave him the complete works of Chopin in fourteen volumes, each inscribed.

An organist by active avocation and a member of the Pennsylvania Chapter of the A.G.O., Mr. Singer is on the staff of the *Philadelphia Inquirer*, where he has been reviewing music since 1934. He is also former organist of Temple Judea and the Main Line Reform Temple and has played at many other churches and synagogues in the Philadelphia area. He was a chaplain's assistant in the Navy during world war 2.

The organist comes of a musical family. Both parents are still proficient pianists and singers. He is entirely self-taught at the organ. Married and the father of three children, Mr. Singer lives at Penn Wynne. He is a graduate of Temple University.

"JUDAS MACCABAEUS" by Handel was sung in two parts at February evensongs in St. Bartholomew's Church, New York City.

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Organists and of the Canadian College  
of Organists

S. E. GRUENSTEIN, Editor and Publisher

Editorial and Business office, 1511 Kimball  
Building, Wabash Avenue and Jackson  
Boulevard, Chicago 4, Ill. Telephone:  
Harrison 7-3149.

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CHICAGO, MARCH 1, 1957

## A Noted Martha Stricken

One of the principal sources of strength of the large group of American organists and especially of the A.G.O. lies in the loyal women who have worked for many years to help their profession achieve its high standing. This fact is brought to mind by the severe illness of Miss Alice R. Deal of Chicago. Miss Deal, who is a patient at Bethany Methodist Hospital after suffering two strokes, is still unable to speak and her left side is paralyzed.

Miss Deal has been for several years organist of the Washington Boulevard Methodist Church. Previously she held similar positions at various churches, one of the most important of which was the First Congregational. She is one of the most talented pupils of the late Harrison M. Wild, whose teaching and influence left an indelible mark on a large class of pupils, many of them in Chicago and others in various parts of the United States. She is a charter member of the Chicago Chapter of the American Guild of Organists, originally the Western Chapter and later the Illinois Chapter. For twenty-two years she was the treasurer of that chapter, until her present illness made her retirement necessary. In this position her services reached the ideal. Her compulsory withdrawal from Guild activities will be a blow to the chapter. The friends she made can safely be accounted as 100 per cent of the membership.

We need our Marthas as well as our Marys in the present age and we have had no Marthas whose interest and devotion have exceeded hers. That she may be spared more years of a comfortable life is the hope of every one of her friends.

MORALITY PLAY TO BE SEEN  
ON ORGANISTS' EXCURSION

A performance of the morality play, "Everyman," before the Salzburg Cathedral Aug. 11 is one of ten festival events scheduled for the festival tour being organized by D. Sterling Wheelwright. With trans-Atlantic crossing by ship or air, the tour begins with a week at the I.C.O. and proceeds to sightseeing and festivals in Bayreuth, Salzburg, Lucerne, Paris and Edinburgh.

AMY CLEARY MORRISON and Georgia Eva Lockenour were the guest organists for the joint assembly in Indianapolis for the divisions of Christian life and work and of home missions of the National Council of Churches.

## Letters to the Editor

## Canadian Complains of "Decomposition."

Victoria, B. C., Jan. 14, 1957—

Dear Mr. Gruenstein:

The title page of Bach's Two- and Three-part Inventions tells us that the composer intended those who play them "to get a strong taste for composition." Schweitzer, vol. 1, chapter 15, remarks: "The child who has once practiced them, no matter how mechanically, has acquired a perception of part-writing that he will never lose. He will always instinctively look for the same masterly weaving of the voices in every other piece of music and feel the poverty of the music where this is lacking."

I had just been reading these words when the mail man delivered a well-known publisher's "Anthem Quarterly" with about a dozen anthems for Lent, Easter and general use. If this is a representative sample of North American composition, the sooner some of the composers featured in the quarterly get back to their Bach Inventions the better it will be for all concerned, especially those unfortunate chorists who are going to be asked to sing the stuff whether they like it or not.

And the texts, if such puerile nonsense can be called a text, show not composition but can only be described as "decomposition." Here is the worst of them: Solo, "Father, forgive them for they know not what they do." Chorus, "It is finished." Solo, "Verily I say unto thee, Today shalt thou be with me in paradise." Chorus, "It is finished." . . . Solo, "Son, behold thy mother!" The chorus again tells us that it is finished though there are still three pages to go, and here is the payoff: Solo, "My God, my God, why . . ." Choir, "Why . . .?"

And this writer can only add, My God, my God, why? Why was it written, why was it published, why do they send it to me, why don't they go back to their Bach Inventions? Excuse me, I have to go out and be sick.

GRAHAM STEED.

## More Information on Toronto Organ.

Toronto, Ont., Jan. 19, 1957—

Dear Mr. Gruenstein:

In a recent number of THE DIAPASON there was an excellent article on the re-built Casavant organ in St. Paul's Anglican Church, Toronto. However, the article started out by saying that the original specification was drawn up by T. P. Palmer and Lieutenant Colonel George Dixon of St. Bees, Cumberland, England.

I have been looking into this matter and am satisfied that the attribution to Palmer is incorrect. He was organist of the old St. Paul's Church at the time the present building was contemplated. I know that he drew up a specification for an organ for the new church, but I doubt if it was used in any way. It would have been a smaller instrument than the organ that was built, a four-manual of 107 stops.

I have turned up my files and found a letter written to me by Colonel Dixon in 1930 in which he describes some of the circumstances under which he agreed to design the St. Paul's organ. No mention is made of Palmer or the Palmer specification. Palmer was never organist of the present church. Its first incumbent was Dr. Healey Willan. He came to Toronto from London in 1913. The organ was then being built and had not yet been installed in the church.

I wrote to Dr. Charles Peaker, the present organist, and sent him a copy of Colonel Dixon's letter and gave him my recollections in this matter. He wrote: "You know more about the old organ than most of us, including me."

Yours truly,

P. DOUGLAS KNOWLES.

## Gore Deplores Teaching Method.

Wooster, Ohio, Jan. 21, 1957—

Dear Mr. Gruenstein:

During my seventeen years of organ teaching at the college level, I have always had a few students who had been started by an advocate of the "feel-for-the-pedals" school. Save in the case of older students, it takes about six weeks to break the student of this lamentable habit, supposedly a short cut to acquiring a technique. Lately a considerable proportion of our freshmen come to us with this bad habit ingrained. I should like to find out who started this method of alleged teaching and personally inject a lethal dose of NaF into his soup. Short cut indeed! Monkey wrench! The student who learns how to find F by kicking F sharp is depending on a crutch that is not only unnecessary, hard to throw away, but will prove a serious handicap when he tries to play pedal passages requiring any fluency. No reputable performer has ever played this way or taught this way. I submit that one of the reasons for the still lamentable state of organ playing in this country—quite apart from the fact that persons of no talent are allowed to become organists of a sort—is the continued use of this completely wrong, utterly unprofessional, unjustifiable charlatan procedure.

Yours truly,

RICHARD T. GORE.

## Names British Builders.

Toronto, Ont., Feb. 6, 1957—

Dear Mr. Gruenstein:

I have read Charles H. Finney's article in the February issue of THE DIAPASON and note the mention of no less than nine European organ builders. Yet, later in the article, Mr. Finney has made no mention of the builders of the organs in Westminster Abbey, St. Paul's Cathedral and the Royal Festival Hall—Harrison, "Father" Willis and Harrison in that order. Surely these great builders deserve at least equal mention.

Regarding the visit to the home of Lady Jeans at Cleveland Lodge, Dorking, Mr. Finney mentions a "three-manual Willis organ" and a "two-manual neo-baroque German tracker." May I be allowed to correct Mr. Finney's error; both these organs were built by Hill, Norman and Beard in 1936 at the time of Lady Jeans' marriage to Sir James.

In view of the forthcoming international congress having included a visit to St. John's College, Cambridge, on the program (an organ so favorably mentioned by Mr. Finney), your many readers may be interested to know that that organ has also recently been completely rebuilt by Hill, Norman and Beard.

Yours sincerely,

RAYMOND L. BARNES.

## Organists Are Not Overpaid!

Baltimore, Md., Feb. 12, 1957—

Dear Mr. Gruenstein:

In reply to Mr. Runkel's item in the January issue of THE DIAPASON that organists are overpaid, I should like to make the following observations:

An organist falls into the same category of human being as does the business man, educator and laborer; therefore, he has the same need for money as these people. He has been trained possibly more highly than the average business man and I feel that Mr. Runkel was very unfair in his statements. The profession of music is an honorable one and just because an organist requires a decent wage doesn't mean that he is selling either his Lord or his vocation short.

In order to get a good church organist it is time that many of our charlatan music committees "wise up" to themselves and there will be no problem of how much time is spent in preparation and other details that a good organist considers regardless of what amount he is paid.

As for the \$3000 automobile, Mr. Runkel may own one but the organists in Baltimore cannot afford one!!

Sincerely yours,

BETTY L. ROCHE.

## Ruhl on New Fort Wayne Organ

A standing-room-only audience heard the musical program which officially opened the large three-manual Aeolian-Skinner organ in the First Presbyterian Church, Fort Wayne, Ind. (The stoolist appeared in THE DIAPASON for February.) The beauty of the new edifice and its good acoustics, the wholly satisfying tonal scheme of the organ and its effectiveness as a solo and combining instrument gave Fort Wayne people a memorable evening.

Jack Ruhl, organist of the church, arranged his program to acquaint the listeners with the qualities of the new instrument. In the first section the Fort Wayne Philharmonic Sinfonietta collaborated with Mr. Ruhl; Igor Buketoff conducted. The Corelli Trio-Sonata, Op. 1, No. 1, displayed the organ as an ensemble instrument. Mozart's Sonata 15 successfully contrasted some of the flute work with the strings of the orchestra. A spirited reading of Handel's Concerto 2 completed this group. Bach's Prelude and Fugue in G showed the brightness and clarity of the ensemble to excellent advantage.

A group of chorale preludes by Bach, Pachelbel, Karg-Elert and Peeters, with the chorale heard vocally as well as in the prelude, demonstrated the instrument's suitability for music of several periods.

A major portion of the program was made up of pieces revealing the individual tonal colors of the organ. Of the wide variety offered in this section, we felt the performances of Purvis' "Thanksgiving" using the reeds and Bingham's "Roulade" showing the solo stops were especially successful numbers in an altogether well-planned and executed program.

The evening closed with brass, percussion and choir joining Mr. Ruhl in Searle Wright's short but impressive Fantasy on "Wareham."—F. C.

POULENC'S MASS in G will be featured March 16 by the Oberlin College choir in Cleveland's Severance Hall. Robert Fountain is director. This is to be the second appearance of the Oberlin choir and orchestra at the famous home of the Cleveland orchestra.

## Looking Back into the Past

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

Arthur Dunham rejoiced in the completion of a large four-manual Casavant organ over which he was to preside in the new Sinai Temple, Chicago. The opening services at the temple were held March 1 and 3. The specification, as published in THE DIAPASON, showed the instrument to be one of sixty-three speaking stops.

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

A beautiful memorial window in St. Thomas' Church, New York City, to commemorate the service to that church and to church music generally of T. Tertius Noble, was dedicated with impressive services Feb. 28.

Frank E. Ward's thirtieth anniversary as organist of Temple Israel, New York City, was celebrated and a thousand people greeted Mr. Ward at a reception after the service Feb. 5.

The stop scheme and a description of a four-manual organ to be installed in the beautiful new edifice of Christ Methodist Church, New York, by the W. W. Kimball Company was published.

Another new four-manual was the Aeolian-Skinner for the Church of the Ascension, New York, which was opened by Jessie Craig Adam, organist of the church, Feb. 2.

Clayton F. Summy, the Chicago music publisher and founder of the house that bears his name, died Feb. 10.

The great organ in the Church of St. Eustache, Paris, which had been under reconstruction for several years, was consecrated Feb. 18 with Joseph Bonnet at the console. The occasion marked M. Bonnet's twenty-fifth anniversary as organist of this famous church. Seventeen new stops were added in the rebuilding and the instrument had a total of about 7,000 pipes. The work was done by Gonzalez & Co. and the instrument was described for the benefit of readers of THE DIAPASON by Seth Bingham.

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

Dr. Palmer Christian, famous organist and teacher at the University of Michigan, died Feb. 20 at Ann Arbor in his sixty-second year.

Stanley Baughman, dean of the Western Michigan Chapter of the A.G.O., died Jan. 17 at Grand Rapids and Cheston L. Heath, long dean of the Indiana Chapter, died Feb. 11 at Indianapolis. Both were prominent church musicians in their respective cities.

A new three-manual Reuter was to be built for the First Presbyterian Church, Wichita, Kans., and the chapel at Mooshart, Ill., was to have a three-manual Möller.

Searle Wright's "Rhapsody on a Folk-tune" had its premiere in Rochester and Frederick Marriott's Psalm 103 was heard at Rockefeller Chapel, University of Chicago.

## Regarding "The Tracker."

THE DIAPASON has received many inquiries about *The Tracker*, publication of the Organ Historical Society. Requests to be added to the mailing list should be sent to Kenneth F. Simmons, 20 Devonwood Road, Wayne, Pa. Information concerning sale or disposal of old organs should be sent to Miss Barbara J. Owen, 500 Winthrop Avenue, New Haven 11, Conn.

"U" OF REDLANDS DIRECTOR  
PLAYS NEW ORGAN WORKS

Dr. Leslie P. Spelman gave the premier performance of Hymn-Fantasy on "Riverton" by Seth Bingham and Philippe Buhler's Noel en Trio at a recital Feb. 25 at the University of Redlands. Mr. Buhler is a graduate student at the University of Redlands. Both works were selected for inclusion in a two-volume set edited by Dr. Spelman. Dr. Spelman chose fourteen contemporary American compositions out of a large number submitted from all parts of the country. Being published by Summy, the two volumes will be available in early summer.



## Publication of New Choral Music Lags As Winter Closes

By FRANK CUNKLE

Only three fairly large works reached THE DIAPASON office since our last issue. Each has its points and its limitations. Pachelbel's fine "What God Ordains," which Concordia reprints from Bärenreiter, would demand considerable enterprise as well as adequate resources (violins, violas, bassoon). We believe the end result would amply justify the effort. Colin Hand's treble Christmas carol sequence, "Wolcum Yole" (Novello available from British American and H. W. Gray), sets middle-English texts—a bit of a hurdle—but the music has charm and is not very difficult. Frank Pallma's Easter cantata "Glorious Resurrection" (Pallma Publishers) is about half for organ and narrator; in the remainder are uncomplicated choral parts and there is opportunity for using a youth choir.

From Galaxy comes "When Christ Rode into Jerusalem," a big Palm Sunday anthem by Robert Ward. It holds together well despite its varied material and should be effective; there is some divisi in the sopranos. Galaxy is distributing Stainer and Bell issues, including two canticles by Robin Orr: a Te Deum has a difficult, showy organ accompaniment; a Jubilate offers unnecessary rhythmic difficulties. Also in this edition are a Benedictus and Agnus Dei adapted from Stanford by Heath-Gracie, both short and simple. Galaxy also offers a John Work spiritual arrangement, "Done Made My Vow to the Lord."

Augsburg's new issues include five solid SAB arrangements by Ronald Nelson of chorales or hymns. Flor Peeters' small "Prayer on Christmas Eve" may gain him new friends. Austin Lovelace's "Lo, God Is Here" is a short, usable a cappella anthem. Frank Pooler's edition of the Lotti Crucifixus ("He Was Crucified") has singable English words. Paul Christiansen's "Invocation and Chorale" complicates its rhythm at the beginning but simplifies and becomes more direct; his arrangement of Weyse's "O Day Full of Grace" has a very low tessitura in all parts. Moe's "God Be Merciful" is a small Easter anthem with contemporary har-

mony. Two arrangements by Leland Sateren—"Hidden Saviour" from Gregorian and "Jesus, in Thy Dying Woes" on a Swedish tune—and his folk-like original "Turn Not Thy Face" complete the Augsburg list.

Philip Gordon's "Adam Lay y-Bowden" (Boosey and Hawkes) adds to the antique flavor of its text with varying bar-lengths. Alfred Swan's arrangements of "Six Liturgical Canticles of the Eastern Church" provide an experienced choir with good examples from a comparatively unfamiliar field.

Three anthems by Frank Pallma (Pallma Publishers) are straightforward and conventional in approach. "Come, Blessed Master" is somewhat marred by too-obvious modulations. "We Dedicate This House" has a special use. "Thy Kingdom Come" is broad and big. It is not difficult; its divisi are balanced by much unison.

Two from Mills are an interesting five-part Hassler motet, "Now Sing We All This Day," edited by Charles Hirt, and a real rouser by Lloyd Webber, "Ye Boundless Realms of Joy."

A rather difficult addition to Novello's carol series is Leighton's "An Ode of the Birth of Our Saviour" with imitative counterpoint and divisi humming. "Praise the Lord, O My Soul" offers metrical difficulties which the composer could have avoided. John Joubert's "Libera Plebem" is a six-part unaccompanied motet on a Latin text.

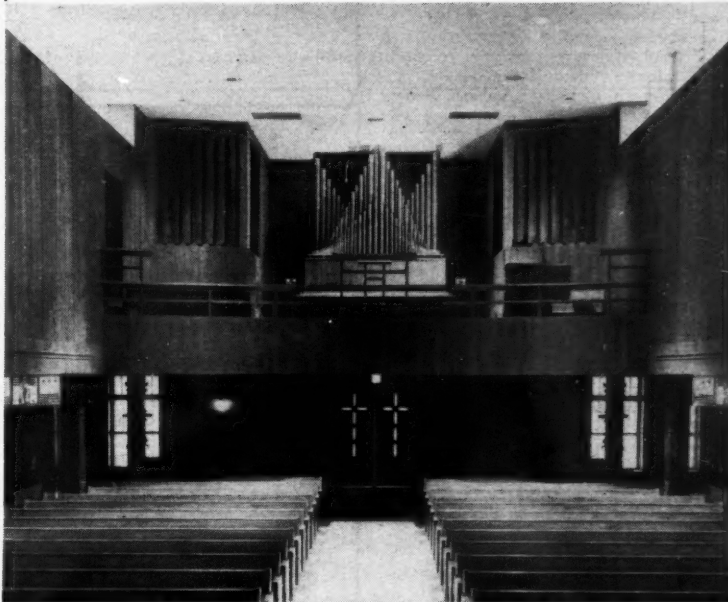
The Lundquist arrangements of three Lasso motets (Elkan-Vogel) are real studies in vocal style requiring fine tonal discipline. Roger Hannah's "Alleluia" is a conventional combined-choir item; it might be useful with trumpets. Another for combined choirs and useful for Palm Sunday is Glen Darst's "Hosanna, Loud Hosanna." "The Eden Tree" is a long, showy spiritual arrangement.

John Leo Lewis' Psalm 121 (Chappell) is a practical a cappella setting; his "How Vain Is Hope" is an effective slow piece with few problems. Two by the same composer published by R. D. Row are a majestic "Praise to the Living God" and a lyric "Come Down, O Love Divine."

A set of "Introits for Lent and Holy Week" by Jan Bender (Concordia) are motets, solos and chants which directors with liturgical leanings should see. Edward Mead has a substantial setting of "O Sing unto the Lord" published by Flammer.

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Robert Elmore played the opening recital Feb. 5 with nearly 800 in attendance. The Charlotte Chapter of the A.G.O. held a dinner-meeting before the program, and the chancel choir was host at a reception in Mr. Elmore's honor following.

The program included: Allegro, Sonata in F sharp minor, de la Tombelle; "Rejoice Greatly, O My Soul," Kauffmann; "Christ Lay in Bonds of Death" and Prelude and Fugue in A minor, Bach; Sonata on the 94th Psalm, Reubke; "The Chimes of St. Mark's," Russolo; "Rou-lade," Bingham; Pavane, Elmore, and "Hymn of Glory," Yon.

The stolist:

**GREAT ORGAN.**

- \*Quintaton, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- \*Erzähler, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- \*Flute Harmonic, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 61 pipes.
- Rohrföte, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- \*Dolce Flute, 8 ft., 61 pipes.
- \*Dolce Flute Celeste, 8 ft., 49 pipes.
- Spitz Prinzipal, 4 ft., 61 pipes.
- Flute Triangulaire, 4 ft., 61 pipes.
- \*Plein Jeu, 4 ranks, 244 pipes.
- \*Krummhorn, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Hautbois, 4 ft., 61 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Contra Viole Dolce, 16 ft., 61 pipes.
- \*Viola, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- \*Unda Maris, 8 ft., 49 pipes.
- Koppelföte, 4 ft., 61 pipes.
- Nasard, 2 1/2 ft., 61 pipes.
- Cor de Nuit, 2 ft., 61 pipes.
- \*Tierce, 1 1/2 ft., 61 pipes.
- Chimes, 21 bells.
- Tremolo.

**PEDAL ORGAN.**

- \*Contrebass, 16 ft., 32 pipes.
- Subbass, 16 ft., 32 pipes.
- Bourdon, 16 ft.
- Contra Viole Dolce, 16 ft.
- Quint, 10 1/2 ft., 7 pipes.
- \*Principal, 8 ft., 32 pipes.
- \*Contrebass, 8 ft., 12 pipes.
- Subbass, 8 ft., 12 pipes.
- Bourdon, 8 ft.
- \*Octave Quint, 5 1/2 ft., 7 pipes.
- Choralbass, 4 ft., 32 pipes.
- Octavin, 2 ft., 12 pipes.
- Subtrompette, 16 ft., 12 pipes.
- Trompette, 8 ft.
- Hautbois, 8 ft.

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**DAVID JOHNSON APPOINTED OFFICIAL M.I.T. ORGANIST**

David C. Johnson, A.A.G.O., has been appointed official organist at the Massachusetts Institute of Technology in Cambridge, Mass. Mr. Johnson plays for M.I.T. functions, religious services and is currently giving a series of Wednesday noon recitals on the new Holtkamp organ in Kresge Auditorium. At a concert Jan. 12 with the M.I.T. Choral Society and Symphony Orchestra, Klaus Liepmann, conductor, Mr. Johnson was soloist in Handel's Concerto 4 in F and played for the Gabrieli "Jubilate Deo" and Haydn's "Theresa" Mass.

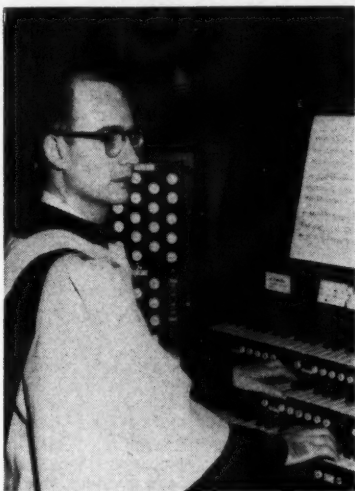
Mr. Johnson is a graduate of Oberlin Conservatory of Music, where he studied organ under Grigg Fountain. His master's and doctoral study was done at Columbia University and Boston University, where he was a pupil of Dr. Max Miller. He is the former conductor of the Bach Chorus in Oberlin, the A Cappella Choir and Buena Vista Little Symphony in Storm Lake, Iowa, and an army concert choir. Mr. Johnson is also the new director of music and organist at First Church, Congregational, in Cambridge. He was formerly minister of music at the Congregational Church, Amherst, N. H.

Since October, M.I.T. has had monthly recitals in the auditorium by Flor Peeters, Arthur Poister, E. Power Biggs and Carl Weinrich. A series of Sunday afternoon recitals in the M.I.T. chapel includes programs by prominent New England recitalists: James Dalton, Max Miller, Ruth Sisson, David Fuller, Mary Crowley Vivian and Peter Waring.

**GORE OFFERS AMBITIOUS SERIES AT OHIO COLLEGE**

Richard T. Gore, F.A.G.O., organist of the College of Wooster, Ohio, scheduled a series of five recitals for the first four months of 1957 composed of works of Buxtehude, Muffat and Bach. The three recitals already given and the March 17 program combine works of the three composers and feature the Eighteen Great Chorales of Bach. The April 21 recital will be devoted to Bach's "Clavierübung," Part 3.

**CARL S. FUDGE**



CARL S. FUDGE, JR., has been appointed organist-choirmaster at the 250-year-old St. John's Church, Episcopal, in Elizabeth, N. J. In addition to the regular adult choir, a thirty-six-voice youth choir has been organized, singing its initial service Feb. 10.

Mr. Fudge holds B.M. and M.M. degrees from the Cincinnati Conservatory of Music and is now a student at Union Theological Seminary's school of sacred music in New York, studying organ with Vernon de Tar. Previously he studied with Parvin Titus in Cincinnati and was organist-choirmaster at the First Unitarian Congregational Church there. Mr. Fudge has also recently been appointed to the music faculty of the Pingry School in Elizabeth.

JULIAN WILLIAMS, Mus. D., organist and choirmaster of St. Stephen's Episcopal Church, Sewickley, Pa., has been playing a series of monthly organ recitals at the church this season on the first Sunday of each month. He has covered the whole gamut of organ literature from Sweelinck and Bull to Walcha.

LILIAN CARPENTER played a recital Feb. 17 at the First Presbyterian Church in Yonkers, N. Y.

**FAMOUS WOMAN ORGANIST PASSES AT METHUEN, MASS.**

Georgia B. Easton, famous organist of the Boston area, died Feb. 5 in her native Methuen, Mass. In her eightieth year, Miss Easton was an active organist to the end of her life, playing recently for Eastern Star chapters in Methuen and Andover. Featured in a DIAPASON series of "Who's Who among the Organists of America" back in 1932, she was a well-known recitalist, especially at the former Serlo Hall, now Methuen Memorial Music Hall, on the old Boston Music Hall organ.

Miss Easton earned her A.A.G.O. degree in 1906 and was a lifelong friend of such organ greats as Ernest M. Skinner, Harris Shaw and Kate M. Chapin. A student of Everett E. Truette, she was for many years organist at the First Congregational Church, Lawrence.

**ROBERTSON AND SPELMAN PLAY IN FESTIVAL SERIES**

The First Congregational Church of Los Angeles, Cal., of which Edouard Nies-Berger is minister of music, is continuing its festival of Sunday evening recitals. Dr. Irene Robertson, University of Southern California, played Jan. 27 and Dr. Leslie Spelman, University of Redlands, was heard Feb. 3.

Observing the eighty-second birthday of Dr. Albert Schweitzer, Mr. Nies-Berger conducted a performance of his own choral composition, "When in the Infinite," written for and dedicated to Dr. Schweitzer. Frederick M. Barnes, organist of First Church, played some of Dr. Schweitzer's favorite Bach works.

**FORT WORTH CHURCH HAS ANNUAL REVIEW BOOKLET**

An attractive booklet entitled "Annual Review and Prospectus" of the ministry of music in the First Methodist Church, Fort Worth, Tex., is now available. Robert R. Clarke, M.S.M., is minister of music, and he lists the achievements of the year, plans for the future, the names of the members of the seven choirs (totaling 325) and the year's repertory. The booklet also includes a number of interesting photographs.

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## Colonial Organs and Organists Are Research Subject

By MAURER MAURER

(Mr. Maurer is administrative assistant, U.S.A.F. historical division, Air University, Maxwell Air Force Base, Ala.)

Organ music had an important place in the culture of eighteenth-century Colonial America.<sup>1</sup> Churches obtained organs, employed organists and made organ music part of their worship services. Trinity Church in New York City, for instance, purchased a "pritty organ" with "handsomely gault" pipes and brought John Rice from London to play the instrument. But all the organs in the colonies were not in churches. In Boston, for example, an instrument was installed in the Concert Hall where, according to Yale President Ezra Stiles, it was "employed in promoting Festivity, Merriment, Effemynacy, Luxury, and Midnight Revelling." And a few of the colonists had organs in their own homes. Robert Carter, a Virginia planter, had one sent from England, but unfortunately the instrument had not been made of "seasoned wood" and consequently was "Verry defective." Most of the organs, however, were dedicated to religious purposes.

Organs were used by the Dutch in New York, Swedes in Philadelphia and Moravians at Bethlehem; by German Lutheran, Reformed and Catholic congregations in Pennsylvania, and by Anglicans in all the colonies. But there were, of course, some colonists, such as the Puritans of New England, who did not believe in using organs and other instruments in public worship. The Puritans, nevertheless, had no objections to music itself, so long as it did not interfere with Christian living, contribute to idleness or run counter to the ideals of thrift, sobriety and hard work. Thus Thomas Brattle, a Boston merchant, could have an organ in his own home, and in May, 1711, a short time after the instrument arrived from England, the Rev. Joseph Green noted in his diary that he had visited Brattle and "heard ye Organs."

The story of the Brattle organ is well known. When the merchant died and left the instrument to the Brattle Street Church, the congregation decided that to use the organ in public worship would not be proper. But Brattle had anticipated the Puritan refusal and had made provisions for the instrument to go to King's Chapel, where the Anglicans welcomed the organ and put it to use. For many years the only church organs in New England were in Anglican churches. But as time went on, Puritanism weakened, and in 1770 an organ was installed in the Congregational Church in Providence.

Some colonial churches, as in the case of King's Chapel, were fortunate in receiving organs as gifts; others had to buy their own. The Old Dutch Church in Garden Street, New York City, received its first organ in 1727 as a gift from Governor William Burnet. The governor, who loved music and who owned several instruments, including two violins, a tenor fiddle, a bass violin and a harpsichord, was an Anglican, a member of Trinity Church. After he came to New York he married a Dutch woman, who no doubt induced him to make the gift to the Dutch Church. Dean Berkeley, who spent a little more than two years in America during the period he was attempting to found a college in Bermuda, continued to show an interest in America after he returned to

England. He gave his farm to establish a scholarship at Yale, donated books to Yale and Harvard and in 1733 sent over an organ for Trinity Church in Newport. After Christ Church in Middletown, Conn., was completed in 1755, Richard Alsop imported an organ from England and gave it to the parish.

When the pastor of Gloria Dei in Philadelphia wrote to Sweden in 1700 to ask for some church ornaments, he suggested that the church could use a "small organ." In 1729 Governor William Gooch of Virginia asked the bishop of London "to interceed with His or Her Majesty for an Organ for our Church at Williamsburg, one of 200-pound value would be large enough." Fifteen years went by with neither George nor Caroline bestowing the royal bounty on Bruton Parish. In 1744 the vestry, noting that an organ would be "both ornamental and usefull," asked the General Assembly of the colony to buy an instrument for the church. After another eight years the assembly appointed a committee to make the purchase, and in 1755 Bruton Church finally obtained an organ.

In 1728 Christ Church in Philadelphia appointed a committee to raise 200 pounds to buy an organ. The records of Petworth Church in Gloucester County, Va., show that in 1735 there was a "great subscription . . . for the purchase of an organ." John Rowe, a Boston merchant, subscribed twenty pounds toward an organ for Trinity Church. In 1743 John Clarke gave fifty pounds and Henry Frankland—the genial Harry, collector of the Port of Boston, who became involved in a romantic but scandalous affair with a servant girl—added five pounds to the organ fund of St. Peter's in Salem. There is a legend that the new organ King's Chapel obtained in 1756 had been selected by Handel, tried by Charles John Stanley and sent over as a gift from George II. The truth, however, seems to be that eighty people raised 623 pounds to pay for the organ and its transportation. The *Virginia Gazette* carried a notice July 14, 1768, concerning "A Scheme of a Lottery, for raising Four Hundred and Fifty Pounds . . . towards building a new church in the town of Fredericksburg, and in the purchase of an organ for the said church."

As indicated above, some of the organs used in the colonies were imported from the mother country. Robert Carter said that his "Verry defective" instrument "was made according to my own direction save only the bellows which is constructed according to the plan of the organ builder namely Mr. Griffen (of) London." Brattle's organ, which had oak pipes and a mahogany case, was made in England by Smith, Harris and Jordan. Richard Bridge of London made the instrument of thirteen stops and nearly 500 pipes that Dean Berkeley gave to Trinity Church, Newport. In 1770 the vestry of St. Philip's Church in Charleston decided to send to England for a new organ. A "delicate and melodious new organ, made by the first hand and lately imported from London," was installed in the Concert Hall in Boston in 1763. A decade later, on April 19, 1773, the manager of the hall announced in the *Boston Evening Post* that he was obtaining a new instrument, an "elegant organ, made by the celebrated Mr. John Snetzler" of London. There were several of Snetzler's instruments in America. The story goes that during the revolution the British troops quartered at Cambridge melted down the pipes of the Snetzler organ in Christ Church and molded the metal into bullets which they used at Bunker Hill. The second organ used in Trinity Church, New York City, was a Snetzler imported in 1764 at a cost of 850 pounds. A Snetzler organ acquired in 1768 was used in St. Michael's in Charleston until 1910.

Although the colonists imported organs from England, a considerable number of the instruments used in America were built by colonial organ makers. In 1703 the vestry of Trinity Church, New York City, voted to "Confer with and Discourse Mr. Henry Neering, Organ Maker, about making and erecting an Organ," but the conference bore no fruit. Later, in 1709, the rector wrote to the Archbishop of Canterbury about the church's need for "a sett of Organs" and said that "what we cannot afford ourselves, we shall leave to God Almighty's good Providence." Finally, in 1739 "Mr. John Clemm, of Philadelphia, organ-maker," was engaged

to provide an instrument for the church. The instrument, which was completed in 1741 at a cost of 520 pounds was described as "consisting of 26 Stops, 10 in the Grand Organ, 10 in the Choir Organ, and 6 in the Swell, three Sets of Keys, with a Frontispiece of gilt Pipes, and otherwise neatly adorned."

John Klemm, who made the "pritty organ" for Trinity, was a native of Dresden. He learned organ building in Germany, migrated to Philadelphia in 1736 and found employment with Gustavus Hesselius, a Swedish instrument maker and portrait painter who had come to America in 1711. Later Klemm was associated with David Tanneberger, a German cabinet-maker who arrived in Pennsylvania in 1749. After Klemm died in 1762, Tanneberger continued the business, first at Bethlehem and later at Lititz, Pa. Tanneberger made organs for many churches in Pennsylvania, and he sometimes loaded an instrument on a wagon and sent it to some more distant place: to Albany, to a Lutheran congregation in Virginia or to a Moravian community in North Carolina.

Because of the great demand for musical instruments among the German population, there was an unusual number of instrument makers, including organ builders, in Pennsylvania. Philip Frying, for example, constructed an organ for St. Paul's Church in Philadelphia in 1762. Joseph Ferdinand Bulitschek, a native of Bohemia who arrived in Pennsylvania in 1754 and became associated with Tanneberger, moved to North Carolina in 1771 and built organs for Moravian congregations at Salem and Bethania. John Sheible, "Organ Builder from Philadelphia," moved to New York and advertised that he "makes and repairs all kinds of Organs."

The New York papers carried notices of other organ builders. On Wall Street there was a Mr. Willet who made and sold organs. Next door was Gilbert Ash, who in 1756 built an organ for City Hall, which during that period was used for concerts. In 1773 "Frederick Heyer, Organ Builder," advertised that he was located "in the Broad-Way, in the same House where Mr. George Cook, Saddler lives, near St. Paul's Church." Heyer made and repaired harpsichords and spinets "in the neatest Manner, and with Dispatch." Among the items he offered for sale were "some new and very neat Harpsichords" and a "Chamber Organ, which may, in a short Time, be completely finished, and enlarged (if tho't necessary) so as to suit a Place of public Worship."

New England also had its organ builders. One was Thomas Johnston, whose instruments were found at Salem in St. Peter's Church and at Boston in Christ Church and in the Concert Hall. But perhaps the first organ builder in New England was Edward Bromfield, Jr., who was born in Boston in 1723 and was graduated from Harvard in 1742. According to the Rev. Thomas Prince of Old South Church, Bromfield "made a most accurate Organ, with two rows of keys and many hundreds of pipes . . . The workmanship of the keys and pipes, surprisingly nice and curious, exceeded any thing of the kind that ever came here from England." But the really surprising part was the fact that Bromfield knew nothing about organ building except what he was able to learn the "few times" he had "looked into the inside work of two or three organs which came from England." The young man intended to build an instrument of 1,200 pipes, but he died in 1745 before he completed the work.

For Bromfield, who was "well skilled in music," organ building was a hobby, an "exercise and recreation." Tanneberger, on the other hand, was a professional organ maker who devoted many years to the construction of fine instruments. For some other organ builders of Colonial America, the business was a part-time job. Gilbert Ash, for example, sold soap and furniture. Others, such as Frederick Heyer, made and repaired harpsichords and spinets. Joseph Bulitschek was primarily a cabinetmaker and millwright. And so it was with the men who played the organs. Amateur musicians served as organists in some of the colonial churches, but a considerable number of the church organists were professionals who also taught music, played in theater orchestras, gave concerts and sometimes had to en-

gage in other activities in order to make a living.

Most colonial organists did not do so well as George Hartley, a native of South Carolina. He played the organ at King's Chapel in Boston in the 1760's, moved to Barbados for a time and then returned to South Carolina, where he was organist at St. Michael's from 1773 to 1777. The vestry of St. Michael's guaranteed him fifty pounds per year, but the subscription generally was twice that amount; his fees for playing at funerals amounted to another fifty pounds every year; as harpsichordist for the St. Cecilia Society he received another eighty pounds and each year he made between 200 and 300 pounds giving lessons. In 1777, when he was banished from South Carolina because he remained loyal to the Crown, he owned nearly 2,000 acres of land and had approximately 4,500 pounds out on loan.

The salaries of church organists varied greatly. The organist at Trinity Church in Boston received eighty pounds in 1744 and was rehired at 100. The organist at St. Peter's in Salem in 1744 relieved the church of any responsibility for his pay and agreed to accept the sums subscribed by the individual members. In 1766 the organist of that church received almost seven pounds for playing 46 days, but a decade later the church was paying twenty pounds per year. In 1736 Trinity Church in Newport established twenty-five pounds as the yearly salary of its organist, and in 1750 the Dutch Church in New York offered thirty pounds a year for an organist. When Peter Valtou became organist at St. Philip's in Charleston in 1764, the vestry guaranteed him a subscription of fifty pounds per year. His predecessor, Benjamin Yarnold, had received eighty pounds, but the amount "would have been much more, had he not disoblged many of the inhabitants." Peter Pelham, the organist at Bruton Church in Williamsburg, had a "voluntary subscription" from the people of the parish, but, as he said, the amount was "far from being sufficient Recompense for his said Service." But Pelham's position in Williamsburg was somewhat different from that of most of the other church organists in the colonies. Bruton Church was the center of the established church in Virginia, and Pelham served as organist for both the parish and the government. Thus, in addition to his subscription, he received twenty, twenty-five or thirty pounds from the government at various times, and in 1772 his salary was set at twenty-five pounds per year.

The organist sometimes received an additional amount of money to be used for paying "an assistant to blow." For example, in 1763 the vestry of St. Ann's in Annapolis voted to allow the organist forty shillings "to pay a man for Blowing the Bellows for one year." When the Old Dutch Church employed Hendrick Michael Kock to play the organ donated by Governor Burnet, it gave the organist a special sum for paying the "blower." Furthermore, Kock was to teach the blower, John Peter Zenger, "until he also becomes proficient in playing the organ."

On occasion a colonial organist helped to install a new organ in a church; he generally was responsible for tuning his instrument and for keeping it in repair. Charles Theodore Pachelbel, who was engaged to play the instrument Dean Berkeley sent to Newport, was informed when the gift arrived and was asked to come from Boston to assist in setting up the instrument. Peter Pelham received twenty pounds for setting up and tuning the organ he was to play in Boston. After Pelham moved to Williamsburg and had become organist at Bruton Church, he petitioned the House of Burgesses for payment for his services, stating he had "set up and fitted the . . . Organ for use." The first motion introduced in the house was "passed in the Negative and rejected." A month later, however, the house voted to pay him twenty pounds, and the following day the council and governor approved the measure. Later, when the instrument was so "much out of order" that it was "almost unfit for Use," Pelham repaired and tuned the organ and for his "great Labour and Expense" received fifty pounds from the government. James Leadbetter, organist at Trinity in New York, was to assist in tuning the organ in his church. One of the conditions stated by the vestry when George Hartley became organist at King's Chapel was that

1. Because of the great number of footnotes that would be required to document an article of this kind, no attempt has been made to cite the source for each statement of fact. The article is based, for the most part, on primary sources, including the following: colonial newspapers, diaries, letters and journals such as those of John Rowe, John Adams, Dr. Alexander Hamilton and Philip Vickers Fithian; government documents, like the Journals of the House of Burgesses; records of St. Ann's in Annapolis, of St. Philip's in Charleston and of other churches, with such collections as the "Ecclesiastical Records, State of New York" (edited by Hugh Hastings) and the "Records of the Moravians in North Carolina" (edited by Adelaide L. Fries). The works of O. G. T. Sonneck, especially his "Early Concert-Life in America" (1731-1800), were of particular value in preparing this paper as they are for any study of the musical culture of eighteenth-century America. Thomas Jefferson Wertenbaker, in "The Golden Age of Colonial Culture" and in the three volumes in "The Founding of American Civilization," has placed the colonists' musical activities within the broad framework of colonial culture.



he keep "the Organ constantly in Tune."

Like most of the other colonial musicians, James Bremner, organist at St. Peter's in Philadelphia and teacher of Francis Hopkinson, devoted a considerable amount of time to concert activities. In 1765, for example, he organized a concert in which he performed works of Stamitz, Geminiani, Martini and Arne. William Tuckey, an organist in New York City, participated in many concerts, and in one he had the assistance of members of a theatrical company that was playing the city. But Tuckey's chief contribution to the city's musical development was in the field of choral music. Shortly after he had arrived in New York and had become clerk of Trinity Church in 1753, the vestry gave him permission to use a room belonging to the Charity School so that he could teach the pupils singing two nights a week. Thus encouraged, he developed a choir for the church. Later he offered free instruction to young boys and other persons with good voices if the singers would join the choir on special occasions. His object was to teach them to sing the Te Deum, which, he said, was performed in Protestant churches in Europe at "times of rejoicing."

In 1766 Tuckey arranged for his singers to appear in a concert of church music "at Mr. Burns's new room." For that occasion he sought the assistance of "any gentlemen who sing or play any instrument." The program included an anthem with harp obbligato, "several other pieces of Church Music, intermixed with other instrumental performances," and, for the concluding number, "a Martial Psalm . . . accompanied with all the instruments, and a pair of drums." A "Lover of Music" commended the performers in a letter to the *Journal* and expressed surprise that vocal music was so neglected in New York. But Tuckey was doing his best to correct the situation and to give New Yorkers opportunities to become acquainted with fine choral music.

Tuckey announced in the *New York Mercury* Dec. 25, 1769, that another concert of church music would be given "at Mr. Burns's Room" Jan. 9. Again he asked for "the kind assistance of gentlemen, who are lovers of music and performers on instruments." The first part of the concert was made up of instrumental pieces, including a French horn concerto. The second part was a sacred oratorio "never performed in America"—the overture and sixteen airs, recitatives and choruses "from the late Mr. Handel's grand oratorio, called the *Messiah*."

While Tuckey was preparing for performances of "Messiah," another New York organist and "Professor of Music" was advancing the city's musical culture by giving lessons and by providing the tools required for making music. David Propert, like many of his fellow organists throughout America, advertised that he taught music—organ, harpsichord, guitar and flute—and sold music, violin strings and instruments. In 1714 the man who played the organ Thomas Brattle had left to King's Chapel not only sold instruments and music but also kept a dancing school, which got him into trouble with the city's officials. Sixty years later a church organist at Newport encountered no opposition when he proposed to open "a Dancing School for teaching young ladies and gentlemen." When Christ Church in Boston needed an organist in 1736, it attempted to find a man who had some trade—a barber preferred. But the most versatile of the colonial organists no doubt was Peter Pelham: organist—for Bruton Church, the Virginia Assembly and the Williamsburg Masonic Lodge; merchant—knives, scissors, combs, buttons and "shoe buckles for men, women and children"; teacher, dealer in music and adviser to Virginia planters who wanted to order instruments from London; clerk for a committee of the House of Burgesses and member of a committee appointed to supervise the printing of currency; theater musician, and "Keeper of the Publick Gaol."

Pelham was born in London, but when he was still a very young boy his father brought him to America where he received all of his musical education. George Hartley was born in America, but most of the professional musicians who served colonial churches had been trained in England or on the Continent. Tuckey stated that he had been "Vicar Choral of the Cathedral Church of Bristol." Wil-

JOHN J. TYRRELL



JOHN J. TYRRELL has been elected vice-president of the Aeolian-Skinner Organ Company, Inc., Boston, Mass. With an architectural-musical background, Mr. Tyrrell joined Aeolian-Skinner in January, 1952, and apprenticed in various divisions of the factory before becoming a member of the engineering staff. In the capacity of assistant to the president, he has been influential in the tonal design of a number of organs, including those for the First Presbyterian Church, Evanston, Ill., the Home Moravian Church, Winston-Salem, N. C., and the Arlington Street Church, Boston.

A 1942 graduate of Beloit College, Wisconsin, Mr. Tyrrell majored in music, afterwards serving as a destroyer gunnery officer in the United States Naval Reserve. He completed his architectural studies at the University of Illinois in 1949 and was associated with a Rockford, Ill., architectural firm before coming to Boston.

liam Selby, organist of King's Chapel in the 1770's, arrived in Boston with experience gained as organist of St. Sepulchre's in London. Peter Valton was recommended to the vestry of St. Philip's in Charleston as "being long conversant in Church Music" and as having served as "deputy organist" to William Boyce and James Nares.

In 1713 the wardens of King's Chapel asked their agent in London to make inquiries concerning Edward Enstone and offer him a post in Boston. In 1736 Christ Church in Boston was trying to find an organist in England. Trinity Church in New York advanced five pounds to organist John Rice and paid his passage to America in 1744. Later, in 1753, when Tuckey was employed by Trinity, the vestry arranged to pay "for the transportation of his wife and children who were to follow him." When John Jacobi came from England in 1736 to play the organ at Trinity in Newport, the church paid the expenses (eighteen pounds, fifteen shillings) of his voyage. In 1753 St. Philip's in Charleston "brought over Mr. Benjamin Yarnold to serve the parish as organist." Eleven years later, when the church was dissatisfied with Yarnold because he neglected his duties, the vestry decided "to write to England for an Organist to supply his place." When his replacement, Peter Valton, arrived, the vestry ordered that the ship's captain be paid for the organist's passage across the Atlantic and directed that "a letter of thanks be wrote and sent to Messrs. Grubb and Greenwood," who had made the necessary arrangements in London.

There were churches, of course, that did not have competent organists. St. Peter's in Salem, for example, required one of its organists to promise that he would endeavor to make himself "proficient" as soon as possible. But the man (There were few women organists in the churches of Colonial America. One was Mrs. Ann Windsor, who in 1772 served temporarily at St. Michael's in Charleston. George W. Williams, "Eighteenth-Century Organists of St. Michael's, Charleston," *South Carolina Historical Magazine*, LIII (1952), 152.) who came over to take a post in a colonial church generally knew his business and usually had a sound musical background. He was not a great artist, but he was a good craftsman, and he sometimes tried his hand at composition.

Bremner wrote minuets, marches and lessons for harpsichord. Valton wrote

**BISHOP HOLDS RECEPTION**

**FOR ORGANIST AND FIANCEE**

The Rt. Rev. Charles F. Boynton, D.D., S.T.D., suffragan bishop of New York, and Mrs. Boynton gave a reception Feb. 12 in Diocesan House to announce the engagement of Miss Rosemarie Langguth and Alastair Cassels-Brown.

Miss Langguth, a graduate of the Leipzig School of Foreign Languages in Germany, is a student at Columbia University and is secretary to the dean of the graduate school of business. Mr. Cassels-Brown, a graduate of Oxford University and Fellow of the Royal College of Organists, is the associate organist and choirmaster at the Cathedral Church of St. John the Divine. A summer wedding in Germany is planned.

**BOUTWELLE WILL DIRECT**

**COMMUNITY LENTEN CHOIR**

The Southbridge, Mass., Council of Churches has appointed Allen A. Boutwelle, director of music at Holy Trinity Episcopal Church, to direct Rossini's "Stabat Mater" Good Friday evening. He will direct a chorus, made up of choirs from ten churches, from the console.

Mr. Boutwelle will play three public recitals in his church in the Lenten season.

GAUL'S "THE HOLY CITY" was sung Feb. 17 by the fifty-voice choir of the First Baptist Church, Muncie, Ind., directed by Richard E. Phipps, Mus. M.

catches and glees and composed "Six Sonatas for the Harpsichord or Organ, with an Accompaniment for Violin." Selby provided music for songs ("The Lovely Lass" and "The Rural Retreat") and composed lessons for harpsichord or piano, a harpsichord piece with variations, an organ or harpsichord concerto with instrumental parts and a sonata for two violins and violoncello. But the organists also wrote church music. Tuckey and Valton composed psalm and hymn tunes. Yarnold wrote an "Anthem, an Ode for Voices and Instruments." Selby produced a number of works, including anthems in four parts. Tuckey composed a "Thanksgiving Anthem," consisting of solos and choruses, which was performed at Trinity Church in 1760 "before his Excellency General Amherst, on his return to New York, from the conquest of Canada."

Although the colonial organist used his own compositions on occasion, the bulk of his repertory naturally was made up of works he was familiar with when he came to America or of pieces he had sent over from London. A concert of "solemn" vocal and instrumental music that Bremner gave in Philadelphia in 1765 for the benefit of the Charity School was arranged "upon the Plan of the musical performances in Cathedrals . . . for public charities in England." Bremner's notice in the *Pennsylvania Gazette* April 4, 1765, stated that "the Chorus and other sublime Passages of the Music will be accompanied by the Organ." Like Tuckey, Bremner knew the works of Handel, which were popular in America, as they were in England. In 1772 Bremner presented a "grand chorus" from the "Messiah" at Christ Church. Yarnold, who was acquainted with the works of the best English composers of church music, once owned a folio of anthems and services that included "They That Go Down to the Sea," a solo anthem by Purcell; a "Thanksgiving Anthem for the Victory at Blenheim, 1704," William Croft; "Sing We Merily unto God Our Strength," John Blow; "Lord, What Is Man?" William Boyce; "With All Our Hearts and Mouths," Thomas Tallis; "O Lord, Make Thy Servant," William Byrd, and "Rejoice in the Lord, O Ye Righteous," Maurice Greene.

It is difficult, of course, to measure the contribution that organists made to the religious life and musical culture of Colonial America. One Virginia lady who heard Pelham play the organ at Bruton Church was pleased with the music and wrote in a letter that she had been entertained with works of Felton and Handel. But perhaps one of the finest compliments ever paid a colonial organist came from John Adams, a man who had no ear for music and who found no pleasure in "balls, assemblies, concerts, cards, horses, (or) dogs." After attending service in Christ Church in 1774, while in Philadelphia for the first Continental Congress, Adams had this to say: "the organ and a new choir of singers were very musical."

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**SUBSCRIBERS EVACUATED FROM EGYPT WORK IN KENYA**  
 DIAPASON subscriber Ruth B. Kilmer writes that she and her husband, C. Jean Kilmer, were among Americans evacuated from Egypt Oct. 31 as the Suez crisis developed. After a short period in Indiana the Kilmers have been sent to Kenya, British East Africa.

Mrs. Kilmer writes that her stay in Egypt had considerable musical activity. She played small Scottish pipe organs in Cairo and Alexandria for American community services. Her husband helped with the choirs and directed performances of the Lenten and Easter sections of "The Messiah" in the Anglican All Saints' Cathedral and in the American Church in Cairo, both to "standing room only." Seven nationalities worshipped together in the mission Christian youth center where the Kilmers worked.

Their work in Bunyore, west Kenya, offers a different musical picture. The only organ will be a portable reed one but Mrs. Kilmer anticipates some good singing.

We trust THE DIAPASON will continue to reach the Kilmers in their new home.

**EMINENT ORGANIST ENDS LONG NEW JERSEY CAREER**

Dr. Thomas Wilson, organist at the Westminster Presbyterian Church, Elizabeth, N. J., from 1903 to 1953, died in a nursing home at Cranford, N. J., Dec. 7 at the age of 80. On the occasion of Dr. Wilson's retirement in 1953, THE DIAPASON ran a full resumé of his musical career which began as a choir boy in his native England. He became the organist of the Old Swedes Church in Wilmington, Del., at the age of 12. Widely traveled and member of many organizations including the A.G.O., Dr. Wilson was one of the founders of national music week. He was for thirty-eight years supervisor of music in the Elizabeth public schools.

THE "MIGHTY WURLITZER" from Shea's Theater, Toronto, Ont., which is being razed to make way for the new Toronto Civic Center, will be re-installed in the Maple Leaf Gardens, home of the Toronto Maple Leaf hockey team.

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The stoplist:

**GREAT ORGAN.**

- Contra Geigen, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Spitzprincipal, 8 ft., 61 pipes.
- Holzflöte, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Quint, 2 2/3 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 3 ranks, 244 pipes.
- Cornet, 3-5 ranks, 240 pipes.
- Trompette en Chamade, 8 ft.
- Clairon en Chamade, 4 ft.
- Chimes, 25 tubes.

**SWELL ORGAN.**

- Flauto Dolce, 16 ft., 12 pipes.
- Geigen Principal, 8 ft., 68 pipes.
- Stopped Diapason, 8 ft., 68 pipes.
- Viole de Gambe, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 68 pipes.
- Flauto Dolce, 8 ft., 68 pipes.
- Flute Celeste, 8 ft., 56 pipes.
- Prestant, 4 ft., 68 pipes.
- Flauto Traverso, 4 ft., 68 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagot, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Hautbois, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clairon, 4 ft., 68 pipes.
- Tremulant.

**CHOIR ORGAN.**

- Viola, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 68 pipes.
- Concert Flute, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Prestant, 4 ft., 68 pipes.
- Flute Harmonique, 4 ft., 68 pipes.
- Sesquialtera, 2 ranks, 122 pipes.
- English Horn, 16 ft., 68 pipes.
- Cromorne, 8 ft., 68 pipes.
- Trompette en Chamade, 8 ft.
- Rohr Schalmel, 4 ft., 68 pipes.
- Clairon en Chamade, 4 ft.
- Harp (prepared for).
- Tremulant.

**POSITIV ORGAN.**

- Nason Flute, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Trompette en Chamade, 8 ft., 61 pipes.
- Clairon en Chamade, 4 ft., 12 pipes.

**PEDAL ORGAN.**

- Contre Basse, 32 ft., 12 pipes.
- Contre Basse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Geigen, 16 ft.
- Flauto Dolce, 16 ft.
- Principal, 8 ft., 32 pipes.
- Gedeckt Pommer, 8 ft., 32 pipes.
- Choral Bass, 4 ft., 32 pipes.
- Nachthorn, 4 ft., 32 pipes.
- Blockflöte, 2 ft., 32 pipes.
- Mixture, 4 ranks, 128 pipes.
- Fagot, 32 ft., 12 pipes.
- Fagot, 16 ft.
- Bombarde, 16 ft., 32 pipes.
- Trompette, 8 ft., 12 pipes.
- Clairon, 4 ft., 12 pipes.
- Trompette en Chamade, 8 ft.
- Chimes (prepared for).

**CHARLESTON, W. VA., ENJOYS  
ACTIVE CONCERT SEASON**

Charleston, W. Va., reports a busy choral season. Roderick Thompson gave an all-Mozart program at the Baptist Temple in November. Several other directors are cooperating with Conrad Eaddy for a March performance of Honegger's "King David" at the First Presbyterian Church. W. R. Wiant will direct his cantata, "Exile," for creative arts week in April. The Charleston Symphony Orchestra, Geoffrey Hobday, conductor, and the Charleston Civic Chorus, Harold Ewing, director, are preparing a concert featuring the opera "Cavalleria Rusticana" and some music by Borodin.

**DEATH ENDS KANSAS CAREER  
OF NELL BOTKIN GHORMLEY**

Mrs. Nell Botkin Ghormley died Dec. 12 in Hutchinson, Kans. She had been a prominent musician in Hutchinson for more than fifty years. A picture and sketch of Mrs. Ghormley's career were included in the October, 1956, issue of THE DIAPASON. Funeral services were held Dec. 15 at the First Presbyterian Church, where Mrs. Ghormley had served as organist for the last thirty years.

**CHOIRS AND ORGANISTS** from all Indianapolis churches—more than 1,500 participants and fifty organists from the Indianapolis Chapter of the A.G.O.—cooperated in a project, "bringing the church to the traveler" in the Indianapolis union station at Christmas time.



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The organ swell pedal has fallen into disrepute among discriminating organists, and small wonder. The continual "pumping" of the swell can only result in nausea to the sensitive musician. But to get rid of the swell pedal entirely, as some advocate, only results in sapping much of the vitality inherent in all music.

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Or, you're playing the Reubke "94th Psalm." You come to a full page of gradual crescendo. Start on a very full organ combination, but with the swell pedal closed tight. The sound will be soft. Open the pedal, *very* gradually, and without the addition of a single stop you'll end with the full organ, *fff.*

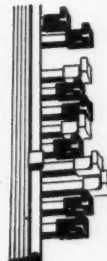
Perhaps you've come to the final eight bars of Honegger's "Choral", and you wish to end the piece in a whisper. Start this final phrase on a very soft combination with the swell pedal wide open, then at the very end close the pedal slowly. The tone will completely fade away to nothing, a superb ending.

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**TALMAGE ELWELL ASSUMES  
NEW SEATTLE CHURCH POST**

Talmage F. Elwell, well-known north-west church musician, took over the post of organist-director at the new St. John's Evangelical Lutheran Church in Seattle, Wash. Mr. Elwell is a former dean of the Seattle Chapter of the A.G.O. He has served as organist and director at several Seattle churches, including the Columbia Congregational, the Woodland Park Presbyterian and the Queen Anne Baptist. For the last fifteen years he has been minister of music at the University Congregational Church. For eleven years he was head of the organ department at Seattle Pacific College and presently teaches organ at the Balcom and Vaughan studios.

The first special program which Mr. Elwell directed at St. John's was "a parade of American church music" Feb. 24. Choral works of early-American composers, songs of the "hill-folk," Negro spirituals, gospel hymns and compositions by contemporary American writers of church music were included.

**100-YEAR-OLD ORGAN**



EDWIN O. TWETON re-dedicated a 100-year-old organ Dec. 29 which he has installed himself in his country home, Good Hill Farm, near Savage, Minn., twenty miles from Minneapolis. The one-manual tracker, bought for fifty dollars, is believed to be a Pilcher manufactured in New York City. Inside the two chests is inscribed: "New York. Christmas 1856, Stephen Crabb."

Mr. Tweton let his creative instincts run riot on the case shown in the picture. To an old reed organ case he added the music rack from a square piano, carved columns from an ancient chest and walnut grills and ornaments of his own design.

About 100 guests attended the dedication open house, including faculty members of the Minneapolis School of Art, where Mr. and Mrs. Tweton teach. Several organist friends played the old instrument.

A SCHULMERICH CARILLON rang out news of the birth of the Princess Caroline Louise Marguerite from the tower of the Cathedral of Monaco. It was to be rung daily until her Christening.

**SCHOLARSHIPS OFFERED  
IN ORGAN AT REDLANDS "U"**

Two full-tuition scholarships will be offered for study next year at the University of Redlands school of music: a scholarship for graduate study in organ and the Charles Wakefield Cadman scholarship in composition.

Dr. Leslie P. Spelman, director of the school of music, and Dr. Wayne R. Bohrnstedt, associate professor of music, will serve on an award committee. Academic records will be taken into account. Both scholarships are open to students throughout the country.

**MATE OF KATHRYN RAWLS  
PASSES IN WASHINGTON**

Colonel Walter Owen Rawls, husband of Kathryn Hill Rawls, A.A.G.O., prominent Washington organist and choral composer, died Jan. 12 in Walter Reed Hospital. In addition to Mrs. Rawls, three children and eight grandchildren survive.

Mrs. Rawls has served many prominent Washington churches; she is now minister of music at St. Luke's Methodist Church.

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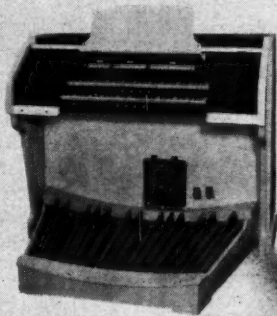
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**HOUSTON CHURCH GETS  
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**MODERNIZE ENTIRE BUILDING**

Expect to Complete Building and Install Organ in Time for 1958 Convention—Congregation to Retain Downtown Site.

The First Baptist Church of Houston, Tex., has selected a new four-manual Möller organ for its modernized and remodeled edifice. The organ is expected to be completed in time for the national convention of the A.G.O. in 1958. The fourth manual will control an antiphonal organ at present to be "prepared for" but which will possibly be installed at the same time as is the main organ.

The congregation of the church had to decide whether to build a new church in the suburbs or to remain downtown and make extensive alterations to the present building. It was decided that the church could best serve the needs of the congregation and the community by remaining at the present location.

Negotiations were handled by Möller's Texas representative, Richard J. Helms. The stoplist will be as follows:

**GREAT ORGAN.**

Quintaton, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Octave Quint, 2 3/4 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Fourniture, 4 ranks, 244 pipes.  
Chimes.  
Harp.  
Tremulant.

**SWELL ORGAN.**

Rohrflöte, 8 ft., 61 pipes.  
Viole de Gambe, 8 ft., 61 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Flute Triangulaire, 4 ft., 61 pipes.  
Octavin, 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.

**CHOIR ORGAN.**

Lochgedeckt, 8 ft., 61 pipes.  
Kleine Erzähler, 8 ft., 61 pipes.  
Kleine Erzähler Celeste, 8 ft., 49 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Nazard, 2 3/4 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
Cromorne, 8 ft., 61 pipes.  
Chimes, 21 tubes.  
Harp, 49 bars.  
Tremulant.

**ANTIPHONAL ORGAN.**

Cor de Nuit, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Prestant, 4 ft., 61 pipes.  
Mixture, 2 ranks, 122 pipes.  
Trompette, 8 ft., 61 pipes.  
Tremulant.

**PEDAL ORGAN.**

Contrebasse, 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Erzähler, 16 ft., 12 pipes.  
Quintaton, 16 ft.  
Principal, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Erzähler, 8 ft.  
Quint, 5 1/2 ft., 32 pipes.  
Octave, 4 ft., 12 pipes.  
Bourdon, 4 ft., 12 pipes.  
Quint, 2 3/4 ft., 12 pipes.  
Octavin, 2 ft., 12 pipes.  
Posaune, 16 ft., 32 pipes.  
Bassoon, 16 ft.  
Posaune, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.

**ANTIPHONAL PEDAL ORGAN.**

Sub Bass, 16 ft., 12 pipes.  
Cor de Nuit, 8 ft.  
Flute, 4 ft.

**CHORUS WILL TOUR EUROPE  
SECOND YEAR UNDER DASH**

James Allan Dash will take his All-America Chorus on a second tour of Europe June 22 to Aug. 2. The 110-voice group will visit nine countries, three more than in the 1956 tour.

The chorus will meet in New York City June 17 and will rehearse until June 22, the day of its trans-Atlantic flight.

A BACH CANTATA service was sung Feb. 24 for midwinter vespers by the Boston University chapel choir conducted by Allen C. Lannom.

**John Glenn Metcalf**  
Trinity Episcopal Cathedral  
Temple B'nai Israel  
**LITTLE ROCK ARKANSAS**

**PHILIP B. McDERMOTT**  
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MARY INEZ BARKER is now in her fifty-first year as organist of the First Methodist church, Independence, Iowa. She is shown at the new Ernest M. Skinner two-manual organ.

Mrs. Barker started her organ work when only a junior in the Independence high school. After her graduation she joined the Schubert Concert Company and for four years traveled throughout the United States and in Canada. She formerly lived in Riverside, Ill., and held organ and solo positions in the Hyde Park Methodist Church, the LaGrange Congregational Church and in a quartet with Herbert Watrous of light opera fame. In 1906 the Barkers moved to Independence and Mrs. Barker took over the position which she still serves. Despite an auto accident some years ago which has made it difficult for her to walk, and in despite of her years which are now past the "three score and ten," she has full classes of music pupils.

ROBERT ANDERSON, A.A.G.O., played the third part of Bach's Clavierübung at the James Memorial Chapel, Union Seminary, Jan. 20.

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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
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Hearken! Stay Close to Jesus .....	D. M. Michael, arr. Dickinson .....	.25
Psalm III .....	T. Charles Lee .....	.16
I Call With My Whole Heart .....	Leo Sowerby .....	.20
Heaven, Peace and Joy .....	Regina H. Fryxell .....	.20
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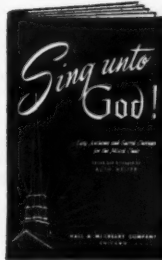
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# Programs of Organ Recitals of the Month

**Carl Weirich, Princeton, N. J.**—Mr. Weirich played a recital at Kresge Auditorium, Massachusetts Institute of Technology, Cambridge, Jan. 15. His program included the following: Toccata and Fugue in F, Buxtehude; Benedictus, Couperin; Fantasie in Echo Style, Sweelinck; Pavan: "The Earl of Salisbury," Byrd; Three Sonatas, Scarlatti; "Lord God, Now Open Wide Thy Heaven," "These Are the Holy Ten Commandments" and Toccata and Fugue in D minor, Bach; Sonata 1, Hindemith; Three Pieces for Mechanical Clock, Haydn; "Benedictus," Reger; Fugue on "Ad Nos Salutare," Liszt.

**John A. Davis, Jr., West Point, N. Y.**—Mr. Davis, organist at the chapel of the United States Military Academy, played a recital Oct. 31 for the Western Michigan Chapter of the A.G.O. at the First Park Congregational Church, Grand Rapids, his home before his appointment to the West Point post. His numbers were: Concerto in B flat, Felton; "In God, My Faithful God," Hanff; Fugue in E flat, Bach; Gavotte, Martini; Fantasie in F minor, Mozart; "O World, I Now Must Leave Thee," Brahms; Sketch in F minor, Schumann; Dialogue on the Mixtures, Langlais; Pavane, Elmore; Sonata on Psalm 94, Reubke.

**Henry von Hasseln, Anderson, S. C.**—Mr. von Hasseln played the following recital Jan. 13 at the Clemons, S. C., Methodist Church for the Clemons Music Club: Toccata in E minor, Pachelbel; Andante, Stamitz; "From Jesus I Ne'er Will Turn," Walther; "Come Now, Saviour of the Gentiles" and Prelude and Fugue in G major, Bach; "Chant de Paix," Langlais; Largo, Aria and Two Variations, Michael Christian Festing; "Song of the Clock," Alf Leroy Urseth; "Fountain Reverie," Fletcher; Chorale in E major, Franck.

**Vernon deTar, F.A.G.O., New York City**—Mr. deTar played the following recital Jan. 27 at the First Presbyterian Church, Greenwich, Conn.: Adagio, Symphony 6, Widor; Prelude and Fugue in B minor and "O Whither Shall I Fly?," Bach; Andante in F, Mozart; "Praise to the Lord," Walther; "My Heart Is Filled with Longing," Buxtehude; "In Dulci Jubilo," Schroeder; "O Saviour, Throw the Heavens Wide," Pepping; Sonata 2, Hindemith; Berceuse on Two Sustained Notes, Alain; Chorale in A minor, Franck.

**William Weaver, Decatur, Ga.**—A recital was played Nov. 14 at the College Park, Ga., Methodist Church by Mr. Weaver. His program: Trumpet Voluntary in D, Purcell; Noel with Variations, Balbastre; "My Heart Is Filled with Longing," "Salvation Now Is Come to Earth," "Blessed Jesu at Thy Word" and Fugue in a Gigue, Bach; Dialogue for Mixtures, Epilogue and "La Nativité," Langlais; Variations, Symphony 5, Widor.

**Jane Slaughter, Birmingham, Ala.**—Miss Slaughter played the following program Dec. 2 for the Howard College faculty series at the Independent Presbyterian Church: Elevation, Couperin; "Jesu, meine Freude," "Der Tag, der ist so Freudereich" and Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; "Chant de Paix," Langlais; "Florentine Chimes," Bingham; "The West Wind," Rowley; "In Dulci Jubilo," Karg-Elert.

**Betty Abraham, Oxford, Ohio**—Miss Abraham played her faculty recital for Western College Jan. 31 in the Presser Hall auditorium. Her program: Prelude and Fugue in G minor, Buxtehude; Suite for Musical Clocks, Haydn-Biggs; Allegro, Trio-Sonata 5, and Fantasie and Fugue in G minor, Bach; Sonata 5, Mendelssohn; Scherzetto, "Berceuse" and "Carillon," Vierne; Sonata 2, Hindemith; "Litanies," Alain.

**Richard E. Phipps, Mus.M., Muncie, Ind.**—Mr. Phipps played the following recital Jan. 27 at the First Baptist Church where he is minister of music: "Our Father in Heaven," "Salvation Now Is Come" and Prelude and Fugue in C, Bach; Noel in Olden Style, Hastings; Prelude on "Redhead," Rowley; Chorale in B minor, Franck; Andante, Symphony in G minor, Barnes; "Vexilla Regis," Purvis.

**Robert Rayfield, Chicago**—Mr. Rayfield played a program in the organ vespers series at Torrey-Gray auditorium, Moody Bible Institute, Feb. 17. Included were: Mass for the Use of Parishes, Couperin; Fugue in G major (Gigue), Bach; Con Moto Maestoso, Sonata in A, Mendelssohn; Fugues in G and F on "B-A-C-H," Schumann; Intermezzo, Symphony 3, Vierne; "The Nativity," Langlais; "Pageant," Sowerby.

**F. Carroll McKinstry, Great Neck, N. Y.**—Mr. McKinstry played the following program Jan. 27 at the Community Church: Prelude and Fugue in C major, Bach; Three Chorale Preludes, Opus 122, Brahms; "Ronde Française," Boellmann; "Hommage à Frescobaldi," Langlais; "Thou Art the Rock," Mulet.

**Duncan Trotter Gillespie, A.A.G.O., F.T.C.L., Schenectady, N. Y.**—Mr. Gillespie played the following program Jan. 6 at St. George's Church: Sonata for Organ and Strings (K. 69), Mozart; "Ave Maria," Arcadelt-Liszt; "Good News from Heaven," Pachelbel; "A Beateuse Rose Hath Blossomed" and "Maria Wiegenglied," Brahms; "Puer Nobis Nascitur," Willan; "Noel Ecossais," Guilmant; "Greensleeves," Vaughan Williams; "Trumpet Tune" and "Bell Symphony," Purcell; "Puer Natus Est," Titcomb; "La Marche des Trois Rois," Candlyn. The program was repeated except for the Mozart at Christ Church, Herkimer, N. Y., Jan. 13.

**Luther T. Spayde, M. Mus., Fayette, Mo.**—Professor Spayde, Central College, played his annual faculty recital Jan. 13 in the Linn Memorial Church. He was assisted by Professor Henri B. Pensis, oboist. The program: Sonatina, Ritter; "The Hen," Rameau; Prelude and Fugue in D major, Bach; Adagio, Fiocco; Flute Solo, Arne; "Blessed Jesus, We Are Here" and "Sleepers, Awake" Krebs (oboe and organ); "Piece Heroique," Franck; "La Nativité," Langlais; "Jagged Peaks in the Starlight," Clokey; Capriccio on the Notes of the Cuckoo, Purvis; "Bells through the Trees," Edmundson; Toccata, Gigout.

**Philip Gehring, Davidson, N. C.**—A recital was played Jan. 25 by Mr. Gehring at the Village Congregational Church, Whitinsville, Mass. His program included the following: Chaconne, Louis Couperin; Noel, Full Organ and Duo, Daquin; "My Soul, Adorn Thyself with Gladness" and Fantasie and Fugue in G minor, Bach; Canon in A flat major, Schumann; "Heroic Piece," Franck; "Out of the Depths," Howells; Pastorale, Milhaud; Toccata, Suite for Organ, Gardner Read.

**David Craighead, Rochester, N. Y.**—Mr. Craighead played the following recital Jan. 23 for the Western Michigan Chapter of the A.G.O. at the First Park Congregational Church, Grand Rapids, Mich.: Concerto in A minor, Vivaldi-Bach; Aria da Chiesa, composer unknown; Andante in F major, Mozart; Prelude and Fugue in C major, Bach; Sonata in G, Robert Russell Bennett; Noel, Grand Jeu et Duo, Daquin; "Barcarolle," Catherine Urner; Prelude and Fugue in G minor, Dupré.

**Ruth Sisson, Manchester, N. H.**—Miss Sisson played a recital Feb. 10 in the series at the Chapel of Massachusetts Institute of Technology, Cambridge. Her program: Prelude and Fugue in E major, Lübeck; Toccata per l'Elevazione, Frescobaldi; Suite for a Musical Clock, Handel; Fantasie and Fugue in G minor, Bach; "My Heart Is Filled with Longing," Brahms; Variations on an Original Theme, Peeters; Four Chorale Preludes, Bach.

**Robert C. Bennett, Houston, Tex.**—Mr. Bennett played the following recital Jan. 27 at St. Mark's Methodist Church, Baytown: Fugue in C major (Fanfare), Bach; "Carillon," Vierne; Fugue in G major, Bach; "The Fifers," Dandrieu; "Solemn Melody," Davies-West; "Benedictus," Reger; "Spiritual," Purvis; "Humoresque Fantastique," Edmundson; "Pieta," K. Walton; "Bell Benedictus," Weaver; Variations de Concert, Bonnet.

**Henry Hokans, Worcester, Mass.**—Mr. Hokans played the following program at Jordan Hall, New England Conservatory of Music, Boston, Feb. 4 as his senior recital: Sinfonia, "We thank Thee, O God," Bach; Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in E flat major, Bach; Sonata 2, Hindemith; Scherzo, Symphony 2, Vierne; Fantasie and Fugue on "B-A-C-H," Liszt.

**Joseph A. Burns, F.A.G.O., Cedar Falls, Iowa**—Dr. Burns played the opening recital on the new Ernest M. Skinner organ in the First Methodist Church, Independence, Iowa, Jan. 20. His program included the following: "Water Music" Suite, Handel; Chorale Preludes, Brahms; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; Vespers, Vespers of the Blessed Virgin, Dupré; Largo and "Hallelujah Chorus," Handel.

**Carl L. Anderson, A.A.G.O., Redlands, Cal.**—Mr. Anderson played the following recital at the University of Redlands memorial chapel Jan. 4 as partial fulfillment of requirements for the master's degree: Prelude and Fugue in E flat, Bach; "Nun komm, der Heiden Helland," Buxtehude; Voluntary 5, Stanley; Fantaisie, Franck; Scherzetto, Vierne; Communion on a Noel, Huré; Sonata Eroica, Jongen.

**Donald D. Kilmer, Topeka, Kans.**—The Kansas Chapter of the A.G.O. sponsored Mr. Kilmer in a recital Jan. 21 at the First Presbyterian Church. He played: Three "Leipzig" Chorales, Bach; Prelude and Fugue on "B-A-C-H," Liszt; Air with Variations, Sowerby; "Divertissement," Vierne; Toccata in D flat major, Jongen.

**Walter Marcuse, M.M., Bethel, Maine**—Mr. Marcuse, director of music at Gould Academy, played an organ and trumpet recital at St. Luke's Cathedral Church, Portland, assisted by Fred Sapulding Thorpe, organist and choirmaster at the cathedral. The recital Jan. 13 included the following: Toccata, Froberger; "Christe, der du bist Tag und Nacht," Böhm; "Trumpet Voluntary," "Doxology" and "Trumpet Tune," Purcell; "O Gott, du frommer Gott," Brahms; Pieces for Mechanical Clocks, Haydn; Organ Prelude after a Chassidic Melody, Herbert Fromm; Noel in Olden Style, Edward H. Hastings; "O Lamm Gottes, unschuldig," Reger; "Carillon de Westminster," Vierne.

**William Sprigg, Frederick, Md.**—Mr. Sprigg completed his series of four recitals on the new Coblenz memorial organ at Hood College. His Nov. 18 program was all-Bach including: Concerto 4, Passacaglia and Fugue, Vivaldi; Trio-Sonata 5, "Gott, du frommer Gott" Variations, Three Chorale Preludes and Fantasie and Fugue in G minor, His Jan. 11 program included: Sonata 6, Mendelssohn; Chorale in B minor, Franck; "O Traurigkeit, o Herzeleid," Brahms; Prelude and Fugue on "B-A-C-H," Liszt; Adagio, Symphony 6, and Toccata, Symphony 5, Widor.

**Gerald Wheeler, F.R.C.O., L.R.A.M., A.R.C.M., Ottawa, Ont.**—Mr. Wheeler played the following recital at St. Andrew's Presbyterian Church, Carleton Place, Ont., Jan. 9: Toccata and Fugue in D minor, Bach; Largo, Aria, Allegro and Two Variations, Festing; "Water Music," Handel; Air and Gavotte, Wesley; "The Primitive Organ," Yon; "Elegy," Thalben-Ball; "Westminster Carillon," Vierne. The organ has recently been rebuilt by Raymond L. Barnes, Ottawa builder.

**Gordon Young, Detroit, Mich.**—Mr. Young played a recital Jan. 27 at Trinity Methodist Church, Highland Park. He was assisted by the sanctuary choir under the direction of Frank Murch. His organ numbers were: Rigaudon, Campra; Air, Suite in D, and Toccata and Fugue in D minor, Bach; "Comes Autumn Time," Sowerby; "The Legend of the Mountain," Karg-Elert; "Crusaders' Hymn," Young; "The Squirrel," Weaver; "Dreams," McAmis; "The Primitive Organ," Yon; Carillon-Sortie, Mulet.

**Robert Elmore, Philadelphia, Pa.**—Mr. Elmore was guest recitalist at Duke University Chapel, Durham, N. C., Feb. 3. His program was as follows: Allegro, Sonata in F sharp minor, de la Tombelle; "Rejoice Greatly, O My Soul," Kauffmann; "Christ Lay in Bonds of Death" and Toccata, Adagio and Fugue in C major, Bach; "The Chimes of St. Mark's," Russolo; "Roulade," Bingham; Pavane, Elmore; Prelude and Fugue on "B-A-C-H," Liszt.

**Lawrence S. Frank, M.M., A.A.G.O., Westerville, Ohio**—Mr. Frank played the following Otterbein College faculty recital Jan. 13 at the First E.U.B. Church: Cantio Sacra: "Warum betrübst du dich, mein Herz," Scheidt; Toccata, Adagio and Fugue, Bach; "Sabbath Reverie," Peery; "The Hen," Rameau-Clokey; "Donkey Dance," Elmore; Introduction, Passacaglia and Fugue, Willan. Catherine Gerhardt, cellist, was assisting artist.

**Bertram T. Wheatley, Dallas, Tex.**—Mr. Wheatley played a program of his own works at the First United Lutheran Church Feb. 3, assisted by Mrs. John C. Vanatta, soprano. Organ numbers included: Sonata-Fantasia on "Guidance," two movements from "Legend of Sleepy Hollow," Introduction to "In the Beginning," Concert Variations on "America," "In the Gloaming," Wedding Processional.

**Arthur Birkby, Kalamazoo, Mich.**—Mr. Birkby played the following program at Zion Lutheran Church Jan. 13: Ricercar, Pachelbel; Prelude and Fugue in G minor, Buxtehude; "Vater unser," "Erbarm dich mein" and "Wie schön leuchtet," Bach; Messe des Pauvres, Satie; Chorale, Op. 37, Jongen; "Vision of the Eternal Church," Messiaen; Gloria, "Vespres du Commun," Dupré.

**Stanton A. Hyer, New York City**—Mr. Hyer played in Babylon, Long Island, sponsored by the Seventh Day Adventist Church. He played "Noel Ancien" and "A la Venue de Noel," Balbastre; "O Man Bewail Thy Grievous Fall" and Prelude and Fugue in E minor, Bach; "An Elfin Dance," Elmore; "Arabesque," Vierne; Prelude on "Capel," Sowerby; "Donkey Dance," Elmore. Mr. Hyer played in East Rutherford, N. J., Jan. 13 and in Greenwich, Conn., Jan. 25.

**D. Robert Smith, Lewiston, Maine**—Mr. Smith played a recital at the Bates College chapel Feb. 5. The program was as follows: Prelude, Fugue and Chaconne, Buxtehude; Concerto in F major, Handel; Fugue in E flat (St. Anne), B. Bach; "Rhosymedre," Vaughan Williams; "Communion," Purvis; Chorale in A minor, Franck.

**Organ Students of Dorothy Addy, Wichita, Kans.**—The following students of Mrs. Addy participated in a recital Jan. 10 at Alumni Auditorium, Friends University: Richard Meis, Karen Clark, Marjorie Kelly, Charmaine Ioegeer, Erma Jean Dunn, Elaine Woodward, Carolyn Powell, Cleo Wilson and Anton Godding. The following numbers were played: "A Gothic Cathedral," Weaver; Slow Movement, Concerto 1, Bach; Allegro Maestoso, Mendelssohn; Prelude and Fugue in B flat and Prelude and Fugue in C major, Bach; "Piece Heroique," Franck; Fantasia on "Ton-y-Botel," Purvis; Prelude and Fugue in D major, Bach; "Te Deum," Langlais. All students are members of the college A.G.O. student group.

**Dorothy R. Addy, A.A.G.O., Mus.M., Wichita, Kans.**—Mrs. Addy played the following recital in the First Baptist Church, Ottawa, Kans., Jan. 13 under the auspices of Ottawa University: Psalm 19, Marcello; Flute Solo, Arne; "I Call to Thee, Lord Jesus," "Our Father, Which Art in Heaven" and Toccata, Adagio and Fugue in C major, Bach; Pastorale, Franck; "The Cuckoo," Weaver; Pavane, Elmore; Fantasy on "St. Catherine," McKinley. A master class for organ students at Ottawa University was held Jan. 14.

**Richard Billingham, Oak Park, Ill.**—Mr. Billingham, winner of the 1956 contest of the Society of American Musicians, played his award recital Feb. 24 at Rockefeller Chapel, the University of Chicago. The program: Magnificat on the First Tone, Buxtehude; Noel in D minor, Daquin; Prelude and Fugue in E flat, Bach; Chorale in B minor, Franck; "Stele pour un Enfant Defunt," "Tryptique," Op. 58, Vierne; Fast and Perky, Sonatina, Sowerby; "Rhosymedre," Vaughan Williams; "Dieu parmi Nous," "La Nativité," Messiaen.

**Wilbur Sheridan, Rock Hill, S. C.**—Mr. Sheridan played the following recital at Trinity Episcopal Church, Columbia, Jan. 21 before the Columbia Chapter of the A.G.O.: Chaconne, "From God I Ne'er Will Turn Me" and Fugue in C major, Buxtehude; "Rejoice, Christians," "The Old Year Has Passed Away," Fugue on the "Kyrie" and Prelude and Fugue in G major, Bach; Chorale in A minor, Franck; Scherzetto, Vierne; "The Celestial Banquet," Messiaen; "Te Deum," Langlais.

**Gordon Farnell, Naperville, Ill.**—Mr. Farnell played a faculty recital Feb. 7 at North Central College. His numbers were: "O Lux," Redford; "A Fancy," Gibbons; Concerto in D, Avison; Saraband, Howells; "Christ ist erstanden," Scheidt, Buchner, H. Bach, J. K. F. Fischer, Reger, Purvis and Moser; "Song," Reuel Lahmer; "The Bells of St. Anne de Beaupré," Russell; "Bishops' Promenade," Coke - Jephcott; "L'Organo Primitivo," Yon; Toccata, Mulet.

**Max Miller, Ph. D., Boston, Mass.**—Mr. Miller played a recital Jan. 20 in the M.I.T. Chapel, Cambridge. His program: Fantasie and Fugue in B flat and Andante con Moto, Alexandre-Pierre-Francois; Voluntary 8 in D minor, Stanley; Voluntary in E major, Waldon; Prelude and Fugue in A major, Bach; Variations on "Herr Jesu Christ, dich zu uns wend," Walther; Three Short Pieces and Prelude and Fugue, "Christ lag in Todesbanden," Schroeder.

**Isabelle Mauterer, Columbia, S. C.**—Mrs. Mauterer played the following program at Trinity Episcopal Church Jan. 27: "Praise to the Lord, the Almighty" and "Deck Thyself, O My Soul," Walther; "Lord God, We All to Thee Give Praise," Pachelbel; Prelude and Fugue in A minor, Bach; Prelude on "Manna," Purvis; "L'Organo Primitivo," Yon; "Carillon," Vierne; Prelude on "Rathbun," Bingham; "Tu Es Petra," Mulet.

**Euel Belcher, Blue Mountain, Miss.**—Mr. Belcher played the following recital for the North Mississippi Chapter of the A.G.O. Jan. 19 at the Oxford-University Methodist Church: Five Chorale Preludes, Peeters; Concerto 5, Handel; "Prayer," Franck; "Rhythmic Trumpet," Bingham; "Rosemary," Goss-Custard; "On the Evening of the Ascension of Our Lord," Benoit; "Litanies," Alain.

**Roland Hudson, Columbus, Ohio**—Mr. Hudson played the following recital Jan. 6 in partial fulfillment of degree requirements at Capital University: Toccata, Adagio and Fugue, Bach; "Divinum Mysterium," Watkinson; Sonata in C minor, Mendelssohn; Intermezzo, Callaerts; "Soliloquy," Rowley; "Dawn," Jenkins; Adagio, Sonata 1, Borowski; "Hosannah," Dubois.

**Arden Whitacre, Canton, Ohio**—Mr. Whitacre played the following recital at Washington Cathedral Dec. 2: "Te Deum," Langlais; "Apparition de l'Eglise Eternelle," Messiaen; "Nun komm, der Heiden Helland," Buxtehude; Couplet du Gloria, Couperin; "Wir glauben all' an einen Gott," Scheidt; Andante, Fiocco; Toccata in A, Sweelinck; Prelude and Fugue in B minor, Bach.



# Programs of Recitals

**Robert Bitgood, S.M.D., F.A.G.O., Ch.M.,** Riverside, Cal.—Dr. Bitgood was sponsored by the Long Beach Chapter of the A.G.O. in the following recital Jan. 7 at the Calvary Presbyterian Church, Wilmington: "Fireworks Music," Handel-Biggs; Andante, Stamitz; "The Fifers," Dandrieu; Four Chorale Preludes and Fugue a la Gigue, Bach; "The Joy of the Redeemed," Dickinson; Preludes on "God Himself Is with Us," "Siloam" and "Jewels," Bitgood; "Les Petites Cloches," Purvis; Pavane, Elmore; "Carillon de Westminster," Vierne.

**Glenn Watkins, Carbondale, Ill.—Mr. Watkins** played in Christ Church Cathedral, St. Louis, Jan. 22 on the cathedral concert series. His program included: Prelude, Fugue and Chaconne in C, "Herr Christ, der einig Gottes Sohn" and Prelude and Fugue in F major, Buxtehude; "Herr Jesu Christ dich zu uns wend" and "Von Gott will ich nicht lassen," Krebs; Suite Breve, Langlais; "Greensleeves" and "Brother James" Air, Wright; Fantasia and Fugue on "B-A-C-H," Liszt; Chromatic Study on "B-A-C-H," Piston; Promenade, Air and Toccata, Haines.

**Marshall Bidwell, Pittsburgh, Pa.—Mr. Bidwell** played the following recital on the artist course at Westminster College, New Wilmington, Pa., Jan. 10: Larghetto and Allegro, Concerto 13, Handel; "Come, Thou Saviour of the Gentiles" and Passacaglia and Fugue in C minor, Bach; Pastorale, Roger-Ducasse; Allegro Vivace, Symphony 5, Widor; "La Nativité," Langlais; Giga, Bossi; "Les Heures Bourguignonnes," Jacob; "Madrigal," Jawelak; "Rhumba," Elmore.

**Raymond C. Boese, Northfield, Minn.—Mr. Boese** played the following recital at the First Presbyterian Church, Grand Forks, N. D., Jan. 20 for the Greater Grand Forks Chapter of the A.G.O.: Prelude and Fugue in G minor, Buxtehude; "Alma Redemptoris Mater," Dufay; Fantasia in Echo Style, Sweelinck; Noël Etranger, Daquin; Passacaglia and Fugue in C minor, Bach; "My Heart Is Filled with Longing," Brahms; Nazard, Suite "Francaise," Langlais; "Paigeant," Sowerby.

**Louis Milton Gill, Princeton, N. J.—Mr. Gill** played an all-Bach recital at the Culver, Ind., Military Academy memorial chapel Jan. 2. His program included: Prelude and Fugue in A minor, Sonata in C, Prelude in G, "Gigue" Fugue in G, Prelude and Fugue in B minor, Five Chorale Preludes and Toccata and Fugue in D minor.

**Victor Powell, Palisades, N. Y.—Mr. Powell** was sponsored by the Rockland County Chapter of the A.G.O. in the following program Jan. 27 at Grace Episcopal Church, Nyack, N. Y.: Sonata 2, Hindemith; "Wachet auf" and Prelude and Fugue in A minor, Bach; "Burgundy Hours," Jacob; Pastorale, Milhaud; Chorale in A minor, Franck.

**Donald D. Kilmer, Topeka, Kans.—Mr. Kilmer** played a recital in the First Presbyterian Church Jan. 21. The program included: Three "Leipzig" Chorales, Bach; Prelude and Fugue on "B-A-C-H," Liszt; Air with Variations, Sowerby; "Divertissement," Vierne; Toccata in D flat, Jongen.

**Norman Coke-Jephcott, Stony Point-on-Hudson, N. Y.—Dr. Coke-Jephcott** played the dedicatory recital Feb. 20 at the Immanuel Union Church, Staten Island, N. Y. His numbers included: Preludes and Fugues 1 and 16, "Well-Tempered Clavichord," Bach-Coke-Jephcott; "Lamentation," Guilmant; "Cortege," Canzona and Pastorale, Vierne; "Legend of the Mountain" and "Nun danket alle Gott," Karg-Elert; "Bishops' Promenade," "Londonderry Air" and Variation and Toccata on a National Air, Coke-Jephcott.

**Philip McDermott, Rock Island, Ill.—Mr. McDermott's** faculty recital Feb. 4 at Augustana College included: Dialogue, Clerambault; "Domine Deus" and "Amen," Couperin; Musette, Dandrieu; "What God Does Is Rightly Done," Kellner; Gavotte, Martini; Fantasia and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; "Lament," Barti; "Piece Heroique," Franck; Chorale and Cantabile, Symphony 2, Pastorale and "Carillon," Vierne. Stanley Willson, French horn, assisted.

**Warren Hutton, Tuscaloosa, Ala.—Mr. Hutton,** University of Alabama, played a recital Jan. 8 in the Palmer auditorium of Alabama College, Montevallo. His numbers were as follows: Sonata 1, Hindemith; "Meine Seele erhebt der Herren," "Kommst du nun, Jesu" and "Nun komm, der Heiden Heiland," Bach; Prelude and Fugue in E minor, Bruhns; Chorale in A minor, Franck; "Aus tiefer Not," Drischner; "Fragmentation," Gruber; "Chant de Paix," Langlais; Fantasia in F minor, Mozart.

**Robert Zboray, Arlington, Va.—Mr. Zboray** played the following numbers at the dedication service Jan. 20 for the two-manual Möller organ rebuilt by the Newcomer Organ Co., Washington, D. C.: Chorale in A minor, Franck; "Behold a Rose," Brahms; Toccata and Fugue in D minor, Bach. On a program the same evening featuring the Washington and Lee madrigal singers, Mr. Zboray played: "Wen nur den lieben Gott," "Sleepers, Awake!," Canzona in D minor and Fantasia and Fugue in G minor, Bach.

**Melvin LeMon, Aurora, N. Y.—Dr. LeMon** played a recital at Wells College Chapel Jan. 30 including the following numbers: Four Chorale Preludes and Toccata and Fugue in D minor, Bach; Sonata 6, Mendelssohn; "Piece Heroique," Franck; "Rondo Francaise," Boellmann; Toccata, Symphony 5, Widor.

**Edwin Flath, Milton, Mass.—Mr. Flath** played the following recital at St. Paul's Episcopal Church, Philadelphia, Jan. 29: "Kyrie Gott heiliger Geist" and Prelude and Fugue in E minor, Bach; Concerto in A minor, Vivaldi-Bach; Sonata 2, Hindemith; Prelude and Fugue in E flat major, Saint-Saens.

**Mark Smith, San Francisco, Cal.—In the** second of a series of three recitals, Mr. Smith played Feb. 10 for the First Unitarian Society. His program: Carol-Prelude on "Greensleeves," Wright; "O wie selig," Brahms; Fantasia in G major, Bach; Sonata 4, Guilmant.

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Mrs. Natalia Conner is organist and the choir director is Walter Shaw. The dedicatory recital was scheduled for Feb. 24 with Dr. Oswald Ragatz of Indiana University.

The stolist:  
**GREAT ORGAN.**  
Principal, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Rohrflöte, 4 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Fourniture, 3 ranks, 183 pipes.  
Chimes.

**SWELL ORGAN.**  
Gedeckt, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 66 pipes.  
Principal, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Octavin, 2 ft., 61 pipes.  
Trompette, 8 ft., 73 pipes.  
Hautbois, 4 ft., 73 pipes.  
Tremolo.

**CHOIR ORGAN.**  
Cor de Nuit, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Unda Maris, 8 ft., 49 pipes.  
Koppelflöte, 4 ft., 61 pipes.  
Nasard, 2½ ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Tremolo.

**PEDAL ORGAN.**  
Principal, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gedeckt, 16 ft., 12 pipes.  
Principal, 8 ft., 12 pipes.  
Bourdon, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 32 notes.  
Twelfth, 5½ ft., 32 notes.  
Principal, 4 ft., 12 pipes.  
Bourdon, 4 ft., 12 pipes.

**SPRINGFIELD, OHIO, CHOIR**  
**SINGS MOZART AND HOLST**

The choir of the Central Methodist Church, Springfield, Ohio, William J. Minnick, director, and Mrs. Warren Thrasher, organist, assisted by an orchestra, gave the following program Nov. 18: "Ceremonial" Voluntary in C major for organ and trumpets, Purcell; Mass in C (Coronation), Mozart; Andante-Allegro, Kozeluch, and Two Psalms, Holst.

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**TORONTO CENTRE**—The Lawrence Park Community Church was the locale for a meeting of the Toronto Centre Feb. 4 when Gordon Jeffery, national president, was heard in a recital on the new three-manual Möller organ. Mr. Jeffery, who is to play in Westminster Abbey next summer at the I.C.O., included some of the selections scheduled to be played on that occasion. His program here consisted of: Bach-Vivaldi Concerto in G; twelve preludes, Bach's "Little Organ Book"; Prelude, Fugue and Chaconne, Pachelbel; short works by Armstorff, Fiocco, Rathgeber and Brahms (two preludes on "O World, I Must Leave Thee"), and Mulet's "Carillon-Sortie." There was a good attendance of members and guests who helped to swell the building fund with their offering. Following the recital there was a reception in the church parlors. Mr. Jeffery spoke encouraging words on the progress of the campaign for funds to build our own headquarters.—**JOHN DEDRICK.**

**OSHAWA CENTRE**—An interesting and profitable meeting was held by the Oshawa Centre at St. Andrew's United Church Jan. 16. The subject of the evening, "What Shall We Play at Services?," was very ably dealt with by Kelvin James, St. Andrew's Church; Ronald Kellington, Centre Street Church, and Clifford Evans, St. John's Anglican Church, Bowmanville. The numbers chosen were short and suitable for use in the service. Mr. Evans played from a collection of "short organ interludes for liturgical use" by Dom Gregory Murray. Mr. Kellington played "I Call on Thee, Lord Jesus Christ" by Bach, "Meditation" by Oldroyd and two Chorale Preludes by Willan. Mr. James suggested a number of useful collections for an organist's library and played Prelude by W. H. Harris and selections by Peeters. Each organist described in some detail the style, uses and suggested registration.—**MARGARET DRYNAN, Secretary.**

**HAMILTON CENTRE**—A recital of organ music by Gordon Douglas, F.C.C.O., provided an enjoyable evening for the members and friends of the Hamilton Centre. Held in the Westdale United Church on the new three-manual Casavant, the program included three numbers by the church choir under the direction of John Hodd. Mr. Douglas' organ numbers: Concerto 5, Telemann; "O Traurigkeit," Willan; Little G minor Fugue, Bach; "Benedictus," Reger; Gavotte, Martini, and Toccata, Dubois. The collection was in aid of the C.C.O. building fund and the choir fund of the church.—**DWIGHT MUNGER, Diapason Reporter.**

**ST. CATHARINES CENTRE**—The St. Catharines Centre held a meeting Jan. 27 in St. Barnabas' Anglican Church. Guest speaker of the evening was the Rev. H. V. R. Short, rector of the church. Father Short discussed the topic, "Music, Sacred and Profane," tracing the history of music from the beginning of the Christian era to the present day and expressing the wish that the gulf between sacred and secular music could be lessened. A business meeting followed, at which plans for another hymn festival for the C.C.O. building fund were announced.—**Dr. F. R. C. CLARKE, Press Correspondent.**

**FREDERICTON CENTRE**—A Christmas carol service, the first of its kind ever held in Fredericton, was heard in the Wilnot United Church. The massed choir, approximately 300 members comprising both junior and senior choirs from all churches, filled the balconies of the church. The carols were directed by J. O. Manchip, and the organist was Thomas Morrison, assisted by Mrs. R. G. Loughlin. At least 100 were turned away. The service was one of the most successful and enjoyable ever held.

A meeting of the centre was held in the Gibson Memorial United Church Jan. 19. The main portion of the evening was spent listening to a recording of the recent carol service held before Christmas. Many ideas were introduced at the meeting in regard to a carol service of the same nature for next year. It was decided to place a book of musical interest, preferably along the organ line, in the public library each year. Suggestions were made for special speakers, etc. for the next few meetings. At the close of the meeting a lunch was served.—**ELEANOR BILENSKY, Secretary.**

**OTTAWA CENTRE**—The Feb. 2 meeting of the Ottawa Centre took the form of a choral workshop conducted by Carman Milligan, M.Mus., and held at All Saints' Church, Westboro. Thirty members attended what was considered the most successful meeting of the season. Mr. Milligan gave a most informative talk on the problems in choosing a suitable repertory and stressed the importance of choosing worshipful and devotional music. Members of the centre particularly enjoyed singing a selection of anthems by Sampson, Crimp, Vittoria, Davies and Bach. Refreshments were served at the close of the meeting.

Members of the clergy were guests of the centre Jan. 14 at a supper-meeting which had some serious moments but numerous lighter ones. The event was held in Jefferson Hall, St. Matthew's Church. Thomas Kines, tenor, sang two groups of folk songs. A series of skits was written and staged by members of the centre.—**R. CAMPBELL READY, Secretary-Treasurer.**

**MONTREAL CENTRE**—"Musical and Architectural Acoustics" was the title of an address by Dr. Edward M. Little for the Montreal Centre Jan. 26 in the Allan Shatford Hall of the Church of St. James the Apostle. An authority on acoustics, Dr. Little is a member of the San Diego Chapter of the A.G.O. He is spending this year in Montreal and we are always happy to welcome him to our meetings.

**SARNIA CENTRE**—Members of the Sarnia Centre gathered at the home of A. E. Harris Jan. 26 for a business meeting. Plans were formulated for a hymn service at the end of February and the possibility of bringing a recitalist later in the season. At the invitation of the Port Huron Branch Chapter of the A.G.O., several members of the centre attended an outstanding organ recital by August Maekelberghe in Grace Episcopal Church Jan. 29.—**A. E. HARRIS, Secretary.**

**CALGARY CENTRE**—Unusually expert audience participation characterized the January meeting of the Calgary Centre when the members took part in an evening of anthem singing organized by Mrs. Helen Boese, choir director at St. Stephen's Anglican Church. The music was designed to follow the liturgical year, and members contributed and conducted numbers from their own choir libraries. It is felt that a great deal is gained by programs such as this.—**P. C. CLARKE.**

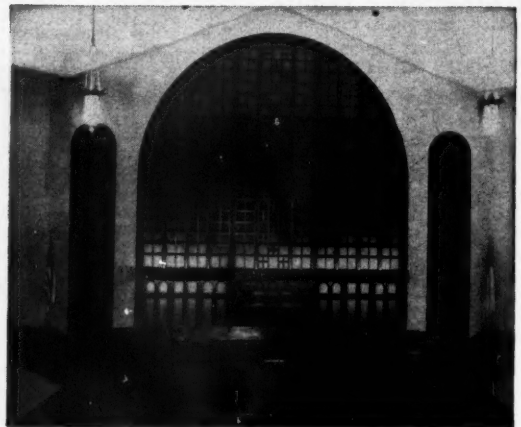
**VICTORIA, B. C., CENTRE**—The February meeting, held at the residence of Chairman D. B. Roxburgh, took the form of a lecture on organ specifications. The subject of console design was also introduced, and colored slides illustrating the rebuild of the large Casavant organ in St. Andrew's United Church, Moose Jaw, by the English builders, Hill, Norman and Beard, were shown. The speaker was Frank Godley, now organist of the Metropolitan Church, Victoria, and formerly of Moose Jaw.—**GRAHAM STEED.**

**GERALD WHEELER FEATURED AT CANADIAN CATHEDRAL**

Gerald Wheeler of St. Matthew's Anglican Church, Ottawa, Ont., was featured recitalist at St. George's Cathedral, Kingston, Ont., Jan. 27. The cathedral choir under the direction of George N. Maybe sang evensong and works interspersed in the program. Mr. Wheeler's numbers were the following: Toccata, Adagio and Fugue, Bach; Largo, Allegro, Aria and Two Variations, Festing; Sonatina in F minor, Viola; Chorale in A minor, Franck, and Toccata, Fugue and Hymn on "Ave Maris Stella," Peeters.

The choir sang Nathaniel Patrick's Nunc Dimittis and these pieces in the program: "Almighty and Everlasting God" and "This Is the Record of John," Gibbons; "Out of the Deep," Morley, and "Haste Thee, O God," Adrian Batten.

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St. Mary's Press has made available in their entirety (two volumes of "The Well-Tempered Organist") the two Couperin organ masses—the "Parish" and the "Convent"—a much-needed issue. As a companion to its popular "Graveyard Gems" this company has brought out "Resurrected Relics"; it, too, will be popular for its dozen short pieces are all good service and program material.

Homer Whitford's "Daily Pedal Technic" (Pro Art Publications) will recommend itself chiefly to those teachers who feel that awkward exercises make regular music easy. Not all organists will approve the unnatural positions demanded. Whitford's "Benedictus," on the other hand, is a completely usable lyric offertory.

Concordia's Six Chorales from "Harmonische Seelenlust" by Kauffmann use oboe or trumpet with the organ. They are meticulously edited by Richard T. Gore and are worthy of attention for many uses.

• • •

A number of religious songs have reached us. MacGimsey's "My Beloved Son" (Carl Fischer) is easy and for general use.

Mary Deacon's "Your Cross" (H. W. Gray) has a gospel hymn quality; her "Beside Still Waters" has a considerable climax. Mary E. Caldwell's "Carol of the Little King" is tuneful and pleasant as is Regina Fryxell's "A Vision," also for Christmas. Harry Gilbert's "Word of God Incarnate" is a dramatic setting with a wide range. David H. Williams' "A Wedding Prayer" will probably find favor for that use; his "In the Bleak Midwinter" is a setting of Christina Rossetti for Christmas.

Dorothy Currey's "My Resurrection" (Dorbat Publishing Co.) is a dramatic Easter song with a big ending.—F. C.

**CECILIA SOCIETY REPEATS**

**PEETERS' "MISSA FESTIVA"**

Conducted by Theodore Marier, F.A.G.O., Ch.M., former dean of the Boston Chapter of the A.G.O., the Cecilia Society of Boston sang the new "Missa Festiva" by Flor Peeters Jan. 24. Willem Frank was at the Jordan Hall organ of the New England Conservatory for the performance. The Cecilia Society gave a first local performance of this majestic and devotional work last fall in the Kresge Auditorium at the Massachusetts Institute of Technology with the composer at the organ. Also on the program were the Bach motet, "Jesu, meine Freude," "Rio Grande," Constant Lambert, with Leo Litwin, pianist, and the Boston "pops" orchestra, and excerpts from "Die Fledermaus" by J. Strauss.

HELEN FAIRCHILD, organist at the Unitarian-Universalist Church of Our Father, Detroit, Mich., and a past-dean of the Eastern Michigan Chapter of the A.G.O., became Mrs. B. Hjalmar Larsson Oct. 21 at the Community Church in New York, according to delayed reports reaching THE DIAPASON.

A "JOURNAL OF MUSIC THEORY" is to be published on a twice-a-year basis by the school of music of Yale University.



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### MORALES WORKS ARE SUNG BY PALESTRINA SOCIETY

The Palestrina Society of Connecticut College under the direction of Paul F. Laubenstein gave the first program of its sixteenth season Jan. 20 in Harkness Chapel. The main offering was the five-voice polyphonic mass "Quaeramus cum Pastoribus" by the early Spanish composer Morales. Victoria's well-known motet for Holy Saturday, "O Vos Omnes," long believed to have been written by Morales, was also sung.

Sarah Leight Laubenstein at the organ played Spanish music of the period: the Tiento de Cuarto Tono by Pere Alberch Vila, the Paso Suelto by Tomás de Santa Maria, the Tiento de Falses (dissonant) de Sisé To by Pau Bruna and also the extended Fantaisie by Charles Racquet, organist of Notre-Dame de Paris 1618-1643.

### ORATORIO SERIES HONORS ALBERTI'S ANNIVERSARY

In honor of his twenty-five years of unbroken service as organist and choir-master of the Park Avenue Christian Church, New York City, the church has designated this year as "Alberti year" with special programs. The series of oratorio performances started with the Rossini "Stabat Mater" Oct. 28, followed by the Verdi Requiem Nov. 25 and the Christmas portion of Handel's "Messiah" Dec. 23. Haydn's "Creation" was given Jan. 20 and "Elijah" by Mendelssohn Feb. 24. The Easter portion of "The Messiah" will be heard March 24, Mr. Alberti's edition of Alexander Georges' "The Way of the Cross" April 14 and Parker's "Hora Novissima" May 19. Two special programs and a dinner will honor Mr. Alberti in May.

### TOPEKA CATHEDRAL HEARS "ELIJAH" FOR CENTENNIAL

In observance of the 100th anniversary of the beginning of the work of the Episcopal Church in Topeka, Kans., the choir of Grace Cathedral, under the direction of Jerald Hamilton, organist-choir-master, sang Mendelssohn's "Elijah" Feb. 4. A capacity audience of 1,000 people filled the cathedral for the occasion. Soloists were: Mildred McKee, Kay Firestone, Robert Wilcox and Gordon Gaines. Thirty-five members of the Topeka Civic Symphony provided the instrumental parts.

### STUDY—PERFORMANCE UNIT GIVES EVANSTON CONCERT

A concert by the Collegium Musicum of Northwestern University was given Feb. 18 in Lutkin Hall, Evanston, Ill. The organization, formed to study music for small vocal and instrumental ensembles through performance, sang excerpts from Handel's "Solomon"; "Night" by the late Robert Delaney, former faculty member and winner of the Pulitzer prize and the Guggenheim fellowship; Hindemith's "In Praise of Music" with text by Martin Luther, and "Self-Portrait of Marcus Aurelius" by Hans Jelinek.

### TULSA ORGANIST, TEACHER IN PUBLIC SCHOOLS, DIES

Miss Mildred Hawks, a music teacher in the Tulsa public schools and assistant organist of Trinity Episcopal Church, died Feb. 3. Miss Hawks attended the University of Tulsa, Oklahoma University and the Cincinnati Conservatory of Music. She was a member of the Tulsa Chapter of the American Guild of Organists.

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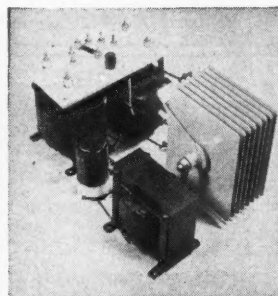
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**MODEL RO-6S LEE SILENT SUCTION** unit, for organs with up to six sets of reeds. Maintains constant 2¼-inch vacuum at 100 CFM. Special resilient mounted ½-HP motor and 7½-inch diameter fan floats in soundproof box measuring 15L X 12H X 11D. Will fit inside almost any organ after removal of bellows and can be bolted in place without transmitting vibration to the organ. Quiet enough to sit next to or behind organ if the bellows are not removed. Each unit is carefully tested and inspected before packing and includes a stopboard switch, 10-ft. cord, flexible tubing and flanges, instructions, etc. There is nothing else to buy. The complete price is \$75. For organs with up to twelve sets of reeds we offer our Model RO-12S suction unit. These are similar to the RO-6S except with ½-HP motor and twin fans maintaining 4-inch vacuum at 200 CFM. Price of RO-12S, \$95. Either model is available as a pressure unit at \$5 extra. We can also supply units for electrifying player pianos, player organs and accordions. All shipments are prepaid when correct remittance accompanies the order. C.O.D.'s require 10% deposit. Lee Music Co., 2097-2099 Fairmount Ave., St. Paul 5, Minn.

**FOR SALE — CONSOLES: 3-MANUAL** Maar & Colton horseshoe, keys, contacts, stop tabs and case in excellent condition, 43 tabs, \$300 crated, F.O.B. Buffalo; 2-manual Morey straight nameboard, 29 electric stop tabs in good condition, \$225 crated, F.O.B. Buffalo; 2-manual Hinners straight nameboard, 24 tabs, good condition, \$225 crated, F.O.B. Buffalo. Pipes and chests: We have many high pressure ranks, flues and reeds, chests, xylophone, sleigh bells, etc. For details, write Stephen Po-Chedley & Son, 91 Capen Blvd., Buffalo 23, N. Y.

**FOR SALE—HINNERS DIAPASON, 61** pipes, \$50. Gedekt, like new, \$50. Excellent pedal bourdon, 18 pipes, \$35. Metal flute, 4 ft., \$25. Gottfried tenor F-sharp diapason, \$20. Kilgen 8 ft. woodrohrflute, beautifully refinished, no metal toes, \$40. Kilgen tenor-C wald flute, no metal toes, \$22.50. Kinetic ½-h.p. blower, good condition when last used, \$50 crated. Holtzer-Cabot 15-amp. generator, \$20 crated. Crating charge on pipes, \$5 per rank, except bourdon, \$15, and Hinners diapason, \$10. Donald Hoyer, Galva, Kans.

**FOR SALE—FOUR-RANK UNIT PIPE** organ, electro-pneumatic action, now being used by Sts. Peter & Paul Lutheran Church, Sharon, Pa. Organ consists of the following ranks: open diapason, stopped diapason, salicional and dulciana, \$700. No reasonable offer will be refused and all offers considered. Organ may be examined and played by appointment. Please contact: The Rev. J. G. Majoros, 700 McClure Avenue, Sharon, Pa. Phone: Diamond 6-6850.

**FOR SALE—CARILLON OF TWENTY-**three cast bells made by an English founder in 1928, the largest bell weighing 1,288 pounds. Carillon of thirty-five cast bells made by a Dutch founder in 1952, the largest bell weighing 1,870 pounds. Both instruments complete with action and other operating devices. Available immediately. Write for full details to SCHULMERICH CARILLONS, INC., Sellersville, Pa.

**REED ORGAN OWNERS—MAKE YOUR** own blowers. We offer: New, highest quality name brand ½-HP-3450 RPM, 115-volt 60-cycle AC motors with special resilient mounting, plus 7½-inch diameter aluminum fans—both precision balanced. Price complete and shipped prepaid, \$40. Fan only available at \$6. Lee Music Co., 2097-2099 Fairmount Ave., St. Paul 5, Minn.

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**FOR SALE—THREE-MANUAL CONSOLE**—approximately sixty-six tablets. Austin-type combination. Beautiful case. Write or phone: Arthur Z. Schoedel, 28-28 201 St., Bayside 60, N. Y. Tel. BA 9-3771.

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**FOR SALE — TWO-MANUAL AUSTIN** church organ. Dismantled—ready for shipment. Reasonable. Information upon request. Address L-4, THE DIAPASON.

**FOR SALE — USED ORGAN PARTS,** pipes, blowers, etc. Also complete modern organ. Pipe Organ Service Co., 3318 Sprague Street, Omaha, Neb.

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## FOR SALE

## FOR SALE

Excellent, large, four-manual, 40-rank Austin organ. Must be removed from large Buffalo church by early summer. Church will accept reasonable offer. For details, write

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**MODEL RO-3S LEE SILENT SUCTION** units, 115-volt-AC, for organs with 2 or 3 sets of reeds (including couplers and tremolo). Features the ultimate in compactness and quiet, vibration-free performance (with higher output than previous model), plus a hinged motor cover for easy accessibility. Quickly installed inside any organ after removal of the bellows and connection to chest with flexible tubing. Also quiet enough to sit next to or behind organ when the bellows are not removed. Each unit is carefully tested and inspected and includes a stopboard switch, 10-ft. cord, 3-in. diameter tubing and flanges, instructions, etc. There is nothing else to buy. The complete price is \$45 and is shipped prepaid within 24 hours after receipt of order and remittance. C.O.D. orders require 10% deposit. Lee Music Co., 2097-2099 Fairmount Ave., St. Paul 5, Minn.

**FOR SALE—MÖLLER PORTABLE OR-**gan. Three ranks. Diapason conique, lieblich gedekt, Salicional. On low pressure, wired to 20 stops. Tremolo, swell box. Full A.G.O. manual and pedal compass. Kinetic blower, Orgelectra. Completely self-contained within walnut cabinet. Built in 1936. In excellent condition outwardly and inwardly. Case recently cleaned and pedals refinished. May be seen in church where in use. Price: \$1500. Write, wire or call Father B. E. LeBarron, 7 Lawrence Street, Glens Falls, N. Y. Phone: GF 2-7033.

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**FOR SALE—THREE-MANUAL CONSOLE,** relays and switchboard. Three-rank unit and four-rank straight chests, both chromatic. Two sets swell front, reservoir. This material removed from college. Owner transferred, must cancel residence project. No reasonable offer refused. George W. Stanley, Jr., Kings Road, Tomahawk, Wis.

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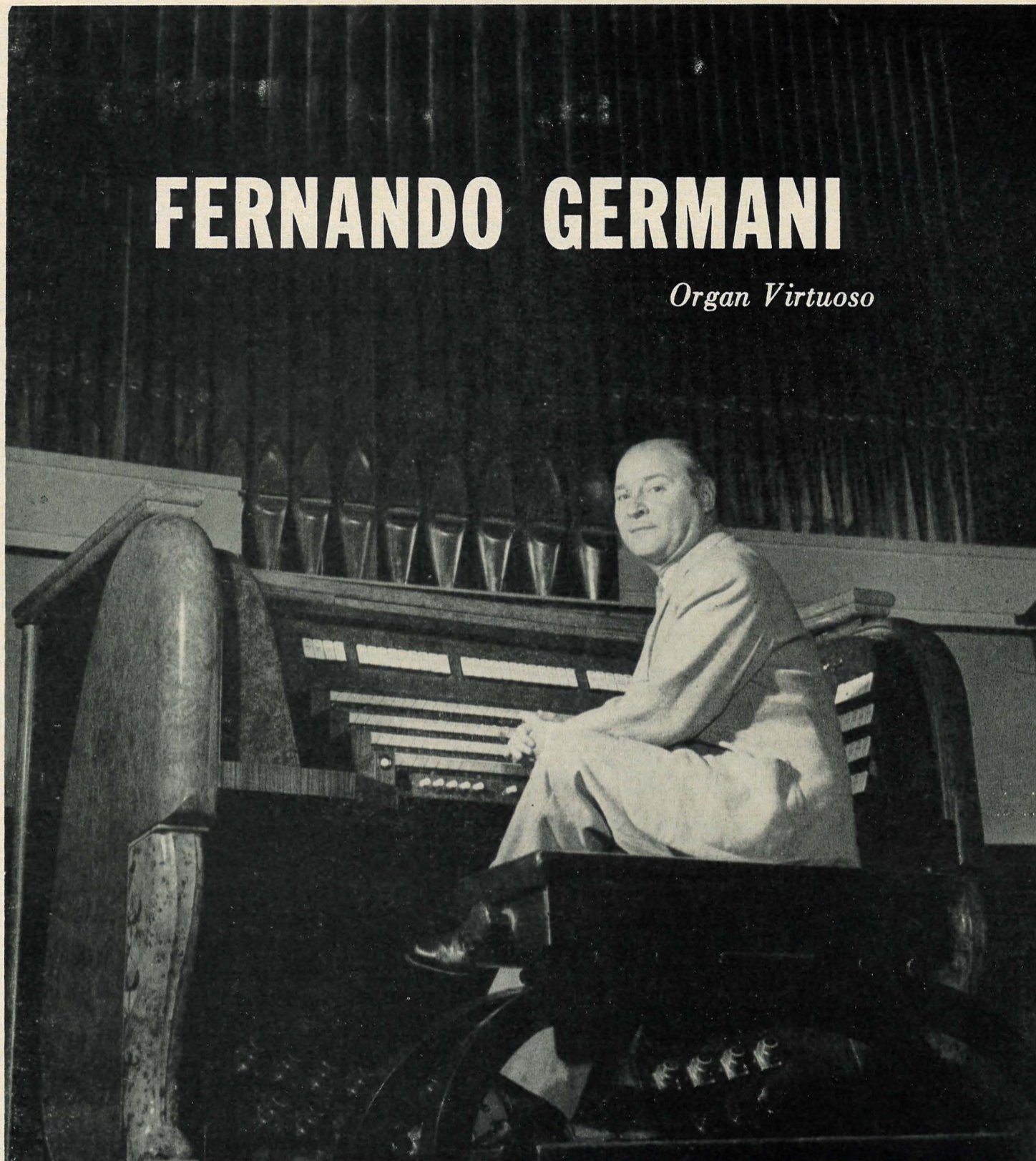
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