

THE DIAPASON

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

Forty-Eighth Year, No. 6—Whole No. 570

CHICAGO, ILL., U.S.A., MAY 1, 1957

Subscription \$1.75 a year—15 cents a copy

SOWERBY ROUNDS OUT 30 YEARS AT ST. JAMES'

TO SPEAK AT LONDON CONGRESS

Distinguished Organist and Composer
Will Address R.S.C.M. — Writes
Work for Washington Cathedral
Anniversary.

Dr. Leo Sowerby, perhaps America's leading composer of church and organ music, completed thirty years of service at the Cathedral of St. James, Chicago, in the month of April. Historic St. James' Church, one of the few buildings remaining after the great Chicago fire, became the Episcopal cathedral only recently. As St. James' Church it had a distinguished musical heritage. Among Dr. Sowerby's predecessors were Dudley Buck, dean of nineteenth-century American Episcopal composers, and Dr. Clarence Dickinson who served St. James' before New York City called him.

Dr. Sowerby was recognized as a composer as long as forty years ago when an orchestra concert of his works was conducted at Chicago's Orchestra Hall by Eric DeLamar. Five years later he won the first American Prix de Rome and became the first Fellow of the American Academy at Rome. He continues to enrich America's music with frequent distinguished additions, especially in the fields of anthems and organ pieces.

Honors which began early continue to be conferred on him. He has been selected one of four American lecturers for the I.C.O. in London in July and his "Classic" Concerto will be played by Marilyn Mason at one of the most brilliant musical events of the meeting. He will speak on "Composition in America for Church and Related Fields."

After the congress concludes Dr. Sowerby has been invited to deliver three lectures at the Royal School of Church Music. In the summer of 1958 his setting of Psalm 18, "I Will Love Thee, O Lord," will be the first anthem by an American sung at the Lambeth conference. A choir of more than 1000 singers will perform it in Albert Hall, London.

Dr. Sowerby has just completed a large work for chorus and orchestra entitled "The Throne of God" on a text selected from Revelations, commissioned for the fiftieth anniversary of the Washington Cathedral to be observed this fall.

Born in Grand Rapids, Mich., in 1895, Leo Sowerby has made Chicago his home since he was 14. He is a graduate of the American Conservatory of which he has long been a distinguished faculty member.

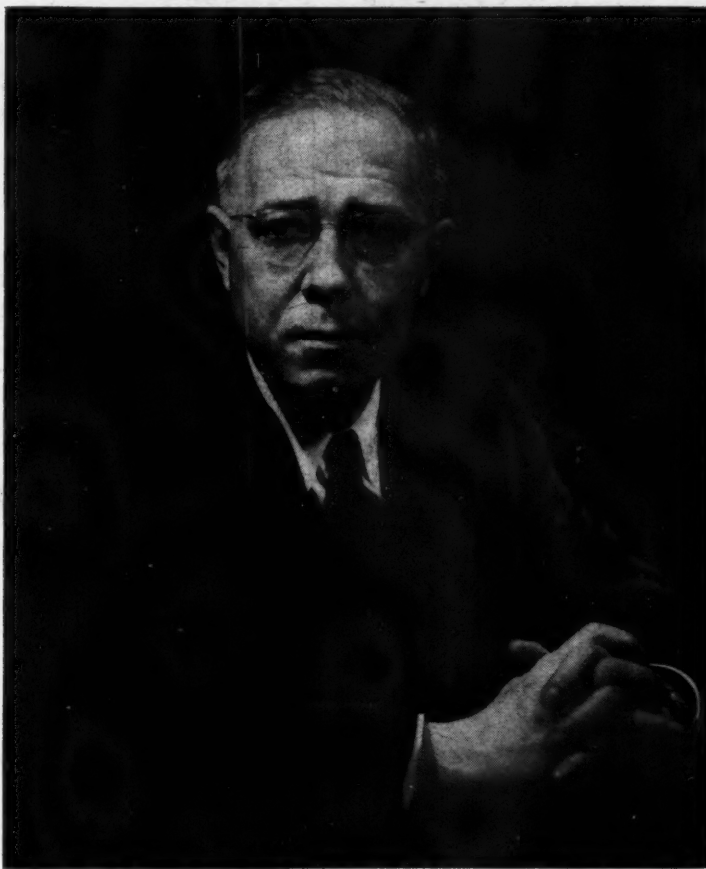
Among the many honors Dr. Sowerby has received are the awards of the Society for the Publication of American Music, membership in the American Institute of Arts and Letters, the Pulitzer prize for "distinguished musical composition" and several important commissions for commemorative works.

As long ago as 1933 THE DIAPASON published a six-issue analysis of Sowerby organ works by Dr. Albert Riemenschneider. Probably no other contemporary American composer in a serious field has had so many of his works enter the "standard" repertory. Recitals listed in this magazine's monthly pages almost invariably list at least the Symphony in G, the Sonata, "Comes Autumn Time," "Requiescat in Pace" and "Pageant."

PIERRE COCHEREAU will play a recital May 20 at St. Ita's Church, Chicago. His program is to include works by Couperin, Bach, Franck, Widor, Vierne, Fleury and Saint Martin. The Chicago Chapter of the A.G.O. will sponsor a master class the following day by M. Cochereau.

THE CHOIR AND SOLOISTS of the Asylum Hill Congregational Church, Hartford, Conn., sang Haydn's "Seven Last Words of Christ" Good Friday evening. A string quartet and organ accompanied under the direction of Albert Russell, organist-choirmaster.

LEO SOWERBY, WHO COMPLETES THREE DECADES



BACH CANTATAS ARE SUNG BY CONNECTICUT CHORUS

An audience of nearly 500 people from Fairfield County attended the first Bridgeport performance of the Bach Cantata Chorus April 7 at St. John's Episcopal Church. Franklin Coates, organist and choirmaster, directed, accompanied by a string orchestra, organ and harpsichord. The chorus sang the complete Easter cantata, "Christ Lay in Death's Dark Prison," and excerpts from three other cantatas: "Sleepers, Wake," "I Suffered with Great Heaviness" and "Thou Guide of Israel." Chester Jones, organist and choirmaster of St. Paul's Church, Fairfield, played "Valet will ich dir geben" on the four-manual Austin organ.

A Sperrhake harpsichord was shipped especially for this concert through the courtesy of Robert S. Taylor, Bethesda, Md., who imports them from Germany.

Members of the chorus, drawn from all parts of Fairfield County, have been rehearsing every Sunday since 1955 at the Weston Music Center of which Mr. Coates is the director.

EVERGREEN CONFERENCE LISTS COURSES, FACULTY

The 1957 Evergreen conference at Evergreen, Col., includes two important music sessions. The first, a "short music school" July 27-Aug. 7, has William C. Teague, St. Mark's Church and Centenary College, Shreveport, La., as dean and includes Roy Perry, the First Presbyterian Church, Kilgore, Tex., and Preston Rockholt, F.A.G.O., Moody Bible Institute and the Church of the Redeemer, Chicago, on its faculty.

The school of church music Aug. 8-23 has Thomas Matthews, Mus.D., F.A.G.O., St. Luke's Church, Seabury-Western Seminary and Northwestern University, Evanston, Ill., as dean and includes Myron D. Casner, F.A.G.O., A.R.C.O., St. John's Church, Sturgis, Mich., Wesley A. Day, F.A.G.O., Ch.M., F.T.C.L., St. Mark's Church, Philadelphia, and Berniece Fee Mozingo, M.M., Trinity Church, Indianapolis, as faculty members.

JOHN LEO LEWIS WINS HIS FIFTH NATIONAL CONTEST

John Leo Lewis, F.A.G.O., organist and choirmaster at Trinity Episcopal Church, Aurora, Ill., received the 1956-1957 annual Friends of Harvey Gaul composition award for his anthem, "Prayer for the Seven Gifts." Mr. Lewis, a member of ASCAP and of the faculty of Elmhurst College, previously has received four other national awards as follows: 1953, A.G.O.-H. W. Gray, for "We Sing of God"; 1955, Church of the Ascension, New York City, for "Prayer of St. Francis"; 1955, Drexel University, Philadelphia, for "I Tooted a Horn," and 1956, the Central Moravian Church, Bethlehem, Pa., for "Lord, throughout All Generations."

The text for "Prayer for the Seven Gifts" was written by Marion James, also of Aurora, author of nineteen texts of Mr. Lewis' forty-six published works.

VIRGIL FOX TOUR INCLUDES DATES AT A.G.O. REGIONALS

Virgil Fox is on a post-Easter tour, opening the new Austin organ in the new First Christian Church in Oklahoma City and including dates at the regional A.G.O. convention in Spokane, Wash.; Albany, N. Y.; Sacramento, Oakland and Los Angeles, Cal.; Seattle, Wash.; Waco, Tex.; Pittsburgh, Pa.; Minneapolis, Minn.; Macon, Ga.; the regional convention in Atlanta, Ga., and Portland, Ore. Mr. Fox's eighth annual recital at Methuen, Mass., will be June 12. He will also direct a five-day master class at Winthrop College in Rock Hill, S. C., the final week of June.

THE CHOIR of Calvary Episcopal Church, New York City, sang Bach's St. John Passion April 14 and joined the choir of St. Bartholomew's Good Friday to sing the St. Matthew Passion. David Hewlett is completing his fourth year at Calvary Church.

THE EASTER SERVICE at Rockefeller Memorial Chapel, University of Chicago, was televised for the first time. The choir, directed by Richard Vikstrom, sang works by Brahms and Byrd. Dr. Heinrich Fleischer played Bach.

FIFTEEN REGIONALS TO ENLIVEN SPRING

OPEN SEASON FOR MEETINGS

Six Chapters Play Host to A.G.O.
Conventions in April and May—
Eight More in June—Single
Conclave in August.

The fifteen regional A.G.O. conventions which take place biennially in the year between the national conventions are now well under way. Four will be completed by the time this issue of THE DIAPASON reaches its subscribers and two more will take place in the month of May. We hope to bring our readers detailed reports of each of these.

The "early bird" of the regionals was the three-day meeting which began April 1 with the Colorado Springs Chapter as host to members from Colorado, Nebraska and New Mexico, a lively report of which appears elsewhere in this issue. The Salt Lake City Chapter entertained delegates from eastern Idaho, Utah and Wyoming in the second of the conventions April 27-29. Lynchburg, Va., and Spokane, Wash., were hosts to their respective regions April 29 to May 1.

In the month of May, Albany, N. Y., and Atlanta, Ga., will be convention cities on successive weeks but June will be the really big month. Columbia, Mo., greets its regional June 5-7. Between June 17 and 20 seven of the fifteen meetings will be held at Akron, Ohio, Fort Worth, Tex., Pasadena, Cal., Milwaukee, Wis., Wilmington, Del., Knoxville, Tenn., and Boston, Mass. Only one will take place later than that: at Burlington, Vt., Aug. 12-14.

Pierre Cochereau will headline four conventions and many favorite American recitalists will also be heard: Craighead, Crozier, Fox, McDonald, Markey, Mason, Noehren and Watkins, to name a few. Each host chapter has arranged a full program, often featuring lecturers and players from its own region. Recreational activity announced ranges from sightseeing in the Rockies to dinner around a swimming pool. With comparatively short distances to travel, these conventions seem likely to attract large crowds. Their contribution to knowledge, interest and good feeling among organists is, of course, a long-established fact.

SPANISH SHIP WITH ORGAN ANCHORS AT NEW ORLEANS

The Spanish luxury vessel, MV Ciudad de Toledo, recently visited New Orleans. This ship is a floating palace outfitted as an exposition of manufactured products of Spain. It visited various Latin-American countries with New Orleans its only port-of-call in the U.S.

Included in the exposition was one of just about anything imaginable—trucks, telephones, textiles, wines, pharmaceuticals and, of course, an organ.

The two-manual instrument is an Oesa, product of the Organeria Española, S.A., of Madrid, and was especially built for display on this vessel. The organ is of baroque tonal design with completely modern electric action.

Members of the New Orleans Chapter of the A.G.O. visited the ship and enjoyed playing the Oesa organ while crowds gathered for the impromptu recitals. A reed organ and an electronic instrument were also on display.

LEIFER INTRODUCES NEW TV IDEA FOR RECITALISTS

A new wrinkle for organ virtuosos was introduced March 24 by Abba Leifer, Chicago, in a recital at the Glencoe, Ill., Union Church. Closed-circuit television gave the entire audience, which overflowed the church, an intimate view of the dexterity required for the performance of recital literature.

**ALICE DEAL PASSES;
ILL SINCE HOLIDAYS**

PROMINENT CHICAGOAN

One of Founders and Long-time Treasurer of Local A.G.O. Chapter; Charter Member of Chicago Club of Women Organists.

Miss Alice R. Deal, beloved Chicago organist, died April 9 at the age of 78 in Bethany Methodist Hospital, Chicago, after an illness of four months. She had served the Chicago Chapter (first known as the Western Chapter and until recently called the Illinois Chapter) of the A.G.O. for five years as secretary and more recently for more than twenty-two years as treasurer. She was a charter member.

Miss Deal served many important church posts in her long Chicago career, among them the Leavitt Street Congregational Church, the First Congregational Church, the Austin First Presbyterian Church, the Epworth Methodist Church, the Garfield Boulevard Methodist Church and until her final illness the Washington Boulevard Methodist Church.

Alice Deal's success as a teacher extended over a period of nearly half a century and included a long period on the faculty of the Moody Bible Institute and on the staff of the Austin Academy of Fine Arts.

A student of the noted Harrison M. Wild, Miss Deal's reputation as an organist was an enviable one. She was selected as a recitalist for a national convention of the N.A.O., of which organization she was at one time the state president. Miss Deal often played in the long-continued recital series in Kimball Hall in Chicago, which for years held a most important place in the organ world.

Miss Deal was a co-founder of the Chicago Club of Women Organists and an active member for a long period. Her funeral was held April 11 from the Washington Boulevard Church.

**SPECIAL MUSIC PERFORMED
IN WASHINGTON CHURCHES**

With Louis A. Potter, former dean of the Washington, D.C., Chapter of the A.G.O., conducting and Temple Dunn, present dean, at the organ, the combined choirs of Calvary and Wesley Methodist Churches sang Dubois' "The Seven Last Words of Christ" at Calvary Church April 7. The same day Theodore Schaefer, also a former dean, conducted Kodaly's Missa Brevis at the National Presbyterian Church.

**LENTEN RECITALS PROVE
SUCCESSFUL IN SCRANTON**

Lenten organ recitals in St. Luke's Episcopal Church, Scranton, Pa., preceding noon preaching services have been very successful this year. Helen Bright Bryant, organist and director of the church, gave the first and last of the series. Other players were Robert Rosenkrans, St. John's Lutheran Church, Ruth White, Westminster Presbyterian Church, and Miriam Trethewey, Good Shepherd Episcopal Church.

ALICE R. DEAL



**MEEK, PEAKER, COOK, HEWITT
PLAY IN OTTAWA RECITALS**

The March recital series at Christ Church Cathedral, Ottawa, Ont., which opened March 2 with a program by Gordon Jeffery, continued March 9 with a recital by Kenneth Meek, Montreal, which included: Fantasie and Fugue in G minor, "Du Friedenfürst, Herr Jesu Christ," "Erbar'm' dich mein, o Herre Gott" and "Herr Jesu Christ, dich zu uns wend'," Bach; Voluntary for Cornet Stop, Blow; Voluntary on the 100th Psalm, Purcell; "Veni Creator Spiritus," Byrd; Introduction, Passacaglia and Fugue, Willan; "Den die Hirten lobten sehre," "Frolich soll mein Herze springen" and "Zu Bethlehem begoren," Walcha, and "Cantica Nova," Meek.

Dr. Charles Peaker, Toronto, played March 16. His program was as follows: Prelude and Fugue in E minor, Bruhns; Andante, Trio-Sonata 4, Bach; Fugue a la Gigue, Pachelbel; "Hornpipe," Boyce; Scherzo, Bossi; Air, Overture in D, Bach; "St. Theodulph," Willan; "St. Botolph" and "St. Fulbert," Slater; Minuet, France, and "Cortege Academique," MacMillan.

John Cook, F.R.C.O., St. Paul's Cathedral, London, Ont., was the March 23 recitalist, playing: Prelude and Fugue in A major, Three Chorale Preludes and Fugue in G minor, Bach; Rhapsody 3 on Breton Folk Songs, Saint-Saens; "Le Banquet Celeste," Messiaen; Psalm Prelude 3, Howells; Improvisation on "Veni Creator" and Allegro Giocoso, Cook, and Postlude in D minor, Stanford.

Godfrey Hewitt, organist of the cathedral, played March 30. His program opened with Howells' Sonata, continuing with Bach, Handel, Bonnal and Vierne.

FAURE'S REQUIEM was sung by the sixty-one-voice choir of the First Presbyterian Church, Canton, Ohio, April 7 under the direction of Arden Whitacre, organist and choirmaster.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 25 East Jackson Boulevard, Chicago 4, Ill.

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- 1-1/3' QUINTE
- 3R CYMBAL
- 8' CROMORNE

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FOUR-MANUAL TRACKER GOES TO CLEVELAND

VON BECKERATH IS BUILDER

Trinity Lutheran Church Has German Organ — First Large Mechanical Action Instrument in U.S. Since Classic Revival.

The first four-manual tracker action organ to be installed in this country since the return to classic traditions has been completed at Trinity Evangelical Lutheran Church in Cleveland, Ohio, by the German builder, Rudolph von Beckerath of Hamburg. The instrument uses slider chests exclusively and the whole is mounted on a steel frame in the rear gallery of the church to prevent warping and settling. Further precaution taken against wood expansion and contraction was the use of American grown and seasoned wood: oak and Oregon pine for chests, trackers and console. The only wood pipes used are in the gedackt on the kronpositiv; the low octave of the 16 ft. prinzipal is of zinc, and all other pipes are tin.

Mr. von Beckerath did all the voicing and finishing. Robert Noehren acted as consultant and played the dedicatory recital April 7, programming: Prelude and Fugue in F sharp minor, "Buxtehude; "Ach Gott, von Himmel sieh darein" and "Ein feste Burg ist unser Gott," Hanff; Partita on "Auf meinen lieben Gott," Böhm; "Herzlich thut mich verlangen," "Wir glauben all in einen Gott," Allegro, Trio-Sonata 5, and Prelude and Fugue in E minor, Bach; Chorale in A minor, Franck; Fugue on "B-A-C-H," Schumann; "Mein Jesu, der du mich" and "Herzlich thut mich verlangen," Brahms, and Toccata and Fugue in D minor, Bach.

Ralph C. Schultz, organist and choir-master at Trinity Church, played and conducted a memorial concert with the collaboration of the choir and a brass ensemble. The organ music included on the evening program April 7 was a series of eight compositions by the late Henry J. Markworth, for more than thirty years musical director at Trinity Church. The concert was given in his honor and the new organ has been named for him.

Earlier in the day a service of dedication was held.

The stoplist:

HAUPTWERK.

Quintadena, 16 ft., 61 pipes.
Prinzipal, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Oktave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Nasat, 2½ ft., 61 pipes.
Oktave, 2 ft., 61 pipes.
Mixture, 6 ranks, 1½ ft., 366 pipes.
Trompete, 8 ft., 61 pipes.

RUCKPOSITIV.

Gedackt, 8 ft., 61 pipes.
Prinzipal, 4 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Oktave, 2 ft., 61 pipes.
Waldflöte, 2 ft., 61 pipes.
Quinte, 1½ ft., 61 pipes.
Sesquialtera, 2 ranks, 122 pipes.
Scharff, 4 ranks, 1 ft., 244 pipes.
Dulzian, 16 ft., 61 pipes.
Bärpfeife, 8 ft., 61 pipes.

NEW VON BECKERATH ORGAN



SCHWELLWERK.

Quintadena, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Gemshorn Celeste, 8 ft., 49 pipes.
Blockflöte, 4 ft., 61 pipes.
Gemshorn, 2 ft., 61 pipes.
Zimbel, 3 ranks, ½ ft., 183 pipes.
Oboe, 8 ft., 61 pipes.
Tremolo.

KRONPOSITIV.

Holzgedackt, 8 ft., 61 pipes.
Prinzipal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Prinzipal, 2 ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Terzian, 2 ranks, 122 pipes.
Scharff, 3 ranks, ¾ ft., 183 pipes.
Krummhorn, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Prinzipal, 16 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Oktave, 8 ft., 32 pipes.
Oktave, 4 ft., 32 pipes.
Nachthorn, 2 ft., 32 pipes.
Rauschpfeife, 3 ranks, 96 pipes.
Mixture, 6 ranks, 2 ft., 192 pipes.
Posaune, 16 ft., 32 pipes.
Trompete, 8 ft., 32 pipes.
Trompete, 4 ft., 32 pipes.

BACH'S CANTATA 12, "Weeping, Sighing," and his motet, "Jesus, Priceless Treasure," were heard Passion Sunday evening at St. Mark's-in-the-Bouwerie, New York City. George Powers, F.A.G.O., conducted from the console.

INVITE AMERICAN BUILDERS

TO CONGRESS IN AMSTERDAM

American organ builders have until May 31 to send applications to attend the international congress of organ builders in Amsterdam, Holland, Sept. 3-7.

The program of the meeting as outlined on page 3 of THE DIAPASON for March has been subject to some changes and additions, including a program of Spanish music to be played by an organ builder from Madrid and a lecture on the pipe scales of famous French organ builders by a builder from Poitiers.

One of the objectives of the congress is to form an international society of organ builders.

DURST MODERNIZES PLANT,

IMPORTS SKILLED WORKERS

Durst and Co., organ supply house of Erie, Pa., has just completed a large addition to and a complete modernization of its plant, office and shipping departments to enable better and faster service. The number of personnel in the plant has been increased by the bringing over from Europe several families of skilled organ men, pipe makers and voicers.

A new inventory system will enable immediate shipment of items required in the repairing and modernization of organs. It is now possible to ship pipes within a week after receiving voicing orders.

OPEN NEW CASAVANT IN ONTARIO CHURCH

THREE-MANUAL INSTALLATION

David Ouchterlony Plays First Recital at Leaside United on Organ Designed by Regular Organist K. W. Davis and J. O. Morel.

The Leaside United Church, Leaside, Ont., Canada, dedicated a new three-manual Casavant organ April 7. The design was prepared by the organist, K. W. Davis, in collaboration with J. O. Morel who installed the instrument.

The opening recital April 9 was played by David Ouchterlony, Timothy Eaton Memorial Church, Toronto, and included: Largo, Concerto 10, Handel; "Gaudemus" and "Invocation," Rowley; "Forty Days and Forty Nights," Bach; "Passion" Chorale and Prelude and Fugue in G minor, Brahms; Andante and Finale, Symphony 4, Widor; Gigue, Corelli; Trumpet Tune, Ouchterlony; "Berceuse" and Carillon, Vierne.

The stoplist of the new instrument is as follows:

GREAT ORGAN.

Open Diapason 1, 8 ft., 68 pipes.
Open Diapason 2, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Principal, 4 ft., 68 pipes.
Rohrflöte, 4 ft., 68 pipes.
Fifteenth, 2 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Harmonics, 3 ranks, 183 pipes.
Harmonic Trumpet, 8 ft.
Chimes (prepared for).
Tremulant.

SWELL ORGAN.

Flute Conique, 16 ft., 61 pipes.
Flute Conique, 8 ft., 12 pipes.
Open Diapason, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Viol da Gamba, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 61 pipes.
Geigen Principal, 4 ft., 61 pipes.
Traverse Flute, 4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Cornet, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.

CHOIR ORGAN.

Geigen Principal, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Dolce, 8 ft., 61 pipes.
Suabe Flute, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Tièrce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Harmonic Trumpet, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.

Contrabasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 30 pipes.
Flute Conique, 16 ft.
Principal, 8 ft., 12 pipes.
Stopped Flute, 8 ft., 12 pipes.
Flute Conique, 8 ft.
Violoncello, 8 ft., 30 pipes.
Choral Bass, 4 ft., 12 pipes.
Contra Fagotto, 16 ft.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.



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**MONTCLAIR, N. J., CHURCH
TO HAVE NEW AUSTIN**

LARGE THREE-MANUAL ORGAN

Instrument in St. James' Episcopal Will Display Pipes in Functional Arrangement — Russell Hayton Is Organist and Choirmaster.

An order for a new three-manual organ has been recently placed with Austin Organs, Inc., by St. James' Episcopal Church, Upper Montclair, N. J. The pipe-work of the unenclosed great and pedal will be displayed in a functional manner on the right side of the chancel above the choir screen. The specification printed below was determined after considerable study by Russell Hayton, organist and choirmaster, in collaboration with the Austin Company.

Mr. Hayton has been organist and choirmaster at St. James' for eleven years. He holds an M.S.M. degree from Union Seminary where he studied with Clarence Dickinson, Harold Friedell and Normand Lockwood. Mr. Hayton is on the faculty of the State Teachers' College of Montclair and was formerly dean of the Metropolitan Chapter of the A.G.O.

This is the second large Austin recently ordered by a Montclair church; a new four-manual is presently being built for Central Presbyterian Church. Negotiations were handled by Charles L. Neill, New York sales representative for Austin.

The stoplist:

GREAT ORGAN.

- Quintaten, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Superoctave, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Chimes.

SWELL ORGAN.

- Lieblighgedeckt, 16 ft., 68 pipes.
- Viola, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 68 pipes.
- Hohlföte, 8 ft., 68 pipes.
- Spitz Principal, 4 ft., 68 pipes.
- Rohrföte, 4 ft., 68 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagot, 16 ft., 12 pipes.
- Trumpet, 8 ft., 68 pipes.
- Hautbois, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Tremolo.

CHOIR ORGAN.

- Gedeckt, 8 ft., 68 pipes.
- Erzähler, 8 ft., 68 pipes.
- Unda Maris, 8 ft., 56 pipes.
- Prestant, 4 ft., 68 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Nasat, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Krummhorn, 8 ft., 68 pipes.
- Rohrschalmel, 4 ft., 68 pipes.
- Tremolo.

PEDAL ORGAN.

- Contra Bourdon, 32 ft., 7 pipes.
- Contra Bass, 16 ft., 32 pipes.
- Quintaten, 16 ft.
- Lieblighgedeckt, 16 ft.
- Erzähler, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft.
- Gedeckt, 8 ft.
- Erzähler, 8 ft.
- Choral Bass, 4 ft., 12 pipes.
- Rohrföte, 4 ft.
- Mixture, 3 ranks, 96 pipes.
- Trumpet, 16 ft., 12 pipes.
- Fagotto, 16 ft.
- Trumpet, 8 ft.
- Clarion, 4 ft.
- Chimes.

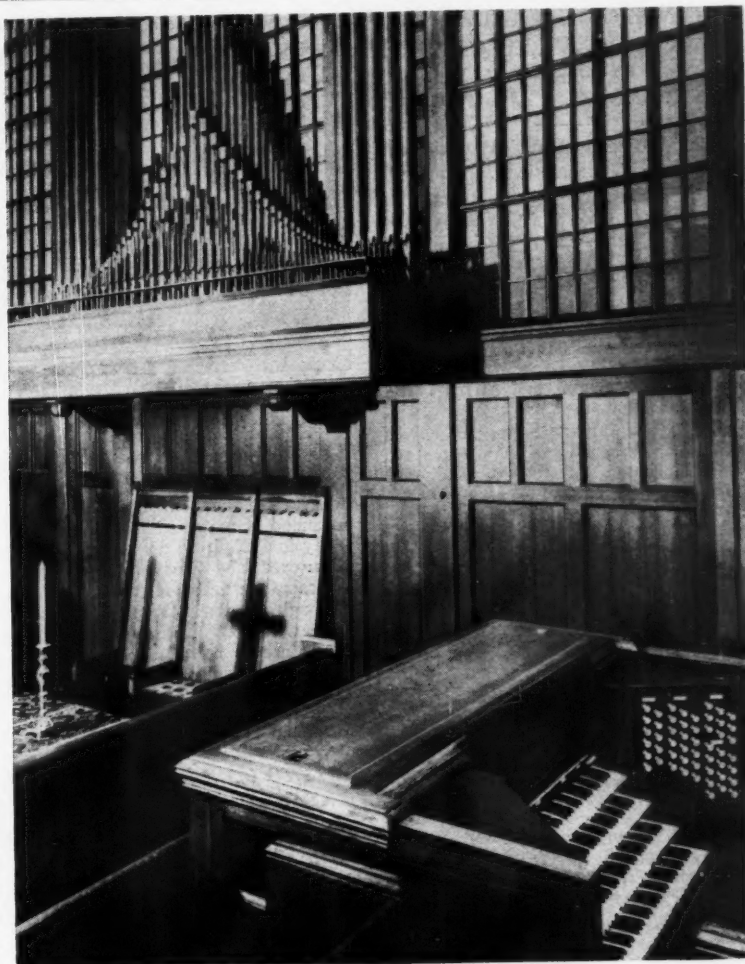
**CHARLES RYDER, BUILDER,
PASSES AT ATLANTA HOME**

Charles A. Ryder, whose long and interesting career as an organ builder extends far back into the nineteenth century, died April 8 at his home in Atlanta.

A native of Chelsea, Mass., and son of a prominent New England organ builder, Mr. Ryder learned his trade from his father, in whose shop he was associated with Ernest M. Skinner. He worked for the George S. Hutchings firm in Boston at a time when Hutchings was building some of the largest organs in the country. He was associated with many of the organ greats of his day, such as Harry Rowe Shelley, R. Huntington Woodman, Archer Gibson, William C. Carl, Alexander Guilman and Richard Henry Warren. He sang tenor under Warren at St. Bartholomew's Church, New York City, and serviced the four-manual instrument there—one of the very first with a movable console.

Mr. Ryder made his headquarters at Atlanta for nearly forty years. His widow, Edith L., survives him. THE DIAPASON has listed him as a subscriber since 1914.

THE BACH CHOIR of Greenville, S. C., made its contribution to the Greenville music festival with a concert March 18. The choir eschewed Bach in favor of Gibbons, Bruckner, Thompson, Brahms, Merulo and Schubert.



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Dear Mr. Daniels:

After working with our new organ for the past three months I thought you might like some impressions on its performance. One of the most exciting aspects of the instrument is its bright sound, due in large measure to the liberal use of mutation ranks and to the dramatic intensity of the reeds which add so much to the splendor of the ensemble. The Pedal organ, composed as it is of thirteen independent ranks, has proved to be a wonderfully complete division which balances admirably with the manual divisions. I find the tracker touch crisp, responsive, and extremely reliable.

We have had many appreciative comments on the exquisite Positiv case, a deft touch in the design of the organ screen. The layout of the organ chancery itself is a model of its kind and affords not only complete accessibility but also generous 'breathing space' for the pipes.

The organ, both in sound and design, has exceeded our every expectation. Everyone here at Central Church is proud of the new instrument, and we are all deeply appreciative of the skills and efforts that went into the building of it. We are particularly grateful for the exacting and artistic finishing done by Mr. John Schleich. Our organ is a real pleasure to play, and the many facets of its tonal composition provide unlimited opportunities for the performance of music of every style.

Thank you for your helpfulness and your many courtesies.

Yours sincerely,

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Andre Wehrle
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SCHANTZ ORGAN GOES TO KNOXVILLE CHURCH

UNENCLOSED ANTIPHONAL

St. John's Episcopal Will Have Three-manual with Preparations for Tower Division. Jack Edwin Rogers Is Organist.

Installation of a new three-manual organ in St. John's Episcopal Church, Knoxville, Tenn., will be begun this month by the Schantz Organ Company. Plans for the installation were made by Jack Edwin Rogers, organist and choir-master of the church, and Alfred Lunsford, Schantz representative.

The pipes of the great organ will be exposed in an opening of the organ space facing a transept with the choir and swell divisions in expression boxes behind the great. The antiphonal organ will be divided in two sections at the rear of the church and be housed in two open cases. Preparation is also being made in the console for a "tower" division in anticipation of a remodeling program in the church in the future.

The stoptlist:

GREAT ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Rohrflöte, 8 ft.
- Octave, 4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Furniture, 3 ranks, 122 pipes.
- Chimes.

SWELL ORGAN.

- Viola da Gamba, 8 ft., 61 pipes.
- Hohlflöte, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 61 pipes.
- Hohlflöte, 4 ft.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft.
- Tremulant.

CHOIR ORGAN.

- Rohrflöte, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nazat, 2 1/2 ft., 61 pipes.
- Flute, 2 ft.
- Tierce, 1 1/2 ft., 61 pipes.
- Krummhorn, 8 ft., 61 pipes.
- Tremulant.

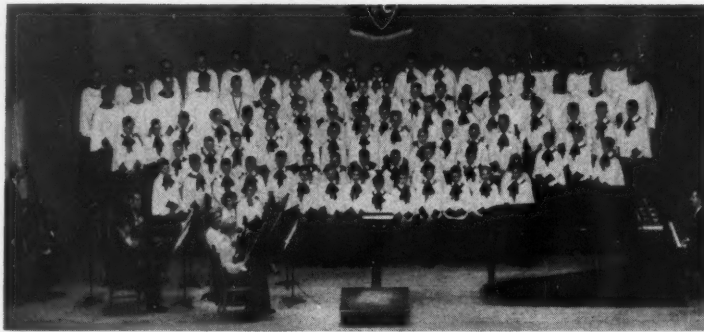
ANTIPHONAL ORGAN.
(Unenclosed)

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

PEDAL ORGAN.

- Contrabass, 16 ft., 56 pipes.
- Bourdon, 16 ft., 44 pipes.
- Rohrbourdon, 16 ft., 12 pipes.
- Octave, 8 ft.
- Bourdon, 8 ft.
- Rohrflöte, 8 ft.
- Super Octave, 4 ft.
- Double Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft.
- Clarion, 4 ft.
- Chimes.

ST. LUKE'S CHORISTERS IN KALAMAZOO



St. LUKE'S CHORISTERS, the male choir of St. Luke's Church, Kalamazoo, Mich., will sing a spring concert in the Central High School auditorium May 3 under the direction of George Norman Tucker. The concert, a continuation of the series begun under the directorship of Henry Overley in 1921, is an annual Kalamazoo musical event and provides funds for the boys' camp on Lake Michigan in July.

Through the years the choristers have become well known, having been invited to give a program for the Swift Company at the 1934 world's fair in Chicago and in 1953 were invited to Washington to sing in the National Cathedral. Present membership is 108 men and boys representing St. Luke's and seventeen other Kalamazoo churches.

The program will include: "Praise to Our God," Vulpius; "O Taste and See," Vaughan Williams; "Come Holy Ghost," Attwood; Introit and Kyrie and Agnus Dei, Requiem, Fauré; "And the Glory," Handel, and a group of American folk songs.

The "Singing Lads," twelve boys chosen especially by audition and singing in two-part, equal voices, will perform: "O Lovely Peace," Handel; "Give Ear unto Me," Marcello; "Songs of Praise," Brahms; "Blue Bell of Scotland," Dunhill, and "Bless this House," Brahe.

The choristers will be accompanied by strings, brass and piano.

SERIES TO HONOR HARRISON AT ADVENT CHURCH, BOSTON

A series of recitals at the Church of the Advent, Boston, will honor the memory of G. Donald Harrison, late president of the Aeolian-Skinner Company. The three-manual, eighty-rank organ at the church was one of the first in this country to be designed by Mr. Harrison, and its tonal resources, coupled with the superb acoustics of the church, made it a favorite of his. Dr. Albert Schweitzer shared this high opinion.

The players scheduled are: Albert Zemke, graduate student at Union Seminary, and Barry Buchanan, harpsichordist, May 8; John Weaver, student at Curtis Institute, and the Chorus Pro Musica under Alfred Nash Patterson May 15; Charles Alan Romero, St. Michael's Church, Milton, and the Chorus Pro Musica May 22, and Donald Willing, New England Conservatory faculty, March 29.

CHOIRS COMBINE TO SING

"ELIJAH" IN OMAHA CHURCH

The eighty-voice combined choirs of the University of Omaha and Dundee Presbyterian Church sang "Elijah" by Mendelssohn to a capacity crowd of 1000 April 7 at the Dundee Church. John Miller, director of both the university and the Dundee choirs, directed the performance. The organist was Mrs. Evelyn Smith Swanson.

THE BROWN MEMORIAL Choral Society, under the direction of Eugene Belt, sang the Brahms Requiem April 18 as the final musical service of the season.

FOUR REGIONALS INCLUDED IN COCHEREAU ITINERARY

Pierre Cochereau arrived April 23 from France on the Liberté to begin his seven-week recital tour of the United States. His opening appearance was at St. Thomas' Church, New York City, April 29. The tour continues at Methuen, Mass., May 1; All Saints' Church, Worcester, Mass., May 6; the regional A.G.O. convention in Albany, N. Y., May 7; Hotchkiss School, Lakeville, Conn., May 8; Jacksonville, Fla., May 10; the First Baptist Church, Meridian, Miss., May 12; the regional A.G.O. convention in Atlanta, Ga., May 14; Topeka, Kans., May 17; Chicago May 20; Tacoma Park, Md., May 25; Cathedral of St. John the Divine, New York City, June 2; the regional convention of the A.G.O. in Long Beach, Cal., June 17, and the regional in Dallas, Tex., June 19. M. Cochereau will also conduct master classes and lecture in Worcester, Chicago, Atlanta and Long Beach.

STAINER'S "CRUCIFIXION" HEARD IN MUNCIE CHURCH

"The Crucifixion" by Stainer was performed by the choir of the First Baptist Church, Muncie, Ind., April 14. The choir of fifty voices under the direction of Richard E. Phipps, organist-director, sang this work as the final program in a regular monthly series of musicals in Muncie. Preceding the program Mr. Phipps played a program of organ music consisting of Prelude and Fugue in E minor, Bach; "Triptych," Rowley, and Two Classic Preludes, Edmundson.

EPISCOPAL CONFERENCE IS SEVENTH AT MONTEAGLE

An outstanding faculty has been secured for the seventh summer conference on church music to be held July 9-18 at DuBose Conference in the Smoky Mountains at Monteagle, Tenn. Included will be the Rev. Massey H. Shepherd, Jr., S.T.D., professor of liturgics, Church Divinity School of the Pacific, Berkeley, Cal., and author of "The Oxford American Prayer Book Commentary" and "The Worship of the Church;" William C. Teague, St. Mark's Church and Centenary College, Shreveport, La.; Robert L. Van Doren, M.A., F.T.C.L., Trinity Episcopal Church, Columbia, S. C., and the University of South Carolina, and Ronald Arnatt, F.T.C.L., F.A.G.O., Christ Church Cathedral, Mary Institute and Shaare Emeth Temple, St. Louis, Mo. The chaplain will be the Rev. David B. Collins, chaplain of the University of the South, Sewanee, Tenn.

All subjects pertinent to church music will be included in the daily morning sessions. Afternoons will be free for recreation and the evenings will be devoted to the singing and studying of new anthems.

The conference is sponsored by the fourth (Sewanee) province of the Episcopal Church with the Rt. Rev. Theodore N. Barth, D.D., bishop of Tennessee, in charge. The enrolment this year will be limited to sixty. Adolph Steuterman, F.A.G.O., Calvary Episcopal Church, Memphis, Tenn., is director and Thomas Alexander, St. Paul's Church, Chattanooga, Tenn., is registrar and bursar.

C.C.W.O. WILL SPONSOR MASON AT ROCKEFELLER CHAPEL

The Chicago Club of Women Organists will sponsor its annual recital by an outstanding woman organist May 7 at Rockefeller Chapel, University of Chicago. The recitalist this year is Marilyn Mason of the faculty of the University of Michigan. Miss Mason has the singular honor of being chosen to play in London in June at the international congress of organists. She will be the first American woman organist to play at Westminster Abbey.

The April meeting of the club was a spring festival of organ and choral music at the Hyde Park Baptist Church with the cooperation of the choir of the church, Hans Wurman, organist and director. The choir sang two groups of numbers from classical and modern oratorios. Eugenia Wright Anderson and Clare Gronau played groups of organ compositions reflective of the season.

VERA FLANDORF, Publicity Chairman.

TWO ERRORS appeared in the April issue of THE DIAPASON: Two stops—a two-foot fifteenth and a four-rank mixture—were omitted from the great stoptlist of the Möller organ in the First Methodist Church, Gastonia, N. C., and Louis L. Balogh was reported on the faculty of the wrong college. He is professor at Notre Dame College and organist and choir-master at Gesu Church, both in Cleveland, Ohio.

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**ROBERTA BAILEY TO MARRY;
CONTINUES AS IMPRESARIO**

After June of this year Roberta Bailey will direct her concert management from Westboro, Mass., where she will manage only those in the concert organ field. Artists in other fields under her direction will be handled by New York managers. This will follow her marriage to Richard F. Johnson which is to take place at the Riverside Church in New York City June 22. Mr. Johnson is New England sales representative and member of the board of directors for the Presmet Corporation, Inc., of Worcester, Mass. He is also sub-dean of the Worcester Chapter of the A.G.O. and organist-choir director for the Evangelical Congregational Church of Westboro.

Miss Bailey was manager for the national convention of the A.G.O. in New York City last year as well as managing her artists and introducing two European organists to this country—Pierre Cochereau and Karl Richter. Virgil Fox and Donald McDonald complete the organists under her booking.

Miss Bailey is planning and arranging a large church wedding which will include a service of music with the choir of the Riverside Church singing several anthems (one as the wedding processional) under the direction of W. Richard Weagly with Mr. Fox at the organ and including a wedding recessional being written for the occasion by M. Cochereau.

Miss Bailey graduated from the University of Minnesota, where she studied organ with Arthur B. Jennings and Edward D. Berryman, minoring in journalism, radio and advertising. She was president of the Sigma Sigma Chapter of Sigma Alpha Iota, national professional music sorority, and was organist of St. Paul's Episcopal Church in St. Paul, Minn. She taught organ at the University of Minnesota one summer and was assistant to Virgil Fox at the Riverside Church.

"ELIJAH" by Mendelssohn was sung April 14 by the oratorio chorus of the Moody Bible Institute at Torrey-Gray Auditorium in Chicago. Robert Carbaugh directed.

ROBERTA BAILEY

**JULIAN WILLIAMS CLOSES
SEASON'S RECITAL SERIES**

Julian Williams, Mus.D., organist and choirmaster at St. Stephen's Church, Sewickly, Pa., has completed his series of eight monthly recitals. The March 3 recital ranged from sixteenth-century Iberian music to Flor Peeters. The final recital April 7 included: "Piece Heroique," Franck; Moderato, Symphonie "Romane," Widor; "Beside Still Waters," Bingham; "Tumult in the Praetorium," de Maleingreau; Andante Semplice, Jacobi, and Sonata on the 94th Psalm, Reubke.

**STEUTERMAN DIRECTS 11th
PERFORMANCE OF BRAHMS**

Adolph Steuterman, F.A.G.O., conducted the Brahms Requiem March 31 at Calvary Episcopal Church, Memphis, Tenn., with orchestra and organ. This was the church's eleventh opportunity to hear the Brahms masterwork and its seventy-eighth oratorio performance with orchestra.

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Facts and Figures Prove Little Need for Massive Organs

By R. J. S. PIGOTT

The question of organ size depends on a number of factors, the first two of which, cost of the organ and size of the church, do not depend directly on the musical result to be attained, but on the size and wealth of the congregation. But the next two factors, number of combinations and variety of tone-colors, are functions of organ size. Both can be determined better by a little mathematics than by unorganized guessing.

The possible combinations on any manual, without regard to how they sound, is simply $2^n - 1$, where n is the number of effective stops on the manual. Reference to Table 1 shows that the values get astronomical as the size goes up. The total combinations possible for the whole organ is obtained as the product of the totals for the individual manuals multiplied together. The pedal organ does not appear in the calculation as it is only an extension downward of the manuals. In the table the exponent of the tens is the number of zeros after the decimal point; for example, 10^6 is a million. This short method of writing is used merely to keep the zeros from running off the page.

The usable combinations will naturally be much less than the possible combinations, and to get a sound value it is necessary to put some reasonable limits on the use of stops. First the celestes and such stops as aeolines, dolces and soft flutes must be taken out and, if necessary, figured separately. Celestes are used in relatively few combinations and are of no value in the fuller ensembles; the other soft voices will mask out as the ensemble is built up. For the purposes of our calculation it is assumed that one such stop will occur in any manual up to eleven stops, two up to twenty-one stops and three above that. While a few combinations, such as a 16 ft. and a 4 ft., or a 4 ft. and a mutation or mixture, may be used, their number is so small as to be negligible and we can disregard them. We can therefore adopt the premise that there will be an 8 ft. stop in all combinations and the total combinations for a manual will then become the total combinations of the 8 ft. stops, less the masking stops, multiplied by the total combinations for the remainder of the stops. The American organ at present averages between forty-seven per cent in the classic type to fifty-four per cent in the general type or an overall average of fifty per cent 8 ft. stops. Let's take one example to go through the motions. A twelve-stop manual, fifty per cent is six, minus two masking, so we have: $(2^4 - 1)(2^8 - 1) = 15 \times 63 = 954$. In addition the celeste or masked stop would combine with, say, one-quarter of the manual stops, giving: $(2^2 - 1)(2^8 - 1) = 3 \times 63 = 189$. The usable combinations therefore amount to 966.

Table 1 gives the usable combinations and their percentage of possible combinations. Two major facts emerge from a consideration of these figures. First, all but the smallest organs afford more combinations than an organist will use. Even the most active concert organist will not use more than a few hundred combinations. Second, the percentage of usable combinations in terms of the possible combinations goes down very fast with the number of manuals and with increase in number of stops per manual. Even so, the number of usable combinations increases enormously with the number of stops. From the foregoing it is evident that the number of usable combinations obtainable is not the reason for seeking a larger organ, so it must be the variety of tone qualities desired.

A study of the five classes of tone, divided into the types found in each class and at the various pitches at which they are used, will afford a basis for determining how many stops are required to cover all of them. The five classes are: diapasons, flutes, strings, hybrid and reeds. For convenience the celestes are separate from strings and reeds are divided into brass and woodwind. Table 2 shows the five classes as divided and the types under each class; likewise the number of pitches at which each type is used. Obviously this

table cannot cover the hundreds of different names that have been used for stops of the identical type; some, for example have as many as fourteen different names. But all really distinguishable tone qualities are covered by the forty-nine types. Where possible the listing has been from lowest harmonic development to highest. The hybrid class comprises those stops that cannot be clearly placed in diapasons, strings or flutes and includes stops speaking more than one harmonic prominently, such as the gemshorn and quintade families.

The total of the types at all pitches is 126; it is, however, quite probable that some diapasons and flutes may have to be duplicated to complete the choruses on more than one manual. These duplications might amount to six stops, bringing the manual total to 132; if we now add forty-two stops for the pedal, that is, twenty-five per cent of the total, we shall reach 174 pipe stops. Such an instrument would undoubtedly also have three percussions, each borrowed to another manual, adding six more stops. The final total is 180 stops. An organ of this size provides every variety of tone in individual stops; an organ larger than this is therefore unnecessary and a waste of money.

Germany has had a few organs bigger than the above; for example, Nürnberg Reichspartie Halle, now destroyed, Ulm and Passau Cathedrals; it has a number of organs rather near to the maximum given above. England has no organs larger than the maximum and relatively few with more than 100 stops; they do not appear to feel that very large organs are necessary and they haven't the money to spend on them if they did. In this country we have a handful of organs with more than 200 stops, any quantity from 110 to 150, but we have also the dubious distinction of providing two organs each three to five times the size of a more usual big organ. One has six manuals and eleven swell and crescendo shoes, more than 400 stops; the other, seven manuals, six shoes and more than 550 stops, omitting about 122 borrows and about 110 second touch and percussions. It would appear that the organist could make good use of a couple pairs more of arms and legs. To try all the combinations would not take a life-time; it would take a couple of geologic periods.

While it takes 180 stops to furnish all the varieties of tonal quality as individual stops, the question occurs, does it take this many stops to get all the tones? The answer is quite definitely no. We have known for many years that all tones can be synthesized from relatively simple

separate tones; Helmholtz did it with stopped pipes and tuning forks; the writer has done it with siren discs. We are all familiar with modern synthetic quintadenas, oboes and other tones, and many organists have found out for themselves that they can readily build up a considerable variety of new or imitative tones from the individual stops already available. It follows, therefore, that an organ of about half the maximum size discussed, say ninety to ninety-five stops, would provide half the total tone qualities by its individual stops and the other half by suitable small combinations. The tonality of individual stops is of little importance in the fuller ensembles since the ensemble is made up of the total volume of the harmonics of all the stops drawn, and the individual voicing of any stop is submerged in the mass, except for those stops of powerful voice and high harmonic development, which can be detected through any ensemble. This group will be made up largely of the strong or keen reeds and keen strings; the less penetrating reeds, such as the clarinet family, and most of the flues, simply merge in the ensemble tone.

There are two substantial reasons why an organ should not be oversized for its proper and adequate purpose: cost and metal. The average cost per stop now runs at least \$1000 to \$1200 so that the cost of a large organ is a very considerable sum of money. This high cost definitely encourages the further development of the electronic instruments, which can at present be bought for \$125 to \$250 per stop. While it has been universally the custom among organists to turn up the nose and declare that nothing could produce pipe tone but a wind-blown pipe, the attitude is not only short-sighted, it is definitely untrue. The electronic instruments have not been in existence for a thousand years like the pipe organ, but for about twenty and have already improved to an astonishing degree. Tonal character of any kind can be attained, attack has been made satisfactory in all good makes; the beat-notes and imperfect ensemble effect still remain to be improved, but these electronic engineers are very clever and by habit in such a new industry move very fast. We had better stop kidding ourselves; the electronic is a most dangerous competitor of the pipe organ.

The metal situation is also extremely awkward; tin is not produced in this country and is in relatively short supply. It is essential in the production of bearings used in every machine, for food-producing equipment and all bronzes, to

DAVID HINSHAW RETURNS TO BALTIMORE FROM ARMY

David W. Hinshaw, a chaplain's assistant and organist of the chapel at Fort Bliss, Tex., while in the army, was discharged Feb. 13 and has returned to Baltimore, Md., where he is again associated with Ernst G. Hornig, district manager for the Schantz Organ Company, as organ technician and salesman.

Prior to his discharge he played a recital Feb. 10 at the Church of St. Clement, El Paso, Tex. The program: Magnificat in D minor, Dandrieu; Concerto 3 for two organs, Soler; Suite, Purcell-Wolff; "Ein feste Burg," Arioso and "Wir glauben all' an einen Gott," "Clavierübung," Bach; Carillon, Sowerby; "Le Banquet Celeste," Messiaen; Carillon Sortie, Mulet; "Rhosymedre," Vaughan Williams; Chorale in A minor, Franck.

WILSON P. PRICE AND WIFE DIE IN CLOSE SUCCESSION

Death took Wilson P. Price, a musical leader in Spartanburg, S. C., for thirty-four years, Jan. 18, followed closely by the death of his wife Jan. 27.

Mr. Price was professor of piano at Converse College for more than a decade, director of the Wofford College glee club for many years and served as minister of music of the Southside Baptist Church for a long period, retiring recently. He was a charter member of the Spartanburg Chapter of the A.G.O.

The Spartanburg Chapter and the local chapter of Pi Kappa Lambda will co-sponsor a concert in memory of Professor and Mrs. Price May 13. Taking part will be the Wofford College glee club, the Converse College chorus and the oratorio society.

THE CHANCEL CHOIR of the University Park Methodist Church, Dallas, Tex., under the direction of Robert E. Scoggin, minister of music, sang Martin Shaw's "The Redeemer" March 24.

mention only a few; the government will not hesitate to restrict the use of tin, or even lead, if it is needed for more essential purposes. An average thirty-five-stop three-manual will usually contain about 2000 pounds of tin and 3400 pounds of lead. In the big organs there may be seven or eight tons of these materials; it is a lot of metal. Of course the metal in old pipes is not lost but recovered and recast; but still a large amount of ingot metal must be used to take care of the increase in number of organs.

There are several ways in which the organist can use judgment to keep the cost of the organ down. The first is couplers. In the organ up to the nineteenth century the total couplers would be two to four. In modern instruments a two-manual will have from ten to thirteen, a three-manual, twenty to twenty-five, and a four-manual, thirty to forty. How many of these are used more than two or three times a year; are they justified? Since 1910 most organs have manuals, except great, extended to seventy-three notes for the super couplers. This may add ten to fifteen percent to the cost of the organ. How much real need is there for this? None of the old music requires it, only a very few passages in modern. What justifies the extra cost when the effect will be employed a few times a year? Some of the best builders are now providing only sixty-eight notes, and in the writer's opinion the extension could be cut out altogether without any real loss.

Quite a few argue for a complete independent pedal; they do not make a case. The pedal pipes are the largest and, including their chests and action, by far the most expensive ranks in the organ. A perfectly adequate pedal for both classic and modern music can be provided from about twenty-five to thirty per cent of the stops as pedal ranks, the remainder extensions, with judicious borrows from the manuals for most of the soft combinations. Such a pedal costs little more than half what a complete independent pedal costs; it also saves a lot of tin and lead. In an organ of, say fifty-two stops, thirteen in the pedal, the saving may be as much as 3000 pounds.

The reason too many unjustifiable couplers, top octave extensions and other gadgets got into organs is that the organists asked for them; certainly they are intelligent enough to see that church money is not wasted once they get hold of the facts.

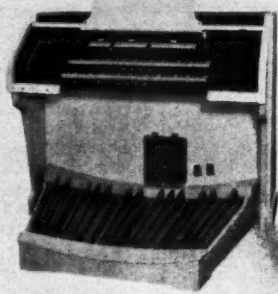
TABLE 1

Possible and Usable Combinations; Manual Stops Only.					
MANUALS	STOPS PER MANUAL	TOTAL STOPS	POSSIBLE COMBINATIONS	USABLE COMBINATIONS	PERCENTAGE OF POSSIBLE
2	6	12	3969	576	14.5
2	8	16	6.51 x 10 ⁴	1.17 x 10 ⁴	18.0
2	12	24	1.68 x 10 ⁷	9.33 x 10 ⁵	5.6
3	8	24	1.68 x 10 ⁷	1.26 x 10 ⁶	7.5
3	12	36	6.87 x 10 ¹⁰	9.02 x 10 ⁸	1.32
3	16	48	2.81 x 10 ¹⁴	4.18 x 10 ¹²	1.49
4	12	48	2.81 x 10 ¹⁴	8.71 x 10 ¹¹	0.31
4	16	64	1.84 x 10 ¹⁹	6.74 x 10 ¹⁶	0.37
4	30	120	1.33 x 10 ²⁸	3.24 x 10 ²³	0.025

TABLE 2

Classes and Types of Tone Quality.						
CLASS	TYPE	PITCHES USED	CLASS	TYPE	PITCHES USED	
Diapasons	Flötenprincipal	3	Mixture	Horn-tone	3	
	English Diapason	8		Dolcan	1	
	Schultze Diapason	8		Quint	2	
	Geigen	6		Terz	2	
				25	Septime	2
Flutes	Hohlföte	2	Brass	Cornet	1	
	Nachthorn	2		Harmonics	2	
	Blockföte	3		Sesquialtera	1	
	Tibias	4			10	
	Harmonic Gedackt	2		Woodwind	Closed Horn	1
	Rohrföte	4			Horn	1
	Koppelföte	3			Tuba	3
	Orchestral Flute	2			Tromba	3
					Trumpet	3
					26	Trompette
Strings	Gamba	3	Woodwind	Clarinet	2	
	Violoncello	1		Krummhorn	2	
	Viola	3		Schalmel	2	
	Sallicional	3		Oboe	3	
	Viola d'Orchestre	2		English Horn	2	
Celestes	Flute & Quintadena	1	Fagotto	2		
	Dulciana	2	Flügelhorn	1		
	Gemshorn	2	Orchestral Oboe	1		
	Sallicional	2	Musette	1		
	Viola	1	Vox Humana	2		
			8		18	
Hybrid	Gemshorn	4	TOTAL TYPES		49	
	Quintaden	4	PITCHES		125	

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President of R.C.O. Emphasizes Values of London Congress

By SIR WILLIAM MCKIE

(Address delivered before the R. C. O. at the distribution of diplomas. Reprinted from The Musical Times.)

I should like to say something about the forthcoming International Congress of Organists which is to meet in London from 27 July to 2 August under the joint sponsorship of this College, the Incorporated Association of Organists, the American Guild of Organists and the Canadian College of Organists. The program is now in print.

What gives this year's congress its special interest and value is that both lectures and recitals will be given by nationals of the three countries taking part. Of the principal recitals, four will be given by Americans, two by Canadians and three by our own players; Canada is responsible for two of the lectures, the United States for three, Great Britain for two. Our visitors will include some of the most distinguished organists and speakers of the North American continent, and we have every reason to expect that they will be supported by a large number of ordinary congress members from both countries, besides a considerable number from other parts of the world—there have already been inquiries from Australia, South Africa, Scandinavia and Holland.

There are two particular reasons why I think this congress is of the highest importance.

In this country our organ playing has been infused with new life in the last few years. There is not only keen interest in contemporary organ music; there is a new interest in the past, and our present methods and standards of organ playing and organ design are being critically examined and reassessed—by the past. We are in a state of transition and disagreement, for this return to what are believed by some to be the historic truths of organ playing does not commend itself to everyone. But organists thrive on disagreement. I doubt whether there has ever been a time when it has been possible to argue so fiercely, so fruitlessly and so enjoyably about the principles of organ playing with so little hope or intention of reaching agreement. This is all to the good—a sign of real vitality. The same kind of thing has been going on in North America for a longer time and on a much grander scale. We may have learned something of American ideas from the very occasional visits of their recitalists or from gramophone recordings, but there is still a very general ignorance here of what is going on in the North American organ world, and we really cannot afford to remain in this ignorance any longer.

I have had the good fortune to visit North America several times in the last twelve years; I saw more of the United States than of Canada, and, rightly or wrongly, I got the impression that on the whole conditions were more favourable for organists in the United States—but I fancy that what I have to say now applies fairly well to both countries. My visits have been almost violently stimulating—the organists I met were full of the immense vitality and confidence which pervade the whole continent. I found an astonishing number of organs which were

not only large, but superlatively good, both tonally and mechanically. Only some of these are baroque in design and tone, but baroque ideas have certainly influenced the planning of most organs built there in the last ten years. Much of the playing I heard was splendidly vital, and the technical standards are almost fantastically high. Baroque notions have affected playing as much as organ building, and though the English tradition must formerly have had some effect on style, in the United States especially I would think that France and Germany are now the chief external influences. There is lively interest in contemporary native composers (plenty of first-rate organ music is being written and played); at the other extreme, many pre-Bach composers have come to be regarded as "standard classics," for there is a great and discerning respect for the past—though tradition is not allowed to encroach too far. In the countries of the New World, traditions do not hold you back—you build them up. I am indebted to Dr. Healey Willan's address at the 1935 London conference for the apocryphal story of the American professor who is alleged to have put up a notice in his university saying, "On and after tomorrow it will be traditional that no one shall walk across the lawn in front of the dean's house." Traditions can take shape quickly. Since I first went to America in 1931 an entirely new tradition of organ playing and repertory has been built up, founded on such fine musicianship, such sound knowledge and such integrity that I am certain that it is an enduring tradition—a genuine North American style. We must know about it; at the forthcoming congress we shall have the chance to learn.

My second reason for commending the congress to your interest is the regrettable fact that our ignorance of the American organ world is only matched by the ignorance there of what we are doing (I speak now mainly of the United States, for we have always had some contacts with Canada). This certainly does not come from prejudice—those of us who have had the good luck to visit America always get a royal welcome, and Brit- ishers hold, or have held, some of the most distinguished positions in the American organ world. Dr. T. Tertius Noble represented Great Britain with the highest distinction during his long tenure of office as organist of St. Thomas', Fifth Avenue, New York; Alec Wyton, the present organist of the Cathedral of Saint John the Divine, New York, and his predecessor, Dr. Norman Coke-Jephcott, are both English, and so is E. Power Biggs, now one of America's most esteemed recitalists. Dr. Thalben-Ball, as you know, was a guest recitalist at last year's A.G.O. convention in New York, and his playing made a deep impression. While this ignorance of our musical life can be ascribed to the effects of distance and lack of contact, I believe that it exists mainly because many Americans feel, if they think about us at all, that the majestic stream of organ playing which springs from the great Netherlands and German masters of the sixteenth, seventeenth and eighteenth centuries hardly touched England, but flowed by, leaving us in a quiet backwater. Certainly we have always gone our own way, maybe in a backwater; but I hope we have plenty to offer which will show that our self-contained existence has been

worth while. There will be recitalists who play in the modern international style and who can hold their own with anyone, and others who will play in what I suppose I should call the traditional English style. (If I must define this phrase, I would claim that English organists were the first to treat the organ as a sensitive, romantic instrument—that is our country's particular contribution to the art.) I hope that there is enough in our congress program to show our visitors that we have a vigorous, healthy musical life, forward-looking, but founded firmly on the traditions of a splendid past.

It is impossible to come to England without feeling conscious of tradition, and I should like to remind you that there will be many Canadians and Americans coming here next July with the thought that a great deal of our musical past is the common property of our three countries—theirs just as much as ours. And so it is. That is a very happy feeling, one of the things that will help to make the congress the family affair we should all wish it to be. In 1952 I attended the American Guild of Organists' convention at San Francisco—one of the pleasantest weeks I have ever spent, for besides splendid music there was a warm welcome, gaiety, generous hospitality, unforced friendliness. We have a great responsibility as hosts in the forthcoming congress; I hope that it may have just the same qualities and that it will be something that we shall never forget.

EASTERN NEW YORK CHAPTER—Thirty-eight members of the Eastern New York Chapter met March 19 at Trinity Methodist Church, Albany. Miss Betty Valenta, organist at Trinity, was hostess for the occasion. Dean H. Wellington Stewart conducted the business session and distributed attractive handbills announcing the regional convention. It was reported that the convention treasury was already in receipt of more than \$1,000. The title of "convention historian" was conferred upon Thomas Finch for his endeavors to organize a directory of data on "colorful" local organs. Dean Stewart announced the imminence of election of officials to national, regional and state positions. A motion was made and carried that the slate of officials on the regional and state level be maintained without change. Following the business meeting Miss Helen Henshaw provided the special program for the evening. Through the medium of her camera's eye and many colored slides the audience toured with her the European territories visited by a group she guided on an expedition last summer. Her interesting comments brought to life scenes captured in England, France, Germany, Switzerland, Italy, Belgium and Holland. Of the numerous delightful adventures which befell the group, one was the meeting of the organist at Westminster Abbey who took time out in a service and showed them two flute stops in existence on the organ since the time of Purcell!—CAROLYN EYLES-SHIMER, Registrar.

CHAUTAUQUA COUNTY, N. Y., CHAPTER—The Chautauqua Chapter members and friends attended a dinner March 18 at the Marvin House and were privileged to hear E. Power Biggs relate some of his experiences on his recent trip to Europe and of his playing on the various European organs. He also played some tape recordings made on these famous organs.

Before an audience of 900 March 19 Mr. Biggs played the following recital on the new Casavant organ in the First Lutheran Church, Jamestown: Concerto 2 in B flat, Handel; Concerto 3 in G major, Soler; Fantasie and Fugue in G minor, Bach; Three Noels with Variations, Daquin; "Piece Heroique," Franck; Fantasie in F minor, Mozart. Following the recital a reception in charge of Mrs. Paul Westenburg and Mrs. Floyd Johnson was held at the manse.

S. D. Chapter Sponsors State Conference.

Russell Saunders, associate professor of organ and church music at Drake University, Des Moines, is in Yankton, S. D., April 30 to May 2 for the South Dakota Chapter's state conference on church music at Yankton College. Mr. Saunders opened the conference with a recital April 30, and on the following day he conducts an organ master class.

Other distinguished guests at the conference include Richard D. Hoffland, First Lutheran Church, Sioux Falls, and Walter Jost, head of the music department at Freeman Junior College. Mr. Hoffland lectures on "The Ministry of Music as Related to Young People." Jost will be organist for a discussion on "Problems of Service Music in the Small Church," in which Jack Noble, state chairman and professor at the University of South Dakota, and Martin Busch, First Baptist Church, Vermillion, will participate.

A lecture-demonstration on Gregorian chant will be given in Mount Mary College by Sister Jane with demonstrations by the scholae cantorum of Mount Mary and of Sacred Heart Convent, directed by Sister Jeanette and Sister Ferdinand. Classes, panel discussions and lectures occupy the remainder of the time for Guild members. Miss Margaret Brosz, president of the Yankton Chapter, and Miss Theo Rayburn, regent of the university group, will preside at luncheons and Dr. Evelyn Hohf, dean of the South Dakota Chapter, will preside over a business meeting. The activities will conclude with a junior choir festival in Trinity Lutheran Church. Co-chairmen are Mrs. C. G. Lygre and Mrs. Jack Noble.

SISTER JANE, State Secretary.

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter's meeting March 10 will long be remembered for its beauty and inspiration. The chapter and the Hymn Society of America jointly sponsored a festival service at the Crescent Avenue Presbyterian Church, Plainfield, a service to celebrate the 500th anniversary of the founding of the Moravian Church as a Protestant faith. Dr. Clarence Dickinson directed the music of the service. The choir taking part were, singing from the chancel, the oratorio choir of the Crescent Avenue Church and, singing antiphonally from the gallery, the chancel and St. Cecilia choirs of the West Side Presbyterian Church, Ridgewood. Also heard in the service were a brass quartet and the handbell choir of the West Side Church conducted by Dr. Doris Watson, assisted by Sharon Hall. The Diapason reported this service, as duplicated two weeks later at the Brick Presbyterian Church, New York City, on the front page of the April issue. Following the service the oratorio choir members were hosts at a supper of Moravian specialties served for Guild members and guests. Brief speeches by Dr. Clarence Dickinson, Dr. Helen Dickinson and the Rev. George Litch Knight proved a fitting close to a memorable meeting.—LEAH DAVIS MEAD, Registrar.

TEXARKANA CHAPTER—The Texarkana Chapter is having the opportunity of hearing two outstanding organists within a few weeks. Robert Ellis, Henderson State Teachers College, Arkadelphia, Ark., played April 22 and Pierre Cochereau will be heard in recital May 13. Plans for these programs were made at the meeting March 30 at St. Edward's Catholic Church with Dean Wendell Blake presiding. Recorded Gregorian chant for Palm Sunday and Good Friday featuring the choir of the Mt. Angel Abbey Seminary schola was played by Miss Mary Agnes Graves. John Eargle, who recently returned to Texarkana to make his home, was welcomed.—DOROTHY ELDER, Secretary.

News of the American Guild of Organists—Continued

Florida Chapter Sponsors Premiere.

The Jacksonville Chapter was responsible for the Jacksonville premiere of the choral fantasy, "Israfil" by William Hoskins, chapter member and president of Jacksonville College of Music, with the Jacksonville Symphony Orchestra conducted by James Christian Pfohl (of Charlotte, N. C.) March 25 and 26 at the orchestra's final pair of concerts for the season. With William Leland, St. John's Cathedral, training the sixty-five-voice chorus assembled by the chapter and also joining the orchestra as pianist for the performances, and Amelia Smith, Ch.M., as soprano soloist, the work was performed before enthusiastic audiences which filled the George Washington Auditorium for both evenings. Arrangements for the undertaking were in the hands of a steering committee headed by Dean William Pugh, Snyder Memorial Methodist, C. Edward Bryan, Riverside Baptist, and Roselyn Langdale, Trinity Methodist. It was an almost entirely local production from composition to personnel and represented the combined efforts of more than 135 local residents to put a fitting climax to the musical season in Jacksonville. The work was receiving its fifth public hearing, having previously been performed at the University of Alabama, at Stetson University and by the Oklahoma City Symphony Orchestra.

The Jacksonville Chapter plans for Pierre Cochereau's only recital in the Florida area May 10. The second annual May festival directed by Robert Hufstader of Rollins College, Winter Park, comes at the end of May; Mr. Hufstader conducted a preliminary choral workshop April 23 in Jacksonville.

AMELIA SMITH, Publicity.

FLORIDA STATE UNIVERSITY STUDENT GROUP—Members of the Florida State University Student Group, under the supervision of Mrs. Ramona C. Beard, met March 31 in Westcott Auditorium to listen to the automatic player Aeolian-Skinner organ that has recently been reactivated. This organ was acquired by the university in the 1930's from a home in New Jersey and was used as a studio organ. In 1955 the automatic player was used for the first time. Members of the group were interested in the accurate reproduction of the artist's touch and the study of registrations that these rolls offer. Some of the selections heard were: Noel and Variations by Daquin as played by Dupré; "Evensong," Johnston, as played by William E. Zeuch; D minor Symphony, Franck, as played by Albert Snow. These were on automatic rolls; the stops and swell shades operate automatically. Another type of roll was a semi-automatic arrangement: a person at the console follows the directions written on the roll as to the stops and swell shades. The group enjoyed taking turns manipulating the instrument for such selections as: "1812 Overture" by Tschalkowsky and "The Red Mill" by Victor Herbert. This was a new experience for most of the organists attending since there are so few of these instruments that still operate.

—ELLEN GLEN SHAW, Secretary.

SAVANNAH, GA., CHAPTER—Members of the Savannah Chapter at their March meeting in the Independent Presbyterian Church heard a program of impressive sacred music by singers and organists. Those taking part were J. Harry Perse, director of the choir of the Sacred Heart Church, and Miss Rose Maree Kraft, soloist of that church, accompanied by Miss Margaret Sowell. Organ solos were played by George E. Tribble, organist of the Oakland City Methodist Church in Atlanta. Mrs. Frank W. Martin, Jr., organist of St. John's Episcopal Church and dean of the chapter, presided at the business meeting.

The February meeting of the chapter was held at the home of William B. Clarke, Jr., treasurer of the chapter and organist of St. Paul's Lutheran Church. Mr. Clarke played a program of recordings of interesting old organs in Europe, numbers by the choir of the Mormon Tabernacle in Salt Lake City and by Dr. Alexander Schreiner.—ELIZABETH BUCKSHAW, Registrar.

CHARLOTTE, N. C., CHAPTER—The Charlotte Chapter held a dinner-meeting at St. John's Baptist Church March 18 with Paul Langston, church organist, as host. Plans for the junior choir festival were discussed. The fact that radio station WAYS had taken the Metropolitan Opera off the air brought the suggestion that Guild members write requesting a return of the program. Following the meeting John Weaver, organist and choirmaster at the Ninth Presbyterian Church in Philadelphia, played a recital on the new three-manual Möller organ. The program appears on the recital page.—MRS. AUBREY TYSON, Registrar.

"ISRAFEL" IN JACKSONVILLE



IMPORTANT PARTICIPANTS in the Jacksonville, Fla., premiere of the choral fantasy, "Israfil" by William Hoskins, are shown at the rehearsal for the event sponsored by the Jacksonville Chapter. Standing, left to right, are: William Leland, choral conductor and pianist, Dr. James C. Pfohl, conductor of the Jacksonville Symphony Orchestra, Mr. Hoskins, the composer, C. Edward Bryan of the steering committee and William E. Pugh, Jr., dean of the chapter. Seated are Amelia Smith, Ch.M., soprano soloist and sub-dean, and Roselyn Langdale of the steering committee.

AUGUSTA, GA., CHAPTER—A choral workshop was conducted March 23 by Paul Peterson, author of "Natural Singing and Expressive Conducting" and head of the voice department of Salem College, Winston-Salem, N. C. Thirty persons attended the workshop at the First Baptist Church. That evening a minister-organist dinner was held. Mr. Peterson gave a talk entitled, "The Ministry of Music." A round-table discussion followed. Several anthems which had been reviewed in the afternoon session were sung. Sixty persons attended the dinner. Mrs. R. E. Lott, Jack Foster and Mrs. John Remington were in charge of the program. The chapter sponsored Mrs. Robert C. Milham, the former Betty DeLoach, well-known organist of Aiken, S. C., in a recital March 17 at Aiken's First Presbyterian Church. Her program included: Trumpet Voluntary, Purcell; "My Heart Is Filled with Longing," Bach-Glynn; Toccata and Fugue in D minor, Bach; "O God, Thou Good God," Karg-Elert; Fantasia and Fugue on "B-A-C-H," Liszt; "The Cuckoo," Daquin-Biggs; Toccata, Farnam; Elevation and "Te Deum," Langlais. Program notes were by Robert C. Milham.—MARGUERITE MARSCHALK, Secretary.

STETSON UNIVERSITY STUDENT GROUP—The Student Group of Stetson University, DeLand, Fla., at its regular April meeting sponsored Henry A. Gottfried, Florida and Georgia representative of Casavant Freres. He gave a short talk on the organ with the aid of a display of organ parts and pipes and the film, "Singing Pipes," showing the various departments at the factory. The lecture was concluded by the showing of colored slides which Mr. Gottfried had taken of various instruments: electronic, reed, tracker and electro-pneumatic which he serviced, rebuilt or modernized in different parts of the United States.

ST. PETERSBURG CHAPTER—The St. Petersburg Chapter sponsored Catharine Crozier in a recital March 11 at the First Congregational Church. Her program included: Toccata, Adagio and Fugue in C major, Bach; Noel "Une Vierge Pucelle," le Begue; Noel "Etranger," Daquin, and Chorale in B minor, Franck. Following the intermission she played two numbers by Langlais: "Te Deum" and Rhapsody on Two Christmas Songs. The last three numbers were "As Now the Sun's Declining Rays" by Simonds and Fantasy for Flute Stops and Toccata by Sowerby.—MARGUERITE FOSTER, Corresponding Secretary.

TAMPA CHAPTER—The April 1 meeting of the Tampa Chapter was at the home of Reginald B. Standerwick. Dean Norma Dobson presided for a brief business session at which the nominating committee reported. Mrs. James Hudson, Jr., Palm Avenue Baptist Church, played "Dreams," McAmis, and "Trilogy," Mueller, on the Allen electronic organ, and Sam Adams, Jr., student at Washington and Lee University, played "Out of the Deep," Bach, and Chorale in A minor, Franck. The hosts then showed beautiful color slides taken on their recent tour of England, Scotland and Wales. Refreshments were served.—ZENDA M. SHIRK, Secretary.

RICHMOND, VA., CHAPTER—The Richmond Chapter held its April meeting in the new Lakeside Methodist Church. John Nelson, organist-director, was host. After a delicious supper there was a brief business meeting at which the dean, Mrs. R. P. Stone, presided. Mrs. Westwood Winfree, sub-dean, introduced Lawrence Walker, a well-known English organ technician, who showed an excellent film on organ building. This film was made in the Casavant factories and showed the construction of an organ from the blue print to the finished product. Mr. Walker also used a model with one pipe and various other organ pipes to illustrate his talk. He spoke of the length of time required to build an organ in England, due to the amount of manual labor involved. He said personal integrity as well as manual skill was required of organ builders, who serve a long apprenticeship. The final test is the ability to install a complete organ at the age of twenty-one.

In March the Richmond Chapter sponsored Robert Baker in a recital at St. Paul's Episcopal Church. The organist was well received by the Richmond public for his clever program building and skillful playing.—MRS. NINA SWANN, Reporter.

GREENVILLE, S. C., CHAPTER—The Greenville Chapter sponsored an excellent, well-attended program March 17 at the Ramsay Auditorium, Furman University. The choral and organ concert, the second in a series celebrating Greenville's music festival week, featured choirs and soloists of the First Presbyterian and Christ Episcopal Churches. Directors were Edwin D. Clark of the former church and Dr. W. Lindsay Smith of the latter. Organists were Putnam Porter, Buncombe Street Methodist Church, and James Greasby, Bob Jones University. The program opened with Schütz' "Seven Last Words of Christ from the Cross" and closed with Holst's Short Festival Te Deum. Organ numbers included Bach chorale preludes, the Vivaldi Concerto in A minor and Franck's E major Chorale.—PHYLLIS BLACK, Secretary.

NASHVILLE CHAPTER—The March meeting of the Nashville Chapter was held March 9 at Neely Auditorium, Vanderbilt University, with Dr. Cyrus Daniel, F.A.G.O., as host. The short business meeting was presided over by Dean Ralph Erickson, A.A.G.O. The program was a recital by students of members of the chapter. The following teachers were represented: Mrs. Margaret Wright, Middle Tennessee State College; Arthur Croley, Fisk University; Walter Wade, Tennessee Polytechnic Institute; Scott Withrow, Peabody College, and Ralph Erickson, McKendree Church, Nashville.—RALPH ERICKSON, A.A.G.O., Dean.

TULSA, OKLA., CHAPTER—The Tulsa Chapter held its monthly dinner-meeting April 2 at Michaelis Cafeteria. After the business meeting Dorothy Reedy introduced the speaker for the evening, George Shapski, head of the music department at the Benedictine Heights College, Tulsa. He told of famous organs he had seen in Germany, Austria, England and France and spoke at length of the music used in Catholic churches.

MOBILE, ALA., CHAPTER—Whereas our Heavenly Father, in His infinite wisdom has summoned to His Heavenly Home our beloved friend and fellow organist, Joseph Crosby Gould, who departed this life at Mobile, Ala., March 18, 1957; whereas Joseph Crosby Gould had been a loyal and faithful member of the American Guild of Organists, having founded the Mobile Chapter and worthily served as dean for nearly three years; whereas by reason of his exemplary life and his unselfish service he established a record worthy of the highest tribute and recognition; whereas we feel keenly and mourn deeply his loss as a friend, leader and counselor; whereas we desire to convey to his family our sincere sympathy; now, therefore, be it resolved that this resolution be recorded in the minutes of the Mobile Chapter of the American Guild of Organists; that a copy be sent to the members of his family as a token of our respect and love for him, whose life will abide as an inspiration, not only because of his ministry of music, but also because his entire life motive was "unselfish service;" be it further resolved that a copy of this resolution be sent to THE DIAPASON for publication.—PATRICIA FITZSIMMONS, Secretary.

ARKANSAS CHAPTER—The Arkansas Chapter sponsored a hymn festival March 5 at the Winfield Methodist Church. Mrs. Reece Saxon Price conducted children's choirs from ten churches in a wonderful evening of music. Murlin Kelsey was organist. The prelude, "Praise to the Lord the Almighty," Shaw, was played by J. Glenn Metcalf, Trinity Episcopal Cathedral; the offertory, "By the Waters of Babylon," Huston, was played by John Summers, First Methodist Church, and the postlude on "Asperges Me," Barnes, was played by Mrs. R. D. Adams of the First Presbyterian Church.

The chapter heard a recital Feb. 26 by Richard D. Waggoner, First Methodist Church, Camden. Mr. Waggoner has just recently come to Arkansas from Iowa Falls, Iowa. He played from the works of Bach, Buxtehude, Franck, Reger, Karg-Elert and Hindemith.—MRS. T. J. STACY, Publicity Committee.

LUBBOCK, TEX., CHAPTER—The Lubbock Chapter sponsored Mrs. Gettys Tucker in a recital March 12 at the Lubbock Woman's Club. She was assisted by Cecil Bolton at the piano. The program included: "All Men Are Mortal" and "This Day of Rejoicing," Bach; Sonata in C minor, Gullmunt; Andante Cantabile, Symphony 4, Widor; "With-in a Chinese Garden" and "Dreams," Stoughton; "Brazil," Barroso, and "Meditation," Sturges. Adams' "The Holy City" and Borowski's "Adoration" were played as duets. A business meeting followed, presided over by Mrs. G. N. Atkinson, dean. The resignation of Mrs. A. B. Ohlenbusch from the office of recording secretary was accepted with regrets. Larry Schroeder was appointed to fill the unexpired term. A reception honoring Mrs. Tucker was given in the home of Mrs. H. W. Wylie.—MRS. LETA ASHLOCK, Corresponding Secretary.

GALVESTON CHAPTER—The Galveston Chapter heard a mixed program March 11 at Trinity Episcopal Church. Joseph Paderewski, cellist of the Houston Symphony Orchestra, William Paul Beard, flutist, and Victor Neal, accompanist, played numbers by Bach, Vittal, Fauré and Telemann. Miss Evanthia Constantine played the following organ pieces: Sonata 3 in B flat, Rogers; "Elegie," Peeters, and "Thou Art the Rock," Mulet. Mr. Neal played Cantabile, Franck, and Toccata and Finale, Joseph Wagner.—MRS. ADAM J. LEVY, Secretary.

CHARLESTON, S. C., CHAPTER—The Charleston Chapter held its regular monthly meeting March 4 at the Citadel Square Baptist Church. David Redd, organist-director of the church, was host. Following the business meeting an interesting program was given on organ construction. A history of the church organ was given by Vernon Weston. Members went through the organ, seeing the pipes and various other working mechanisms. Explanations were made by W. R. Quarterman, Jr. Plans were also completed for the young organist contest at the April meeting.—FRANCES V. KIRKWOOD, Reporter.

OKLAHOMA CITY CHAPTER—A workshop was conducted at the First Presbyterian Church April 1 and 2 under the direction of Julius Herford, well-known Bach scholar. At the regular meeting of the chapter, he conducted a lecture-recital open to the public. Lloyd Walsler, one of the First Presbyterian Church organists, and the Vesper Chorale, directed by John S. C. Kemp, were also heard at this Bach program. Mr. Herford demonstrated his lecture at the piano.—MRS. PAUL FORSTHE, Corresponding Secretary.

SPARTANBURG, S. C., CHAPTER—The Spartanburg Chapter held its regular monthly meeting March 8 at the home of Conrad Cleveland and enjoyed a listening session of hi-fi recordings.—CAROL BIZZELL, Secretary-Treasurer.

News of the American Guild of Organists—Continued

Boston Chapter Host to Regional.

The last set of plans for a regional convention received at THE DIAPASON office was that for the Boston meeting of southern New England chapters June 17 and 18.

The program is of varied interest with recitals, tours, a seminar and a choral evensong. Catharine Crozier, Mary Crowley Vivian and Henry Hokans will play recitals. On tours of organs Lawrence Moe, Jean Fleming, Ruth Barrett Phelps, David Johnson and Donald Willing will be heard. Miss Crozier and Harold Gleason will conduct a seminar; Alfred Nash Patterson will direct the Chorus Pro Musica at a Trinity Church evensong with Samuel Walter and Robert Pettitt at the organ. A young organists' competition will be held.

A bus tour will take visitors to the chapel and Kresge Auditorium at the Massachusetts Institute of Technology and to Salem and Gloucester, where they will hear a recital at the John Hays Hammond Museum. As part of the Boston arts festival, Menotti's "The Consul" will be heard on the Boston Common. Harris Shaw is regional chairman.

BOSTON CHAPTER—The Episcopal Theological Seminary, Cambridge, was the scene of an interesting "about-face" night for the Boston Chapter April 8. The chapter was joined by members of the New England Choir Director's Guild in a demonstration rehearsal, in which all present took part in preparing and singing a choral program under the direction of Dr. Peter Waring. Dr. Waring held a short rehearsal and then the seventy-five members all joined in and sight-read anthems by Bach, Hassler, Handel, Schütz, Handl, Sowerby, Purcell, Bainton, Ippolito-Ivanoff, McK. Williams and Palestrina. Many present were happy that the choirs represented by these directors were not present to hear us struggle over some of the passages. It gave many a fresh opportunity to appreciate the problems of a chorister, a viewpoint that we sometimes forget.

Melville Smith played three pieces on the new Holtkamp organ: Toccata Sexta, "Apparatus Musico-organisticus," Muffat; Seven Verses on "Like as the Hart," Videro, and Fantasy on "The Garden Hymn," Arthur Shepherd, on the last verse of which the choral group joined in unison singing. Plans were also discussed for the regional convention to be held in Boston June 17 and 18, information about which may be found elsewhere in THE DIAPASON. Refreshments were served in the school refectory.—MARSHALL SUMNER WILKINS, Registrar.

HOUSATONIC CHAPTER—The Housatonic Chapter met at the parish house of St. John's Church, Salisbury, Conn., March 19. Plans for the annual recital were completed. This year it will be our great pleasure to sponsor Pierre Cochereau in his only appearance in Connecticut on his second American tour. The recital will be held May 8 in the chapel of Hotchkiss School, Lakeville.—MRS. ALBERT JACK, Secretary.

NEW LONDON, CONN., COUNTY CHAPTER—The New London Chapter opened its season Nov. 19 with an organ recital by Edgar Hilliar at St. James' Episcopal Church. . . . A meeting Dec. 10 was devoted to the annual Christmas dinner. Mrs. Beatrice Hatton Fisk showed slides from her visit to churches in England and France. . . . The chapter enjoyed a large attendance at its annual pastor-organist dinner Jan. 30 at the Groton Congregational Church and listened to an interesting talk by the Rev. Thomas Huntington Chappell of Lakeville who spoke on the early history of churches in New London. . . . The chapter sponsored a recital by Fred Prentice at St. James' Church Feb. 24. . . . A meeting was held March 19 at the First Baptist Church in Norwich. The choir members of that church served a delicious turkey dinner. Huntington Byles of New Haven gave a talk on "Thoughts for preparing a choir for performance." The dean, Mrs. Evelyn Miller, presided at all meetings.—VICTOR NORMAN, Registrar.

NEW HAVEN CHAPTER—The New Haven Chapter met March 17. The program consisted of a tour of four Catholic churches in the New Haven area. Special programs were given at the various churches. St. Joseph's Church was the first stop. William Reilly directed his choir in a program of Gregorian chant. Following this the organists witnessed the benediction of the Blessed Sacrament, sung in Polish at St. Stanislaus' Church. Edmund Skouronski was organist and director. St. Ann's Church followed next on the tour where the members heard a short organ program by A. George Pascale. The final event of the afternoon was another short recital at the Blessed Sacrament Church by Jerome Dale.—VIRGINIA S. STEELE, Registrar.

NEW HAMPSHIRE CHAPTER—The New Hampshire Chapter sponsored an organ and choral concert for the March 30 meeting at St. Anthony's Church in Manchester. Guest organist was Bernard Piché, organist of the church of St. Peter and St. Paul in Lewiston, Maine. Mr. Piché's program, played on the new Casavant organ, included works by Pierné, Widor, Bach, Thatcher, Elmore, Bingham, Edmundson and Tombe. Assisting Mr. Piché on the program was the Chorale St. Antoine, the thirty-voice male choir of St. Anthony's Church under the direction of Wilfred Bonenfant. The choir sang "Bone Jesu" and Kyrie and Agnus Dei, Missa Brevis, Palestrina. It was most gratifying to note the unusually fine attendance at this program. Following the recital refreshments were served.—RUTH SISSON, Registrar.

BANGOR, MAINE, CHAPTER—The Bangor Chapter held a recent meeting in the Grace Methodist Church sponsoring Major Chester Briner directing the Protestant chapel choir from Dow air force base. An all-sacred program was heard. The chapter was invited April 1 to Bar Harbor to attend a recital by Frank Bartlet, Jr., M.M., St. Saviour's Episcopal Church. This was a beautiful program sensitively played. After the recital refreshments were served in the choir room by members of the church. A large audience attended and enjoyed the full resources of the three-manual Hall organ.—EYELLE PETERSON, Dean.

BUFFALO CHAPTER—The Buffalo Chapter held a dinner-meeting April 1 at the Amherst Community Church, Snyder, N. Y. Following the dinner there was a panel discussion on the general subject of service music moderated by John Becker, organist of Holy Trinity Lutheran Church. The participants were: Mrs. Clara Pankow, Squire Haskin, Raymond Glover and Hans Vigeland. Questions of a general nature were given to the panel and a very stimulating discussion held the interest of all who attended. After this part of the program members heard service music played. Peter VanDyke, organist of the Kenmore Presbyterian Church, played pre-Bach pieces and chorale preludes by Peeters; Mrs. Harlow Davis, organist of the Episcopal Church of the Transfiguration, played chorale preludes by Willan and four preludes and intermezzi by Schroeder; Allen Giles, organist of Amherst Church, played two numbers by Thilman and Procession by Francis Jackson. A list of suitable organ music for the church service compiled by the panel was given to all present.—EDNA M. SHAW, Secretary.

STAMFORD, CONN., CHAPTER—The Stamford Chapter met at Cook's Laboratories March 18. Emory Cook, hi-fi pioneer and expert, played several of his recordings of organ music, pedal harpsichord and "The Seven Last Words," Dubois. He spoke on the value of good acoustics in the building where recordings are made, the best dimensions being in the ratio of 3 by 4 by 5. The group asked questions about different phases of record processing which Mr. Cook explained. Dean Raymond Randall was chairman.—ELEANOR STANTON, Secretary.

WESTCHESTER CHAPTER—The Westchester Chapter held its March 18 meeting at St. John's Episcopal Church, Colonial Heights, Yonkers, N. Y. Mrs. Alinda Couper, dean, presided. Miss Evelyn Waite, choir director of the church, was hostess. Seth Bingham, Mus. Doc., F.A.G.O., was guest speaker. His address, "Modern composition in relation to the music of the church," was challenging as well as interesting. A short discussion period followed.—ALLEN C. ALLBEE.

CENTRAL NEW JERSEY CHAPTER—Miss Isabel Hill entertained the Central New Jersey Chapter at her home Jan. 7 and gave a lecture-demonstration on her Hammond electronic organ.

Lent and Easter music was played March 4 in the Bethany Presbyterian Church by the following members: Elizabeth Cole, Isabelle Shannon, Romona Andrews, Marion Flintzer, Lois Sortor, Dorothy Meyer and Gertrude Bergen, dean.—LOIS SORTOR, Registrar.

WILKES-BARRE CHAPTER—Members of the Wilkes-Barre Chapter were guests of Henry Johnson at his home March 18. Mr. Johnson, former dean of the chapter, has recently completed installation of an organ of his own design in his home. Mrs. Louie W. Ayre played a recital on the new organ including: Fantaisie, Franck; Prelude, Clerambault; Offertoire, Dandrieu; "Benedictus," Reger; Offertory and Recessional on "O Filii," Quignard; Meditation, Nieland, and Toccata, Titcomb. Her choice of numbers displayed the full tonal resources of the organ.—MARJORIE L. REID, Secretary.

Schreiner Plays for Rochester Chapter.

Alexander Schreiner, noted organist from Salt Lake City, played to a capacity audience of more than 900 in the Asbury First Methodist Church March 19. The program opened with two Bach works: Prelude and Fugue in E flat and Allegro, Sonata 5. These were followed by Sonata in F minor, Mendelssohn; "Thanks Be to God," R. K. Biggs; "Woodland Flute Call," Fannie Charles Dillon, and Van Hulse's Scherzo, Symphonia "Mystica." Maestros in C sharp minor, Communion in E and Finale, Symphony 6, Vierne, concluded the program. Tumultuous applause brought two encores. Before playing the contemporary numbers, Dr. Schreiner spoke briefly about each one. The excellent acoustics of the new Asbury Church and the artistry of the organist brought out the full beauty of the four-manual Austin organ. Both church and organ were dedicated in September of 1955. After the recital a reception was held for Dr. Schreiner and chapter members in the parish house. The event was sponsored by the Rochester Chapter and the Eastman School Student Group.

MONADNOCK CHAPTER—The Monadnock Chapter, Keene, N. H., held its Jan. 27 meeting in the parish house of the First Congregational Church. After the business meeting, presided over by Roland A. Whitney, dean, members enjoyed the Casavant Frères film entitled "Singing Pipes." Refreshments were served and several of the group retired to the organ loft to inspect and play the instrument.

The Feb. 24 meeting at the Methodist Church was very interesting. Through the kindness of J. Edward Bouvier, former director of music at Holy Cross, Worcester, Mass., we were privileged to hear an address on "Liturgical Choral Music and Its Development in the Church" by one of his former students, the Rev. Arthur A. Ouillette, St. Paul's Cathedral, Worcester. Father Ouillette illustrated his talk with recordings. After the meeting refreshments were served. Members adjourned to the organ loft to see the 90-year-old instrument.

At the March 24 meeting members of the chapter heard an informative talk on church music by the Rev. Lewis Blackmer, Jr., pastor of the First Baptist Church. Members joined in an informal discussion. The meeting was held at the Court Street Congregational Church.

Professor Irving Bartley, University of New Hampshire, and his pupils were heard in recital April 28.—HELEN ELLIS, Publicity.

BROCKTON, MASS., CHAPTER—The March meeting of the Brockton Chapter was held at Trinity Episcopal Church, Stoughton. Following the business meeting, conducted by Dean Carl B. Swanson, a detailed description of the Wicks organ was given by the organist, Frank W. Reynolds. New Easter music was played by members Karen Johnstad, Dean Swanson, Ralph E. Chase, Francis L. Yates and Mr. Reynolds. A social hour in the parish hall followed.—MRS. C. W. BURRILL, Publicity Chairman.

BOSTON, JUNE 17 - 18

ORGAN RECITALS BY
Catharine Crozier
Mary Crowley Vivian
Henry Hokans

TOUR OF ORGANS
Lawrence Moe
Jean Fleming
Ruth Barrett Phelps
David Johnson
Donald Willing

SOUTHERN NEW ENGLAND REGIONAL CONVENTION, A. G. O.

CHORAL EVENSONG
Chorus Pro Musica, Alfred Nash Patterson, Conductor
Samuel Walter, Robert Pettitt, Organists

SEMINAR
Dr. Harold Gleason and Catharine Crozier, Speakers

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News of the American Guild of Organists—Continued

Dr. Elmer Speaks at Akron Banquet.

Almost 100 per cent of the membership of the Akron Chapter gathered 'round the banquet table of the First Evangelical and Reformed Church April 8. Seated at the speakers' table were past-deans and charter members of the Akron Chapter, Dr. S. Lewis Elmer, national president and speaker for the evening, and Professor Elmer Ende in whose honor this occasion was planned.

Professor Ende, the founder of the Akron Chapter, is retiring from active duty on the faculty at Akron University this June. He and his wife have done much to promote the work of the Guild over the years. Many of the present members of the chapter have had the privilege of studying with Professor Ende.

Our speaker reviewed the history of the Guild and the progress that has been made. He did a bit of reminiscing with our honored guest since they have been close friends for a long time. Professor Ende was given a pin for past-deans and a copy of the first charter of the chapter. There was also a monetary expression of our appreciation to Mr. Ende.

The various committees under the direction of Mrs. Dorothy Deininger are very busy making final plans for the coming regional convention to be held in Akron this June.

More Plans for Atlanta's Regional.

Catholic and Jewish services will be interesting features of the southeastern regional convention at Atlanta, Ga., May 13-15. The Diocesan Shrine of the Immaculate Conception, where Pierre Cochereau will play a recital May 14, will be the scene of a missa cantata with Frances S. Edwards playing and directing the choir and the Rev. Russell Woolen as celebrant.

The Atlanta Choral Guild will sing Ernest Bloch's Sacred Service at the Temple of the Benevolent Congregation with Emilie Spivey, A.A.G.O., as organist and Haskell Boyter, M.Mus., conducting.

The four-state recital will combine the talents of William Weaver, representing Georgia, Charlotte Gross, Florida, A. Elbert Adams, South Carolina, and Richard Peek, North Carolina. Thirteen contestants will play in the regional student competition.

CINCINNATI CHAPTER—The Cincinnati Chapter held its student competition recital April 8 at St. Lawrence Roman Catholic Church. The program consisted of numbers played by Robert Eshenauer, Mrs. Cecil Karrick and Haldan D. Tompkins. Mr. Tompkins, a pupil of Wayne Fisher, A.A.G.O., was chosen to represent the chapter in the forthcoming regional contest. The judges for this competition were J. Alfred Schehl, Dr. Edward G. Mead and Mrs. J. Haeffel.

The chapter was proud to sponsor Dr. Michael Schneider in recital April 30 at the Westwood-First Presbyterian Church. Dr. Schneider played the following program: Prelude and Fugue in F major, Buxtehude; Trio-Sonata in E flat major and Prelude and Fugue in G major, Bach; Fantasie in F minor, Mozart; Toccata in C flat, Schroeder; Chorale Preludes, Lenel; Fantasie and Fugue, "Hallelujah, Gott zu loben," Reger. Following the recital a reception was held for Dr. Schneider in the church parlor.—BETTY HOENSCHER, Registrar.

FORT WAYNE CHAPTER—The Fort Wayne Chapter met March 18 in the choir loft of the First Presbyterian Church for a lecture-recital on the music of Brahms, Franck and Karg-Elert. Guild members in charge of this program were August Stellhorn, Miss Harriet Northrop and Jack Ruhl. Mr. Stellhorn played "O Traurigkeit, o Herzeleid," "O Blessed Jesu" and "My Heart Is Filled with Longing," Brahms. Miss Northrop played Priere in C sharp minor, Franck, and Mr. Ruhl played six chorale preludes and "Hymn to the Stars," Karg-Elert. At the close of the program refreshments were enjoyed in the rehearsal room where the music played on the program was made available for members to look through.—FLORENCE H. FIFE, Publicity.

GREENVILLE COLLEGE STUDENT GROUP



THE GREENVILLE, ILL., COLLEGE Student Group is shown around the console of the new ten-rank Wicks organ in the college chapel. The group was organized last fall and is under the supervision of John M. Thomas, professor of organ.

Mr. Thomas played the opening recital on the new instrument in February with the following program: Trumpet Voluntary in D, Purcell; Toccata, Adagio and Fugue in C, Bach; Basse et Dessus de

Trompette, Clerambault; Fantasie and Fugue in G minor, Bach; Sonata on the 94th Psalm, Reubke; "Elegie," Peeters; "Song of Peace," Langlais; Finale, Symphony 1, Vienne.

The March meeting of the student group was devoted to a round-table discussion on "Music in Religion, Its Value or Harm." Guest panelists included two faculty members from the college and two local ministers.

EAST CENTRAL ILLINOIS CHAPTER—The March meeting of the East Central Illinois Chapter was held in the parlors of the University Place Christian Church, Champaign. Following a short business meeting the program chairman, Professor Paul Pettinga, introduced the speaker for the evening, Professor Russell H. Miles, head of the organ department at the University of Illinois and nationally known authority on Bach. Professor Miles gave a short but informative talk on "Some Aspects of Symbolism in Bach's Music." He described the use Bach made of succession of keys, forms, such as canons and fugues, and basso ostinato to illustrate emotions and situations in music. Professor Miles spoke also of Bach's character and stubborn disposition as well as his highly superstitious nature including a belief in numerology of which many examples are found in his music. The talk was illustrated by the following recorded selections: "God's Son Has Come," Credo, B minor Mass, "We All Believe in One God" and "Before Thy Throne I Stand."—NADINE KISTNER, Secretary Pro Tem.

DETROIT CHAPTER—The Detroit Chapter sponsored Virgil Fox in recital April 9 at St. Paul's Cathedral. The Guild of Church Musicians, Detroit Council of Churches, cooperated in offering this fine program. A large and enthusiastic audience attended the recital. The program opened with a Bach group: "Now Thank We All Our God," "In Dulci Jubilo," Adagio Cantabile, Violin Sonata 3, and Toccata and Fugue in D minor. A second group followed with "The Little Litanies of Jesus," Goronfé, and Suite, Opus 5, Durufé. For his final group Mr. Fox played: Scherzo, Symphony 2, Vienne; "Greensleeves," Vaughan Williams, and "How Brightly Shines the Morning Star," Reger. He played Trumpet Voluntary, Purcell, as an encore.

Preceding the March 18 meeting, the Detroit Chapter met at Carrie Lee's Chinese restaurant, Birmingham, and reassembled at Christ Church, Cranbrook. Sub-dean Robert Slusser arranged a panel discussion on the relationship of clergy to the organist. Marilyn Mason, University of Michigan, spoke on the relationship of the teacher to the student. The Rev. Charles Brieant, an organist and Episcopal priest, talked about liturgical services. Charles Coleman discussed the problems of a Negro organist in a non-liturgical church where the congregation is widely divergent in education and culture. The Rev. Robert Snyder, assistant minister and choir director of Faith Lutheran Church, spoke of the things a minister looks for in a church musician. He emphasized tact and good personal habits. Dr. Maurice Garabrant, organist of Christ Church, Cranbrook, talked about recitals. The last member of our panel was the Rev. Wayne Smith, Henderson Memorial Methodist Church, and chaplain of the chapter. He likes to feel the mood of the congregation and adjust the service accordingly. A question period followed.—JEANNE HURST, Recording Secretary.

CENTRAL FLORIDA CHAPTER—The third annual hymn festival March 31 was held in the municipal auditorium. The change from the former church setting better accommodated both choirs and congregation. The event, an impressive service of worship through song, developed through four categories the theme, "Christ in our lives!" Capable and efficient Edna Wallace Johnston, choirmaster of Winter Park's Congregational Church, was general chairman and annotator for the festival massed choir of 500 singers from nineteen churches in central Florida. Jesse Baker, dean of the sixty-member chapter and organist for the annual Rollins College Bach festival, presided at the Baldwin electronic organ supplemented with an effective brass choir from the high school band. This accompaniment established enthusiasm with the processional hymn, "God of Our Fathers." The spirited and vigorous performance was under the expert direction of Robert Hufstader, director of the Rollins College conservatory of music and conductor of the Bach festival. The auditorium was filled to capacity with an audience which participated in singing designated stanzas with zest and devotion. Lamar Simmons, choirmaster of the Methodist Church, functioned excellently as chairman of arrangements for this large undertaking. Howard Fleming and his "Edgewater, Jr., Civitans" ushered the tremendous crowd with ease.—BEATRICE F. WHITE, Registrar.

FORT SMITH, ARK., CHAPTER—The Fort Smith Chapter sponsored John Glenn Metcalf of Little Rock in recital April 1 at St. John's Episcopal Church. He was assisted by the choir of St. John's, Dr. Hattie Mae Butterfield, director. Preceding each organ number the tune on which it was based was sung by the choir. A capacity audience enjoyed the concert. His program included: Voluntary on "Old Hundredth," Purcell; "O Gott, du frommer Gott," Bach; "Greensleeves," Purvis; "In Dulci Jubilo," Dupré; "Passion" Chorale, Karg-Elert, Brahms and Pepping; Improvisation on "Song 13," Willan; "Rhosymedre," Vaughan Williams; Meditation on "Luise," Sowerby; Fantasia on "Vigili et Sancti," Snow, and Fanfare on "Lobe den Herren," Shaw.—MRS. CHARLES McDONALD, Secretary.

FORT WORTH, TEX., CHAPTER—The Fort Worth Chapter met April 8 at the Broadway Baptist Church. After dinner Dean Elza Cook presided at a short business meeting. Emmett Smith, chairman of the program committee for the regional convention June 17, 18 and 19, outlined the program in detail. Miss Katherine Hammons of Dallas, regional chairman for Texas, Oklahoma, Kansas and part of Louisiana, was introduced to the group. Earl William Miller, Dallas, gave an enjoyable program on the ninety-two-rank Casavant in the church. He represented the Dallas Chapter in the annual exchange program. Joyce Gilstrap Jones of Fort Worth gave a recital April 29 in the Highland Park Presbyterian Church, Dallas, to complete the exchange.—IMOGENE ECKHOFF, Reporter.

Ninth Institute for Canacadea Chapter.

The Canacadea Chapter will sponsor the ninth church music institute at Alfred, N. Y., University July 14-19. Lois Boren Scholes will again be the director and the faculty will include Madeleine Marshall, Union Seminary and Juilliard School, teaching diction; Federal Lee Whittlessey, Highland Park Methodist Church, Dallas, Tex., leading the work with children's and handbell choirs; David N. Johnson, A.A.G.O., Alfred University, in charge of organ study, and Robert Fountain, Oberlin College, the volunteer choir and its problems.

A publishers' exhibit under the management of Mary Malone of Harold Flammer, worship services and social activities will contribute to a very full week.

ALBUQUERQUE, N. M., CHAPTER—The March meeting was held at St. Michael and All Angels' Episcopal Church. Four members played examples of service music to demonstrate the quality and adaptability of the five-rank Reuter organ in the church. Mrs. Marion Henry of the Christian Science Church played Aria, Peeters, "Ach bleib mit deiner Gnade," Reger, and "Praise Be to God," Van Hulse; the Rev. William Homola played several compositions suitable for use in the Roman Catholic service; Joseph Grant, F.A.G.O., played music by Jewish composers Bloch, Beigel and Freed; Wesley Selby, St. John's Episcopal Cathedral, played a composition by Titcomb. Programs were provided listing title, publisher, suggested registration and place in the service for each composition played.

The chapter sponsored Catharine Crozier in a recital March 29 at St. John's Cathedral. Everyone was most enthusiastic about her performance. A reception was held for her at the home of Mrs. Richard Mock following the recital. The following day Miss Crozier held a master class at the cathedral which was most helpful and inspiring. She stressed the necessity for studying style of performance from the very beginning of a student's work in organ playing.—ANN E. DIETZ.

LES BOIS CHAPTER—Les Bois Chapter sponsored a hymn festival March 24 in St. Michael's Cathedral. John H. Best was director and C. Griffith Bratt, organist of the cathedral, was at the console. Charles Naylor, a pupil of Dr. Bratt at Boise Junior College, played Bach's Prelude and Fugue in A minor and "O Man Bewail Thy Grievous Fall."

The regular monthly meeting was held March 18 at Boise Junior College. The evening was devoted to the competition for the winner who would go to the regional contest in Spokane in April. Mr. Naylor was the only contestant. In addition to the numbers which he included at the hymn festival, he played Franck's "Piece Heroique." Judges were Dean Roland Crisel, Mrs. John Best and Delores Waller. A nominating committee was appointed and refreshments served.—NORMA L. BERRY.

CENTRAL IOWA CHAPTER—Marilyn Mason was sponsored in a recital on the new Holtkamp organ in the University Christian Church April 8. Miss Mason opened her program with the Presto movement from Handel's Concerto 5. The program continued with three dances by Rameau, Passetied, Sarabande and Gavotte; Prelude and Fugue in D major, Bach; Pastorale, Roger-Ducasse; Epilogue for pedal solo, Langlais; Bingham's "Roulette," and the Grand Choeur Dialogue by Gigout. Miss Mason made a decidedly favorable impression on her listeners, who were eager for encores.

The scholarship contest was held the following morning with Miss Mason as judge. Davis Folkerts of Pella, a student at Central College, was the winner of a \$100 scholarship from the chapter. Alternate winner was Paul Andersen of Cherokee, student at Drake University. The five nominees played at the University Church.—DORIS FRIEDMEYER, Secretary.

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter met March 25 at the First Christian Church, Phoenix. Music from Purcell for trumpets and organ was played with Byr Della Feely at the organ. Dr. Thyra Leithold played Toccata, Adagio and Fugue in C major, Bach, and Prelude and Fugue on "B-A-C-H," Liszt. Clokey's Symphonic Piece for piano and organ with Dr. Leithold at the organ and Mrs. Feely at the piano concluded the program. The program was followed by a reception and light refreshments.—MARVIN ANDERSON, Registrar.

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News of the American Guild of Organists—Continued

Chapter Commemorates Buxtehude.

Paying tribute to Dietrich Buxtehude, who died 250 years ago this year, the Whitewater Valley Chapter devoted its April program to the man and his music. Meeting at the First Methodist Church of Connersville, Ind., chapter members enjoyed the program by William B. Giles and Walter W. Davis, ministers of music of the Presbyterian and Methodist Churches, respectively, Middletown, Ohio. A sizeable ensemble of musicians made the trip to Connersville with Mr. Davis and Mr. Giles and took part in a lengthy and interesting program.

To begin the program Mr. Davis played two of Buxtehude's organ chorale preludes, "Herzlich tut mich verlangen" and "Komm, heiliger Geist, Herre Gott." After remarks constituting a brief but informative study of Buxtehude, three larger works were performed: the Magnificat for five voices and five strings; the solo-cantata, "Singet dem Herrn ein neues Lied," and the cantata in which we can most directly trace Buxtehude's influence on Bach, "Jesus, Joy and Pleasure," sung in the translation and edition by R. T. Gore. The final chorale was sung by the entire congregation.

It was the particular aim of this program to introduce to the organists and choir-masters of the chapter the riches that lie between the covers of the volumes bearing Buxtehude's name. The beauty and variety that instruments can bring to church music were well illustrated by the ensemble.

FLORENCE L. MACWILLIAMS, Registrar.

ST. JOSEPH VALLEY CHAPTER—The St. Joseph Valley Chapter sponsored the four choirs of the First Methodist Church, South Bend, Ind., in a program of worship music April 7. A member of the chapter, Mrs. Madge Woodward Clayton, director of music and organist at the church, accompanied all the choirs. Mrs. Clayton chose "Be Thou My Vision" by Thiman for the prelude and "Be Joyful All Ye Lands" by Benoit as the postlude. Other directors were: Leslie Whitcomb and Robert Chancellor. Violin, cello and harp were used.—RUTH ANN LEHMAN, Registrar.

LEXINGTON, KY., CHAPTER—The April 9 meeting of the Lexington Chapter was held in Memorial Hall, University of Kentucky. Mrs. Paul Westcott, dean, presided. It was announced that May 4 is the date for the local preliminaries in the national student competition and that the junior choir festival will be held at the Broadway Christian Church May 5 with nine choirs participating. Robert Requa, in charge of the program, introduced seven of his organ pupils in an excellent recital. The students and the numbers played were: James Harrod, Prelude, Fugue and Chaconne, Buxtehude; Nell Logan, Fantasie in F minor, Mozart; Patricia Edwards, Fantasie in G minor, Bach; Elizabeth Van Horn, Two Movements, Sonata 2, Hindemith; Merle McIntosh, "Litanies," Alain; Melvin Dickinson, Movement 1, Trio-Sonata 6, Bach; Carl O. Bleye, Prelude and Fugue in G minor, Dupré.—MARY E. LYONS, Secretary.

CENTRAL MISSOURI CHAPTER—The Central Missouri Chapter met in Jefferson City March 19 for a business meeting and luncheon. Afterward the members and guests attended a concert by the Vienna Academy Choir.—JACQUELINE RAITHEL.

CANTON, OHIO, CHAPTER—Arden Whitacre, organist and choir director of the First Presbyterian Church, arranged an evening March 25 of sacred music with organ solos and anthems by the chancel choir and the a cappella Lincoln high school choir, Miss Ruth Cogan, director. Program: Easter Anthem, Billings; "Voix Celestes," Gilbert A. Alcock; Toccata and Fugue in D minor, Bach; Carillon, Sowerby; Toccata (Modale Suite), Peeters; "Adoramus Te," Jacques Clement; "My Shepherd Will Supply My Need," Thomson; "The Last Words of David," Randall Thompson; Toccata (Fifth Symphony), Vierne. A buffet lunch and reception followed in the Westminster hall. Mrs. Peter Paterson, hostess-chairman, was assisted by Mrs. Helen Senior, Mrs. Jessie Snyder and Mrs. Paul Boggs.

Chapter members were joined March 5 by the Stark County Music Education Association for a dinner and program in the First Christian Church honoring ministers. Talks were given by Mrs. C. K. Dretke, dean, and R. Byron Griest, president of the M.E.A. Cecil T. Stewart, head of the music department at Mount Union College, introduced the Rev. James Edward Doty, pastor of the First Methodist Church, Lynn, Mass., who gave a lecture on his personal contact and visit with Dr. Albert Schweitzer in Africa, illustrated with colored slides.

The Feb. 25 meeting was held in the Zion Evangelical and Reformed Church in North Canton. A lecture-demonstration on the theory and history requirements for the A.G.O. degrees was given by Fred Williams, F.A.G.O., Mount Union College, Alliance, Ohio. Organ numbers required for the associateship were played by the chairman, Mrs. Naomi Kinsler. The hostesses for the social hour were Mrs. Blanche Wehl, Mrs. Goldie Mathie and Mrs. Bernice Frease.—CLARENCE K. DRETKE.

INDIANAPOLIS CHAPTER—The Indianapolis Chapter met April 2 with the choir directors' organization for a dinner and program at the Broadway Methodist Church. Dean Harry W. T. Martin presided. A delicious chicken dinner was served to 100 members and guests. A miniature pipe organ banked with spring flowers was used as a centerpiece. Dr. James Carley, Butler University, directed his Circle Singers in: "Let Nothing Ever Grieve Thee," Brahms; Two Choruses, "The Glory Round His Head," Meyerowitz, and "Holy Is God," C. P. E. Bach. Mrs. Ellen English, minister of music at the host church, preceded the choral program with organ numbers by Bach, Vignanelli, Boyce, Vivaldi, Langlais, Shaw, Yon, Messiaen and Vierne. Clarence Elbert was organist for the choir. State Chairman Lawrence Apgar gave a short talk on Guild exams.

The chapter met March 12 at the Immaculate Heart of Mary Church. Dean Harry W. T. Martin presided. Miss Loretta Martin, organist-director at the church, was hostess and Miss Charlotte Moore, social chairman, was in charge of arrangements. Dean Martin introduced the guests, read a report by the nominating committee and announced that two members will attend the I. C. O. in London. Miss Martin played before the program by the newly-organized male choir, Sarto Polyphonic Schola, under the direction of the Rev. Edwin F. Sahn. Thomas Murphy is organist for the group organized last fall by business men to study and sing church music. The program traced the development of church music from the Ambrosian chant to modern times. The Rev. Raban Hathorn, O.S.B., St. Meinrad Archabbey, was commentator. Selections sung were from Gregorian chant, Palestrina, Van Berchem, Grassi, Griesbacher, Pusa-Terl and Yon.—MRS. FLORENCE MILLETT, Public Relations Chairman.

TOLEDO CHAPTER—The April 9 meeting of the Toledo Chapter in the First Baptist Church was a recital by student organists. Richard Roettger, Christine Thompson, Richard Taulker, Stanley Cowell, Sandra Stewart, Edwin Penhorwood and James Musoff, students of Wesley R. Hartung, Claude P. Lagacé, Charlotte Engelke, J. Harold Harder, Walter R. Rye, Mary C. Anderson and Margaret Weber, respectively, played: Three Trios, Rheinberger; "My Heart Is Filled with Longing," Bach; Prelude, Fugue and Chaconne, Pachelbel; "I Call to Thee, Lord Jesus Christ," "Ach, was soll ich Sünder machen" and Preludes and Fugues in E minor and D minor, Bach; Prelude and Fugue in G major, Mendelssohn; "Reverie," Vierne; "Blessed Jesu," Brahms; Toccata, Suite "Gothique," Boellmann, and Toccata and Fugue in F major, Buxtehude.

Four members played a recital March 19 at the Washington Congregational Church. Sara Ritter played Allegro, Symphony 6, Widor, and Scherzo, Gigout; Cordelia Kronman played Elevation, "Victimae Paschali," Torres, and Pastorale and Fanfare, Robert Barrow; Kathryn M. Grolle played "Truth Eternal," Van Hulse, Aria, Peeters, and "Victimae Paschali" Prelude and Fugue, Benoit; Avril Finch played "Adoro Te Devote," Titcomb, "Spiritual," Purvis, "Folk Tune," Whitlock, and "Credo in Unum Deum," Titcomb. A short business meeting, conducted by Dean Wesley Hartung, and refreshments followed.—JOHN J. FRITZ, Registrar.

CEDAR RAPIDS, IOWA, CHAPTER—The March 4 meeting of the Cedar Rapids Chapter was held at the First Evangelical and Reformed Church. Mr. and Mrs. Frederick Lang served as hosts. Harry Christiansen, dean, called attention to a recital by Marilyn Mason at the University Christian Church in Des Moines April 8 under the auspices of the Central Iowa Chapter. We voted to contribute to a fund in memory of Mrs. Jeanette Bean, late organist at Bethany Congregational Church. The fund was begun by her church and will be used to provide a scholarship for music students from the church. Johann Eschbach, choir director at St. Paul's Methodist Church, spoke to the chapter on the role of the choir in the worship service. Following Mr. Eschbach's talk, Miss Doris Ralstead sang, accompanied by Miss Edna Roberts. To conclude the program Miss Rose Wilcox spoke on her research and experience regarding youth choirs. The chapter, together with Coe College, sponsored Dr. Joseph Burns, Iowa State Teachers College, in a recital at Coe College March 10, the second in a series of co-sponsored programs.—ALLAN BIRNEY, Registrar.

WHITEWATER CHAPTER—The Whitewater Chapter enjoyed a Shrove Tuesday pancake supper in anticipation of Lent. The women of the Second Lutheran Church prepared the meal. The second half of the meeting was held in Trinity Lutheran Church. Special guests were the members of the Guild student group. An installation service by Mrs. John Pickett, dean, and the Rev. Walter Davis, chaplain, was held for them.

"Music Traditions of the Forty Days" was the subject of the program by Professor L. David Miller, Wittenberg College, speaking on the responsibility of organists in performing music in a spirit of introspection and rededication. Lenten chorales were sung by the group, after which Mr. Miller played the following program: "The Old Year Now Has Passed Away," Bach; Professional, Shaw; Psalm 18, Marcello; "Mount Hermon," "Garden of Gethsemane," Shure; Meditation, Borowski; Intermezzo, Andriessen; "Introspection," F. Stanley Smith.—FLORENCE L. MACWILLIAMS, Registrar.

ROCKFORD, ILL., CHAPTER—An interesting talk on service music for the small organ with appropriate music comprised the March 18 meeting of the Rockford Chapter. Katherine Huffer Hotchkiss of the Church of the Christian Union, Unitarian, pointed out that one could play music written for larger organs, making necessary compromises, play music written specifically for the small organ or augment organ tone with that of solo instruments. Mrs. Hotchkiss demonstrated these points by playing the following selections: Allegro, Symphony 1, Maquire; Fantasia on "Ton-y-Botel," Purvis; "Herzlich tut mich verlangen," Kirnberger; Flute Solo, Arne, "Les Petites Cloches," Purvis. With trumpet (the part being played on the piano—no trumpet being available!): "Adam's Fall," Homilius; "Liebster Jesu" and "Wachet auf," Krebs. A social hour for members and guests followed preceded by a brief business meeting.—JOAN PETERSON, Secretary.

SOUTHWEST MICHIGAN CHAPTER—Emmanuel Episcopal Church, Hastings, was the host for the April dinner-meeting of the Southwest Michigan Chapter. After the business meeting members participated in an "anthem reading" under the direction of Mrs. Marion Dunsmore and Dr. Robert Hieber. Following this was the chapter's first program of numbers composed by members. Represented were Mrs. Kathryn Loew, Dr. Arthur Birkby, Mrs. Ralph Seeley, Dr. Einar Krantz, Henry Overley and Dr. Hieber.—RUTH VAN DE POLDER, Registrar.

MADISON, WIS., CHAPTER—A program of wedding music was heard at the March meeting of the Madison Chapter at Trinity Lutheran Church. Grace Adolphsen, minister of music at Trinity Church, planned a helpful, varied program of organ music and vocal solos. Organists were Helene Pratt, Maryanne Grant, Professor Paul G. Jones and Larry Kelliher. Mrs. Robert Dick and Robert Tottingham were the vocal soloists. Guidance in the choice of appropriate wedding music was given in a talk by Miss Adolphsen. A business meeting followed the program.—MARYANNE GRANT.

WABASH VALLEY CHAPTER—The Wabash Valley Chapter sponsored a vesper service April 7 at the Washington Avenue Presbyterian Church. The church choir under the direction of Mrs. Arthur Altekruze sang the following: "Thee God We Praise," Tkach; "Lift Thine Eyes," Mendelssohn; "Thy Word Is a Light," Morgan; "Lord, We Cry to Thee," Zwingli; "Send Forth Thy Spirit," Schuetky; "The March of the Wise Men," Gaul, and "Resurrection Morn," Dickinson. Mrs. Irvin Hooper was organist, playing Peeters' "Offrande" for the prelude.

LORAIN COUNTY, OHIO, CHAPTER—About twenty-five members of the Lorain County Chapter traveled to Wellington, Ohio, March 5 for a meeting in the First Methodist Church. Robert Fountain, associate professor at Oberlin Conservatory, gave an interesting discussion on choral techniques. By way of illustrating the various effects, he had the group participate. This was different and most enjoyable. Later in the evening the group adjourned to the church dining room for a social hour and light refreshments.—LEOLA SIGLER, Registrar.

NORTHERN NEW JERSEY CHAPTER—The Northern New Jersey Chapter sponsored students of six members in a public recital at the April meeting. The annual student night was held in the Church of the Messiah, Paterson. Arthur Hatch, Charles Hizette, Janice Slump, Belle VanderKloster, Jack Sechrist and George West were the teachers whose students took part. After the program a short business meeting was held and refreshments were served.—LOUISE B. CLARY, Assistant Registrar.

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News of the American Guild of Organists—Continued

Reverberation Demonstrated.

For its April program the District of Columbia Chapter had a "double-feature" meeting in the Wurlitzer studios of the Jordan Music Company. Thomas Appleby read a paper, "Reverberation and Resonance as Applied to Auditoriums." Aided by special tape recorder techniques it was possible to demonstrate the separate echoes which go to make up a reverberation time. On the tape also were musical examples repeated with varying amounts of reverberation, showing clearly the limits which cannot be exceeded if the music is to be enhanced and not muddled.

Our choral repertory program followed. Robert F. Twynham, Baltimore, gave a demonstration of Catholic Church music, including the Gregorian chant "Jesu Redemptor" and excerpts from Langlais' "Missa in Simplicitate," using the members as a choir. Louis Potter and Temple Dunn demonstrated anthems for the Protestant choir as follows: "It Is a Precious Thing," Johan Peter, Willan's "Sing to the Lord of Harvest," Glarum's "The Beatitudes," Cousins' "Glorious, Everlasting," Luvaas' "While the Stars Their Vigil Keep" and "Thou, O God, Art Praised" by Cassler.

ROBERT L. WYANT, Registrar.

LYNCHBURG, VA., CHAPTER—The Lynchburg Chapter met at the Court Street Methodist Church Jan. 28 to hear a recital by Josephine Bailey. Miss Bailey teaches organ at Longwood College, Farmville, Va.

The chapter held its annual dinner Feb. 25 at the Memorial Methodist Church, inviting ministers and their wives as special guests. The highlight of the evening was guest speaker Everett J. Hilty, director of the church music division, University of Colorado. Mr. Hilty gave a most stimulating talk on the relation of music to worship.

John Pfeil, organist-director of the First Presbyterian Church, was host March 25 and lectured on "Acceptable Music for Weddings." He passed out mimeographed lists of pre-nuptial music, processional and recessional, solos, hymns and anthems.—DOROTHY S. LEACHMAN, Registrar.

PATAPSCO CHAPTER—The Patapasco Chapter, Baltimore, Md., held its April meeting at the Enon Baptist Church. Since this is where the chapter began under the late Lewellyn Wilson and Miss Katherine Lucke, we felt that we were back home once more. Dean Charles Parker opened the meeting with a hymn and psalm. A nominating committee was formed with Mrs. Geraldine Powell as chairman. Guest speaker was Mrs. Marion Smith, music teacher in one of the high schools. Mrs. Smith's subject was "The cooperation of the teacher and church organist in discovering and developing the talents of young people." Mrs. Grace Casper gave the guest a biography of Albert Schweitzer. A social hour followed.—MRS. GRACE CASPER.

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter met March 9 at the First Presbyterian Church, Bethlehem, Pa. Host organist was Stoddard Smith, who demonstrated the new Möller in the beautiful just-completed edifice. A short business meeting was held at which Dean Willard U. Baum presided. Mr. Smith welcomed the members and guests and demonstrated the organ, conducting a tour through the organ chambers.

An enjoyable recital was played on the new organ by Mr. Smith, Emerson Harding, St. Paul's Lutheran Church, Allentown, and Warner Norman, Christ Lutheran Church, Allentown. Refreshments were served by Mr. and Mrs. Smith.—SUE F. ENRIGHT, Secretary.

DELAWARE CHAPTER—The Delaware Chapter held its regular monthly meeting March 25 in the recreation hall of the Mount Salem Methodist Church. Dean Sarah Hudson White called the meeting to order and announced that Governor Caleb Boggs and Wilmington's Mayor August Walz had sent letters of welcome to the deans of chapters in Pennsylvania, central and southern New Jersey and Delaware. Dean White emphasized Guild Sunday and asked that appropriate music be used. Colored pictures of the South were shown by Mrs. Grace Moore and Miss Lora Little. Refreshments were served.—CAROLYN CONLY CANN.

MINNESOTA STUDENT GROUP



THE GUILD STUDENT GROUP of the University of Minnesota is shown assembled around the Aeolian-Skinner organ in the university's Northrop Audi-

torium. Edward D. Berryman, supervisor, professor of music and university organist, is left, front row. Paul O. Manz, assistant supervisor and instructor in music, is right, front row.

WHEELING, W. VA., CHAPTER—The Wheeling Chapter sponsored a senior choir festival March 10 in the Bellaire, Ohio, Presbyterian Church. The choir of 200 voices was composed of members of various choirs of the Ohio Valley. The program was under the direction of C. Jack Randolph, minister of music at Christ Methodist Church and music recreation specialist for West Virginia University. Mrs. J. Herbert Stitt served as organist for the festival. Other members of the chapter participating in the service were: Miss Janet Metz, representing the West Liberty Student Group, Mrs. Helen Hadsell, Mrs. Mildred S. Upton and Miss Eleanor Bidka. The program was as follows: Gloria in Excelsis, Mozart; "Now Let Every Tongue Adore Thee," Lundquist; "Go Not Far from Me, O God," Zingarelli; "God So Loved the World," Stainer; "He Watching over Israel," Mendelssohn; "Jesu, Joy of Man's Desiring," Bach; "Beautiful Saviour," Christiansen, and "Old 100th," Vaughan Williams.

WESTERN PENNSYLVANIA CHAPTER—The Western Pennsylvania Chapter gathered at small friendly tables for dinner at the South Avenue Methodist Church March 25 with Dean Nan Neugebauer and Robert Barkley as co-hosts. A motion was made by Dr. James Evans that the incumbent state chairman, Franklin Watkins, and Regional Chairman Newell Robinson be re-elected. For the evening program G. Logan McElvaney took charge of the young organists' contest, reminding us that the winner is eligible to compete in the regional contest in June and from our chapter will receive \$100. Judges were H. Alan Floyd, A.A.G.O., Robert McCoy, A.A.G.O., and Franklin Watkins. The winner was Jean Shaughnessy, organist-director at Holy Innocents' Church and teacher of organ at Duquesne University, playing Prelude and Fugue in B minor, Bach, and Messiaen's "Le Banquet Celeste."—ANN LYNN YOUNG, Registrar.

CENTRAL PENNSYLVANIA CHAPTER—The home of Alfred Mudrich, A.A.G.O., was the site of a meeting of the Central Pennsylvania Chapter March 16. Having a church model Hammond electronic organ in his home, Mr. Mudrich discussed registration on the instrument. A short recital of piano music was played by Miss Carole Reifsteck, daughter of Mrs. Robert Reifsteck, organist of the First Church of God, Altoona. Refreshments were served by Mrs. Mudrich. The meeting was enjoyed by a large group of members and friends.—JACK R. RODLAND.

ALLEGHENY CHAPTER—The Allegheny Chapter met March 26 in the parish house of St. Stephen's Episcopal Church, Olean, N. Y. Dean Harriett E. Lange presided. Dean Lange stated that we might take our choice as to which regional convention to attend, although officially ours is in Albany. As a part of its program the chapter is helping to sponsor Lenten services. Members both attended and participated in one held in the First Presbyterian Church, Olean, Palm Sunday evening when secretary-treasurer Miss Jean Frantz, minister of music, directed a union oratorio choir in the singing of Dubois' "Seven Last Words of Christ."

The March meeting program arrangements were in charge of J. Edgar Pelton. Harry Rice was our guest speaker. With Mr. Pelton at the piano, Mr. Rice illustrated several phases of his talk with music from the Anglican hymnal and had members unite to sing some familiar hymns set to new tunes.—PHILIP F. SMITH.

HUNTINGTON, W. VA., CHAPTER—The Huntington Chapter met March 18 for a student recital at the First Presbyterian Church. After a short business session, at which Dean Paige Allred presided, the members and their guests enjoyed hearing the following program by students of three of the chapter members, Miss Faye Lowry, Miss Catherine Mallatis and Mrs. Charles H. Tucker: Prelude and Fugue in C major, Bach, played by Carroll Travis; "Blessed Ye Who Live in Faith Unswerving," Brahms, Shirley Boyd; Prelude and Fugue in F sharp minor, Buxtehude, Jack Wilson; Prelude on "Festal Song," Bingham, Hannah Wyatt; Fugue à la Gigue, Bach, Nancy Morrison; Toccata in F major, Buxtehude, Nancy Apple; Kleine Präludien und Intermezzi, Schroeder, Dixie Stenger; "Communion," Purvis, "We Pray Now to the Holy Spirit," Buxtehude, and Variations on a Noël, Dupré, Polly Carder. After the program there was a social hour in the church parlors for the students, members and guests. Mrs. Lureata R. Martin and Miss Eleanor Copenhaver were hostesses.—ALMA N. NOBLE, Registrar.

ROCKINGHAM CHAPTER—The Rockingham Chapter members were guests of Shenandoah Conservatory of Music at a student recital March 25. The Dayton E.U.B. Church was filled with friends, guests and students. Charles Swank played organ works of Bach, Borowski and Widor.

PENNSYLVANIA CHAPTER—The Pennsylvania Chapter entertained Dr. Alexander Schreiner as guest of honor at a dinner March 20. Following dinner Dr. Schreiner played an impressive recital to a capacity audience at the First Presbyterian Church, Philadelphia. The chapter was one of a list of patrons of the recital. As the closing numbers of the program, two pieces by Vierne attracted attention since Dr. Schreiner was a student of Vierne. Finale, Symphony 6, was especially effective.

The April event was a lecture and demonstration of the use of orchestral instruments in conjunction with choir and/or organ. Lecturing in a most informative and interesting way was Joseph D. Chapline, Jr., organist and choirmaster of the Unitarian Church, Germantown, Philadelphia. The evening began with dinner at St. Paul's Church, Oreland, Pa. The church is a new building of contemporary design and as such was extremely interesting as a conversational topic. The program, featuring brass, strings and oboe in different combinations and with choir and organ, was most refreshing. In the well-planned program were works of Gabrieli, Purcell, Bach, Haydn, Schütz and Maurice Whitney.—ALICE FARROW.

READING, PA., CHAPTER—The Reading Chapter had the pleasure of hearing a recital April 6 at St. Paul's Memorial Evangelical and Reformed Church by a former Reading organist, Ralph Kneeream, minister of music at the Middle Collegiate Church, New York City, and winner of the New York City preliminaries of the A.G.O. national competition. Mr. Kneeream has been working with Claire Coci and has made great strides. On the Ernest Skinner organ at St. Paul's he played the following program: Toccata and Fugue in D minor, Bach; "The Fifers," Dandrieu; Concerto in A minor, Vivaldi-Bach; "Deck Thyself, O Dear Soul," Brahms; Prelude and Fugue on "B-A-C-H," Liszt; Toccata, Monnikendam; Elevation, "Homage to Frescobaldi," and "Te Deum," Langlais; Carillon-Sortie, Mulet. After the recital there was a reception for Mr. Kneeream followed by a short business meeting to approve the nominating committee's slate of candidates.—JOHN L. FREDERICK.

KANAWHA CHAPTER—Spring activities of the Kanawha Chapter were many and varied. In addition to special Lenten and Easter music prepared by members, three outstanding events were held by the chapter. The first of these was a study of Orthodox Hebrew liturgical music. B'nai Jacob Synagogue, Charleston, W. Va., was host to the chapter for this study with Rabbi Samuel Cooper, Cantor Paul Reiss and the synagogue choir presenting the study. Mr. Cooper explained many Hebrew musical symbols and their meaning. He stressed the universality of the Hebrew service. Mr. Reiss and the choir gave enlightening demonstrations of the singing of the liturgy.

Porter Heaps visited Charleston under the sponsorship of the Londerree Music Company. His recital was deemed to the non-professional who wishes to play for his own pleasure.

The third spring event, and the highlight of the chapter's year, was a choir clinic open to all singers in the chapter area. The director was Hugh Ross of the Schola Cantorum of New York City. Mr. Ross held a directors' and organists' workshop March 24 and followed this with the general clinic March 25. The workshop and clinic covered all phases of problems faced by church singers and choirmasters. The clinic was the first held by the chapter in eight years and was a distinct success.

NEW ORLEANS CHAPTER—The New Orleans Chapter has been active since the beginning of the year and has had a number of successful meetings. William Merrell, Richard Nelson, Father Burkley and Henry Jacobs reviewed books and manuals of interest to choirmasters and organists at the January meeting. John Nickle played contemporary numbers useful for church services on the Schlicker organ in the Salem E. & R. Church.

Father Stahl, conductor of the Schola Cantorum, Notre Dame Seminary, was host to the February meeting for a lecture and explanation of Gregorian chant, using the choir for illustrative purposes.

The newly-organized student group of the Baptist theological seminary played host to its parent chapter for the March meeting. Student group members, assisted by others of the school of music, played a recital of organ and vocal numbers. Miss Beatrice Collins, professor of organ, was assisted by Miss Joan Stockstill, president of the group.—RICHARD S. RUCK, Recorder.

VIRGINIA DENYER REESE

Oklahoma Baptist University
at SHAWNEE

News of the A.G.O.—Continued

SAN JOAQUIN VALLEY CHAPTER—The San Joaquin Valley Chapter met Feb. 19 for a dinner at a local restaurant and then gathered at Green's Music Company for a program on music program building by Fred Dempster of the Fresno State College. A member recital was held March 10 with Gertrude Randleman as chairman. The members who participated in the recital were Richard Cencibaugh, who played numbers by Bingham, McKay and Franck; Nellie Stanley and Mayno Rish, who played Allegro from Concerto in A major (K. 488) by Mozart for organ and piano, and Teresa Critz, playing numbers by Bach and Boellmann.

Our fourth annual Bach festival was held March 30 and 31 and April 5 and 6. These Bach festivals are sponsored jointly by the chapter and the Fresno Chapter of the Choral Conductors Guild of California. The festival opened with a program by the students and faculty of the Fresno State College in the Fresno high school auditorium. Selections were played by the orchestra, brass choir, clarinet choir and chamber music groups. The second program was the Passion according to St. John by the Fresno Community Chorus with organ and chamber orchestra. A harpsichord recital was played at the First Presbyterian Church by John Hamilton, Wenatchee, Wash. Mr. Hamilton played an all-Bach organ recital April 6.—**TERESA CECILIA CRITZ, Secretary.**

PASADENA and VALLEY DISTRICTS CHAPTER—The meeting April 8 was held at the Central Christian Church, Pasadena. An excellent dinner was followed by a panel discussion on methods of teaching organ. Panelists were Dr. Roberta Bitgood, Raynor Brown, Clarence Mader and Robert Prichard, sub-dean. Methods and studies by American and European writers, including Carl, Dickinson, Peeters and Germani, were evaluated from various standpoints after which there was an open discussion and questions from the floor.

The meeting at the First Presbyterian Church, Alhambra, Cal., March 11 was well attended. During the course of the delicious dinner, guests and new members were introduced by Dean Ronald Huntington who drew attention to the Guild examination study group which he invited interested members to join. The dinner was followed by an interesting personal tribute to G. Donald Harrison by Stanley W. Williams, representative of the Aeolian-Skinner Organ Company. Following the meeting a recital was given in the church on the Aeolian-Skinner organ with John P. Clark, A.A.G.O., at the organ, Lili Lampl playing the recorder and Donald Leake the oboe. The program included Divertimento da Camera for recorder and organ, Bononcini; Concerto in B flat for oboe and organ, Albinoni; Prelude and Fugue on a theme of Vittoria, Britten; Benedictus, Mass for Parish Use, Couperin; Sonata for Pedals, Persichetti; Prelude in C minor, Bach, and Tri-Sonata in C minor for recorder, oboe and organ, Telemann.—**G. S. FREESTONE, Registrar.**

SACRAMENTO CHAPTER—The Sacramento Chapter met at the home of Mrs. Florence Paul March 11. Much of the business meeting entailed discussion of the Virgil Fox recital the chapter sponsored April 26 at the First Baptist Church. The nominating committee presented the slate of officers for 1957-1958. The program was given by Dr. Harvey Reddick, professor of music and theory at Sacramento State College. His topic dealt with the organ profession in eighteenth-century Germany. It was not only educational but unusual with a touch of humor. A pleasant social hour and refreshments adjourned a noteworthy chapter meeting.—**FLORENCE M. PAUL, Registrar.**

LOS ANGELES CHAPTER—The Los Angeles Chapter members were hosts to their ministers April 1 at the Hollywood Methodist Church. Following dinner the Rev. Frederick K. Belton of St. Paul's Cathedral, Los Angeles, spoke with warmth and humor on the relationship of ministers and organists. The group reassembled in the church for a well-balanced program of organ and choral music. George Klump, student at Occidental College and assistant organist of the First Methodist Church, Glendale, played a recital on short notice when the scheduled organist became ill. His program follows: Toccata and Fugue in D minor, Froberger; "All Glory Be to God on High," Bach; Chorale in E major, Franck, and Prelude and Fugue in G minor, Dupré. The second part of the program consisted of choral works, accompanied and a cappella, sung by the cathedral choir of the Vermont Avenue Presbyterian Church directed by Don G. Fontana. Carolyn Walker played the organ accompaniments. The choir sang: "Be Thou My Vision," Slane; "Jesus, Meek and Gentle," St. Constantine; "O Master, Let Me Walk with Thee," Maryton; "Sing unto the Lord," Titcomb; "How Excellent Thy Name," Hanson; "I Have Longed for Thy Saving Health," Byrd; "Adoramus Te," Clement; "Greater Love Hath No Man," Ireland, and two selections from Brahms' German Requiem, "Ye Now Are Sorrowful" and "Here On Earth."—**MARTHA FARR.**

SEATTLE CHAPTER—The winner of the 1956-57 Seattle Chapter scholarship is Ruth Chivall. The scholarship in the amount of \$150 is awarded annually by the chapter to a deserving student in the Seattle area for his musical education. Miss Chivall is a senior at the Ballard High School in Seattle and is assistant organist at Trinity Methodist Church. She is a student of Robert Rank, A.A.G.O. She will be sponsored by the chapter in a recital at Trinity Church May 21. Previous winners of the scholarship are Vernon Greenstreet, Laura Salmon and David Taylor. Funds are provided from proceeds of the concert artist series.

The April meeting was held April 8 at the University Congregational Church. Doris Helen Smith, A.A.G.O., the new organist of the church, played a short recital on the three-manual Wicks organ. Miss Smith's program, which was marked with precision and clarity, included the following numbers: "Agincourt Hymn," Dunstable; Prelude and Fugue in G minor (The Little), Bach; Largo, Concerto in D minor, Allegro, Concerto in A minor, Vivaldi-Bach; Prelude on "Alas! and Did My Saviour Bleed?," Read; "Lord Jesus Walking on the Sea," Weinberger; "Vom Himmel hoch," Edmundson. Following the recital the members adjourned to the church social hall, where Edith Taylor showed films of her recent trip through India and the Near-east.

Albert L. Campbell, organist-choirmaster at Christ Episcopal Church, was the winner of the local competition April 7 and will represent the chapter at the regional convention in Spokane.—**EDWARD A. HANSEN.**

SOUTHERN ARIZONA CHAPTER—The Southern Arizona Chapter at Tucson had for the March meeting several members of the Central Arizona Chapter at Phoenix, who provided an interesting evening of organ and flute numbers: Professor Orpha Ochse played several modern compositions; two flute and organ numbers were performed by Bernell Maxey and Byr Della Feely, and Bernice McDaniel played several organ selections. The executive committee held a buffet supper in honor of the Phoenix guests at the home of Harvey Nelson before the concert. To complete a perfect evening a reception was held at Trinity Presbyterian Church where the program was given.—**EMILY M. FLEMING.**

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Benediction Nuptiale	Alfred Hollins
Bridal Procession	Hugh Blair
Ave Maria	Bach-Gounod, arr. Volkel
Wedding March	Basil Harwood
Bridal March from "The Birds"	C. H. H. Parry
Adagio (Cello Concerto)	Edward Elgar
A Benediction	Alfred Hollins
Cantilena Romantica	T. F. Dunhill

SONGS

O Perfect Love (High and Low)	Leo Sowerby
O Perfect Love (High)	Healey Willan
Entreat Me Not (High or Med.)	A. R. Gaul
The Greatest of These (High or Med., and Low)	R. L. Bitgood
God My Shepherd (High)	J. S. Bach

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The Month's New Music

Lee H. Bristol's "Songs from Matthew" (Canyon Press) is published in a junior edition with large notes and in a director's edition with accompaniments. Workers in situations with well-coordinated musical, religious and educational resources might find it particularly helpful.

Among new Novello issues, available from British-American and H. W. Gray, are a unison "Prevent Us, O Lord" by Derek Holman, a largely unison "O God of Bethel" by Clifford Harker and Thiman's "My Soul, There Is a Country," published both unison and SATB. All are on the easy side as are Beadle's well-designed "Three Communion Hymns" (not anthems!) and Elliott's hymn "Are We Not Risen with Christ?"

Not so easy is C. Armstrong Gibbs' "I, Therefore, the Prisoner of the Lord" (Boosey and Hawkes), a long anthem with a good organ part which culminates in a strong fugue. A reprinted Latin Credo by Stravinsky has specialized appeal. A striking "Christmas Dance of the Shepherds" by Kodaly for two voices and piccolo (a recorder is also suggested) would add pleasing variety to a carol program. An edition by John Carlton of three chorales from the St. Matthew Passion adds little to its many predecessors.

Three sacred numbers come from Schmitt. A small a cappella "My Peace I Give," Lotti-Pooler, and "Come, Children, Join to Sing," arranged in two parts by Larson, fulfill their uses very well. Ralph Williams' "Let the People Praise Thee" is in a conventional idiom and very easy.

Paul Langston's "God of Grace and God of Glory" is a festival anthem for a large choir and a good organ. Brodt of Charleston, S. C., publishes it.

For a large a cappella group B. F. Wood publishes Moffatt's "As Ye Do unto These," with divisi and some orchestral use of voices, and an interesting set of choral variations on "O Stay with Us, Lord Jesus" by Ivan Langstroth, which is something of a tour de force and would serve as a challenge to a first-rate choir.

Mills sends Philip Browne's "Love Divine," a rather easy festival anthem,

and a sentimental "I Will Call upon God" for treble voices by Lillian Anne Miller.

Three of the four anthems in the March Church Choral Service show a predilection for imitative counterpoint. Both the text and music of "Prayer for the Nations" by Joseph Roff are strong. There is a nice contrast between the sections of the Vleugel setting of "The 43rd Psalm." No good choir would have difficulty with Webber's "Teach Me, O Lord, the Perfect Way," but it is a substantial anthem on the lyric side. Wienhorst's "O Blest the House," suggested for weddings, follows a two-part (men versus women) section with a dialogue between tenor and other sections.

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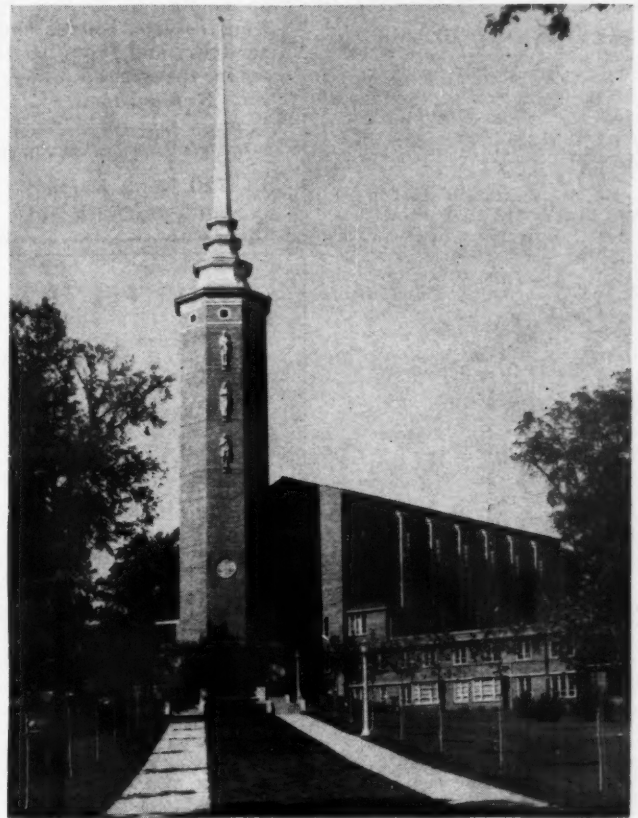
The only new organ music to reach us this month was a "Poem" by Norman Coke-Jephcott (Flammer), a broadly-flowing, sometimes soaring, melody which develops a considerable climax, and a set of four voluntaries by C. Griffith Bratt published in one cover by World Library of Sacred Music. These brief pieces in an individual idiom fit various service uses: "Modi" on a marching staccato pedal might either open or close a service; "Ostinato" builds an imitative contrapuntal structure; "Aria" is lyric and would serve as an offertory; "Festival" is a brilliant closer. Concordia has a new edition by Walter Buszin of Two Trumpet Tunes by Purcell.

• • •

Among books received are two for recommendation to certain readers. Nearly any organist could profit from Hennie Schouten's carefully-designed "Improvisation on the Organ" (Paxton, London). The eminent Dutch scholar is really specific and down-to-earth. Alan Douglas' new "Electronic Production of Music" is up-to-date, exact and complete. To the scientific student of the subject it should be worth its rather high cost several times over. It is *not* concerned with electronic reproduction of sound. Philosophical Library is the publisher.

To all our readers and especially to students we suggest Wilibald Gurlitt's "Johann Sebastian Bach, the Master and His Work" (Concordia) as ideally compact, useful and inexpensive—an ideal companion to "The Bach Reader."—F.C.

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The East Side Lutheran Church, Sioux Falls, S. D., has ordered a three-manual organ from the Schantz Organ Company. The specification was designed by A. C. Strahle, district manager in the mid-west area for Schantz.

The music committee, headed by J. Earl Lee, head of the music department, Augustana College, Sioux Falls, and the organist, Miss Verona Rogness, have encouraged the church to engage Bolt Beranek and Newman, Inc., consultants in acoustics, Cambridge, Mass., to lengthen the reverberation time of the building before the new organ is to be installed.

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- Rohrflöte, 8 ft.
- Viole, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Piccolo, 2 ft.
- Plein Jeu, 3 ranks, 183 pipes.
- Bass Clarinet, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Hautbois, 4 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Quintadena, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Spitzflöte, 2 ft., 61 pipes.
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PEDAL ORGAN.

- Principal, 16 ft., 12 pipes.
- Subbass, 16 ft., 44 pipes.
- Rohrbourdon, 16 ft.
- Octave, 8 ft., 44 pipes.
- Bourdon, 8 ft.
- Rohrflöte, 8 ft.
- Choralbass, 4 ft.
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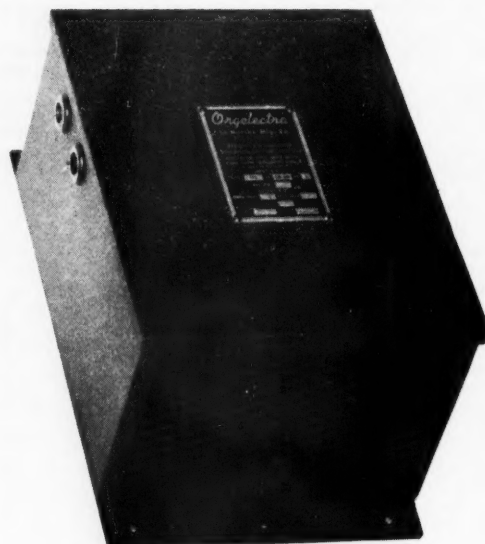
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**PLAY NOONDAY RECITALS
IN UTICA LENTEN SERIES**

March recitals in the Lenten noonday series at Grace Church, Utica, N. Y., were played by Frederick Monks and George Wald. Mr. Monks' recital March 9 included: Chaconne and Elevation, Couperin; Concerto in D minor, Vivaldi-Bach, and Voluntary in C and Trumpet Voluntary, Purcell, in which Ellis Richards, trumpet, was assisting artist.

Mr. Wald's March 16 program opened with the Pachelbel Chaconne in D minor and included Buxtehude, Bach and Handel. Mr. Monks' recital March 23 followed movements from Widor symphonies with "Romance sans Paroles," Bonnet, and Coke-Iephcott's "Classique" Scherzo. Mr. Wald's March 30 program featured Schumann, Titcomb, Honegger and Howells.

**MURPHREE PLAYS RECITALS
AT GAINESVILLE, DE LAND**

Claude L. Murphree, university organist at the University of Florida, Gainesville, has played four recitals recently, three at the university. His Feb. 17 program on the faculty concert series comprised works by contemporary Americans: Bingham, Sowerby, Titcomb, Hastings, Crandell and Maelberghe were included. Exactly a month later he played an all-Franck program at the university and April 7 his program was made up of Wagner transcriptions.

Mr. Murphree played the dedicatory recital March 31 on the new Wicks organ at Faith Lutheran Church, De Land, Fla.

STAINER'S "CRUCIFIXION" was sung by the combined choirs of the Methodist and Presbyterian Churches of Jamestown, N. D., Good Friday at the latter church. Francis Green of the Jamestown College faculty was bass soloist and Bruce Dunnell was tenor soloist. Catherine Westley was organist and Robert Wolfersteig directed.

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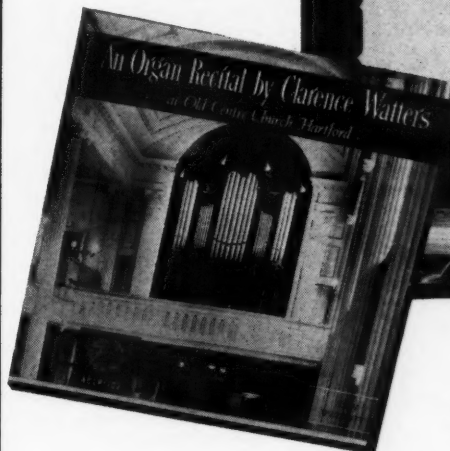
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Routine items for publication and advertising copy must be received not later than the 15th of the month to assure insertion in the issue for the next month. For recital programs, etc., the closing date is the 10th.

CHICAGO, MAY 1, 1957

Back to the Trackers

When the tracker action began to pass out of the picture to make way for the electro-pneumatic action some forty years ago a new era in organ construction began. The possibilities of electric magnets in place of strips of wood were hailed as a means of making the organ much more flexible, the touch of the keys much easier, and the ability to use a rank of pipes for more than one purpose—an opening so filled with possibilities as to increase greatly the entire scope of the instrument.

Then came the era in which violence was done to the diapason, considered from time immemorial as the characteristic tone of the instrument. Whereas the diapasons, their number and quality, were regarded as the measure of an organ's quality, classical tone, mixtures and brilliant ensembles were sought out.

But the end was not yet.

Within the last month a prominent European builder completed the task of installing a four-manual tracker action instrument in a large Cleveland church and the curiosity of organ fans everywhere has been aroused and they are flocking to see and try the new instrument. On the other side of the Atlantic, tracker action is increasing constantly in use and several of the leading builders are devoting themselves to no other system.

As we are neither innovators nor antiquarians we pass judgment on this latest movement to others. No doubt there are certain advantages in both systems. Our duty for many years of using the necessary physical force to depress the keys on an excellent old tracker has made us lean toward the easy electro-pneumatic system.

It will be interesting at any rate to learn to what extent trackers will be able to return to the place they held before there was electric action.

Let us hope that no one will try to resurrect the old-fashioned water motor as means of providing wind for the organ.

Passing of The Etude

Magazines and other periodicals are like men—they are mortal. This fact is brought home to us rather forcibly by the announcement that *The Etude Music Magazine* will suspend publication after the next issue.

The Etude, published in Philadelphia by the Theodore Presser Company, without doubt has been the most largely circulated of all the American musical magazines. Not many years ago it had a subscription of a quarter million. This has dropped to the present total of a little more than 50,000. The reason given by the publishers for giving up publication and for the loss of circulation is the reduced interest in piano study, attributable to the growing vogue of the radio and television. It seems like only a few years since the piano lost its popularity for the same professed reasons, but the instrument has made a strong comeback and piano manufacture and sales have come into their own again. It would be most unfortunate if musical talent should be lost through disuse because of any mechanical invention.

In commenting on the place of *The Etude* several years ago on the occasion of one of that publication's anniversaries THE DIAPASON referred to it as the *Vade Mecum* of the average music teacher. Its biographical material, special articles and the music it contained every month have been put to good use by thousands of piano teachers throughout our land both as an aid to them and as a means of inspiring their pupils. Its contents always have been practical and its policy has been conservative. Those highbrows to whom no door to musical knowledge ever has been closed sometimes have spoken disparagingly of the work done by the late Theodore Presser, who founded the paper in 1883, but we can only mourn its passing. Valet, with our regards and good wishes to a valuable colleague.

SUMMER PLANS ANNOUNCED BY UNION SEMINARY

The school of sacred music of Union Theological Seminary in New York City has announced that Mrs. Elaine Brown, Dr. Henry Woodward and Dr. Hugh Porter, director of the school, will teach on the faculty of the summer session in 1957.

Mrs. Brown is founder and director of "Singing City," a choral program in the city of Philadelphia in which choirs representing all races, creeds and nationalities have been organized. Mrs. Brown has served on the faculties of Westminster Choir College, Temple University and the Juilliard School of Music. She was awarded the French government's "Prix d'Excellence," the B'nai B'rith interfaith award and was chosen a "distinguished daughter" of Pennsylvania. In the summer of 1953 she toured Europe with members of her Temple University choirs at the invitation of UNESCO, the International Music Council and the U.S. State Department.

For a number of years Dr. Woodward and his wife, Enid McClure Woodward, have carried on dual careers at Carleton College in Northfield, Minn., where Dr. Woodward is chairman of the music department, college organist and professor of music; Mrs. Woodward is conductor of the college chorus and chapel choir and a professor of organ. Dr. Woodward's widely-used edition of Pachelbel's Magnificat in C was published by Birchard. He is also an accomplished composer and has written several anthems.

Mrs. Brown will teach a class in choral conducting and will direct the summer school chorus in a program of sacred music. Dr. Woodward will give courses in the history of musical style from the seventeenth century to the present day. The organ class, taught by Dr. Porter, will deal with repertory for the instrument; its interpretation, service music and the adaptation of oratorio accompaniments.

Other faculty members who will teach organ and voice will include: Donald Coats, Claire Coci, Vernon de Tar, Charlotte Garden, Paul Matthen, Lucius Metz, Ernest White and Alec Wyton.

THREE-MANUAL CASAVANT IS DEDICATED IN OTTAWA

A new three-manual Casavant organ was dedicated March 17 in St. Matthias' Anglican Church, Ottawa, Ont., Canada, by the Bishop of Ottawa. William T. Armstrong is organist and choirmaster.

Richard Vikstrom Conducts Passion for SRO Audience

A standing-room-only audience heard Bach's St. Matthew Passion in the large Gothic Rockefeller Memorial Chapel at the University of Chicago Palm Sunday afternoon. The performance was given by the university choir and members of the Chicago Symphony Orchestra under the direction of Richard Vikstrom with Dr. Heinrich Fleischer at the organ.

The chapel (a misnomer for those who think of chapels as small extras to church buildings, for this is one of the largest religious edifices in the Midwest) is an ideal building for hearing a choral work of this kind with the choir and orchestra high on the rear gallery with nothing to obstruct the resonant flow of sound. The virtuoso choir, which sings regularly from this position, is obviously capable of singing anything in any manner its conductor desires, even to the singing of the trills (a first hearing for this reporter) in the decorated chorale, "O Man, Bewail Thy Sin So Great," which ends part 1. The high point of the afternoon in the writer's opinion was the double chorus, "Ye Lightnings, Ye Thunders," with the sonorous tones (marred only by a single soprano whose edgy voice continually stood out slightly), rhythmic vitality, good diction and clarity of parts providing an excellent reading.

Of the several soloists, Andrew Foldi, well-known Chicago bass, was outstanding. His arias revealed a rich, smooth voice and musicianship capable of the not-easy Bach lines. Lillian Chookasian displayed her unctuous contralto voice to good advantage, although Bach is probably not her best medium. The part of the evangelist was sung by Denis Cowan, whose light, lyric tenor voice was handled adeptly, but one might prefer a voice for this part with a more "meaty" quality. Other soloists were Marion Davis, soprano, Roger Pillet, tenor, Henry Noel, a fine Christus, and incidental ones.

Although the orchestra showed signs of curtailed rehearsal, Mr. Vikstrom's over-all direction was sound and musical. There are probably few performances of this great work (done bi-annually, alternating with the St. John) in this country which beat this.

A word about the chorales: Mr. Vikstrom would most certainly please every point of view in at least one, since his style varies widely with each.—B.H.

MICHIGAN STATE "U" HOLDS CHURCH MUSIC WORKSHOP

The continuing education service of Michigan State University will hold its third annual church music workshop at Kellogg Center, East Lansing, July 7-12. The workshop, which in the last two summers has attracted more than 130 church musicians from ten states and Canada, will again be sponsored jointly by the Detroit Guild of Church Musicians, the Michigan Council of Churches and the department of music of the university.

Daily classes will be offered in adult and children's choir training, methods and materials, choral conducting, voice, organ and service playing, choral repertory, hymnology and worship. Lectures in various phases of church music will be given by Dr. Seth Bingham, who will also serve as moderator for discussion periods.

The workshop will open with an organ recital by Mildred Andrews from the University of Oklahoma. Other faculty members will be Ellis E. Snyder, the Capital University Choir, Columbus, Ohio, Marie Joy Curtiss, Grosse Pointe Memorial Church and Detroit South-eastern high school, and Miss Ethel Armeling, director of the Michigan State woman's glee club and instructor in voice.

Kellogg Center, a modern air-conditioned conference center, will provide for housing, meals, classes and a comprehensive display of choral, organ and vocal music.

"FAIREST LORD JESUS" is the hymn of the month for May selected by the National Federation of Music Clubs.

Looking Back into the Past

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

The nominating committee of the American Guild of Organists presented its ticket, headed by Frank Wright for warden, with Dr. William C. Carl as sub-warden and Gottfried H. Federlein as secretary.

Dr. Gerrit Smith gave the twenty-fifth recital of the fifth series arranged by the A.G.O. at St. Luke's Church, New York City, April 4.

The Austin Organ Company was commissioned to build a large four-manual for Calvary Presbyterian Church, Cleveland.

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

The beautiful new chapel of Harvard University was to have a four-manual organ of 125 sets of pipes, to be built by the Aeolian-Skinner Company.

The recital series at the Waldorf-Astoria Hotel in New York on the large Möller organ was opened with a performance by Fernando Germani April 24.

Tulsa, Okla., was the host to five A.G.O. chapters from Kansas, Oklahoma and Texas at a convention April 18 and 19. Fifteen organists appeared on the program.

The retirement of Dr. George Coleman Gow as head of the music department at Vassar College at the end of the academic year was announced. He had been on the Vassar faculty thirty-seven years.

The Aeolian-Skinner Company was commissioned to build a four-manual for the Harvard Congregational Church of Brookline, Mass.

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

The Massachusetts spring festival of the A.G.O. in Boston April 14 and 15 drew a fine attendance. Among recitalists heard were Donald J. DeLong, Norman L. Proulx, Grover J. Oberle, Ruth Barrett Phelps, George Faxon, Carl McKinley, Mary Crowley Vivian and E. Power Biggs. Services, lectures and visits to historic churches filled the two-day meeting.

The first session of the Organ Institute was announced for July 21 to Aug. 16 at Methuen and Andover, Mass. The faculty included Arthur Howes, Carl Weinrich, E. Power Biggs and Ernest White.

The Second Presbyterian Church, Kansas City, Mo., ordered a four-manual Möller organ; three-manual Kilgus were installed in the Green Street Baptist Church, High Point, N. C., and the Emmanuel Reformed Church, Roseland, Chicago.

ORGANIST OF LONG ISLAND CHURCH DIES IN SURGERY

Harold Bill, a member of the A.G.O. for more than thirty years, died in surgery to correct a heart condition March 14. Mr. Bill was born in Stoke-on-Trent, Staffordshire, England, in 1901. His father was a church organist and his grandfather built organs.

He came to New York in 1921 when he joined the men's choir of the Advocate Church, Bronx, singing tenor and studying organ with the late John W. Worth. Mr. Bill served as substitute organist for the late Dr. H. Becket Gibbs at St. Ignatius' Church and was organist and choirmaster at Grace Emmanuel Episcopal Church until 1940. During this period he was active in producing Gilbert and Sullivan operettas and organized a group of men's voices in a double quartet.

Mr. Bill became organist and choirmaster at St. George's Episcopal Church, Astoria, L. I., in 1941. Concerts and cantatas were enthusiastically attended and funds raised for a new organ. After fifteen years he resigned because of ill health and was awarded a gold medal by the vestry.

Surviving are his widow, Florence Dick Bill, two sons, Robert and Donald, a married daughter, Marjorie Ann Aker, and three grandchildren.

Letters to the Editor

Further Comment on Gore.

Los Angeles, Cal., March 12—
Dear Mr. Gruenstein:
I am prompted to comment on the letter from Richard T. Gore published in THE DIAPASON of March.

Your correspondent appears to be exceedingly "steamed-up" about a "feel-for-the-pedals" method of teaching beginners at the organ. As a humble student of organ myself I offer no criticism of this method or Mr. Gore's opinion, except to beg space to observe that such a method is but representative of teaching methods in practically any subject.

In the early stages of tuition, and even in practice of many arts and crafts, we rightly make use of "guiding posts or points." Are we not almost always directed to an unfamiliar object, location or term via a more familiar one? Would not a teacher of anatomy be reasonably expected to suggest his students first locate a familiar organ as a guide to a less obvious one? Are we not taught to write our "a, b, c's" first within a pair of narrow ruled lines? Does not the pilot or navigator of a ship use God-made mountains and prominences, as well as man-made buoys and light-houses, as guiding posts and does he not plot his course by the stars and "feel" the depth of unfamiliar waters with his lead? Do not our aircraft pilots use the guidance posts of rivers, railways, buildings, etc., and when it is so foggy he can't see anything at all, does he not rely on that most useful invention, radar, in which an impulse is reflected back from another object on to the radar screen? Were not our Lord's parables but guiding points to the Kingdom of Heaven? And now, as a good church organist, does not Mr. Gore wish an agonizing death on certain ignorant and unprofessional charlatans who may have taught on such lines, including perhaps the late Sir John Stainer, whose organ primer is probably the most used, at any rate by English organ students?

In also condemning the "state of organ playing" in America, I can only conclude that Mr. Gore must be a very well-traveled authority, whereas for my part I would prefer to hear of his better method of teaching which I think he owes to those whose method he so soundly deprecates.

Give us a positive, sir, to cancel out your negative!!
Yours very truly,
RONNIE PADGETT.

Organ Builder Answers Pigott.

Kansas City, Kans., March 15, 1957—
Dear Mr. Gruenstein:

The article by R. S. Pigott was certainly very interesting and I agree with many of his points. I do feel, however, that many organists do really enjoy the tracker action touch, and while they may have little or no control over the opening of the pallet, it can have a refreshing crispness which is sadly lacking in so many keyboards today; very often the touch is "doughy."

I would like to point out that split pallets and tracker action organs are still produced amid modern pneumatic and electro-pneumatic jobs by one or two English firms. They prove remarkably trouble free and are particularly useful in out-of-the-way churches. Should trouble occur the organist can readily trace and correct it. The wind pressures are from 3 to 3½ inches.

Much has been said and will be said about tone, but I hear few complaints about the average noisy action and damnable noisy blowers. Many pouch actions would be much quieter with a larger ratio of pouch to pallet, reduced movement and a softer felt. Too many pallets have a hard round edge, produced by revolving punches. It is remarkable the explosive effect on many consoles when the thumb pistons are operated.

Regarding blowers—I consider it is about time that more thought be applied to their design. In many cases they are larger than they need to be and the horsepower of the motors is excessive. Much could be done to reduce wind surge in the trunks by the addition of an expansion chamber between the blower and the wind trunk.

I would like to see more care taken in the design of organs and their components regarding accessibility and reliability. Let's get away from the idea of letting them "grow like Topsy."

Tracker organs had at least one good feature: they had to be set out on a drawing board. One last comment—one will find it hard to beat a good slider chest with electro-pneumatic primary and stop action for quietness and speed with the added advantage that so many stops speak more easily on this type of chest.

Yours very sincerely,
C. J. BENNETT.

Lavallée Still with Casavant.

New York City, March 18, 1957—
Dear Mr. Gruenstein:

On page 4 of the March issue of THE DIAPASON, I am very much disturbed by the account of the so-called revision of the famous Temple Emanu-El Casavant organ.

This account leaves the impression that the complete organ has just been renewed by the Austin Company and furthermore that I am now connected quite closely with that firm.

As for my connection with Austin in doing that work, it was no more than putting in the reed pipes. Nevertheless, even the manager of the Casavant firm, among others, asked me if I am now with Austin. Since I have worked continuously for and with the Casavant Company for the last forty-two years and have always been very well pleased to do so, it only seems logical that my many friends and others should be told that I have not changed and am still the Casavant representative.

Thanking you sincerely and begging you to accept my most sincere wishes of continued success, I am
Sincerely yours,
WILFRID LAVALLÉE.

That Gore Letter Answered Again!

Altoona, Pa., March 24, 1957—
Dear Mr. Gruenstein:

In a letter published in the March issue, Richard Gore becomes righteously indignant and bitingly critical of some lazy teaching methods used by the advocates of the "feel-for-the-pedals" method and would like to know who started the whole thing. Surely Mr. Gore must be, indeed, a very young man or one who has never heard of Sir John Stainer whose textbook was the bible of countless myriads of organ students who were told to hunt for the spaces X, Y, Z, etc. in order to verify their locations. Perhaps it is still used in England, since, not so long ago, I read a criticism of the ineptness of the average organist over there by one of their own. My own second teacher also derided that method, and when he, Gordon Nevin, undertook his own textbook, he advocated a much better method—and surely Mr. Gore would say it—that of the point of distance, or from point to point. Mr. Nevin said one other thing worth noting, with which Mr. Gore would doubtless agree, that only the mentally alert should study organ. Just between us, Mr. Gore, don't you once in a while, especially on a bad Sunday morning say, feel just a touch of the f sharp to be sure?

Sincerely,
WALTER H. KELLEY.

Correcting the Corrector!

Ottawa, Ont., April 3, 1957—
Dear Mr. Gruenstein:

May I again ask a little space in your valuable columns—this time to answer William King Covell's letter in your April issue.

Mr. Covell seems to feel that he has "the truth" regarding the Cleveland Lodge organs in England. I took your correspondent, C. H. Finney, to task for inaccuracies and it is thus only fair that Mr. Covell should also be corrected.

At the time of these two installations I was on the servicing staff of Hill, Norman & Beard and spent many pleasant hours in the delightful atmosphere of Cleveland Lodge.

Norman & Beard did not build the large organ for Sir James Jeans—Hill, Norman & Beard built it in 1925. This organ was removed to the H. N. & B. plant in 1936 and completely rebuilt as a new instrument at the time of the small organ installation.

Concerning the small organ, the pipework was, of course, of European origin and a German voicer was brought to England for the tonal finishing to co-operate with Robert Lamb who was H. N. & B.'s voicer-finisher.

Mr. Covell asserts that the firm of Willis was not concerned with either of the organs and in this he is again in error. Henry Willis did indeed undertake some work of a minor nature at Cleveland Lodge and, in fact, put an ivory name-plate on the large organ console duly inscribed: "Built by Hill, Norman & Beard, 1936, renovated and improved by Henry Willis, 1938."

Mr. Covell may be interested to know that the firm of Harrison & Harrison has also worked at Cleveland Lodge in recent years—completing a triumvirate of truly great British organ builders.

Your sincerely,
RAYMOND L. BARNES.

Comments on Comments.

Watertown, N. Y., April 5, 1957—
Dear Mr. Gruenstein:

"Cheers" to Russell Hancock Miles for his letter of March 14 in the April issue of THE DIAPASON.

Arthur Birky's contribution in the same issue prompts me to question a few things brought up in this discussion of pedal technique. First of all, I hesitate to call the pedal passages in Bach's Toccata in F major, or in any of Bach's works for that matter, as coloratura. Webster says that coloratura is "characterized by florid ornaments in vocal music, as runs, trills and the like." The word implies showmanship and virtuosity, which Bach no doubt approved of, but not in the spirit implied by the word coloratura as we think of it.

A very fine concert organist who "slapped" the pedals played in my church last year.

Not only did the noisy tapping of the ballerina slippers annoy me, but the resulting flippant sound of a Bach solo pedal passage disturbed me. The performance literally shouted "Listen to MY pedal virtuosity—not to BACH!"

I know of several fine old tracker organs of thirty ranks or so whose pedalboards I would like to see approached with a "slapping" pedal technique. Pedal playing must be smooth and relaxed. To quote Spitta, "his (Bach's) pedal technique was as smooth and unforced as his fingering." Landmarks on the pedalboard are a necessity for a young organist and an almost indispensable aid for the more advanced ones. Did anyone ever cover all the black keys on their piano from view, then ask Junior to find middle C, for instance?

Very truly yours,
MAX R. ELSEBERRY.

Bruening "Checks Up" on Bacon.

Chicago, April 17, 1957—
Dear Mr. Gruenstein:

In his scholarly analysis of the thirty chorale preludes by Flor Peeters in three volumes (Peters Edition, Nos. 6023, 6024, 6025; Opus 68, 69, 70), Allan Bacon asks in THE DIAPASON of December, 1956 "... but where did he get this tune?" (first tune in first volume). Peeters could have gotten this tune ("Lobe den Herrn, o meine Seele"—"Praise the Almighty, My Soul Adore Him") from certain hymnals and choralebücher in existence. It is, for example, No. 26 in "The Lutheran Hymnal" published by Concordia, St. Louis, in 1941. All the other tunes and hymns on which Peeters bases his "numbers of first-rate quality and interest" (quoting the late William Lester, D.F.A.) are found in this hymnal and in some other hymnals. Since Walter E. Buszsin, to whom Peeters dedicates the second volume of the thirty chorale preludes, is a co-editor of "The Lutheran Hymnal," it looks as if this Lutheran musicologist of Concordia Seminary, St. Louis, had a hand in selecting the hymn for Peeters and supplying pertinent data.

Mr. Bacon says of the translation for "Wachet auf, ruft uns die Stimme" ("Wake, Awake, for Night is Flying") that "Most organists will probably prefer the more familiar translation, 'Sleepers, Wake! A Voice is Calling,' particularly when the amazing similarity is discovered between Mr. Peeters' version and the famous Schübler setting." Maybe so, but both "The Hymnal" (1940—Episcopal) and "The Lutheran Hymnal" (1941) use the Catherine Winkworth translation ("Wake, Awake").

Concerning "Our Father, Thou in Heaven Above" ("Vater unser im Himmelreich"), Mr. Bacon says: "Mendelssohn didn't change the key—why should Peeters?" The reason for writing a prelude in C minor to this tune rather than in D minor would be to keep prelude and tune in the same key in which the congregation sings the hymn following the prelude, i.e., C minor. Of course, chorale preludes are used in other ways than as preludes to hymns to be sung. Could it be that composers compose better in certain keys? Peeters wrote a number of his thirty chorale preludes in keys different from those of the tunes in "The Lutheran Hymnal."

About "We All Believe in One True God" Mr. Bacon observes: "For some reason, however, Mr. Peeters uses a chorale melody for his piece with which Bach apparently was not familiar" (DIAPASON, January, 1957). But Bach did know this tune. He wrote a five-part, double-pedal piece in F major on "Wir glauben all' an einen Gott" to be found in the various editions of Bach's organ works and also in the "Johann Sebastian Bach Memorial Collection" of organ pieces (Concordia, 1950).

Referring to "The Star Proclaims the King is Here" (DIAPASON, January, 1957), Allan Bacon writes: "Bach, by the way, may have heard of this melody—but if so, we'll never know. No such tune appears in his book of chorales." Perhaps not in the "371 Four-part Chorales" which Mr. Bacon mentions in his December, 1956, article, but in the Oxford University Press volume of "J. S. Bach's Four-Part Chorals" (edited by Charles Sanford Terry, 1929). Here the last harmonization (No. 405) is that of the tune "Wo Gott zum Haus nicht giebt sein Gunst" with German and English stanzas. That is the tune for the chorale prelude by Peeters on "The Star Proclaims the King is Here" (No. 5 in Opus 70).

Finally, Mr. Bacon writes: "This may be as good a time as any to bring up the subject of whether the organist should play through the chorale melody first, as a brief introduction, before beginning his prelude. Many concert and recital organists are doing this; the practice seems to be growing, and personally I think it is a good thing. When done judiciously it adds to the enjoyment and effectiveness of the piece." Quite true in a recital or concert. In a church service it may be unnecessary to play the hymn-tune before the prelude. If the tune is well-known or well-defined in the prelude or indicated in the printed service-order, giving out the tune before the prelude containing it seems a bit superfluous. Still, it may be a good idea on occasion to do just that: play the hymn-tune before the prelude based on it.

THE ORGAN

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Thanks to you, Mr. Gruenstein, and to Allan Bacon for his illuminating series of articles on the chorale preludes of Flor Peeters. Thanks also to Walter Hinrichsen, president of C. F. Peters Corporation, New York, for publishing the epochal compositions of Flor Peeters.

Sincerely yours,
HERBERT D. BRUENING.

Mason at Emanu-El

Marilyn Mason, a refreshingly vital artist whose organ programs never lack novelty and excitement, was heard at New York's Temple Emanu-El March 23 in the excellent recital series sponsored by the congregation in conjunction with the New York City Chapter of the A.G.O. We say "heard" advisedly, for not only is it impossible to see the performer here, even with mirrors, but one is privileged to listen to a "choir invisible" when choral music is sung. However, the location of the console directly beneath the pipe-work poses a problem for any player not thoroughly familiar with the organ's tonal volume and intensity as it reaches the audience.

Two numbers—a Concerto by William Felton (1715-1769) and Ross Lee Finney's twelve-tone Fantasy, dedicated to the performer—received first hearings. Felton, a clergyman-organist (it can happen), wrote his four-movement work for organ or harpsichord and small string orchestra. Miss Mason has made an effective arrangement for organ alone, similar to Guilman's treatment of the Handel concertos. Incidentally, there is not too much Felton and plenty of Handel in this particular example. Most successful movements are the second and fourth. Just why the Allegro from Bach's Trio-Sonata 4 succeeded Felton's concerto was not apparent; perhaps to let the latter down gently before turning loose the great cantor's mighty G minor Fantasie and Fugue, which is apt to make any music before or after it sound unimportant.

The Pastorale by Roger-Ducasse, originally composed for orchestra a half-century ago, was arranged for organ solo at the suggestion of Nadia Boulanger, herself a concert organist in her younger days. Though not a symphony, this Pastorale has its thunder-storm *a la française*—a post-romantic *pastiche* where nobody gets his feet wet. Beethoven's raging bass fiddles are here replaced by the theme in double diminution in the pedals. The splendid Casavant in Temple Emanu-El has what it takes to put this over and the artist used it to full advantage. Mr. Finney's Fantasy, unlike much of today's twelve-tone music, sounds natural and unforced. A harsh spreading motive in slow chords alternates with lighter flowing passages of very distantly related design, at one point interrupted by a short tuba blast. The piece received a sensitive and clear interpretation but seems to have little continuity even for a fantasy; persistent legato makes for monotony. There is a discreetly quiet, almost apologetic ending, faintly recalling the initial motive. The composer is head of the composition department at the University of Michigan. Robert Crandell's Suite "Carnival," now in its fifth year, is more and more recognized as an outstanding work of its kind by any standards national or international, yet hardly anyone but an American could have conceived it. ("Carnival" could relieve the tedium of many a European recital program.) Miss Mason was here at the top of her form, executing Crandell's scintillating rhythms with evident relish and carrying the final saltarello with tremendous verve to a thrilling finish.

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VANCOUVER CENTRE—More than forty members and guests of the Vancouver Centre were present Feb. 9 to hear a lecture demonstration on the newly-rebuilt organ of the Second Church of Christ, Scientist. Hugh J. McLean, F.R.C.O., was the organist and capably demonstrated the instrument with its new pipe work by Flentrop of Holland. Mr. McLean's playing included pieces from 1600 to 1800 and clearly proved he was master of both instrument and subject.

Another of the centre's organ and choral music programs was held in Knox United Church. Among the choirs performing were St. Mary's Anglican Church (C. E. Findlater, choirmaster, Donald King, organist), First Baptist Church (Sherwood Robson, organist and choirmaster), Kerrisdale Presbyterian Church (W. G. Webster, organist and choirmaster), Knox United Church (H. W. Fowler, choirmaster, Mrs. Olive Fowler, organist), Ryerson United Church (Hugh J. McLean, organist and choirmaster) and Shaughnessy Heights United Church (Sydney Kelland, organist and choirmaster). The Rev. Dr. A. E. Woodhouse conducted the service and there was a packed church.—G. HERALD KEEFER, DIAPASON Secretary.

OSHAWA AND DISTRICT CENTRE—The Oshawa Centre has sponsored a series of Lenten recitals in St. George's Anglican Church Sunday evenings. Recitalists included Arthur Collison, Trinity United Church, Bowmanville; John Smart, Oshawa, assisted by the Canterbury Singers under the direction of Mrs. G. K. Drynan; Clifford Evans, St. John's Anglican Church, Bowmanville; Ronald Kellington, Centre Street United Church, Oshawa, assisted by Mrs. Lloyd Pegg, soprano; Kelvin James, St. Andrew's United Church, Oshawa, and Miss Marilyn Davies of Oshawa, and Gordon Jeffery, London, Ont. This is the third season in which the Oshawa Centre has sponsored these Lenten recitals and they have increased steadily in popularity. The memorable recital of our national president, Mr. Jeffery, was the high spot in the series. Proceeds of the series will be sent to the C.C.O. headquarters building fund.

In lieu of the usual monthly meeting members of the centre were entertained by the Oshawa branch of the Ontario Registered Music Teachers' Association. "Stratford Adventure," a film about the Stratford Shakespearean festival, was shown and a pleasant social evening was spent at the home of Mrs. L. W. Farrott.

The Oshawa and District Centre met Feb. 27 at St. George's Anglican Church. The guest speaker was Douglas Elliott, A.C.C.O., organist and choirmaster at St. Andrew's Presbyterian Church, Toronto. Mr. Elliott played selections from Bach's "Little Organ Book" and chorale preludes by Healey Willan. He analyzed his interpretation of each number and suggested a variety of registrations. In the latter field, Mr. Elliott's tendency to experiment with new and different combinations of stops made the evening more than usually interesting and instructive. The speaker was introduced by John Smart and the thanks of the members was expressed by Mrs. A. Yakavenko. Chairman Kelvin James announced a series of Lenten recitals under the sponsorship of the centre with the proceeds devoted to the headquarters building fund.—MRS. G. K. DRYNAN, Secretary.

ST. JOHN CENTRE—The St. John Centre has been very active since January. The highlight of the year thus far has been the talk given by the cathedral organist, Albert Valciulenas, on the history and use of plain-song. The meeting was very well attended and the talk stimulating. Refreshments were enjoyed at the end of the evening.

Two further sessions, one on hymn-singing by Donald Fullerton and one on junior choir work and its inclusion in church worship, have both led to some interesting discussions and have given rise to some helpful suggestions and criticisms. We rejoice that the centre has grown in membership slightly and is more than holding its own under the able leadership of President Douglas Major.—PAUL MURRAY, F.R.C.O., Publicity.

ORILLIA CENTRE—The first meeting of the new year of the Orillia Centre was held in February at the home of the local chairman, Mrs. P. M. Roberts. Speaker for the evening was Miss Gertrude Lambert, who told of her recent trip through the southern United States. This exceedingly interesting travelogue was made particularly vivid by many photographs, stereoscopic pictures and booklets. Gerald Death, recently appointed organist at the Church of St. James', was welcomed to the centre. Those present were treated to several choice anecdotes from the honorary chairman and founder of the Orillia Centre, J. D. Gordon, whose ability to entertain with a good yarn is unsurpassed, a characteristic not uncommon among "old-country" organists. The evening was brought to a most satisfying conclusion with a delicious buffet luncheon prepared and served by Mrs. Roberts.

The April meeting was again held at the residence of the chairman. A good attendance welcomed several out-of-town guests. The Rev. Don Churcher, rector of St. Matthias' Anglican Church, Coldwater, and John Tipping, organist of St. Matthias', were special guests. Mr. Churcher is an authority on the history of the English cathedrals and Mr. Tipping is a photographer extraordinary. They combined their talents for one of the most informative, interesting and entertaining travelogues to be seen anywhere. The members and friends present were led step by step through many famous and historic buildings. It was felt that there could be no better introduction to the forthcoming international congress in London. A most successful gathering was completed with a delightful luncheon served by Mrs. Roberts and prepared under the con-venorship of Mrs. Gordon.—R. S. J. DANIELS, Vice-Chairman.

GALT CENTRE—At a combined meeting of the Galt Centre and the Galt ministerial association April 6 at the Galt Y.M.C.A., Professor Durst of Waterloo Seminary gave an illustrated talk on church architecture. The Rev. T. A. Iseler, St. Paul's Lutheran Church, introduced the distinguished speaker as a man of authority on ecclesiastical art and church planning. He is a member of the advisory committee of the Lutheran Church on planning and development. The speaker traced the history of plans for churches from Roman homes where the Christians met up to the present day. The lecture was illustrated by a fine set of pictures showing plans of churches to be avoided and those to be recommended.—C. P. WALKER, Secretary.

CALGARY CENTRE—Modern French organ music was performed at the March meeting of the Calgary Centre in Grace Presbyterian Church. Dr. Victor Graham played Alain, Robert Hooper and Messiaen and Mrs. Phyllis Chapman Clarke, Langlais. Mrs. Clarke organized the program and was assisted by M. Claude Aubanel, whose personal contacts with Parisian composers added interest to his remarks. Business included the forwarding of plans for the dedication service of the new Southern Alberta Jubilee Auditorium, music for which occasion the chapter is responsible.

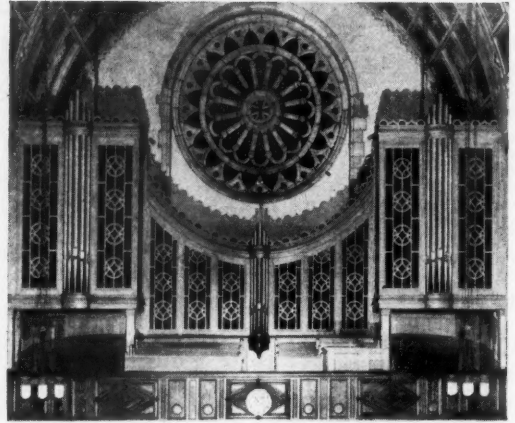
The February meeting of the centre was held at Mount Calvary Lutheran Church with Stuart Kennedy, organist of the church, in charge of the program. Mr. Kennedy gave expression to two of his enthusiasms in a short recital of pre-Bach organ music and in the showing of a film of a 1610 Compensium organ and pictures of other famous European organs. Taking part in the playing of works by Eustache de Cauroy, Sweelinck, Scheidt and Buxtehude were organists Olive Moon, Werner Lange and Robert Cooper. Mr. Kennedy's interesting comments added a great deal to the enjoyment of the evening.—P. CLARKE.

WINNIPEG CENTRE—Members of the Winnipeg Centre joined with former pupils March 20 in a reception for Mr. and Mrs. H. Hugh Bancroft at the home of Clayton Lee. Mr. and Mrs. Bancroft left April 1 for Sarasota, Fla., where he will be organist and master of the choristers at the Episcopal Church of the Redeemer. A special psalm was composed by Barry Anderson and was sung by a group of those present. It was a tribute to Mr. Bancroft's contribution to the musical life of Winnipeg. A short skit precluded the psalm in which Mr. Anderson portrayed Mr. Bancroft at a possible choir boys' rehearsal. A presentation was made to the guests of honor by Miss Helen F. Young, chairman, who emphasized the loss to Winnipeg of this fine recitalist and choir trainer.—CLAYTON E. LEE, Secretary.

BAY OF QUINTE CENTRE—The Bay of Quinte Centre met Feb. 8 in a joint meeting with the Ontario Registered Music Teachers' Association at the home of Egerton Boyce. Reginald Geen was guest speaker and chose for his address "What the Examiner Expects."

Mr. Boyce, organist and choirmaster of St. Andrew's Presbyterian Church, entertained the members of the centre at a demonstration choir rehearsal April 3. Many of the anthems sung were appropriate for the Lenten and Easter season. Composers represented were Goss, Robertson and Thiman. The demonstration was informative and the choir numbers well executed.

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VICTORIA CENTRE—The last meeting of the season was held in St. John's Church. Frederick Chubb played a recital on the organ which has recently been equipped with a new four-manual console built by Balcom and Vaughan, Seattle. The program consisted entirely of works by contemporary composers: C. S. Long, Sowerby, Bingham and E. S. Barnes. A short history of the organs at St. John's was given by T. R. Myers.

Officers for the ensuing season were elected by acclamation: Chairman, Richard Proudman; secretary, Ann van der Voort; treasurer, T. R. Myers. A visitor from England, John Norman of Hill, Norman & Beard, was introduced. His firm is presently erecting an instrument at St. Matthias', Victoria, and will rebuild and enlarge the organ in Christ Church Cathedral.—GRAHAM STEED.

TORONTO CENTRE—A novel type of meeting drew a good attendance at the Timothy Eaton Memorial United Church March 26 when members of the Toronto Centre observed a rehearsal of the Verdi Requiem by the choir of the church, which was preparing this work for performance Good Friday. David Ouchterlony, organist and choir director, conducted the rehearsal with the assistance of Frederick Silvester at the organ. Mr. Ouchterlony lectured on the work and pointed out salient features of the music as the practice proceeded. These comments, as well as his practice routine, were both interesting and informative. The church choir was host to the centre afterward.—JOHN DEDRICK.

CHATHAM-KENT COUNTY CENTRE—The Chatham-Kent County Centre met April 2 at the Victoria Avenue United Church, Chatham, to hear Donald H. McGregor deliver a paper entitled "The Singing Voice." At the business session which followed, the treasurer reported on the organ recital in the Park Street United Church Feb. 19 when George Black of London played the three-manual instrument recently rebuilt by William Legge, Burford, Ont. At the close of the meeting refreshments were served.—BERT WEES, Secretary-Treasurer.

HALIFAX CENTRE—St. Paul's Anglican Church, Halifax, N. S., was well filled March 19 when its organist and choir director, Miss Natalie Littler, and the church choir were heard in a program of sacred music. The recital was given under the auspices of the Halifax Centre in aid of the C.C.O. building fund. Miss Littler opened the program with Sonata 1, Gullmant. The second portion of the program was devoted to the choir's performance of "The Last Supper," Thiman.—SHIRLEY A. BLAKELEY.

FREDERICTON CENTRE—The regular meeting of the Fredericton Centre was held March 9 at the home of Mrs. F. Lansdowne Belyea; Mr. Morrison presided. Following the business a discussion was held on the topic of wedding and funeral music, remuneration, etc. The views and ideas of all the organists were discussed and recommendations were drawn up to be presented at the next ministerial association by Mr. Morrison. Two books of musical interest were decided on to be given to the public library. At the close of the meeting a lunch was served by the hostess.—ELEANOR BILENSKY.

EDMONTON CENTRE—A most enjoyable informal March meeting was held by the Edmonton Centre at the Mac Dougall United Church. Subjects for the evening were choir music and wedding music, very capably set forth by Frank Johnson and Kenneth Ansdell. Members particularly enjoyed singing new anthems, discussing unusual wedding music and hearing the impressive three-manual Hill, Norman & Beard organ. Coffee was served by members of the church choir.—SUZANNE WELSH GIBSON.

MONTREAL CENTRE—The March 23 meeting of the Montreal Centre was held in the Dominion Douglas Church. The guest speaker of the evening was the Rev. Clement Morin whose winsome personality added much to his enlightening address on Gregorian chant.—CHRISTINA K. McLEAN, Secretary.

LONDON CENTRE—The London Centre and the London School of Church Music sponsored Adolph Teichert in a recital March 31 at Aeolian Hall. His program appears on the recital page. Proceeds were for the C.C.O. building fund.—MARGARET NEEDHAM, Secretary.

LENTEN RECITALS at St. Paul's Anglican Church, Toronto, Ont., were by Charles Peaker, organist and choirmaster, and Marie Peaker, pianist, March 23; by Frederick Silvester, organist, and Frances Conacher, soprano, March 30; by Dr. Peaker and Ezra Schabas, clarinetist, April 6, and by Gordon Jeffery on harpsichord with a string orchestra conducted by Geoffrey Waddington April 13.

THOMAS CROMPTON, for twenty-three years organist and director at the Knox United Church, Glace Bay, N.S., Canada, has recently assumed a like post at the Parkdale United Church, Ottawa, Ont.

WILLIAM FRANCE, organist and choirmaster of the Chalmers United Church, Ottawa, Ont., gave a series of half-hour organ recitals preceding Lenten services.

Rollins College
Aeolian-Skinner
Opened by Crozier

By **LUIS HAROLD SANFORD**

Catharine Crozier opened the newly-rebuilt Aeolian-Skinner organ in the Knowles Memorial Chapel, Rollins College, Winter Park, Fla., April 7 as an event in the college concert series.

It is not necessary to elaborate on Miss Crozier's superb artistry or her skill as an organist, as she is too well known both in this country and abroad for that. However, there are several features about her recitals that are very important, not the least of which is her ability to submerge her own personality to the wishes of the composers whose works she is performing.

From this fact another important thing is apparent: Miss Crozier is making organ recitals very enjoyable and understandable to music lovers in general. For too many years organs, organists and organ recitals have been rather looked down on by those who like to attend concerts. This may have been due, in part, to the selection of material for programs and also to the fact that organ music has been for so long thought of in terms of the church and sacred music. When people have an opportunity to hear organ programs by some of the finest performers of today—and Miss Crozier is definitely one of these—then the organ will assume its rightful place in the minds of the concert-going public.

The program under discussion included works from the pre-Bach era to composers of the present day. Opening with the great Passacaglia and Fugue by Bach, the first half of the program closed with the tremendous Chorale in B minor by Franck, played more beautifully than this writer had ever heard before. The second half of the evening consisted of contemporary music, all selected with the idea of showing what wonderful music an organ can produce, music worthy of being judged by the highest standards. The program closed with the Dupré Prelude and Fugue in G minor, an exacting composition played so beautifully and effortlessly that it left the large and attentive audience spellbound. It was indeed an inspiring evening of music.

"THE CHURCH YEAR in Song" was the subject of a hymn festival sponsored by the Wisconsin synod of the Lutheran Church held March 17 at Siloam Evangelical Lutheran Church, Milwaukee. Fourteen choirs participated. Organists were J. Albrecht, F. Bartel, H. Eggert, A. Griebing and R. Muenkel.

THE COMBINED CHOIRS of Our Saviour Lutheran Church, The Bronx, N. Y., sang Maumder's "Olivet to Calvary" April 14 under the direction of James Boeringer.

CLARA A. POLLOCK



MISS CLARA A. POLLOCK, a charter member of the Red River Valley Chapter of the A.G.O., was honored at an organ recital in the First Methodist Church of Fargo, N. D., by Edward Berryman, organist of St. Mark's Episcopal Cathedral in Minneapolis. The recital was a tribute to her forty-five years as organist of the church. Recently resigned, she is now organist-emeritus. The recital was planned by the worship and fine arts committee of the church. Mr. Berryman played the three-manual Möller organ which he had previously opened in 1951.

Miss Pollock followed in the footsteps of her mother, the late Mrs. C. A. Pollock, who became organist of First Methodist in 1884, playing a reed organ now housed in the Cass County Historical Society in Minard Hall on the N.D.A.C. campus. Miss Pollock began as accompanist for Sunday school and Epworth League services, becoming official church organist in 1912. She was graduated from the organ and piano department of the Fargo College Conservatory of Music and studied music at Cornell College, Mount Vernon, Iowa, also doing further work with Clifford Demarest and Clarence Eddy. In addition to serving as dean and treasurer of the local A.G.O. chapter, she is a member of the Omicron Chapter of Sigma Alpha Iota and of the Fargo Music Club.

The church showed its appreciation by a reception in Miss Pollock's honor following the recital. Approximately 400 were in attendance. Dr. C. Maxwell Brown, pastor of the church, paid high tribute to her services, not only in the church, but in the community.

Mr. Berryman's program included Concerto in G minor, Handel; Adagio, Vivaldi; Fugue a la Gigue, Bach; Sonata on the 94th Psalm, Reubke; Canon in B minor, Schumann; Prelude to "Irmelin," Delius, and "Thou Art the Rock," Mulet.

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**NASHVILLE CHORAL GROUP
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The Cathedral Singers of Nashville, Tenn., sang the fourth concert of the season April 7 at Neely Auditorium on the Vanderbilt University campus. The requiem portion of the "Mors et Vita" by Gounod was sung as a memorial to the late Mrs. Marguerite Shannon, an outstanding musician of Nashville in the last decade. Alec Buckingham Simson of Atlanta, Ga., is musical director of the group of thirty young singers, now in its fifth season.

Scheduled for the 1957-58 season are the Verdi Requiem, the Mozart "Coronation" Mass and the "Stabat Mater" of Dvorak.

**WESTCHESTER AREA HEARS
VARIOUS CHORAL EVENTS**

Recent choral activities in the Westchester County, N. Y., area have included: choral evensong in the Asbury Methodist Church, Crestwood, Yonkers, sung by the boys' choir from the Cathedral of St. John the Divine, March 17; the Fauré Requiem and Brahms' "Alto Rhapsody" at the Huguenot Church, Pelham, Mrs. Ruth Branch, organist-director, March 17, and Dubois' "Seven Last Words" at St. Andrew's Episcopal Church, Yonkers, Palm Sunday under the direction of Allen C. Allbee, organist-choirmaster.

**SALEM COLLEGE SCHEDULES
8th SUMMER CHOIR SCHOOL**

Plans have been announced for the eighth annual Salem College summer choir school which is scheduled for June 10-15 on the Winston-Salem campus. The faculty, headed by Paul Peterson, Salem College, includes Henry Pfohl, Plymouth Church of the Pilgrims, Brooklyn, N. Y., Clemens and Margaret Sandresky, Salem College, and Mrs. Haskell Boyter, children's choir specialist. Demonstrations of choir techniques and repertory, organ classes, rehearsals, recitals, concerts and social events will mark the full week.

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The new ninety-five-rank Aeolian-Skinner organ at St. Luke's Methodist Church, Oklahoma City, was heard for the first time April 7 in a performance with the St. Luke's choir of Brahms' "A German Requiem." Cecil Lapo directed and Mrs. Everette Curtis was at the console. More than 1800 people filled the beautiful new edifice.

The organ whose stoplist appeared in THE DIAPASON for March will be dedicated May 1 in a recital by Dr. Alexander McCurdy. The Oklahoma City Chapter of the A.G.O. will sponsor a workshop on the new organ June 10-14 featuring Catharine Crozier and her husband, Dr. Harold Gleason. Miss Crozier will be heard in a recital June 11.

**CHOIR OF OLIVET COLLEGE
MAKES 26th ANNUAL TOUR**

The fifty-voice Orpheus Choir of Olivet Nazarene College, Kankakee, Ill., made its twenty-sixth annual tour April 7-17, appearing in cities of Indiana, Ohio and Michigan. Walter B. Larsen, chairman of the fine arts division of the college, conducted the choir on its tour and in an all-Bach program March 10 in the college church. This concert included "Jesus, Priceless Treasure." Kenneth Bade, organist, opened the program with the Fantasia and Fugue in A minor and joined a trombone quartet in the closing chorale.

DR. EDWARD EIGENSCHENK and the quartet of the Second Presbyterian Church, Chicago, performed the Dubois "Seven Last Words" at the annual Good Friday service.



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Chimes, 25 bells.

SWELL ORGAN.

Rohrflöte, 8 ft., 61 pipes.
Viole de Gambe, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 49 pipes.
Nachthorn, 4 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 61 pipes.
Rohrschalmel, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Quintaton, 16 ft., 61 pipes.
Gedeckt, 8 ft., 12 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Zartflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Soubasse, 16 ft., 32 pipes.
Quintaton, 16 ft.
Principal, 8 ft., 12 pipes.
Bourdun, 8 ft., 12 pipes.
Gedeckt, 8 ft.
Octave, 4 ft.
Flute, 4 ft., 12 pipes.
Posaune, 16 ft., 12 pipes.
Trompette, 8 ft.
Clarion, 4 ft.

HANDEL'S PASSION according to St. John was the principal work performed April 7 at the Old Stone Church, Cleveland, under the leadership of W. William Wagner.

THE CHOIR of men and boys of St. Luke's Episcopal Church, Scranton, Pa., sang Mendelssohn's "Christus" at the Good Friday service.

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TOTALLY-ENCLOSED SCHEME

St. Vincent's in River Forest, Ill., to Have Instrument Installed this Summer—Oscar Schmitt Conducts Negotiations.

The Kilgen Organ Company, St. Louis, has received a contract for a three-manual organ from St. Vincent's Church in River Forest, Ill. This recently-completed large church has provided for the organ to be installed in two chambers in the choir gallery over the narthex.

The church is a part of a large community in charge of the Dominican order which includes educational institutions and the convent for which a previous Kilgen organ was built some years ago. Negotiations were conducted by Oscar Schmitt who heads the Chicago branch of the Kilgen Company.

Completion and installation of the organ is planned for this summer. The specification is as follows:

GREAT ORGAN.
(Enclosed)

- Diapason, 8 ft., 61 pipes.
- Hohl Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 12 pipes.
- Twelfth, 2 3/4 ft., 7 pipes.
- Fifteenth, 2 ft., 5 pipes.

SWELL ORGAN.

- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute Traverso, 4 ft., 12 pipes.
- Dulcet, 4 ft., 12 pipes.
- Dolce Quint, 2 3/4 ft., 61 notes.
- Dolce Fifteenth, 2 ft., 61 notes.
- Vox Humana, 8 ft., 72 pipes.

PEDAL ORGAN.

- Contrabass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gemshorn, 16 ft., 12 pipes.
- Rohrbourdon, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- Choralbass, 4 ft., 12 pipes.
- Blockflöte, 4 ft., 12 pipes.
- Trompette, 8 ft., 32 notes.

**WAUSEON, OHIO, ORGANIST
DIES AFTER LONG CAREER**

Belated word has been received of the death of Mrs. Olga Stuempel Reighard Dec. 27, 1956. Mrs. Reighard was organist and choir director of the First Methodist Church in Wauseon, Ohio, for more than fifty years.

She received her early training in music at the Northwestern Normal in Wauseon and at the Ursuline Academy of Toledo, Ohio. Later she studied piano, organ and harmony under S. D. Cushing and J. Charles Kunz of Toledo. In 1924 and 1925 she attended the Chicago Musical College, studying organ under Clarence Eddy and piano under Maurice Aronson. She later studied in Salzburg, Austria.

Mrs. Reighard was a well-known teacher in northwestern Ohio for a long period and was a member of the Toledo Chapter of the A.G.O. Surviving are her husband and six sisters.

**MUSIC AND MISSION CAMP
TO BE HELD AT GREEN LAKE**

The annual Lutheran music and mission camp will be held at the American Baptist Assembly, Green Lake, Wis., July 21-28. The program will be similar to that of other years, culminating in a concert of sacred music the final day.

Program director is Martin J. Bangert and other faculty members will include the Rev. Elmer A. Kettner, Professor Oliver Rupprecht, Miss Flora Klaus and Rudolph Rehwinkel. Camp manager is to be Jerome A. Heisdorf.

BRAHMS' REQUIEM was sung in Christ Episcopal Church, Manhasset, N. Y., March 24 at a service of evensong. Robert L. Mahaffey is organist and choirmaster; Sybil H. Ricks is associate organist.

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COLORADO SPRINGS IS HOST

Snowed-in Delegates Develop Holiday Mood — Schedules Forgotten — Crozier Recital Highlights Unusual Convention.

By ESTELLA C. PEW

Nothing daunts the spirit of a group of musicians, at least organists, when they meet for a convention. This was shown at the regional convention in Colorado Springs April 1-3, which began on a beautiful day with temperatures in the forties and with all programs well attended. On the way to the banquet at the beautiful Antlers Hotel, it began to snow large soft wet flakes. By the time dinner was over two or three inches had fallen.

All the delegates and guests went to hear John Fesperman in the First Congregational Church in spite of falling snow. During the recital one could hear snow slide from the roof. Following a reception in the parish hall of the church, the people decided to go to their hotels; to everyone's amazement several more inches had fallen. One car made a path for another; windshield wipers had difficulty in keeping windshields clear. By this time everyone was in a holiday mood.

Tuesday morning the world was entirely covered and still the sky was shaking its falling snow drops. The morning program was canceled; no cars could move in or out. Hotel guests stayed in the lobbies watching the snowfall and TV programs. Snow was too deep to walk very far for food and most places were closed because workers were stranded at home.

A visitor from the South was intrigued with the art of snow shoveling. He made paths through the snow to the dining room and into the parking lot.

Dewey Layton and his trusty station wagon began plowing his way through the snow, by now about thirteen inches

deep, making several trips to collect all delegates for a luncheon at the Swiss Chalet. We almost needed a small pontoon to ford the gutter into the building. Eventually, when all persons had arrived, lunch was served; almost the only patrons at the Swiss Chalet were the organists. The food was delicious and the delegates were soon chatting as though they were old friends.

Two brave souls went to the main street to purchase rubber foot-wear, but nary a store was open. One was given an old pair of boots three sizes too large, forgotten by some former patron. (At least she could go wading.) As soon as the group left, the "closed" sign appeared in the door. It was still snowing.

Again Mr. Layton transported people to Grace Episcopal Church, where the entire group was delighted with a recital by the winner of the young artist competition. Afterward, delegates walked or waded through the snow to their hotels. By evening all roads in and out of Colorado Springs were closed. Miss Crozier's recital was postponed as well as all other programs.

• • •

Thirteen people staying at a drive-in hotel, one block from the college, just before they left for the luncheon, ordered sandwiches, etc., for a picnic supper to be served in the lobby. A spirit of fun was established and everyone enjoyed the games and chatter. By midnight Tuesday snow had stopped falling—a total of eighteen inches. It is impossible to describe the world at that hour. Lights burning brightly turned every frosted flake into a glittering diamond. By Wednesday morning, when the sun arose bringing a beautiful day, everyone was ready for the last day's program. Busses were running, taxis could keep within a reasonable schedule and the organists were going to their first meeting in Shove Chapel on the college campus.

By noon living resumed at a snail's pace. We all gathered for a luncheon before going to hear Catharine Crozier. Even though the townspeople could not come in great numbers, those present

LOVELACE, MRS. BOYTER HEAD ALABAMA WORKSHOP STAFF

Dr. Austin Lovelace, director of music at the First Methodist Church, Evanston, Ill., will be one of the guest consultants at the ninth annual church music workshop to be held at the University of Alabama. This workshop, under the joint auspices of the Alabama Federation of Music Clubs and the University of Alabama, will be held on the university campus July 15-17. Dr. Lovelace will deal with the problems of the senior choir and will lead the members of the workshop in the study of new anthems.

Mrs. Haskell Boyter of Atlanta, Ga., will also be on the workshop staff and will deal with the problems of her special field of children's choirs.

The workshop will be held in the new, air-conditioned music building. Mrs. J. P. Haley, First Presbyterian Church, Selma, Ala., is chairman of the committee for the federation. Dr. Wilbur Rowand is head of the university department of music.

BLOCH AWARD COMPETITION IS ANNOUNCED BY TEMPLE

The United Temple Chorus, Woodmere, N. Y., announces its tenth Ernest Bloch award competition for a work for mixed chorus, the text to be taken from or related to the Old Testament, on the subjects of brotherhood or peace. The award offers a cash prize of \$200, publication by the Mercury Music Corporation and a premier performance by the United Temple Chorus at its 1958 spring concert. Deadline for all entries is Dec. 1, 1957.

were thrilled by her playing. All the delegates felt the convention was a very successful one. Members of the host chapter were disappointed because of the small number present. Mother Nature was uncooperative, but with it all there developed a close interest in the activities planned. A genuine "thank you" to Mrs. Jesse Hawkes, dean, and the members of the chapter for their interesting and delightful meeting!

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Programs of Organ Recitals of the Month

George Faxon, Boston, Mass.—The April 22 program in the dedicatory recital series at St. Thomas' Church, New York City, was played by Mr. Faxon with the following numbers: Allegro, Concerto in A minor, Vivaldi-Bach; Toccata "Transportata," Frescobaldi; Allegro "Imitazione," Pescetti; Suite du Deuxieme Ton, Clerambault; Ciacona, Pachelbel; "O Sadness, O Heart-sorrow," Brahms; Introduction and Allegro, "Ad Nos," Liszt; Adagio, Nancy Plummer Faxon; Sonata "Eroica," Jongen; Scherzo, Duruflé; "Resurrection," "Symphony of the Passion," Dupré.

Clarence Watters, Hartford, Conn.—Mr. Watters played an all-French program April 15 as one of the dedicatory recitals in St. Thomas' Church, New York City. He included the following: Prelude et Fugue sur le "Kyrie Cunctipotens" and Offertoire sur "O Filii et Filiae," le Begue; Basse de Trompette, Giles Julien; Verset sur "Ave Maris Stella," Titelouze; Benedictus and Fugue sur le Kyrie, Couperin; "Grand Piece Symphonique," Franck; Four Parts of "Le Chemin de la Croix," Dupré; "Le Banquet Celeste" and "Transports de Jole," "l'Ascension," Messiaen.

Pierre Cochereau, Paris, France—M. Cochereau opened his second American tour with a recital April 29 at St. Thomas' Church, New York City, in the series of dedicatory programs on the Aeolian-Skinner organ. He played the following: Offertoire sur les Grands Jeux and Benedictus, Messe des Paroisses, Couperin; Concerto in C major, "Come Now Saviour of the Heathen" and "We All Believe in One God," Bach; Cantabile, Franck; "Impromptu" and "Clair de Lune," Vierne; Variations sur le "Veni Creator," Duruflé.

Frank Bartlett, Jr., M.M., Bangor, Maine—The Bangor Chapter of the A.G.O. sponsored Mr. Bartlett April 17 at St. Saviour's Church, Bar Harbor. His numbers were: Two Trumpet Tunes and Air, Purcell; "As Jesus Stood beside the Cross," Scheidt; "O Sacred Head, Once Wounded," Kuhna; Toccata, Adagio and Fugue, Bach; Prelude in B minor, Dupré; Prelude to the Kyrie, Langlais; Pastorale, Purvis; Rondo in G, Bull; Sonata 1 in E flat, Mozart; "Peasant Song," Grieg; Capriccio on the Notes of the Cuckoo, Purvis; Allegro Cantabile and Toccata, Symphony 5, Widor.

Mahlon E. Balderston, Jr., Santa Barbara, Cal.—Mr. Balderston played a recital April 7 for the Unitarian Society of music by living American composers. His program: Fantasia and "Manx" Lullaby, Marshall Barnes; Concert Piece, Roger Chapman; Prelude Pastorale and Marche "Humoresque," Shirley Munger; Passacaglia and "Homage to Max Reger," Winston Cassler; "Cynthia" Fantasy, Balderston; Canzona on "Liebster Jesu" and Toccata "In Babilone," Purvis.

Charles Hunter, Austin, Tex.—Mr. Hunter played the following senior recital in partial fulfillment of degree requirements at the University of Texas: Allegro, Concerto 10, Handel; "Lobt Gott, ihr Christen allzueleich," Canzonetta in C and "Nun komm, der Heiden Heiland," Buxtehude; Fugue a la Gigue, Bach; Chorale in B minor, Franck; Fugue, Sonata 2, Hindemith; "Prière du Christ montant vers son Père," Messiaen; "Pageant," Sowerby.

August Maelkelberghe, Detroit, Mich.—Mr. Maelkelberghe will play an all-Bach program May 6 for his annual recital at the Detroit Institute of Arts. His numbers: Prelude and Fugue in D minor, Aria in F major, Toccata, Adagio and Fugue, Trio in E flat major, "I Call unto Thee, Lord Jesus," Preludes and Fugues in D major and C minor, Concerto 1 in G and Toccata and Fugue in D minor.

Mary Ross Anderson, DeLand, Fla.—Miss Anderson, student of Ruth Richardson Carr, played the following senior recital in partial fulfillment of degree requirements at Stetson University: Prelude and Fugue in F major, Buxtehude; "Salvation Is Come to Us," Bach and Buxtehude; Prelude and Fugue in A minor, Bach; Sonata 4, Mendelssohn; Variations de Concert, Bonnet; Suite, DeLamarier; Toccata, Reger.

Leonard Raver, A.A.G.O., New York City—Mr. Raver, All Angels' Church, played an all-Bach recital on the new Holtkamp organ at Corpus Christi Church April 1. Included were: Concerto 2 in G major, "Von Gott will ich nicht lassen," "Allein Gott in der Höh sei Ehr," "Vor deinem Thron," Contrapuncti 1, 4, 15 and 19, "Art of Fugue," and Toccata in F major.

Mary Crowley Vivian, Boston, Mass.—Mrs. Vivian played the following recital April 14 at M.I.T. Chapel, Cambridge: Introduction and Toccata in G minor, Walond; "Jesus meine Freude," Walther; "Unter der Linden Grüne," Sweenelck; "O Lamm Gottes, unschuldig," "Jesus Christus, unser Heiland," "An Wasserflüssen Babylon" and Concerto 2 in A minor, Bach.

Arthur A. Griebbling, Oshkosh, Wis.—Mr. Griebbling played the following numbers at a vesper recital Feb. 10 in Bethlehem Evangelical Lutheran Church: Trumpet Tune, Purcell; "Aus meines Herzens Grunde," Karg-Elert; "In Dulci Jubilo," Bach; Offertory for Christmas Season, Reginald Barrett; "The Shepherds' Pipes and the Star," Nicolas Sticherbathoff; "Mount Hermon," Shure; "When Jesus on the Cross Was Bound," Scheidt; "Christ lag in Todesbanden" and "Heut' triumphieret Gottes Sohn," Bach; "Beautiful Saviour," Christiansen; "In Memoriam," Rheinberger; Andante Cantabile, Widor; "The Heavens Declare the Glory of God," Marcello.

Ronald Arnatt, St. Louis, Mo.—Mr. Arnatt played the following recital April 9 at Christ Church Cathedral: Prelude and Fugue in E minor, Four Chorale Preludes and Partita: "In God, My Faithful God, I Trust," Buxtehude; Sketch in C and Fugue 2 on "B-A-C-H," Schumann; "Crucifixion," "Passion" Symphony, Dupré; "Force et Agilité des Corps Glorieux" and "Jesus Accepte la Souffrance," Messiaen; Plainsong Prelude 3, Arnatt; Prelude in C minor, Vaughan Williams; Four Sonatas, Scarlatti; Trio in D minor, "O Man, Bewail Thy Grievous Sin" and Fantasia and Fugue in G minor, Bach.

Sarah Jane Baker, Dallas, Tex.—Miss Baker played the following program at the Highland Park Methodist Church March 25 under the auspices of the Texas Chapter of the A.G.O.: Canzona, Gabrieli; "From God I Ne'er Will Turn," Buxtehude; "Dorian" Toccata, "O Man, Bemoan Thy Sin" and "O Hail This Brightest Day," Bach; Prelude, Fugue and Variation, Franck; "Divertissement," Vierne; "Requiescat in Pace," Sowerby; Rhythmic Trumpet, Bingham; "As Now the Sun's Declining Rays," Simonds; Toccata, Haines.

Albert Russell, Hartford, Conn.—Mr. Russell played the following organ recital at the Riverside Church, New York City, March 31: Prelude on "The King's Majesty," Sowerby; Variations on an Original Theme, Peeters; "Baroque" Prelude and Fantasia, Arnell; Rhythmic Suite, Elmore; "Schönster Herr Jesu," Schroeder; Toccata, Symphony 2, Dupré. At St. Thomas' Church April 8 he played: Suite Breve, Langlais; Sicilienne, Duruflé; Chorale in E, Franck; Pastorale, Roger-Ducasse; Preludio, Symphony 2, Dupré.

David Berger, Rochester, N. Y.—Mr. Berger played two recitals in George Eastman House. The March 31 program contained: "Deck Thyself, My Soul, with Gladness," Bach; Trio in G major, Mozart; "The Stations of the Cross," Dupré. His April 7 program included: "O Man, Thy Grievous Sin Bemoan" and "O Sacred Head, Once Wounded," Bach; Two Pieces, Dubois; Carrillon, DeLamarier; Psalm Prelude 3, Howells; Festival Prelude, Faulkes.

Gertrude Beckman, Holland, Mich.—Mrs. Beckman played Feb. 17 at the Maple Avenue Christian Reformed Church. She included: Allegro Pomposo, Roseingrave; Adagio, Fiocco; "Lord Jesus Christ Be Present Now," Walther; "O Lord My God," "Salvation Is Come to Us," "Glory to God" and Toccata in F major, Bach; Four Chorale Preludes, Edmundson; Pavane, Elmore; Finale, Symphony 1, Vierne.

Loren Adair, Pomona, Cal.—Mr. Adair's recital March 17 at the Calvary Presbyterian Church, Riverside, for the Riverside-San Bernardino Counties Chapter of the A.G.O. comprised the following: Allegro Moderato e Serioso, Sonata 1, Mendelssohn; Fanfare in D, Lemmens; Andante, String Quartet, Debussy-Guilman; "Blessed Jesus, We Are Here" and "Sunset," Adair; Concert Piece in G, Guilman; Toccata, Symphony 5, Widor.

Lois Lundvall, Oak Park, Ill.—Mrs. Lundvall played a graduate recital as a requirement for her master's degree at Northwestern University April 28 at St. Luke's Episcopal Church, Evanston. Her program, all contemporary music, was as follows: Psalm 150, Schuurman; Sonatina, Sowerby; "Folk-song," Gibbs; "O wie selig seid ihr doch, ihr Frommen," Siegfried Reid; "Chant de Paix," Langlais; Capriccioso, Jacob Bijster.

Lee S. Dettra, DeLand, Fla.—Mr. Dettra, 15-year-old student of Ruth Richardson Carr, played the following program at Stetson University April 2: Psalm 19, Marcello; Three Chorales and Prelude and Fugue in C major, Bach; Suite "Gothique," Boellmann; "In Springtime," Kinder; "Forest Green" and "Poeme Mystique," Purvis; Toccata, Symphony 5, Widor.

Adolph Teichert, New York City—Mr. Teichert played the following recital for the London School of Church Music at Aeolian Hall, London, Ont., March 31: Toccata in A minor, Froberger; Ten Chorale Preludes, Bach; Prelude, Fugue and Chaconne, Pachelbel; Pastorale, Franck; Prelude in E flat, Saint-Saens.

Oswald Ragatz, Bloomington, Ind.—Dr. Ragatz played the following program for the Blennerhasset Chapter of the A.G.O. March 10 at the First Congregational Church, Marietta, Ohio; for the Dayton, Ohio, Chapter March 12 at the Westminster Presbyterian Church; for the Corpus Christi, Tex., Chapter March 17, and to open the new Reuter organ at the Park Cities Baptist Church, Dallas, Tex., March 19: Concerto 5, Telemann; Capriccio Cucu, Kerll; Four Chorale Preludes, "Great Eighteen," Bach; Chorale in B minor, Franck; "Divertissement," Vierne; "The Soul of the Lake," Karg-Elert; "Pantomime," Jepson; Fast and Sinister, Symphony in G, Sowerby. Dr. Ragatz also played the dedicatory recital March 3 on the new Möller organ in the Settle Memorial Methodist Church, Owensboro, Ky.

Mario Salvador, St. Louis, Mo.—Mr. Salvador played the dedicatory recital March 31 on the new Reuter organ in Immaculata Chapel, St. Francis Major Seminary, Milwaukee, Wis. The stolist was printed in THE DIAPASON for August, 1956. The program was as follows: Canzon Ariosa, Gabrieli; Toccata and Fugue in D minor, Bach; "Belgian Mother's Song," Benoit; "Piece Heroique," Franck; Capriccio, Lemaigre; Pedal Concert Study on "Salve Regina," Manari; "St. Louis, Mystic," Van Hulse; Toccata, Fugue and Hymn on "Ave Maris Stella," Peeters; "Victimae Paschali," Sister M. Theophane, O.S.F.; "Tu Es Petra," Mulet.

Harold Heeremans, F.A.G.O., F.T.C.L., New York City—Mr. Heeremans played the opening recital on a new organ at the Universalist Unitarian Church, Brockton, Mass., April 4. His numbers were: Sonata 1, Mendelssohn; "O Lamm Gottes, unschuldig," Pachelbel; Gigue Fugue, Concerto 1 and Fugue in C minor, "Musical Offering," Bach; "Cebell," Purcell; Concerto in F major (Cuckoo and Nightingale), Handel; Chorale in A minor, Franck; "Le Banquet Celeste," Messiaen; Toccata, Symphony 5, Widor.

Lillian Carpenter, F.A.G.O., New York City—Miss Carpenter played the following recital April 1 at the Flatbush Presbyterian Church, Brooklyn: Movement 1, Concerto 2, Handel; Adagio in A minor, Bach; Allegretto Giocoso, "Water Music," Handel; Prelude, Fugue and Variation, Franck; Allegro Risoluto, Symphony 2, Vierne; "Priere," Jongen; "Canyon Walls," Clokey; "Ronde Francaise," Boellmann; "Distant Chimes," Snow; "Te Deum," Langlais.

Lillian Engelhart Burford, Danville, Cal.—Mrs. Burford played this recital March 24 at the Danville Community Presbyterian Church: Fantasia and Fugue in G minor, Buxtehude; "My Heart Is Ever Yearning" and "O World, I Now Must Leave Thee," Brahms; "Spring Song," Hollins; "Legend of the Mountain," Karg-Elert; "Will of the Wisp," Nevin; "Repentance," Purvis; Sonatas 9, 13 and 15, Mozart, in which she was joined by a string quartet.

Henry Hokans, Worcester, Mass.—Mr. Hokans played the first in the series of April dedicatory recitals on the Aeolian-Skinner organ in St. Thomas' Church, New York City, April 1. His program: Concerto in D minor, Vivaldi-Bach; Three Pieces, S. S. Wesley; Concerto 5 in F major, Handel; Prelude and Fugue in E flat, Bach; Sonata 1, Hindemith; Scherzo, Symphony 2, Vierne; Fantasia and Fugue on "B-A-C-H," Liszt.

Lillian T. Robinson, Jacksonville, Fla.—Mrs. Robinson played the following recital March 10 at Florida A. and M. University, Tallahassee, at founder's day celebrations: Psalm 119, Marcello; Benedictus, Couperin; Toccata and Fugue in D minor, Bach; "Harmonies du Soir," Karg-Elert; "The Squirrel," Weaver; Chorale in A minor, Franck. A group of selections was also sung by the university choir.

Donald Ingram, Buffalo, N. Y.—Mr. Ingram played the following recital March 24 at the Congregational Church of Christ, Tryon, N. C.: "Jesus, Priceless Treasure," Walther; Prelude and Fugue in D, Buxtehude; Chorale on the Magnificat, Bach; Fantasia in F minor, K. 608, Mozart; "Green-sleeves," Vaughan Williams; "Passion" Chorale, Pepping; "There Is a Green Hill Far Away," Sowerby; Cantabile, Franck; Finale, Symphony 1, Vierne.

Thomas B. Dunn, Philadelphia, Pa.—Mr. Dunn played a recital March 27 at St. Paul's Church, Chestnut Hill, at which he has been director of music for ten years. He included: "O Mensch bewein' dein Jahrtausend," "Ich rufe zu dir" and "Vor deinem Thron tritt ich hinein," Bach; Sonata 3, Hindemith; Sonata on the 94th Psalm, Reubke.

Pauline Cole Bushman, Cleveland, Ohio—Mrs. Bushman played the following program at Temple Emanu-El for Jewish music month: "Praise to the Living God" (Yigdal mode) and "The Lord of All" (Adon Olom), Isadore Freed; Prelude: "Shabbat L'Yisrael," Binder.

Harriette Slack Richardson, Springfield, Vt.—Mrs. Richardson was sponsored by the men's club of the Second Congregational Church, Greenfield, Mass., in a recital in the church March 30. Her numbers were: "We All Believe in One God," Bach; Chaconne in E minor, Buxtehude; Three numbers with trumpets—Voluntary in C and Trumpet Tune, Purcell, and "My Spirit Be Joyful," Bach; Prelude and Fugue in B minor, Bach; "Litanies," Alain; Symphony in G, Sowerby; Prelude and Fugue in G minor, Dupré; Pavane, Elmore; Three Casual Brevities, Leach; "Dance of the Sugar Plum Fairy" and Military March, "Nutcracker" Suite, Tschalkowsky; Toccata, Symphony 5, Widor.

Jack Rodland, Altoona, Pa.—Mr. Rodland played the following recital April 7 at the First Presbyterian Church, Tyrone, on the occasion of the church's 100th anniversary: Suite in D, Stanley; Fantasia and Fugue in G minor and "O Sacred Head Now Wounded," Bach; "O God, Thou Faithful God," Brahms; Prelude on "Aberystwyth," Whitney; "Litanies," Alain; Chorale in A minor, Franck; "Communion," Purvis; Flute Solo, Arne; Final, Symphony 1, Vierne.

Paul T. Langston, Charlotte, N. C.—Mr. Langston followed the service of dedication for the new Möller organ at St. John's Baptist Church with the following dedicatory recital: Voluntary on "The Doxology," Purcell; "Praise to the Lord, the Almighty" and Toccata and Fugue in D minor, Bach; Flute Tune, Arne; Sketch in D flat major, Schumann; Chorale in A minor, Franck; "Kyrie Eleison," "Cathedral Windows," Karg-Elert; "Roulade," Bingham; Prelude on "Amazing Grace," Langston; Toccata, Symphony 5, Widor.

Amy Cleary Morrison, Indianapolis, Ind.—Mrs. Morrison played the following program April 23 at the North Methodist Church under the auspices of the Indianapolis Chapter of the A.G.O.: Psalm 119, Marcello; "Jesu, Priceless Treasure" and "Good Christians, Now Rejoice," Bach; Fugue, Pastoral Sonata, Rheinberger; "Come Ye Faithful, Raise the Strain," Whitford; Three Biblical Portraits, Van Hulse (dedicated to Mrs. Morrison); Toccata "Festiva," Purvis; Symphonia "Mystica," Van Hulse.

David C. Johnson, Cambridge, Mass.—Mr. Johnson played the following program at Kresge Auditorium, Massachusetts Institute of Technology, March 19: Prelude and Fugue in E flat and Concerto in G, Bach; Prelude, Fugue and Chaconne, Buxtehude; "Warum betrubst du dich, mein Herz," Scheidt; Preamble for a Solemn Occasion, Copland; Chorale 1, Sessions; Five Chorales, Op. 11, Schroeder; "Nazard," Suite "Francaise," Langlais; Prelude and Fugue in G minor, Dupré.

Catharine Crozier, Winter Park, Fla.—Miss Crozier's recital March 21 was sponsored by Southwestern College, Winfield, Kans., as the last program of the Kansas state convention of the A.G.O. Her numbers were: Toccata, Adagio and Fugue in C, Bach; Noel; "Une Vierge Pucelle," le Begue; Noel Etanger, Daquin; Chorale in B minor, Franck; "Te Deum" and Rhapsody on Two Christmas Carols, Langlais; "As Now the Sun's Declining Rays," Simonds; Fantasy for Flute Stops and Toccata, Sowerby.

Students of Lillian Carpenter, New York City—The following students played a recital in Miss Carpenter's studio March 23: Marie Lambert, Collins Smith, Justine Johnston, Edna Bradbury, Doris Kane and Arthur Phillips. Numbers were: Prelude in C, Prelude and Fugue in E minor and Toccata and Fugue in D minor, Bach; Movement 1, Sonata 3, Hindemith; Meditation, Symphony 1, Widor; Sonata 3, Mendelssohn; "Toplady," Bingham; Aria, Peeters; Movement 1, Concerto 10, Handel.

Loma Lombardo, Storrs, Conn.—Mrs. Lombardo played a recital of the works of Bach April 4 at the University of Connecticut. Included were: "Vater unser im Himmelreich," Fugue in G minor, Movement 2, Trio-Sonata 5, "Wer nur den lieben Gott lässt walten," "O Haupt voll Blut und Wunden," Fantasia and Fugue in G minor, "Wachet auf," "Nun freut euch," "Wenn wir in höchsten Nöten sein," Fugue in G major and Toccata and Fugue in D minor.

John Hamersma, Holland, Mich.—Mr. Hamersma's recital at the Maple Avenue Christian Reformed Church Feb. 17 included: Trumpet Tune, Purcell; Noel, Grand Jeu et Duo, Daquin; Prelude and Fugue in E minor, Bruhns; "O Man Bewail Thy Grievous Sins" and Prelude and Fugue in C, Bach; Six Chorales, Schroeder; "The Children of God," "Nativity," Messiaen.

Joseph A. Burns, F.A.G.O., Cedar Falls, Iowa—Mr. Burns played a recital for the Dubuque Chapter of the A.G.O. March 25 in the First Congregational Church. He included the following on the program: "Water Music" Suite, Handel; Eleven Chorale Preludes, Brahms; Symphony 6, Vierne.

Programs of Recitals

Wilma Hoyle Jensen, Westfield, N. J.—Mrs. Jensen was sponsored by the Lancaster, Pa., Chapter of the A.G.O. in a recital April 13 at St. James' Church. Her numbers were: Fugue in E flat, Bach; Elevation, Couperin; Fugue in C, Buxtehude; Chorale in A minor, Franck; Sketch in F minor, Schumann; "Requiescat in Pace," Sowerby; "Tumult in the Praetorium," de Maleingreau; Aria, Peeters; "The Fountain," DeLamarter; "Litanies," Alain.

Royal D. Jennings, M.M., A.A.G.O., Wilmington, N. C.—Mr. Jennings played the following recital April 1 at Grace Methodist Church: Rigaudon, Campra; "The Hen," Rameau; Chaconne in E minor, Buxtehude; "The Cuckoo," Daquin; Largo e Spiccato, Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in G major, Bach; Concert Variations, Bonnet; "Claire de Lune," Karg-Elert; "Roulade," Bingham; "Chant de Paix," Langlais; "Litanies," Alain.

John Weaver, Philadelphia, Pa.—Mr. Weaver played the following opening recital on the new Möller organ at St. John's Baptist Church, Charlotte, N. C.: Great Fugue in G minor, "Sleepers Wake," "Jesu, Joy of Man's Desiring," "Praise to the Lord, the Almighty" and Prelude and Fugue in D major, Bach; Fantasia in F minor, Mozart; "Divertissement," Vierne; Antiphon 5, Dupré; Sonata on the 94th Psalm, Reubke.

William Best, Fort Knox, Ky.—An organ recital was played Palm Sunday by Mr. Best at Ireland Army Hospital chapel, Fort Knox. He was assisted by George Ball, basso. Mr. Best played the following selections: Allegro, Concerto in C major, Felton; Allegro, Sonata 5, "In Death's Strong Grasp the Saviour Lay," "O Sacred Head Now Wounded" and Fugue in D major, Bach; Chorale in A minor, Franck.

Patrick W. Collins, Urbana, Ill.—Mr. Collins, student of Russell Hancock Miles, played the following senior recital April 14 at the University of Illinois: Grand Jeu, Du Mage; Basse et Dessus de Trompette, Clerambault; Fantasia and Fugue in G minor, Bach; Chorale in E, Franck; Pastorale, Binkerd; "Chant de Joie," Langlais; Passacaglia, Symphony, Sowerby.

Mildred L. Hendrix, Durham, N. C.—Mrs. Hendrix' recital April 7 at Duke University chapel was composed of Lenten music by Bach, including: "We All Believe in One God, Creator," "We All Believe in One God, Father," "O Guiltless Lamb of God," "O Man, Bemoan Thy Fearful Sins," Prelude in C minor, "O Sacred Head Surrounded" and Fantasia in G major.

Arthur Poister, Syracuse, N. Y.—Mr. Poister played the following program April 21 at Duke University, Durham, N. C.: Fantasia and Fugue in G minor, "We All Believe in One God" and "Remain with Us, Lord Jesus Christ," Bach; Chorale in B minor, Franck; Theme and Variations, Langlais; Fragments from "Stations of the Cross," Dupré; Allegro, Symphony 6, Widor.

Godfrey Hewitt, F.R.C.O., Ottawa, Ont.—Mr. Hewitt played the opening recital on the new organ in St. Matthias' Anglican Church April 11. The numbers: Fantasia and Fugue in G minor, "From God Will I Not Depart," "Farewell Will I Give Thee" and "Come, Saviour of the Gentiles," Bach; Concerto 6, Handel; Passion Symphony, Dupré. Donald Burton, baritone, assisted.

Esther Madsen, Greenville, S. C.—Miss Madsen played the following recital March 9 at Rodeheaver Auditorium, Bob Jones University: Chaconne, L. Couperin; "The Fifers," Dandrieu; "The Trophy," F. Couperin; Fantasia and Fugue in G minor, Bach; "Schönster Herr Jesu" and "In Dulci Jubilo," Schroeder; "The Nativity," Langlais; Sonata in D minor, Guilman.

Francis Aulbach, Oak Park, Ill.—Mr. Aulbach played a recital March 24 at the House of God, Mooseheart, Ill. His program: Präludium et Fuga, Bach; "The Primrose," Peerson; Flute Solo, Arne; Sonata 3, Mendelssohn; "Carillon de Westminster," Vierne; "The Trophy," Couperin; "The Fifers," Dandrieu; Toccata, Sowerby.

Harold Fink, New York City—Mr. Fink will play his twenty-fifth anniversary recital at Fordham Lutheran Church May 26. He will include: Prelude and Fugue in G and Vivace, Trio-Sonata 3, Bach; "Now Thank We All Our God," Karg-Elert; "Bells of St. Anne," Russell; "Blessed Jesus, We Are Here," Purvis; Symphony 5, Widor.

Frank Jewett, LeMars, Iowa—The Western Iowa Chapter of the A.G.O. sponsored Mr. Jewett at the Westmar College Chapel, LeMars, April 6. He played: Concerto in A minor, Vivaldi-Bach; Prelude in B minor, Bach; "Herzlich thut mich verlangen," Kirnberger; Flute Solo, Arne; Sonata 2, Hindemith; "Solemn Melody," Davies; "Song of Peace," Langlais; "Litanies," Alain.

Rachel Pierce, Greenville, S. C.—Miss Pierce shared a recital March 25 at the Buncombe Street Methodist Church with Radiana Pazmor, contralto. Organ numbers were: Chaconne in G minor, Couperin; Air in G, Tartini; "The Fifers," Dandrieu; Fugue in E flat, Bach; Chorale in A minor, Franck.



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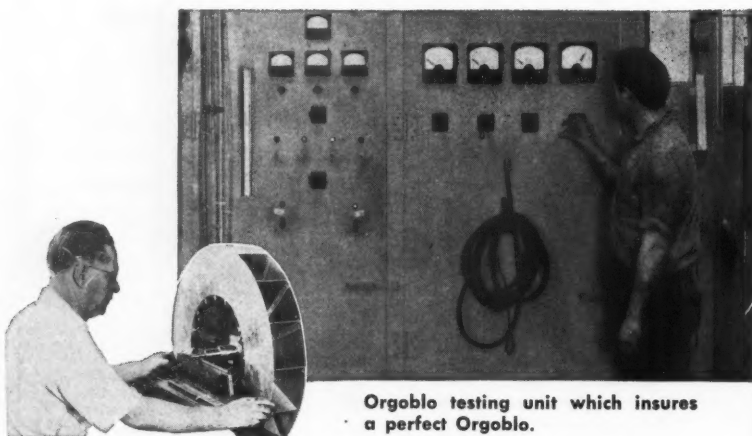
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LUDWIG ALTMAN was honored on his twentieth year as organist of San Francisco's Temple Emanu-El March 29. More than 1000 people were present for the special service.

Mr. Altman came to San Francisco from Berlin in 1937, serving first as substitute for the late Wallace Sabin. At Mr. Sabin's death he became regular organist of the temple.

After the liturgical service tribute was paid by Rabbi Alvin I. Fine, the Honorable Judge Albert C. Wollenberg, as president of the congregation, and Cantor Reuben R. Rinder. After Mr. Altman's response he played an organ program of works by Kohs, Fromm, Bloch, Milhaud, Mozart and Bach. A reception for Mr. and Mrs. Altman followed, at which they were given a silver coffee set.

AMONG INTERESTING music performed at the "Evening Bells" services in the Peachtree Christian Church, Atlanta, Ga., were several unusual offerings: "The Foundling Hospital Anthem," Handel, Horten's folk cantata, "The White Pilgrim," "Miriam's Song of Triumph," Schubert, a program of the religious music of early America and music from the Russian liturgy, from Wales and from Paris.

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**ORGANIST'S CANTATA SUNG
AT CHURCH'S CENTENNIAL**

The choirs of the Central Presbyterian Church, Kansas City, Mo., will sing a concert May 23 as the musical portion of a week-long observance of the church's centennial. Henry Cady, minister of music, and Kay Kelsey, assistant, will direct. A new sacred cantata in four sections for chorus, soloists and organ will be sung. The work was composed for the centennial by the church organist, Emma Lou Diemer. Following the cantata will be anthems by the church's three choirs and a short organ program will precede the choral concert.

Miss Diemer, new member of the Kansas City Chapter of the A.G.O., has a M.Mus. from the Yale music school and has won recent awards in composition. They include a Fulbright scholarship, a Louisville Orchestra student award for a suite for orchestra, Mu Phi Epsilon awards for songs and chamber music and the 1955 Delta Omicron award for a composition for women's voices. She is in her third year as organist for Central Church, formerly serving in the same capacity for churches in Warrensburg, Mo., New Haven, Conn., Tacoma, Wash., and at the Wornall Road Baptist Church, Kansas City.

**NORTHWESTERN A CAPPELLA
CHOIR SINGS PALM SUNDAY**

A Palm Sunday concert was sung by the Northwestern University a cappella choir April 14 in Lutkin Hall. William Ballard, director of choral organizations at Northwestern, conducted the forty-five-member choir in four Passiontide selections: the Passion according to St. Matthew, Schütz, "Crucifixus," Lotti, "Corpus Christi," Warlock, and "This Have I Done for My True Love," Holst.

DUNCAN TROTTER GILLESPIE was organist at two Lenten Bach performances in Schenectady, N. Y. He played for Helen R. Henshaw's musical service March 17 when "Sleepers, Wake" was sung and he accompanied the Octavo Singers, conducted by Gordon Mason, in an April 5 performance of the St. John Passion at the Union College chapel.

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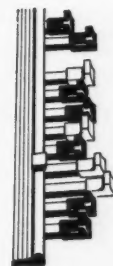
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DAVID BERGER AT ORGAN IN EASTMAN HOUSE



DAVID BERGER plays organ recitals each Sunday afternoon at the George Eastman House, now a free public museum of photography in Rochester, N. Y. Within this former residence of George Eastman are two four-manual organs installed at opposite ends of the mansion, both played from a single console. For museum interest the console exterior is being kept just as it was during Mr. Eastman's lifetime; however, the wiring has recently been completely renewed for maximum efficiency. Many of the one- to two-thousand people who visit the museum on

Sunday afternoons show keen interest in the organ.

Dr. Harold Gleason was Mr. Eastman's organist in charge of the musical programs, which also included the services of an assistant organist and a string quartet. In 1949 the Georgian mansion was opened as a photographic museum.

Mr. Berger, organist at the West Avenue Methodist Church in Rochester, studied with Dr. Gleason at the Eastman School of Music where he received his B.M. and M.M. degrees. He has also studied with Marcel Dupré.

MARCHAL RECORDS, PLAYS FIVE CAMBRIDGE RECITALS

André Marchal, organist of the Church of St. Eustache, Paris, France, is in the United States for six weeks to play a series of recitals in Kresge Auditorium, Massachusetts Institute of Technology, Cambridge, and to make a series of recordings on the Holtkamp organ for Unicorn records. M. Marchal's April 2 recital combined works by pre-Bach composers Gabrieli, Frescobaldi, de Cabezon, Cabanilles and Pachelbel with a substantial Bach group of the Trio-Sonata 2, Toccata and Fugue in D minor and three large pieces based on chorales.

The second recital April 16 was all-French, from Titelouze through Gigout and Saint-Saens. Except for the opening Mozart Fantasia in F minor the third recital April 23 was made up of nineteenth-

century romantic music: Mendelssohn, Boely, Schumann, Liszt, Franck and Vierne.

M. Marchal's recital May 7 will again be all-French and will include: Five Versicles on "Veni Creator," de Grigny; Variations on "O Filii," Dandrieu; Fantaisie from "L'Orgue Mystique," Tournemire; Impromptu, Vierne; Variations on "Veni Creator," Duruflé; "Les Enfants de Dieu," "The Nativity," Messiaen; "Te Deum," Langlais; Two Dances, "Agni Vavishita," Two Chorales ("Dorian" and "Phrygian") and "Litanies," Alain. His closing program May 14 opens with "Mein junges Leben hat ein End," Sweelinck; Trumpet Tune, Purcell; Toccata, Blow, and "Wie schön leuchtet uns der Morgenstern" and Fugue in C, Buxtehude. It also includes five Bach chorale preludes and the Prelude and Fugues in C major and E flat major by the same composer.

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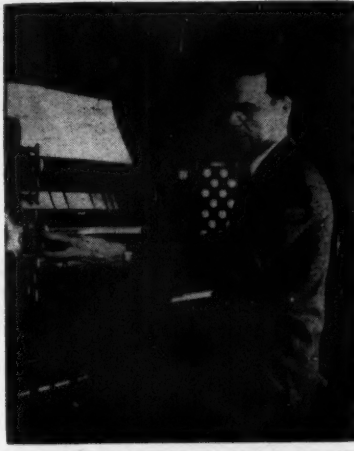
The dedicatory services and the inaugural recital on the rebuilt four-manual Casavant organ in the Knox United Church, Calgary, Alta., Canada, were held March 24 and 27 respectively. The Knox Church has a long history of fine organs. In 1905 a large four-manual organ was installed in the old edifice and when the present building was completed in 1913 a new four-manual Casavant was installed. In its new condition it is said to be the largest instrument in Canada west of Toronto. Robert Blanchard of the Casavant staff was in charge of the re-installation which included a complete tonal revision with added upper work and a new console. A seven-stop positif has been prepared for.

Cyril S. Mossop, L.T.C.L., A.R.C.T., choirmaster and organist, played the opening recital, assisted by violinists Douglas Gray and Donna Jenkins and contralto Helen Rutz. Organ numbers were: "Alle in Gott in der Höh sei ehr" and Fantasie in G, Bach; Air, Stanley; Flute Solo, Arne; Noel, Grand Jeu et Duo, Daquin; Prelude, Franck; Toccata, d'Evry; "The Musical Clocks," Haydn; "O Gott, du frommer Gott" and "Lamentation," Karg-Elert; "Forest Green," Purvis; "Lasst uns alle fröhlich sein" and Prelude and Fugue in B minor, Willan. The new stoplist:

GREAT ORGAN.

- Double Diapason, 16 ft., 61 pipes.
- Quintaton, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Principal, 8 ft., 68 pipes.
- Bourdon, 8 ft., 68 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Waldflöte, 4 ft., 68 pipes.
- Koppelflöte, 4 ft., 68 pipes.

MOSSOP AT CASAVANT



- Octave Quint, 2 3/4 ft., 68 pipes.
- Superoctave, 2 ft., 68 pipes.
- Fourniture, 4-5 ranks, 244 pipes.
- Trumpet, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Trompette Harmonique, 8 ft. (prepared for).
- Antiphonal Chimes.
- Solo Celesta.

SWELL ORGAN.

- Gedackt, 16 ft., 68 pipes.
- Diapason, 8 ft., 68 pipes.
- Stopped Diapason, 8 ft., 68 pipes.
- Quintadena, 8 ft., 68 pipes.
- Viola da Gamba, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 68 pipes.
- Aeoline, 8 ft., 68 pipes.
- Principal, 4 ft., 68 pipes.
- Flute Harmonique, 4 ft., 68 pipes.
- Piccolo, 2 ft., 68 pipes.
- Sesquialtera, 2 ranks, 136 pipes.
- Plein Jeu, 3 ranks, 204 pipes.
- Contra Fagotto, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Antiphonal Chimes.
- Tremulant.

CHOIR ORGAN.

- Metalgedackt, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Fugara, 4 ft., 68 pipes.
- Nazard, 2 3/4 ft., 68 pipes.

- Flageolet, 2 ft., 68 pipes.
- Larigot, 1 1/2 ft., 68 pipes.
- Clarinet, 8 ft., 68 pipes.
- Tremulant.

SOLO ORGAN.

- Doppelgedackt, 8 ft., 68 pipes.
- Erzähler, 8 ft., 68 pipes.
- Erzähler Celeste, 8 ft., 68 pipes.
- Principal, 4 ft., 68 pipes.
- Concert Flute, 4 ft., 68 pipes.
- Harmonic Piccolo, 2 ft., 68 pipes.
- Tuba, 8 ft., 68 pipes.
- Orchestral Oboe, 8 ft., 68 pipes.
- Cor Anglais, 8 ft., 68 pipes.
- Trompette Harmonique, 8 ft. (prepared for).
- Tremulant.

ANTIPHONAL ORGAN.

- Lieblich Gedackt, 8 ft., 68 pipes.
- Viole, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 68 pipes.
- Aeoline, 8 ft., 68 pipes.
- Violon Principal, 4 ft., 68 pipes.
- Flauto Amabile, 4 ft., 68 pipes.
- Musette, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 68 pipes.
- Tremulant.
- Pedal Bourdon, 16 ft.

PEDAL ORGAN.

- Double Diapason, 32 ft., 5 pipes.
- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Violine, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Gedackt, 16 ft.
- Octave, 8 ft., 12 pipes.
- Spitz Principal, 8 ft., 32 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Violoncello, 8 ft., 12 pipes.
- Fifteenth, 4 ft., 32 pipes.
- Cor de Nuit, 4 ft., 32 pipes.
- Fourniture, 4 ranks, 128 pipes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Carillon Bells, 25 notes.
- Antiphonal Chimes, 25 notes.

SANTA BARBARA SOCIETY

SINGS 5th BACH FESTIVAL

The Santa Barbara, Cal., Choral Society, conducted by Dr. C. Harold Einecke, sang its fifth annual Bach festival April 7 at the First Methodist Church. Eight chorales from the St. Matthew Passion preceded the Magnificat in D. Marguerite Hibbard was accompanist and piano soloist.

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Monday, May 13

- 9:00 Registration
- Displays
- Organ Tours
- Sightseeing
- Shopping
- 4:00 Secular Choral Program
- North Fulton Special Choir
- Tea & Fashion Show
- 8:30 Bloch: "Sacred Service"
- Atlanta Choral Guild
- Reception
- Fun at the Biltmore

Tuesday, May 14

- 8:30 Registration
- 8:45 Breakfast
- 10:30 Lara Hoggard, Choral Workshop
- 1:00 Lunch
- 2:00 Richard J. Piper, "Tonal Design"
- 4:00 George Markay, Organ Recital
- 8:30 Pierre Cocherac, Organ Recital
- Reception
- Fun at the Biltmore

Wednesday, May 15

- 8:00 Gregorian Mass, Shrine of the Immaculate Conception
- 9:30 Four-State Organ Recital
- 11:00 Lara Hoggard, Choral Workshop
- 11:00 Organ Playing Contest
- 2:00 The Rev. Russell Woollen, "Gregorian Chant"
- 3:30 Mrs. Haskell Boyter, "Junior Choirs"
- 6:00 Banquet
- 8:30 Virgil Fox, Organ Recital
- 10:45 Convention Party

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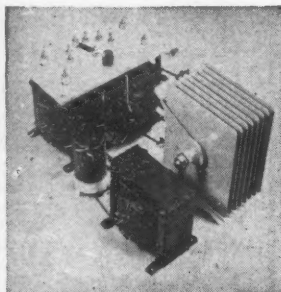
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POSITION WANTED—ORGANIST-CHOIR director, prominent Washington, D. C., church, formerly with well-known New York City church, long experience with adult and children's choirs. Teacher, composer, recitalist, married. Desires position in church adhering to high musical standards in Florida, Arizona or California. Highest credentials. Details of position and salary requested. Address D-5, **THE DIAPASON**.

POSITION WANTED—EXTENSIVELY-EX-perienced Catholic organist and choirmaster, specialist in the concert and liturgical boy choir (and adult male choir), interested in permanent church position (cathedral preferred) with a progressive musical interest, possibly toward the establishment of a boy choir school. Serious musician and available for any part of the country. Address E-7, **THE DIAPASON**.

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POSITION WANTED—YOUNG MAN seeks position as organist-choirmaster in Chicago area church. Experience has included both liturgical and non-liturgical services. Salary is secondary in a church where the congregation desires an active program of the finest church music. Address D-6, **THE DIAPASON**.

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POSITION WANTED—ORGANIST-choir-director. M.M. degree, experienced with children's and adult choirs, desires full-time position or with teaching privileges. References. Address B-5, **THE DIAPASON**.

POSITION WANTED—NEW YORK. DOC-toral candidate, experienced, Fellow, A.G.O., desires church (Episcopal or other), teaching connections, metropolitan area. Address D-15, **THE DIAPASON**.

POSITION WANTED—ORGANIST-DIREC-tor, early 50's, interested in change of location. Graded choirs, recitals, oratorios, etc. Address E-6, **THE DIAPASON**.

POSITION WANTED—EXPERIENCED organist or organist-director, Chicago or suburbs. Address E-2, **THE DIAPASON**.

WANTED—MISCELLANEOUS

WANTED—INFORMATION ON AMER-ican organs and builders prior to 1870, especially opus lists, printed matter, pictures, locations of organs. Barbara J. Owen, P. O. Box 64, Portland, Conn.

WANTED—TWO-MANUAL AND PEDAL relay; soft stops (strings, quint, etc.); 3-5 rank straight chest. All for 10-in. pressure. Bill Hansen, Jr., 2932 N. E. Union Ave., Portland 12, Ore.

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WANTED—QUALIFIED ORGANIST—man or woman—for 1957-1958 season starting September, 1957, by Jewish reformed congregation for high holy days and Sunday morning services. Organist will not be in charge of choir. Call or write to our choir director, Mr. Hans Alten, 1629 E. 74th Street, Chicago 49. Phone: Fairfax 4-3535.

WANTED—CENTRAL PRESBYTERIAN Church, Lafayette, Ind., has a position open for organist-director to handle the entire music program—main choir, youth and children's groups. Please address the personnel committee giving experience, references, qualifications and expected salary. Part-time teaching might be arranged.

WANTED—INFORMATION ABOUT OR-gans built for Philadelphia churches by William King. William King built organs in Elmira, N. Y., from about 1880 to 1900, then moved to Chicago. Also want an original King nameplate or picture of same. Robert Whiting, 5811 Chew Street, Philadelphia 38, Pa.

ORGANIST WANTED—POSITION AVAIL-able June, 1957. First Methodist Church, Palo Alto, Cal., church membership 2500. Five choirs, 225 singers. Address inquiries to: Eileen Washington, Director of Music, 868 Northampton Drive, Palo Alto, Cal. State training, experience, references.

WANTED—SUBSCRIBERS TO THEATRE organ journal, "The Kinura." History, technical data, theatre organ reminiscences, unit stoplists. Illustrated monthly, \$5 year. Remit to Al Miller, M'Haha Station, P. O. Box 5035, Minneapolis 6, Minn., U. S. A.

WANTED—ORGAN SERVICE AND IN-stallation men needed in several western areas. Cooperation will be given qualified men in establishing their own business. Write Eugene E. Poole, 165 Lakewood Road, Walnut Creek, Cal.

WANTED—ASSOCIATE MINISTER OF music for large Michigan Congregational church. Must enjoy working with children and be capable of adult voice-building. \$4000 to start. Address E-5, **THE DIAPASON**.

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FOR SALE—THREE-MANUAL CHURCH organ, electro-pneumatic action. Now being used. Consists of 35 straight ranks, some unified. Contact W. H. Delle, 5815 South Sawyer Ave., Chicago 29, Ill.

FOR SALE—THREE-MANUAL MÖLLER church organ, 20 ranks, and in good condition. Organ will be available in June. Best offer takes organ. Bill Decker, 710 S. Keeler, Chicago, Ill.

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FOR SALE—1919 HALL PIPE ORGAN, 21 ranks, 24 stops; 3-manual, detached, stop-key console; harp, chimes. Available immediately. Must be moved from church by purchaser by Aug. 31, 1957, in order to make room for new instrument. No reasonable offer refused. May be seen and played by appointment. Address inquiries to Russel Messer, 560 Cotanch Street, Greenville, N. C., or to Rector, St. Peter's Episcopal Church, Washington, N. C.

FOR SALE—BALDWIN TWO-MANUAL, full pedalboard, four 15-in. speaker tone cabinet, consider small organ in trade. Estey two-manual reed organ, pedalboard, electric blower. Aeolian upright reed organ with player, one-manual, foot-power, D'Artridge Organ System Co., 2631 Menlo Avenue, Los Angeles 7, Cal.

FOR SALE—ELECTRIC-ACTION PIPE organ, recently modernized with detached two-manual new console, excellent Spencer blower, 21 stops, 14 ranks, playable condition, available July 1. Queens Reformed Church, Jamaica Ave. and Springfield Blvd., Queens Village, L. I., N. Y.

FOR SALE—35 COMPLETE RANKS OF pipes, including strings, reeds, mixtures, etc., from late Möller pipe organ. Most ranks, including reeds, are of spotted metal and all A-440 pitch and on 4-inch pressure. For prices, etc. write R. Fielding, 3 Maple Street, Malden, Mass.

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FOR SALE—MÖLLER ORGAN PARTS for 5-inch wind pressure church organs. Consoles, pipes, chests, blowers, etc. You need it, I've got it. Tell me what you want and name your price. Bruce Ronk, 7 Hillside Ave., Prospect Heights, Ill.

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FOR SALE—A-1919 MÖLLER 15-RANK 2-manual organ, \$2,500. Write Dr. George Haskell, 502 Ninth Street, San Bernardino, Cal.

FOR SALE—WURLITZER PIPE ORGAN pipes and parts. Jos. H. De Wolfe, P. O. Box 6413, Jacksonville 5, Fla.

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FOR SALE—HAMMOND ORGAN, CON-cert model RT2 in "as new" condition, other models available also. Serious buyers only please. Hammond organs bought and sold. Ken Thompson—Organs, Waterbury Road, R.F.D. No. 2, Waterbury 12 (Prospect), Conn.

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FOR SALE—FOUR-MANUAL ERNEST M. Skinner console, \$400 crated, F.O.B. St. Paul. Available in May. Write: House of Hope Presbyterian Church, St. Paul 5, Minn. Att.: Eugene L. Nordgren.

FOR SALE—MÖLLER PIPE ORGAN, 10 ranks, electrified and with new console, delivered and installed west coast, \$7,500. Write 165 Lakewood Road, Walnut Creek, Cal.

FOR SALE—HAMMOND ORGAN TONE cabinets, 20- and 40-watt models; all in fine condition. Write Ken Thompson—Organs, Waterbury 12, R.F.D. No. 2, Conn.

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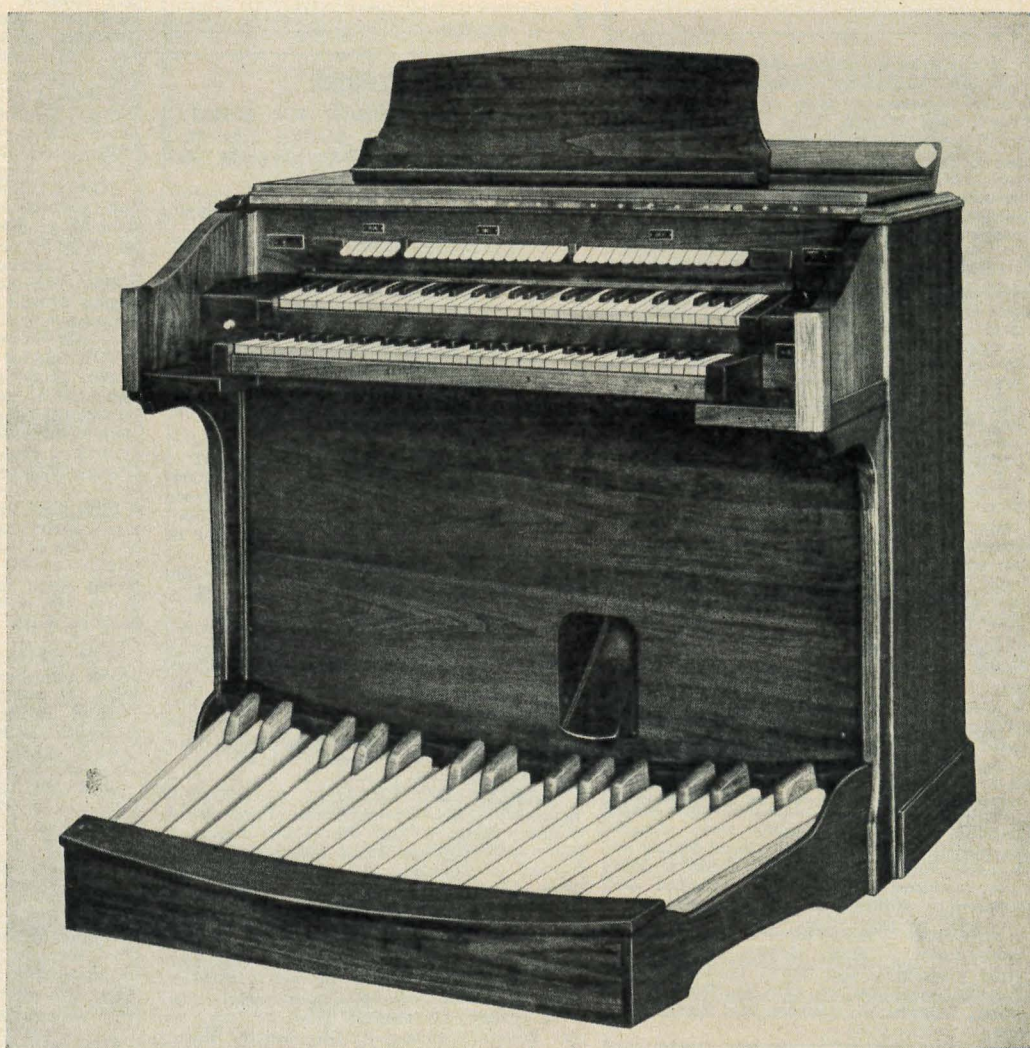
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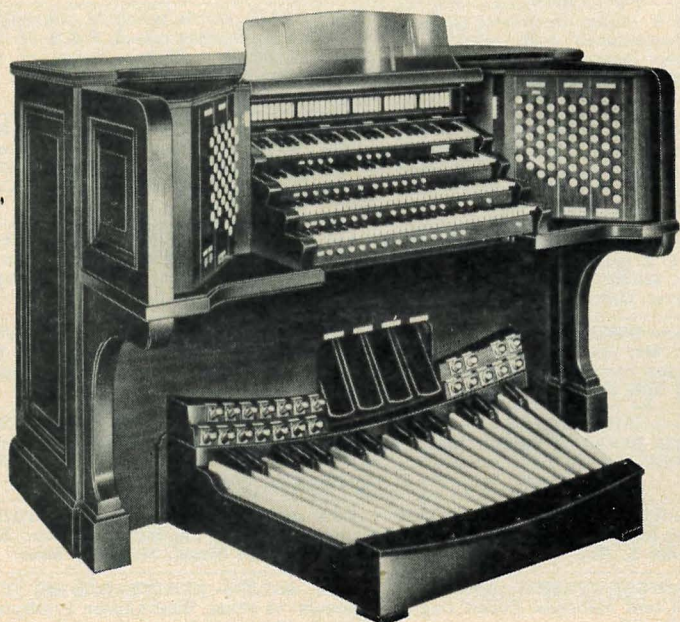
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