

THE DIAPASON

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NEW REUTER CHOSEN FOR CHAMPAIGN, ILL.

THREE-MANUAL WITH POSITIV

University Place Christian Awards
Contract for 52-rank Instrument—
Paul Pettinga Is Organist-
Choirmaster.

The Reuter Organ Company has been awarded the contract to build the new instrument for the University Place Christian Church, Champaign, Ill. When completed the new instrument will have fifty-two ranks and will contain both choir and positiv divisions. The great is to be placed in an exposed position and located on the Gospel side with the enclosed pedal pipework and expressive swell and choir divisions situated behind. The exposed positiv division will be located on the Epistle side of the chancel. The chancel bombarde will be situated behind the reredos. At the present time the positiv section exists as a console preparation only, but it is expected that arrangements will be made to include the pipework for this division, as well as the other few preparations, by the time the installation takes place.

The stoplist was drawn up by Homer A. Frank, representative and consultant for the Reuter Company, and Edward Holloway, district representative of the firm, in conjunction with Paul Pettinga of the University of Illinois and organist and choirmaster of the church.

The specification is as follows:

GREAT ORGAN.

Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spillflöte, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Chancel Bombarde, 8 ft., 73 pipes.
Chancel Bombarde, 4 ft., 61 notes.
Chimes.

SWELL ORGAN.

Rohrflöte, 16 ft., 85 pipes.
Rohrflöte, 8 ft., 73 notes.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 68 pipes.
Principal, 4 ft., 73 pipes.
Nachthorn, 4 ft., 73 pipes.
Blockflöte, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 85 pipes.
Trumpet, 8 ft., 73 pipes.
Fagotto, 8 ft., 73 notes.
Hautbois, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Hohflöte, 8 ft., 73 pipes.
Dolcan, 8 ft., 73 pipes.
Dolcan Celeste, 8 ft., 61 pipes.
Gedeckt, 4 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Nasard, 2½ ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Trompette, 8 ft., 73 pipes.
Krummhorn, 8 ft., 73 pipes.
Schalmei, 4 ft. (console preparation).
Tremolo.

POSITIV ORGAN (Prepared for).

Nasonflöte, 8 ft.
Principal, 4 ft.
Koppelflöte, 4 ft.
Principal, 2 ft.
Tierce, 1½ ft.
Quinte, 1½ ft.
Siffelöte, 1 ft.
Cymbel, 3 ranks.
Chancel Bombarde, 8 ft., 61 notes.
Chancel Bombarde, 4 ft., 61 notes.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrflöte, 16 ft., 32 notes.
Gemshorn, 16 ft. (console preparation).
Quint, 10½ ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft., 32 notes.
Gemshorn, 8 ft. (console preparation).
Twelfth, 5½ ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Bourdon, 4 ft., 12 pipes.

ROBERT NOEHREN, WHO IS AWARDED DOCTORATE



ROBERT NOEHREN, university organist at the University of Michigan, was conferred the honorary degree, Doctor of Music, by Davidson College, Davidson, N. C., at the commencement exercises May 27. Before his present appointment at Michigan in 1949, Mr. Noehren was college organist and on the faculty of Davidson College.

Mr. Noehren studied with Gaston Dethier at the Juilliard School of Music and Lynnwood Farnam at the Curtis Institute of Music. He has also studied composition with Paul Hindemith. He has contributed many years of serious effort in the field of organ design and

organ building and in 1948 was granted a Carnegie grant for special study on the organ of the seventeenth and eighteenth centuries in France.

Mr. Noehren has made many tours of Europe and is well known throughout the United States and Canada as a recitalist. He has made numerous recordings, including one of two Trio Sonatas by Bach which won for him the coveted French *Prix du Disque*. He is the only American organist to hold this award. The last two seasons, in a series of sixteen recitals, he has been performing the complete organ works of Bach at the University of Michigan.

FREED'S PRIZE ANTHEM SUNG AT A.G.O. ASCENSION SERVICE

Arnold Freed, New York City, was winner of the tenth annual anthem competition sponsored by New York's Church of the Ascension. Mr. Freed's prize anthem, "Holy, Holy, Holy, Lord God of Hosts," to be issued by the H. W. Gray Co., was sung at the Ascension festival service May 27 at the Church of the Ascension under Vernon deTar, organist and choirmaster. This was a festival service for the New York City Chapter of the A.G.O.

Other works heard in the service were the first New York performance of "The Parable of the Sower" by Louie White, Stravinsky's "Symphony of Psalms" and anthems by Lloyd Pfautsch, George Fox and C. Hubert Parry.

DR. ROBERT BAKER'S recent western tour included recitals sponsored by the Los Angeles and Pasadena and Valley Districts Chapters of the A.G.O. at Immanuel Presbyterian Church, Los Angeles, and by the San Diego Chapter at the First Presbyterian Church.

REGIONAL MEET IS HELD IN LYNCHBURG

MARYLAND, VIRGINIA AND D. C.

Junior Choir Festival with 400 Voices
Under Cecil Lapo Is Feature—
Williams, Powell, Watkins,
Webber and Mason Play.

The Lynchburg, Va., Chapter was host for the first time to a regional convention of the A.G.O. Eighty-six organists from Maryland, the District of Columbia and Virginia registered in the "city of the seven hills" for the April 29, 30 and May 1 meeting.

The convention opened after most cordial greetings by Dean Frances Peters with a beautifully-played recital by Helen Howell Williams. Of special interest were "The Little Windmills," Couperin, and Jean Pasquet's (Northern Virginia Chapter) treatment of "Lo, How a Rose." Mrs. Williams' taste in registration and her very fine rhythm in Dupré's Prelude and Fugue in G minor proved gratifying.

The musical program in St. John's Episcopal Church Monday evening was evidence of a great talent. Dr. Henry Hallstrom, A.A.G.O., organist and choirmaster, played, directed and composed the music of the evening. From carillon to hymn writing Dr. Hallstrom proved master of all mediums. Especially liked were the Christmas carol, "To Bethlehem" for women's voices, and the Hymn, "Lynchburg," from the 1940 Hymnal. The evening closed with an informal party at Randolph-Macon Woman's College. Duo-piano music by Miss Elaine Dahl and Mrs. Virginia Burton was most refreshing and Miss Florence Vickland's singing charmed her audience.

The Tuesday morning program began in the chapel at the Rivermont Avenue Baptist Church with Cecil Lapo, St. Luke's Methodist Church, Oklahoma City, giving a lecture on multiple choirs. This proved most practical and his demonstrations as exhibited by the junior choir festival proved them sound.

Following the lecture Jeryl Powell, organist of St. John's Episcopal Church, Roanoke, Va., played a recital in the church. Except for Bach's Toccata, Adagio and Fugue in C major, the program was made up entirely of French compositions. Mr. Powell is an exciting performer and the Suite Breve by Langlais and the Dupré Variations sur un Noël served as excellent vehicles for his unusual abilities as interpreter of the modern French school.

A service of morning prayer at St. Paul's Episcopal Church featured works by composers of the region under the direction of Robert G. Lee. We were not aware that we had so much talent. Particularly lovely was Pasquet's "Let Thy Mercy, Lord" and Robert Lee's "Mary's Lullaby." The "Easter Alleluia" by Betty Mae Kovacs is excellent and shows great talent.

The regional organ contest was won by Wilmer Haydn Welsh of Baltimore, Md., with honorable mention going to Miss Iris Josephine Cuniff of Salem, Va.

William Watkins, organist-director of the Georgetown Presbyterian Church, D. C., not only demonstrated great musicianship in his recital at the Rivermont Presbyterian Church, but also showed that he possesses a rare sense of humor. Ives' Variations on "America" was the medium showing this and his fine phrasing, excellent rhythm and amazing taste in registration proved him master of the instrument.

Tuesday evening we had the privilege of hearing Lynchburg's nineteenth junior choir festival in cooperation with the Lynchburg Chorister's Guild at the West Lynchburg Baptist Church under the direction of Mr. Lapo. How inspiring it was! More than 400 children sang with

the most beautiful tone and followed their director better than many adults. As long as Lynchburg keeps such fine children's choirs it will never lack for adult choir members in the future. John Pfeil, organist of the First Presbyterian Church, was organist for the festival and he not only knows how to play for adults but also proved himself a master at balancing the light tone of children's voices.

Tuesday's program was closed by a delightful little opera at Lynchburg College by the Virginia Grass Roots Opera Company. Isn't that a nice contrast to church music? Pergolesi's "La Serva Padrona" was directed by Mrs. R. C. Wood, Jr.

The next morning the Rev. Leonard Ellinwood of the Library of Congress and Washington Cathedral gave a most refreshing talk on "Singer's Glen—the Local History of Music." Dr. and Mrs. Ellinwood had just come from Singer's Glen and they must have been inspired because the audience felt as if they too were living and singing there. Singer's Glen, present population 126, was so named by Joseph Funke, a Virginia musician of the early 1800's. Mr. Funke was an enthusiastic organizer of singing schools and in 1832 published a compilation of "genuine church music" containing three-part vocal works with shaped notes. The latest edition of this collection was published in 1942 under the title "Harmonia Sacra."

Thomas Webber, Jr., A.A.G.O., organist of the Idlewild Presbyterian Church, Memphis, Tenn., and formerly of Lynchburg, followed with a noteworthy program at the Fort Hill Methodist Church. The Toccata of Andriessen was of special interest. Mr. Webber did a splendid rendition of the Liszt "Ad Nos." It was so well done that even those critics who dislike the piece were impressed.

Directly following luncheon James R. Sydnor, S.M.D., lectured on "Music Interests for the Small Church." Dr. Sydnor is head of the music department of the Presbyterian Assembly's training school in Richmond, Va., and organist-choirmaster at St. Paul's Episcopal Church. His skillful handling of the subject was specific enough to help the small church and yet was of general interest to all.

The big social event of the convention was a banquet held at the Boonsboro Country Club Wednesday evening. Everyone came in gala attire and door prizes, plus an attractive musical program by Clive Worsley, accordionist, and 'Cile Turner, folk ballad singer, made a very festive occasion.

The final recital was given by Marilyn Mason of the University of Michigan. No one has to be told how Miss Mason plays. Any century, any country, any composer is safe in her hands. Miss Mason's playing is just what everyone would like to be able to do.

The convention was closed by a party at the home of Mrs. I. M. Lynn with music by the Lynchburg Civic Music String Ensemble and refreshing songs by a delightful soprano whose name was not given.

Those of us who were fortunate enough to attend the Lynchburg convention came away tired but very satisfied musically and socially. We had a splendid time.—KATHARINE S. FOWLER, Regional Chairman, and DOROTHY S. LEACHMANN, Registrar.

ARDEN WHITACRE LEAVES FOR THIRD EUROPEAN TOUR

Arden Whitacre, organist and choir-master of the First Presbyterian Church, Canton, Ohio, and a Colbert-LaBerge organ artist, left May 26 for his third European tour which includes twenty-two dates in seven countries. He returns to his post in Canton in September. On tour he will play many of the old baroque organs as well as representative organs of the modern European builders. Among these dates are broadcasts from Cologne, Germany, Radio Holland in Hilversum and Antwerp, Belgium.

BUXTEHUDE, BACH AND FAURE PERFORMED IN BERKELEY

A spring choral concert was conducted May 5 by Kenneth Jewell at the First Congregational Church of Berkeley, Cal. Buxtehude's "Aperite Mihi Portas Justitiae," the Bach Cantata 4 and the Requiem by Fauré made up the program. Four violinists assisted.

KATHARINE E. LUCKE



KATHARINE ELEANOR LUCKE, F.A.G.O., began her piano studies as a very small child under the guidance of her father, an amateur musician. At a very early age she tried her hand at "making up pieces" and, she tells us, she is still doing just that.

As a student at the Peabody Conservatory, Baltimore, she studied piano, organ, harmony, composition and improvisation. A diploma graduate in composition from Peabody, she became a faculty member and until recently taught there and as a special music instructor in the Eastern high school. She has been an organist in many of the leading churches in Baltimore and was a president of the National Association of Organists. She was also the president of the (Baltimore) Handel Choir, dean of the Chesapeake Chapter of the A.G.O., chairman of the music committee of the National League of American Pen Women and president of its Baltimore branch, chairman of the National Music Week committee in Baltimore and a charter member of the Baltimore Music Club. Ten years ago, Llewellyn Wilson, Negro organist and former pupil, and Miss Lucke were responsible for the founding of the Patapsco Chapter, the first Negro chapter in the Guild, a highly flourishing organization.

Now past 80, Miss Lucke still teaches a few students in creative harmony but is especially interested in composing. Her published compositions include numbers for organ, piano and cello, a number of anthems and religious and secular solos. She has received awards for her songs and piano pieces, for a piano concerto with orchestra and for "Salute," a patriotic number for narrator and vocal quartet. She has considerable chamber music still in manuscript. Her keyboard harmony book, book 1, is about to enter its sixth edition; book 2 is in its second.

A recent program of Miss Lucke's original compositions was given April 17, including several of her award winners. Her anthem, "Come Ye and Let Us Go Up to the Mountains," appeared on Guild Sunday services in several Baltimore churches. She was represented on the program of music at morning prayer in St. Paul's Episcopal Church, Lynchburg, Va., as part of the regional convention the end of April. George Markey played her "Allegretto" on his recital at the mid-winter conclave in St. Louis.

Miss Lucke writes that she is "busy on a keyboard harmony book for organ" and she is "still a very busy woman, still interested in that heavenly art, music."

GERMAN MUSIC OF OUR TIME HEARD AT KANSAS COLLEGE

The music portion of the fine arts festival at Kansas State College, Manhattan, May 2-12 turned its emphasis almost wholly to contemporary German music. Including a lecture-recital on the piano music of Berg, Schönberg and Webern and two chamber music programs in which both string and wood ensembles participated, it featured a recital of twentieth-century German organ music played May 9 by Robert Wilson Hays. The composers represented were Ahrens, Pepping, Karg-Elert, Walcha and Schroeder.

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, 255 East Jackson Boulevard, Chicago 4, Ill.

Sammartini Magnificat

for SATB Soli and Chorus, 2 Oboes, 2 Trumpets, Strings

URTEXT EDITION

*prepared by Newell Jenkins from original manuscripts

*published for the first time

*recently given its first performance in over a century and its highly successful American premiere at Carnegie Hall, both conducted by Mr. Jenkins

"a beautiful, vigorous little work, clear in profile . . . real personality coming through the stylized melodic lines."

NEW YORK TIMES

"the discovery of the evening . . . fresh-sounding and enlivening music in which craftsmanship is combined with joy and inspiration."

NEW YORK HERALD TRIBUNE

"a ray of sunshine . . . Sammartini knew just what he was doing, went about it simply, and emerged with a typical 18th-Century classic piece that is a pleasure to hear."

NEW YORK JOURNAL-AMERICAN

Eulenburg Pocket Score \$1.25 (with large, readable notes; serving for the conductor and also as a "vocal score" for the singers). Set of Parts \$9.00; Extra Strings, each \$1.00.



Other Sammartini works, each for string orchestra:

Concertino in G, Sinfonia in F, Sinfonia in G

To each: Pocket Score \$1.50; Set \$5.00; Extras, each \$1.00

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373 FOURTH AVENUE • NEW YORK 16, N. Y.

OSSEWAARDE COMPLETES BUSY SEASON IN HOUSTON

Jack Ossewaarde's fourth year at Christ Church Cathedral, Houston, Tex., was a very productive one. The season which opened with Houston's first hearing of the Durufé Requiem was climaxed April 14 by the first performance in Houston of Bach's St. Matthew Passion with full orchestra, harpsichord and organ. An overflow audience heard the masterpiece. A series of thirty-two Lenten noonday recitals enlisted the talents of seven other prominent Houston organists.

Within the last two years the cathedral has seen the consecration of two bishops, the enthronement of Bishop Hines and the burial service for Bishop Quin.

The season at Christ Church will be brought to a close by the visit of Harold Friedell, who will come from St. Bartholomew's, New York City, to conduct the second annual diocesan choral festival service June 2.

Mr. Ossewaarde's responsibilities as general chairman of next year's A.G.O. national convention in Houston will assure him an even busier schedule in the year ahead.

ENGLISH CITIES AND PARIS HEAR CATHARINE CROZIER

Catharine Crozier gave recitals in England and in Paris in the month of May. Her engagements included recitals in London, where she played at the famed Royal Festival Hall, Leeds, Birmingham, Oxford University, Bangor, Wales, and Glasgow, Scotland. In Paris Miss Crozier played for masses at the churches of Ste. Clotilde and St. Eustache, a broadcast for the French National Radio and a recital for the "Amis de l'Orgue" at Ste. Clotilde.

The Times following Miss Crozier's recital in the Royal Festival Hall had this to say: "Report of her musical and technical qualities had not been exaggerated and her style has not been damaged by the overdosage of 'baroquerie' which has disfigured so many of the recitals given on this organ. . . . She played from memory, was note-perfect and got the best out of the organ."

HARDY FINISHES 50 YEARS OF ORGAN INSTALLATION

Walter D. Hardy, Florida representative of the Aeolian-Skinner Organ Company, reached a milestone in his career May 7 as he completed his fiftieth year in the organ-building business. Mr. Hardy lived in the Chicago area most of his life where he was associated with the Kimball Organ Company for many years as manager of the organ department. In 1930 he was appointed mid-west representative of the Skinner Organ Company, later Aeolian-Skinner, and continued in this capacity until late 1953, at which time he moved to Florida.

Mr. Hardy has made many friends in the Mid-west and in the South and is largely responsible for the sale of a number of fine instruments in the areas, including those of the First Presbyterian Church, Fort Wayne, Ind.; Grinnell College, Grinnell, Iowa; MacMurray College, Jacksonville, Ill.; Pilgrim Congregational Church, St. Louis; Southern Baptist Theological Seminary, Louisville, and the First Methodist Church, Canton, Ohio.

Mr. and Mrs. Hardy now live in St. Petersburg and he continues to be active, not only as a representative, but doing installation and some service work as well.

MALIN JOINS MILLS STAFF AS EDUCATIONAL DIRECTOR

Don Malin, former president of C. C. Birchard & Co., has been appointed educational director of Mills Music, Inc., and will also serve as editorial advisor to the B. F. Wood Music Co. Mr. Malin, with more than twenty-five years of intensive work in the field of educational music, has served as president of the Music Publishers' Association and the Music Industries Council. His name has become well known in educational and church circles for his numerous choral compositions and band arrangements.

MOZART'S "CORONATION" Mass was sung May 5 at the Old Stone Church, Cleveland, Ohio, under the direction of William Wagner. Stella Schwendler, contralto, sang Bach's solo cantata 53, "Strike Thou Hour."



St. Martin's Episcopal Church

Providence, Rhode Island

**THE REUTER ORGAN COMPANY
LAWRENCE, KANSAS**

"Member of the Associated Organ Builders of America"

**WORCESTER CHURCH
WILL HAVE SCHANTZ**

THREE-MANUAL INSTRUMENT

Chestnut Street Congregational Orders
Organ to Be Installed in Summer
of 1958—Frederick Kinsley
Is Consultant.

The Schantz Organ Company has contracted for a three-manual organ with the Chestnut Street Congregational Church, Worcester, Mass. Installation is planned for the summer of 1958. In addition to the three manual divisions, there will be a small antiphonal playable from the great or choir manuals.

The church's consultant was Frederick Kinsley. Negotiations were handled by D. R. Salisbury, Schantz representative in the New England states.

The stoplist is as follows:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Octave Quinte, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Chimes, 21 bells.

SWELL ORGAN.

Diapason, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 68 pipes.
Flute Ouverte, 4 ft., 68 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 183 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Fagotto, 8 ft., 5 pipes.
Clarin, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Spitzflöte, 16 ft., 12 pipes.
Gedeckt, 8 ft., 68 pipes.
Geigen Diapason, 8 ft., 68 pipes.
Spitzflöte, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 68 pipes.
Koppel Flute, 4 ft., 68 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremulant.

ANTIPHONAL ORGAN.

Rohrbourdon, 16 ft., 61 pipes.
Rohrflöte, 8 ft., 12 pipes.
Kleine Erzähler, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 12 pipes.
Open Diapason, 16 ft., 32 pipes.
Spitzflöte, 16 ft.
Bourdon, 16 ft., 32 pipes.
Quintaton, 16 ft.
Octave, 8 ft., 32 pipes.
Major Flute, 8 ft., 12 pipes.
Spitzflöte, 8 ft.
Quintaton, 8 ft.
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Rauschquinte, 2 ranks, 64 pipes.
Posaune, 16 ft., 32 pipes.
Contra Oboe, 16 ft.
Trumpet, 8 ft., 12 pipes.
Oboe, 8 ft.
Clarin, 4 ft., 12 pipes.

ANTIPHONAL PEDAL ORGAN.

Rohrbourdon, 16 ft.
Rohrflöte, 8 ft.
Principal, 4 ft.
Rohrflöte, 4 ft.

**CHOIR FROM CANADA SINGS
SERVICES IN NEW ENGLAND**

The boys' and men's choir of the Cathedral Church of St. George, Kingston, Ont., Canada, the only non-English choir to sing daily services in Westminster Abbey, made its second American tour in New England the week following Easter. The choir is directed by George N. Maybee, organist and choirmaster, and appeared in the following churches: Christ Church, Fitchburg, Mass., Christ Church, Hingham, All Saints' Church, Peabody Square, St. Paul's Cathedral, Boston, and Christ Church, Quincy. Works sung on tour were by Wood, Sweelinck, Batten, Willan, Bach, Wesley, Stanford, Attwood, Tschaiowsky and Tye.

JOSEPH C. GOULD



JOSEPH C. GOULD, organist and choir-master of the Government Street Methodist Church, Mobile, Ala., suffered a heart attack while conducting a rehearsal for his evening service March 17 and died the following day.

Mr. Gould was born in Mobile July 31, 1917. After high school he studied the organ with Frederick A. Dunster and Phoebe Lawrence. Before entering military service in 1941 he was organist at St. Joseph's Catholic Church and the St. Francis Street Methodist Church in Mobile. He was able to continue his study while stationed in New York and after his discharge remained in the New York area until 1948, being organist for three years at the Summerfield Methodist Church, Dobbs Ferry, N. Y.

On his return to Mobile he became president of the Mobile music teachers association and director of the federation of music clubs for Alabama. He organized the Mobile Chapter of the A.G.O. five years ago and until his passing was its dean.

Mr. Gould was director and organist at the Government Street Church for the last nine years. He was also choir director of the Congregation Ahavas Chesed and director of music at the Mobile Infirmary school of music. Since January he had also been organist and choirmaster of St. Vincent's Roman Catholic Church. "J. C." was remarkably community-minded; he was unselfishly devoted to the best in music for every church. He was a familiar figure at Guild conventions and conclaves where his infectious personality, acid wit and practical suggestions made his presence like a breath of fresh air.

The Government Street church paper said: "The outstanding trait about J. C. was his compassion for people" and "He was a friend to both old and young and his influence on people of all walks of life is immeasurable."

Mr. Gould never married. He is survived by his parents, a sister and five brothers.

**ANNUAL SPRING FESTIVAL
HELD AT COLUMBIA CHAPEL**

The annual spring festival of music at St. Paul's Chapel, Columbia University, was held in the month of May. Special events of the festival were May 7 with Claire Coci and an instrumental ensemble under the direction of Searle Wright in a program by Dutch and American composers, May 9 with Mr. Wright playing Krenek, Schumann and Tournemire and Carolyn Gillette singing Brahms' "Alto Rhapsody," and May 12 a festival evensong with the chapel choir and an ensemble of woodwinds, brass, timpani and percussion performing Sowerby's Magnificat in D, the Kodaly "Psalmus Hungaricus," "O Welt ich muss dich lassen" by Isaac, Stravinsky's Mass, "These Things Shall Be" by Ireland and the Vaughan Williams "Old 100th." The noonday recitals were played by Herbert Burtis, Wallace M. Coursen, Jr., Albert Russell, Paul J. Sifler, David A. Drinkwater and Mr. Wright.

DR. MERRILLS LEWIS, music department head, conducted the University of Houston, Tex., chorus and orchestra in a performance of Bach's Cantata 6, "Bide with Us," on the opening concert of the university's sixth annual spring fine arts festival.

**NEW HILLGREEN-LANE
WILL GO TO SAN JOSE**

IN FIRST PRESBYTERIAN

One of California's Oldest Churches,
Now in Third Edifice, Orders
Three-manual—William N.
Reid Designs Instrument.

A contract has been signed with Hillgreen, Lane & Company for a three-manual organ in the First Presbyterian Church, San Jose, Cal. The church, one of the oldest in the state, is presently in its third building. It has a bell which was shipped to California around Cape Horn.

William N. Reid, western representative for Hillgreen-Lane, designed and will install and finish the instrument.

The stoplist:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
Spitz Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Spitz Octave, 4 ft., 61 pipes.
Quinte, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Chimes, 20 tubes.

SWELL ORGAN.

Viola Pomposa, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 56 pipes.
Hohlflöte, 8 ft., 68 pipes.
Aeoline, 8 ft., 68 pipes.
Vox Angelica, 8 ft., 56 pipes.
Prestant, 4 ft., 68 pipes.
Harmonic Flute, 4 ft., 68 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Oboe, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 4 ft., 68 pipes.
Tremolo.

CHOIR ORGAN.

Gemshorn, 8 ft., 68 pipes.
Gemshorn Celeste, 8 ft., 56 pipes.
Quintadena, 8 ft., 68 pipes.
Koppelflöte, 4 ft., 68 pipes.
Nazat, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violine, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 pipes.
Principal, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Cello, 8 ft., 32 notes.
Gedeckt, 8 ft., 12 pipes.
Principal, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Principal, 2 ft., 12 pipes.
Contra Oboe, 16 ft., 32 notes.
Contra Trompette, 16 ft., 12 pipes.
Trompette, 8 ft., 32 notes.
Clarin, 4 ft., 32 notes.
Chimes.

**POISTER OPENS HOLTkamp
IN ROME, GEORGIA, COLLEGE**

The new Holtkamp organ in Brookes Chapel, Shorter College, Rome, Ga., was opened April 15 with a dedicatory recital by Arthur Poister. The stoplist appeared in THE DIAPASON for June, 1956. Mr. Poister played: Allegro, Symphony 6, Widor; "We All Believe in One True God," "Remain with Us" and Passacaglia and Fugue, Bach; Andante, K. 616, Mozart; Chorale in B minor, Franck; Theme and Variations, Langlais; Four Chorales, Pepping, and Prelude and Fugue in G minor, Dupré.

A reception by President and Mrs. Christenberry followed the recital. Guests of honor were Mr. Poister, Mrs. William Walter Brookes, who gave the organ in memory of her husband, Walter Holtkamp and David Beaty, director of the music department and college organist.

**SING HOLST "HYMN OF JESUS"
AT EAU CLAIRE FESTIVAL**

More than 100 voices of the combined youth and adult choirs of Christ Church Cathedral, Esther Keith, organist and choirmaster, and the First Congregational Church, Clark B. Angel, organist and director, combined for the Eau Claire, Wis., festival of music May 5 in the cathedral. Mr. Angel conducted the choir and his church's string orchestra in Holst's "Hymn of Jesus" with Mrs. Keith at the organ. The orchestra was also heard in Bloch's Concerto Grosso for strings and piano.

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PROGRAM

Monday, June 17

9 to 5 Registration, Sheraton-Mayflower Hotel
2:00 "Music for the Church Wedding"
Dr. R. Warner
4:30 Recital by Fenner Douglass
8:00 Choral Service
"The Redeemer"
by Martin Shaw
9:30 Social Hour

Tuesday, June 18

9 to 5 Registration
10:00 Regional Organ Playing Contest
2:00 "Children's Choirs and Christian Education"
Vivian Morsch
4:00 Recital by Emily Cooper (National Contest Winner—1956)
6:00 Banquet at Sheraton-Mayflower Hotel
8:30 Recital by Donald McDonald
10:00 Social Hour

Wednesday, June 19

9:00 Dean's Breakfast
10:30 "Choral Repertoire for the Volunteer Choir"
Theodore Schaefer
2:00 "The Search for Suitable Organ Music"
Dr. Wilbur Held
4:00 Recital by Lowell Enoch
8:30 Recital by George Markey
10:00 Social Hour

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GREAT ORGAN

Unenclosed and Exposed		Pipes
Quintaton	16'	61
Montre	8'	61
Bourdon	8'	61
Octave	4'	61
Rohrflöte	4'	61
Quint	2-2/3'	61
Doublette	2'	61
Sesquialtera	II Rks	122
Fourniture	IV Rks	244
Cornet	II Rks	122
Scharf	III Rks	183
Tremulant		

SWELL ORGAN

Flute Conique	16'	12
Gedeckt	8'	61
Viole de Gambe	8'	61
Viole Celeste	8'	61
Flauto Dolce	8'	61
Flauto Dolce Celeste	8'	49
Principal	4'	61
Lochgedeckt	4'	61
Nazard	2-2/3'	61
Flautino	2'	61
Tierce	1-3/5'	61
Plein Jeu	III Rks	183
Cymbale	II Rks	122
Fagot	16'	61
Trompette	8'	61
Musette	8'	61
Hautbois	4'	61
Tremulant		

CHOIR ORGAN

Erzahler	16'	12
Cor de Nuit	8'	61
Viola	8'	61
Erzahler	8'	61
Erzahler Celeste	8'	49
Koppelflöte	4'	61
Prestant	4'	61
Octavin	2'	61
Scharf	III Rks	183
Zimbel	II Rks	122
Rohrschalmei	16'	61
Krummhorn	8'	61
Oboe Schalmei	4'	61
Chimes		
Harp		
Tremulant		

POSITIV ORGAN

Unenclosed and Exposed		
Quintflöte	8'	61
Prinzpal	4'	61
Rohrflöte	4'	61
Nasat	2-2/3'	61
Prinzpal	2'	61
Blockflöte	2'	61
Terz	1-3/5'	61

Quint	1-1/3'	61
Prinzpal	1'	61
Acuta	III Rks	183
Tremulant		

GALLERY ORGAN

Unenclosed		
Principal	8'	61
Octave	4'	61
Quint	2-2/3'	61
Octavin	2'	61
Mixture	III Rks	183
Harmonics	V Rks	305
Trumpet	16'	61
Trompette Harmonique	8'	61
Clarion Harmonique	4'	61

PEDAL ORGAN

Violone	16'	32
Bourdon	16'	32
Quintaton	16'	from Great
Flute Conique	16'	from Swell
Erzahler	16'	from Choir
Principal	8'	32
Bourdon	8'	12
Flute Conique	8'	from Swell
Erzahler	8'	from Choir
Octave	4'	32
Nachthorn	4'	32
Octavin	2'	12
Nachthorn	2'	12
Mixture	III Rks	96
Harmonics	III Rks	96
Trumpet	16'	32
Fagot	16'	from Swell
Trumpet	8'	12
Trumpet	4'	12

GALLERY PEDAL ORGAN

Bourdon	32'	12
Bourdon	16'	32
Principal	8'	32
Bourdon	8'	12
Octave	4'	12
Fagotto	32'	12
Trumpet	16'	from Gallery
Trumpet	4'	from Gallery

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**SIDNEY DURST DIES;
NOTED FIGURE IN A.G.O.**

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Member of Faculty of Cincinnati College of Music for Many Years—
Served as Dean of Chapter—
Famed as Composer.

Dr. Sidney Caldwell Durst, eminent organist, composer and teacher and a former dean of the Cincinnati College of Music, died March 30 after a year's illness. He was 86. One of Cincinnati's most noted musicians, Dr. Durst was born in Hamilton, Ohio, Sept. 7, 1870. He was graduated from the College of Music of Cincinnati in 1890. Following his graduation he taught in the college for five years. In 1895 he went to Europe and entered the Royal Academy of Music in Munich. He was one of the four organ pupils of Josef Rheinberger from 1895 to 1897 and was graduated in 1897 with the highest honors in organ, piano and composition.

Dr. Durst wrote works for orchestra, chorus, strings, voice and piano which have been produced from time to time in Munich, Cincinnati, Pittsburgh and other cities. His anthem "How Beautiful upon the Mountains" won the prize for the most popular anthem in 1900. His Psalm 122 is used by many choirs. Likewise his "Lo, Our Father's Tender Care" has had a large sale. He was the accompanist for the Cincinnati Festival Chorus under Theodore Thomas and organist of the festival of 1910 under Frank Van der Stucken.

Dr. Durst became a fellow of the American Guild of Organists in 1916 and was dean of the Southern Ohio Chapter. He served as organist of St. Paul's Cathedral, the Church of Our Saviour and the Wyoming Presbyterian Church of Cincinnati and also played for Congregation Bene Israel for thirteen years. He retired from regular church playing in 1922 because of a press of duties as principal of the department of theory and composition at the College of Music.

Dr. Durst became interested in the music of Spain in 1913 and spent several months there in 1921. He has spoken on the subject before many musical societies.

Dr. Durst received the honorary degree of doctor of music from Miami University in 1925. On the occasion of his retirement from the college in 1951 THE DIAPASON, to which he had subscribed as long ago as 1912, printed a summary of his outstanding career.

**LESSON READ BY DR. ELMER
AT ST. JOHN'S A.G.O. SERVICE**

American Guild of Organists' Sunday, so widely observed this year, was celebrated at the Cathedral Church of St. John the Divine, New York City, at the morning service. Dr. S. Lewis Elmer, national president, was invited to read the lesson, a special honor for a layman.

THE MUSIC INDUSTRY trade show will be held July 15-18 in Chicago at the Palmer House. Exhibits will occupy four floors and the exhibition hall.

PETER WARING



PETER WARING, S.M.D., has been appointed organist and choirmaster at the Cathedral Church of St. Paul, Boston. His duties begin in September. He will continue as professor of church music at the Episcopal Theological School and on the executive board of the Boston Chapter of the A.G.O.

Dr. Waring graduated from Harvard in 1939 and received his M.A. degree there in 1947. He received his doctorate from Union Seminary School of sacred music in New York. He has served on the faculties of Bates College, Lewiston, Maine, and Wellesley College and has served churches in the Boston area, at Hartford and in metropolitan New Jersey.

**EMMA L. DIEMER IS WINNER
IN ST. MARK'S COMPETITION**

Emma Lou Diemer, organist of the Central Presbyterian Church, Kansas City, won the 1956 composers' competition sponsored by St. Mark's Church of Philadelphia. A Festival Voluntary, based on a specified theme, was required. The winner receives an award of \$100 and the winning composition is to be published by St. Mary's Press.

The new work received its first performance at St. Mark's Church April 29, the Feast of St. Mark, when it was played at the solemn mass by the organist, Wesley A. Day, F.A.G.O., Ch.M., F.T.C.L. It was repeated again on the Sunday morning following.

Judges for the competition were Norman Hollett, Vernon de Tar and Edward B. Gammons.

**COLBY MUSIC INSTITUTE
LISTS FACULTY MEMBERS**

The second institute of church music at Colby College, Waterville, Maine, Aug. 26-31 has announced the following faculty: Dr. Thomas Richner, Teachers College, Columbia University; William C. Wood, First Baptist Church, Washington, D. C., and Phyllis E. Cobb, First Parish Church, Portland, Maine. Professor Everett F. Strong, Colby College, directs the institute.

**Michael Schneider
Plays Fine Recital
in Chicago Suburb**

The German organist Michael Schneider, on his second tour of the United States, was sponsored in a recital April 28 by the St. John Choral Society in the St. John Evangelical Lutheran Church, Forest Park, Ill.

The program opened with Bach's Prelude and Fugue in D major. The prelude suffered somewhat with an overdose of pedal, but the piece as a whole was well projected and, as was made evident throughout the evening, Dr. Schneider is a master at detail. As invariably happens in the very difficult fugue, a few technical difficulties were encountered, but this performance was one of the finest in this reporter's experience. One of the high points of the recital, the Bach Trio-Sonata 1 in E flat was exquisitely wrought. The Toccata in F major by Pachelbel is a seldom-heard one, but attractive and charmingly played. Sweelinck's Variations on "Mein junges Leben hat ein End" were played in a rather routine manner, possibly because Dr. Schneider confined himself to the choir manual. Just the right combination of orchestral and organistic treatment made Handel's Concerto 10 in D minor a delight. The rather deliberate tempi in the fast movements exposed the fine details often lost in the usual virtuoso interpretations.

The second half of the program opened with Schumann's Canon in B minor, played in a rhythmic, thoroughly satisfying manner, and was followed by Reger's popular "Benedictus." The great Straube tradition was evident here, but Dr. Schneider doesn't seem to understand the use of celestes and string colors on American instruments, of which the relatively new Aeolian-Skinner in St. John's is a good example. Brahms' "Herzlich tut mich verlangen" was the one with the melody in the pedal. An unfamiliar Toccata on "Wie schön leuchtet" by Heinrich Kaminski, an unfortunate combination of some second-rate Reger and the modern angular style popular in Germany today with a little Hebrew chant thrown in for good measure, was the finale.—B.H.

**CYRIL BARKER COMPLETES
BUSY SEASON IN LANSING**

Three Lenten cantatas this last season were sung by the choirs of the Central Methodist Church, Lansing, Mich., under the direction of Dr. Cyril E. Barker, minister of music. These included: the "Stabat Mater" by Pergolesi, "Christ Lay in Death's Dark Prison," Bach, and "On the Passion of Christ" by David Williams.

Dr. Barker reports 200 choristers are active in the church program, which includes four services each Sunday.

Central Methodist also has a carillon of thirty-six bells, on which Dr. Barker plays four recitals a week plus festival programs.

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Holy, Holy, Holy
Praise the name of the Lord
Lord God of Hosts
He is risen**

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**PHILADELPHIA FANE
DEDICATES ORGAN**

AEOLIAN-SKINNER BUILDS

St. Martin - in - the - Fields, Chestnut Hill, Has Three-manual — Wyton Plays Recital — Wilkinson Is Organist-Choirmaster

Announcement has been made of the installation of an Aeolian-Skinner organ in the Church of St. Martin-in-the-Fields, Chestnut Hill, Philadelphia. Considerable ingenuity was exercised in an effort to overcome space and acoustical limitations. This organ is one of the first to be completed under the leadership of Joseph S. Whiteford, president of Aeolian-Skinner. The principal finishers were Don Gillett and Arthur Birchall.

Harry Wilkinson, F.A.G.O., organist and choirmaster of the church, played a brief recital before the dedicatory service, and Burton R. Weaver, guest organist, played the "Cathedral" Prelude and Fugue in E minor, Bach, as a postlude. The organ was formally opened on Palm Sunday evening with a recital by Alec Wyton, of the Cathedral of St. John the Divine, New York City, in a program consisting of Handel's Concerto 13 in F; Prelude and Fugue in B minor, Bach; Fantaisie in C, Franck; Prelude and Fugue on "B-A-C-H," Liszt; Variations on "Veni Creator," Duruflé, and works by British composers.

The stoplist:

GREAT ORGAN.

Quintade, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Quintade, 8 ft., 12 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.

SWELL ORGAN.

Gedeckt, 16 ft., 12 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.

Gedeckt, 8 ft., 68 pipes.
Spitzflöte, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bombarde, 16 ft., 68 pipes.
Hautbois, 8 ft., 68 pipes.
Clairon, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Gedeckt Pommer, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 124 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 56 pipes.
Koppelflöte, 4 ft., 68 pipes.
Blockflöte, 2 ft., 61 pipes.
Sesquialtera, 2 ranks, 98 pipes.
Cromorne, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Quintade, 16 ft.
Gedeckt, 16 ft.
Octave, 8 ft., 32 pipes.
Gedeckt, 8 ft.
Choral Bass, 4 ft., 12 pipes.
Flute, 4 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Bombarde, 16 ft.
Trompette, 8 ft.
Clairon, 4 ft.

**EDWARD HALSEY, VETERAN
PHILADELPHIAN, DIES AT 88**

Edward Biddle Halsey, veteran Philadelphia area organist, died May 6 at his home in Radnor after a short illness. He was 88.

A student of Minton Pyne and an organist by avocation, Mr. Halsey played in several churches in the Philadelphia district. He began playing the organ at Old St. David's Church, Radnor, where his father was rector; at the age of 13 he became organist at the Church of the Redeemer, Bryn Mawr. At the turn of the century he followed Michael Cross at Holy Trinity Episcopal Church. His tenure at Holy Trinity began one Easter morning when Mr. Cross was suddenly stricken with an attack of gout and a messenger was sent out for a substitute organist.

Mr. Halsey leaves no immediate family. Funeral services were held at the church where he began his playing and burial was in the churchyard of his second post.

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GETS THREE-MANUAL**

A E O L I A N - SKINNER ORGAN

Emanu-El Congregation Has New Instrument Being Installed in Large Domed Edifice. Roy Perry Devises Stoplist.

A three-manual Aeolian-Skinner organ is being installed in Temple Emanu-El, Dallas, Tex. The large, domed temple is the home of a congregation which has grown to extensive proportions in recent years. The specification was developed by Aeolian-Skinner representative Roy Perry in consultation with Samuel Adler, director of music for the temple.

The stoplist:

GREAT ORGAN.

- Quintade, 16 ft., 61 pipes.
- Prinzipal, 8 ft., 61 pipes.
- Bordun, 8 ft., 61 pipes.
- Oktav, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Quint, 2 3/4 ft., 61 pipes.
- Oktav, 2 ft., 61 pipes.
- Mixture, 4-6 ranks, 282 pipes.

SWELL ORGAN.

- Rohrflöte, 8 ft., 68 pipes.
- Viole de Gambe, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 68 pipes.
- Prestant, 4 ft., 68 pipes.
- Flute Octaviant, 4 ft., 68 pipes.
- Octavin, 2 ft., 61 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Bombarde, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Cromorne, 8 ft., 68 pipes.
- Clairon, 4 ft., 68 pipes.
- Tremulant.

CHOIR-POSITIV ORGAN.

- Holzgedeckt, 8 ft., 68 pipes.
- Viola, 8 ft., 68 pipes.
- Viola Celeste, 8 ft., 68 pipes.
- Aeoline Celeste, 8 ft., 124 pipes.
- Spitzprinzipal, 4 ft., 68 pipes.
- Nachthorn, 4 ft., 68 pipes.
- Sesquialtera, 2 ranks, 122 pipes.
- Oktav, 1 ft., 61 pipes.
- Zymbel, 3 ranks, 183 pipes.
- Oboe, 8 ft., 68 pipes.
- Tremulant.

PEDAL ORGAN.

- Kontrabass, 16 ft., 32 pipes.
- Violon, 16 ft., 12 pipes.
- Quintade, 16 ft.
- Rohrbass, 16 ft., 12 pipes.
- Prinzipal, 8 ft., 32 pipes.
- Gedektpommer, 8 ft., 32 pipes.
- Viola, 8 ft.
- Rohrbordun, 8 ft.
- Grossnasat, 5 1/2 ft., 32 pipes.

- Choralbass, 4 ft., 32 pipes.
- Querflöte, 4 ft., 12 pipes.
- Scharff, 2 ranks, 64 pipes.
- Contre Bombarde, 32 ft., 12 pipes.
- Posaune, 16 ft., 32 pipes.
- Bombarde, 16 ft.
- Posaune, 8 ft., 12 pipes.
- Trumpet, 4 ft., 12 pipes.

**FOUR PLAY MAY RECITALS
AT NEW YORK'S OLD TRINITY**

Midday recitalists at Old Trinity Church, New York City, in May included George Mead, the organist of the church, and Robert Arnold, the assistant organist at Trinity, John Bainbridge, Christ Church, New Brighton, Staten Island, and John Weaver. Among Mr. Mead's programs was one featuring Kuhnau's Bible Sonata, "David and Goliath," arranged by Willard Nevins. Mr. Arnold played an all-Bach program May 10. Mr. Weaver's guest recital May 3 contained the Rubke Sonata. Mr. Bainbridge played the Sowerby Air with Variations and movements from Vienne and Widor symphonies May 22.

The choir of St. Paul's Church, Flatbush, sang May 29. On this program were: "Tollite Hostias," Saint-Saens; "Alleluia," Thompson; "Zadok, the Priest," Handel; "Like as the Hart," Palestrina; "All Breathing Life," Bach; "The Heavens Are Telling," Haydn.

**PROMINENT TEXAS ORGAN
BUILDER DIES AT DALLAS**

Word has been received from Dallas, Tex., of the death March 25 of Clark Henry Brick, 75, a leading organ installation and maintenance man in the central Texas area. Still active up to the time of his passing, Mr. Brick entered the organ field at the age of 16 as an apprentice in the Hillgreen-Lane factory at Alliance, Ohio. Nearly forty years of his life were spent in Texas. Among the 500-odd organs he installed was one in St. Andrew's Cathedral in Honolulu built in memory of Hawaii's last ruler, Queen Liliuokalani.

Mrs. Brick's death preceded her husband's by two years. Their two daughters survive.

**NOONDAY LENTEN RECITALS
GIVEN IN BLOOMINGTON, IND.**

A series of six noonday Lenten recitals was played in the First Christian Church, Bloomington, Ind. Players were the regular organist, Mary C. Ragatz, Dr. Oswald Ragatz and Dr. George Y. Wilson.

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- MESSIAEN—L'Ascension (Four Meditations Symphoniques) \$ 2.02
- Le Banquet Céleste (Meditation pour la fête du Saint-Sacrement) \$ 0.50
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1957 Anthem Competition

The board of judges is pleased to announce Mrs. Jane M. Marshall of Dallas, Tex., as the winner of the 1957 anthem competition. Mrs. Marshall submitted a setting of the hymn text "Awake, My Heart" for mixed voices and organ. Her anthem may be said to be straightforward, vigorous and singable. Among the large number of entries were several that invited serious consideration. These included conservative, but well-written pieces and also some that were more venturesome. Some of these may well find publishers and performances. There were also some that showed considerable promise but fell short for one reason or another. Among these might be mentioned a lack of development of materials, insufficient knowledge of effective choral writing (organ writing, too!) and lack of sensitiveness to texts. Composers of church music might do well to listen to more services, acquainting themselves with problems of performance, and also some of the possibilities that are too often not explored.

ROBERT ELMORE,
JACK OSSEWAARDE,
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Chairman.

ST. PETERSBURG CHAPTER—The St. Petersburg Chapter gave a program entitled "Cathedral Windows" April 8 at the First Methodist Church. Sixteen choirs totaling about 500 voices gave a thrilling concert of religious music. Following a stirring organ prelude, "Cathedral Windows at Night" by Marriott, played by Robert McGuire, the choirs processed. Dean Max Miranda, A.A.G.O., gave greetings, after which Dr. Bruce Gannaway explained the program which lighted each window in the church one at a time, during which a musical number was sung to represent the picture. The anthems sung were: "For unto Us a Child Is Born," Handel; Sanctus, "St. Cecilia" Mass, Gounod; "The King of Love My Shepherd Is," Shackley; "Ho, Every One That Thirsteth," MacFarlane; "Go to Dark Gethsemane," Noble; Easter Morning Chorus, "Cavalliera Rusticana," Mascagni; "Open Our Eyes," MacFarlane, and "Crucifixion," Lotti. All the choirs combined to sing the "Hallelujah Chorus." Miss Roberta Pemble played "Mors et Resurrectio," Langlais, as offertory. The benediction was followed by "The Lord Bless You and Keep You," Lutkin. Marguerite Beckwith was chairman for this program dedicated to Mrs. A. D. Glascock, one of the first members of our chapter who many years ago originated this idea for "Cathedral Windows."—MARGUERITE T. FOSTER, Corresponding Secretary.

CENTRAL FLORIDA CHAPTER—Dr. Harold Gleason introduced to the chapter by means of a forum April 23 the newly-rebuilt Aeolian-Skinner organ in Knowles Chapel at Rollins College, Winter Park. Catharine Crozier and a pupil, Janice Milburn, illustrated with several well-chosen selections. At a business meeting in the home of Edna Wallace Johnston, the following new officers were elected: Dean, Jesse Baker; sub-dean, Dr. Gleason; secretary, Julie Bishop; treasurer, Lamar Simmons; librarian, Queen Madsen; executive committee, Horace MacFarland, Carolyn Trivett and Louise Touhy. Program plans for 1957-58 were discussed.

Guild Sunday was observed with a performance of "A German Requiem" by Brahms with the Bach festival choir under Robert Hufstader with Jesse Baker, organist. Jane Hood opened the service with two chorale preludes and Harold Sanford played two others for the offertory on the all-Brahms program. Music lovers overflowed Knowles Chapel.—BEATRICE F. WHITE, Registrar.

New Hanover Chapter Is Born.

In southeastern North Carolina we recently have made a move that we feel is of major importance to the musicians of our area. Under the planning of Royal Jennings, assisted by R. Elliott Brock, an organizational meeting for a chapter was held. That was in the early spring. The response to the plan was most enthusiastic, and since that beginning we have become fully organized and have held two meetings.

This New Hanover Chapter met at Grace Methodist Church April 1 with fourteen present. The following officers were elected: Dean, Royal D. Jennings; sub-dean, R. Elliott Brock; secretary, Mrs. H. L. McPherson; treasurer, Ben Clayton; registrar, Miss Helen Dobson. An Aeolian-Skinner recording, "The American Classic Organ," was played demonstrating stops and combinations of stops. Mr. Brock supplemented this by displaying pipes from the First Baptist Church organ.

At the second meeting April 22 we welcomed two subscribing new members, Henry MacMillan and Arli Southerland. The film, "The Singing Pipes," showing the work of the Casavant Frères of Quebec was shown. This very excellent film made us all more appreciative of all for which the A.G.O. stands.

A banquet was held May 20, at which time our ministers were guests.

HELEN DOBSON,
Registrar.

MANATEE CHAPTER—A most enjoyable and informative meeting was held April 22 by the Manatee Chapter at the Westminster Presbyterian Church, Palmetto, Fla. The organist of that church, Miss Leonora Stewart, sub-dean, played a recital, making comments on her musical offerings as to their acceptability as service music. Her well-played numbers were thoroughly enjoyed. As the last half of her program she introduced Dr. Carleton Bullis, organist at the Royal Poinsettia Chapel in Palm Beach and former faculty member of Baldwin-Wallace College, Berea, Ohio, who played two of his compositions and conducted an interesting discussion period. Dr. Bullis spoke on conducting and the problems of the church musician. A social hour followed the program with Mrs. M. M. Harrison as hostess.—K. THOMPSON, Dean.

MIAMI CHAPTER—The annual meeting for the election of officers and the Guild service were held May 10 at Beth Temple Israel, Rabbi Joseph Narot presiding. One of our members, Miss Frances Tarboux, is organist of the temple. At the business meeting preceding the service the following slate of officers was elected: Dean, Miss Louise Titcomb, F.A.G.O.; sub-dean, Robert Lee; corresponding secretary, Miss Joan Cornberg; registrar, Mrs. Josephine E. Hansen; treasurer, Dr. Ralph Harris, F.A.G.O.; auditor, Clifford Beadle. After the meeting adjourned, members listened to reports of delegates of the temple to the national convention of Reformed Jews in Toronto, Canada. Refreshments were served.—JOSEPHINE E. HANSEN, Registrar.

DAYTONA BEACH CHAPTER—A program entitled "A Short Sketch of Bach's Life" was given March 19 at the Community Methodist Church. John A. M. Stewart was chairman and Horace Bennett, accompanist. Organists, all pupils of Ruth Richardson Carr, were Sidney Melton, Ronald Cockrill and Alfred Washburn. Eight singers took part as well. Organ numbers were the following: "This Day of Rejoicing," "Our Holy Lord Is Risen," "When We Are in Deepest Need," Fugue in G minor and Arioso. Vocal selections included solos and a duet from "Sleepers, Wake!" "My Heart Ever Faithful" and three chorales.

National A.G.O. Sunday

Thousands of churches over the nation celebrated May 12 as A.G.O. Sunday. Many others would have done so if Mother's Day had not taken precedence (liturgically or otherwise). As a result of this conflict the national council has approved a change which will make the new date for A.G.O. Sunday the second Sunday in October. Oct. 13 will mark the change this fall and Guild members are urged to put this date on the calendar now so that plans can be made in the summer for a suitable celebration. This can take the form of a Guild service or recognition in the local church services.

As an aid to the securing of suitable music, some twenty publishers (listed in the March issue) have available lists of organ and choral music by Guild members. These lists are free for the asking, and all members are urged to write to the publishers directly for these lists. (Composer members of the Guild should make certain their publishers are included and know of the celebration.)

Another aid which has been well received this year is the preparation of a bulletin form which uses the Guild seal, lists the religious principles and gives a short history. These are available through national headquarters at prices in line with other bulletin forms and would make an attractive bulletin for your service Oct. 13.

AUSTIN C. LOVELACE.

FORT LAUDERDALE CHAPTER—The Fort Lauderdale Chapter, formed Jan. 3, enjoyed its first chapter recital. The player was DeWitt C. Garretson, who came to Fort Lauderdale from St. Paul's Cathedral, Buffalo, N. Y. Mr. Garretson was the first dean of both the Central New York and Buffalo Chapters. His program appears on the recital pages. A reception followed at the home of Rupert J. Hyde.

Officers of the new chapter are: Dean, Kathryn Keele Hyde; sub-dean, Helen T. Garretson; secretary-treasurer, Thelma Kaphan.—KATHRYN KEELE HYDE, Dean.

NASHVILLE CHAPTER—The annual pastor-organist banquet of the Nashville Chapter was held April 9 at the Cross Keys restaurant in downtown Nashville. A large group of organists, their pastors and friends attended and heard an address by William J. Reynolds, music editor of the Sunday school board, Southern Baptist Convention. The chapter held its final meeting of the season May 10 at the First Baptist Church. The program was given by H. Max Smith, organist from Wichita Falls, Tex. At the business meeting which followed the recital, officers were elected for the coming year. They are: Ralph Erickson, A.A.G.O., dean; Mrs. Margaret Wright, sub-dean; Miss Marie Hayes, secretary; Miss Margaret Douglas, registrar; Alex Koellein, treasurer; chairmen and members of the executive, program, publicity and nominating committees were also appointed.—MARIE HAYES, Secretary.

SOUTH MISSISSIPPI CHAPTER—The South Mississippi Chapter met May 7 in the auditorium of Mississippi Southern College. The following program was played by Virginia Avery, student in the college and minister of music at the First Methodist Church, Waynesboro: Three Chorale Preludes, Bach; Three Pieces on Antiphons, Dupré, and "Te Deum," Langlais. After the program the group went to the home of Mrs. George Baylis for a business meeting at which time the following new officers for next year were announced: Dean, Mrs. J. B. Holloway; sub-dean, Donald Winters; recording secretary, Mrs. Hamilton Green; corresponding secretary, Mrs. Asa Bryant; treasurer, Mrs. Lora Blount, and reporter, Mrs. R. T. Huthmaker.

Knoxville Regional Adds to Plans.

Further plans have been announced for the southern regional convention to be held at Knoxville, Tenn., June 24-27. In addition to the recitals and workshops by Dr. Oswald Ragatz, the choral workshops under Paul Christiansen and the sightseeing trip in the Great Smokies, all previously announced in THE DIAPASON, there will be a tri-state recital by William Brice, Memphis, representing Tennessee; Euel Belcher, Blue Mountain, for Mississippi, and Richard Nelson, New Orleans, for Louisiana. Emily Ann Cooper, last year's winner of the national student competition, will play a recital. The now-popular theater organ party also appears on the Knoxville schedule.

COLUMBIA, S. C., CHAPTER—The Columbia Chapter met in March at the Ebenezer Lutheran Church and a large gathering of members and choir members enjoyed a fine choral workshop conducted by Richard Peek, organist and choirmaster of the Covenant Presbyterian Church, Charlotte, N. C. The chapter is planning a senior choir festival for the early part of next year, which is to be conducted by Mr. Peek, and anthems to be used were reviewed. Mrs. Arthur Tarrer, organist of the church, and Miss Janie Brooke were hostesses for a delightful social hour following the workshop.

The annual dinner-meeting May 7 was held at the Episcopal Church of the Good Shepherd. Officers for the coming year were elected as follows: Miss Mary Elizabeth Avinger, dean; Ralph Rozier, sub-dean; Mrs. J. Sam Taylor, secretary, and L. Gregory Pearce, treasurer. New board members elected were: Mrs. F. Lawrence Davis and Mrs. Latta Johnston. Mrs. Curran L. Jones, retiring as treasurer of the chapter after twenty years of service, was the recipient of a silver card tray. She is a charter member of the chapter. Mrs. Isabelle H. Mauterer, retiring dean, was given a rising vote of thanks for the wonderful work during her two years as dean.

AUGUSTA, GA., CHAPTER—The Augusta Chapter met April 29 in the educational building of the Lutheran Church of the Resurrection. A business meeting was held with the dean, Mrs. R. E. Lott, presiding. A resumé of the year's activities was given. Officers for 1957-58 were elected. They are: Mrs. Allayce Beall, dean; Mrs. Robert Milham, sub-dean; William Lee, secretary; Jack Foster, treasurer, and Miss Eugenia Toole, executive committee. After the serving of refreshments the following program was heard: Miss Leutricia Carter played Prelude and Fugue, Bach, and "The Grace of our Lord Jesus Christ," Strickers. Miss Eleanor Barton played "I Am Black, but Comely," Dupré, and Chorale, "Modal" Suite, Peeters.

Mrs. Emily Remington, Ch.M., A.A.G.O., was named delegate to the regional convention in Atlanta.

The group climaxed its year's activities with the annual Guild service May 19 at the Reid Memorial Presbyterian Church. A number of chapter members participated. Co-chairmen for the service were Mrs. Beall and Mrs. George Craig, choir director at Reid Memorial.—MARGUERITE MARSCHALK, Secretary.

ROCKINGHAM CHAPTER—The Rockingham Chapter held its April meeting in the recital room at Madison College, Harrisonburg, Va. Miss Edna Shaeffer presided over a short business session. Everyone was urged to attend the regional convention in Lynchburg April 29-May 1. Mrs. Helen Terrell presented George Raymond Hicks with a past-dean pin in recognition of his organizing the Rockingham Chapter and his splendid work as dean. Dr. Lester Bucher, head of the music department at the college, played recorded organ music, giving a perfect reproduction of many of the organs in Europe as played by E. Power Biggs.—RUTH B. SPITZER, Secretary.

News of the American Guild of Organists—Continued

Winfield Host to Kansas Chapters.

The Winfield Chapter was host March 21 to the state convention of Kansas chapters. The First Presbyterian Church was the scene of the morning activities which included a coffee hour and short recitals by Donald Kilmer, Topeka, and Wallace Dunn, Wichita University, on the Möller organ.

After lunch at Trinity Lutheran Church a chamber recital was played at Lois Hill Chapel, Southwestern College. Garth Peacock at the Reuter organ was joined by two violins, flute and cello in trio-sonatas by J. S. and C. P. E. Bach, Purcell and Telemann.

The convention banquet was preceded by a demonstration recital by Dorothy Addy, Friends University, Wichita, on a Conn electronic organ and was followed by an evening recital by Catharine Crozier on the Reuter organ in Richardson Auditorium, Southwestern University. A reception for Miss Crozier and out-of-town guests was held at the home of Mrs. Elder C. Sieving, dean of the Winfield Chapter.

Each chapter in Kansas was represented at the meeting.

WINFIELD, KANS., CHAPTER—The Winfield Chapter met at Southwestern College for its May 7 meeting. The following students and numbers were introduced by their teacher, Professor Garth Peacock: Pastorale, Franck, Mary Lou Bauer; "In Dir ist Freude," Bach, Charlene Randall; Prelude and Fugue in F, Lübeck, Larry Young; Fantasie in C, Bach, Dorothy Dudge; "All Men Are Mortal," Bach, Nancy Priddle; Prelude and Fugue in E, Buxtehude, Joyce Wise; "All Men Are Mortal" and "O God Thou Faithful God," Dupré, Janice Dudge, and Fugue in G, Bach, and "Cortege and Litanie," Dupré, Esther Wells. At the business meeting which preceded the program, officers were elected for the coming year: Garth Peacock, dean; Ernestine Parker, sub-dean; Mrs. Fred Boggs, secretary, and Elizabeth Everly, treasurer. After the program the group went to the home of Miss Grace Sellers where refreshments were served by Mrs. Coral Sellers, Mrs. Peacock and Miss Sellers.

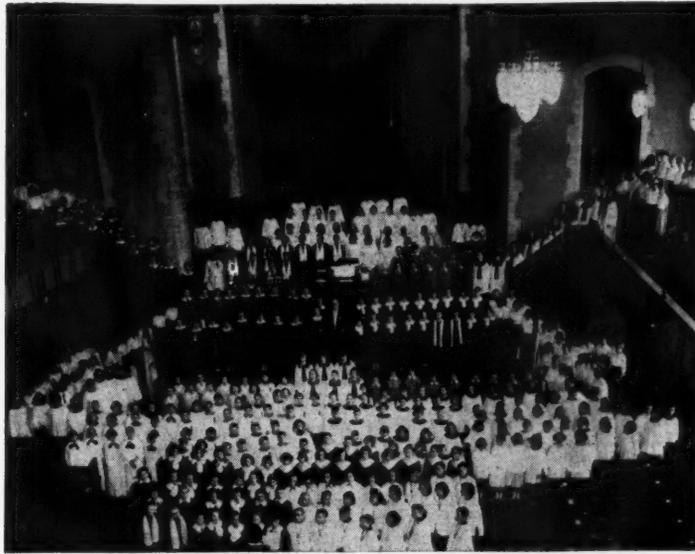
Traditionally the June meeting is a family covered-dish supper in the park of Winfield.—Mrs. E. C. SIEVING.

FORT SMITH, ARK., CHAPTER—The Fort Smith Chapter held its annual Guild service May 6 at the Second Presbyterian Church. Bach's Preludes and Fugues in E minor and C major were played by Dean Alice Louise Davies, organist of Second Church. Dr. Thomas Gallaher, Guild chaplain, based his sermon on "The Sacrifice and the Song." He was assisted with the service by the Rev. James A. Mahon, Jr., pastor of Second Church. After the service a short business meeting was held and officers were elected: Dean, Miss Alice Louise Davies; sub-dean, Donald Hendrickson; secretary, Mrs. Charles McDonald; registrar, Miss Kathleen Keck; treasurer, Mrs. George Carnell, Jr.; auditors, Miss Edna Earle Massey and Mrs. Chester Miller.—Mrs. CHARLES McDONALD, Secretary.

PATAPSCO CHAPTER—The Patapsco Chapter of Baltimore, Md., held its May meeting at the home of Mrs. Francis Watkins. Professor Ulyses Chambrey (brother of the hostess), formerly of Baltimore and now a teacher and organist in Philadelphia, arranged an enjoyable evening of recorded music and gave a talk on his experiences. Election of national and local officers was held. The chapter officers are the following: Dean, Charles Parker; sub-dean, Mrs. Margaret Rusk Franklin; treasurer, Mrs. Iva Branch; recording secretary, Mrs. Grace Brooks Casper; registrar, Mrs. Francis Watkins; librarian, Mrs. Cecelia McLeod; chaplain, the Rev. W. W. Payne; chairman, executive committee, Mrs. Mae Brown. A social hour was enjoyed by all.—Mrs. GRACE BROOKS CASPER, Secretary.

VALDOSTA, GA., CHAPTER—The newly organized Valdosta Chapter held its regular monthly meeting April 9 in the parlor of the First Baptist Church. Hosts for the evening were Ramon Kyser and John Russell Wilson. At the business meeting plans and purposes of the organization were formulated. Following the business session Mr. Wilson played a delightful organ program which included Fugue in E flat major (St. Anne), Bach; Prelude, Jacobi, and Chorale in A minor, Franck. Newly-elected officers for the chapter are as follows: Dean, Mr. Wilson; sub-dean, James Pitts; secretary, Aspasia Panos; treasurer, Alva Willaford; registrar, Mrs. Webster W. Teague; librarian, Conrad Durham; auditor, Mr. Kyser; chaplain, Mrs. Clay Milby; executive committee, James Dasher, Mrs. Henry Hicks and Mrs. Lloyd Greer, Sr. Mr. Pitts was elected program director for the coming year.—Mrs. WEBSTER W. TEAGUE.

JUNIOR CHOIR FESTIVAL IN LANSING



THE LANSING CHAPTER held its annual junior choir festival at the People's Church, East Lansing, April 28. The ten numbers which were performed on this occasion had been chosen last fall at a meeting of the junior choir directors

participating in the program to cover the church year and to be used in the individual churches throughout the season. Such a program has improved both the singing at the festival and the junior choirs in some of the individual churches.

ST. JOHN'S COLLEGE STUDENT GROUP—The Student Group at St. John's College, Winfield, Kans., sponsored Judith Kennell in a recital May 12 in the college chapel. Carla Zagel, soprano, assisted. Organ numbers included the following: Toccata and Fugue in D minor, "Jesu, Joy of Man's Desiring" and "Sleepers, Awake," Bach; "Aus der Flotenuhr," Haydn; Antiphon 3, Dupré, and Toccata in C minor, Boellmann.

MERIDIAN, MISS., BRANCH CHAPTER—Holy Week was observed by the Meridian Branch of the North Mississippi Chapter with a series of noon recitals by members. Mrs. Carleen Cessa, organist of the First Presbyterian Church, played April 15; Mrs. Valerie Bosarge, First Baptist Church, played April 16; Mrs. Rudolph Matzner, Central Methodist Church, was the April 17 recitalist; Mrs. Thomas Freeman, St. Paul's Episcopal Church, was heard April 18, and Mrs. E. C. Perry, Poplar Springs Methodist Church, played Good Friday.—Mrs. J. H. MALLARD, Secretary-Treasurer.

TAMPA CHAPTER—The May 16 meeting of the Tampa Chapter was held in the Bayshore Baptist Church with Mrs. Thomas S. Wishart, Jr., as hostess. Dean Norma Dobson presided for the business session, including election of these officers: C. David Mitchell, dean; Mrs. Carl A. Duncan, sub-dean; Mrs. Alice Newberry, secretary; Mrs. A. C. Shokes, treasurer. With Mrs. Wishart at the organ and A. W. Hirsch, Jr., directing, the chancel choir of the Bayshore Church sang a short program. A social hour with refreshments followed.—ZENDA M. SHIRK, Secretary.

KANSAS CITY, MO., CHAPTER—May has been a busy month for the Kansas City Chapter. The month began with a Swedish smorgasbord for ninety members at Trinity Presbyterian Church. Oscar Gustafson spoke on the subject, "Through the Organist's Mirror." Competitions to select a student to enter the regional competition at the convention at Columbia were held May 3. A committee meeting was held May 6 to compile a brochure listing appropriate music for use at weddings and special services.

The chapter held a youth choir festival May 12 in conjunction with the annual Guild service at the Broadway Methodist Church. Harling Spring directed, Graham Cook accompanied the hymns and anthems and special organ numbers were played by Marvin Rannabargar and Harold Rutz.—VIOLETTE WILLIAMS, Dean.

STEPHENS COLLEGE STUDENT GROUP—The Stephens College Group has met about once a month in the second semester and each program has been in the hands of the members. In February the junior members gave a recital and in March the senior members gave their second recital of the year. In April a short business meeting was held, at which time the following officers were elected for the college year 1957-1958: Marilyn E. Dickson, president; Bonnie M. Townsend, vice-president; Joan Murray, secretary; May Hall Taylor, treasurer. These four officers were installed by the out-going president, Lois Wilhelm, at the home of the sponsor, Miss Neta Williams, F.A.G.O. After the ceremony the four new officers served a supper honoring ten senior members.—ELLA JONES, Secretary.

BUENA VISTA, IOWA, CHAPTER—The Rev. Mace Crandall served as host to the January meeting of the Buena Vista Chapter in the Congregational Church, Aurelia. A Conn electronic organ was demonstrated and compared with other electronic organs.

Mrs. Marie McGinnis talked on accompanying choirs and soloists at the Feb. 10 meeting in the Lutheran Church, Linn Grove. Mrs. Haroldson, organist, was hostess.

Members met in Swope Hall, Buena Vista College, Storm Lake, March 10 to hear Mr. Crandall speak on the relationships among the choir director, organist and minister. Mr. Crandall's resignation as dean of the chapter was accepted with regret. Howard Johnson, sub-dean, assumed the duties of dean for the remainder of the year.

The Rev. Gerhard R. Bunge, A.A.G.O., state chairman, was sponsored by the chapter in a recital April 22 in Our Saviour Lutheran Church, Albert City. His program included Toccata in F major and "Sheep May Safely Graze," Bach; Adagio, C minor Sonata, Guilman; Concert Variations, Bonnet; Scherzo and Arioso, Rogers, and Toccata, Symphony 5, Widor. A coffee hour followed the recital in the country home of Howard and Miss Hilvie Johnson.—VIRGINIA BOGGS, Secretary.

OMAHA CHAPTER—The regular monthly meeting of the Omaha Chapter was a "wedding musicale." The May 7 program at the Kountze Memorial Evangelical Lutheran Church was dedicated to the task of bettering instrumental and vocal music in church weddings. The musicale began with a brief welcome by the pastor, followed by the musical portion of three complete wedding services. Miss Enid Lindborg, A.A.G.O., dean of the chapter and organist and choir director of the church, played the first group of preludes. Other chapter members assisting at the organ were: Mrs. Lucile B. Ferguson, Cecil C. Neubecker, Mrs. Doris Bartholomew, Mrs. Evelyn S. Swanson, A.A.G.O., James Felton, Mildred I. Mowers and Mrs. Thelma M. Stenlund. All numbers used have been recommended in the booklet on wedding music by Regina Fryxell. Several members of the clergy and prospective brides were in attendance as guests at this meeting.—Mrs. LEROY STENLUND.

WATERLOO, IOWA, CHAPTER—The annual service of the Waterloo Chapter was held May 12. The Rev. James Thomson, chaplain, conducted the service and gave the address in the First Presbyterian Church. The service included organ numbers by Miss Marilyn Sheeley and Bruce Bengtson, vocal solos by Mrs. Lowry Johnson, soprano, and Dr. Craig Elyson, tenor, and anthems by the First Church choir under the direction of Miss Olive Barker with Mrs. Robert Sherburne as organist.—TED A. HANKNER, Reporter.

MADISON, WIS., CHAPTER—Larry Kelliher played a program of recorded organ and choral music April 8 at the home of Ruth Pilger Andrews. The main idea of this meeting was to give a more practical approach to sacred music. Several copies of each selection were handed to the group to follow while the recordings were played. Mr. Kelliher described each number and its use in church. It was a helpful program for everyone who attended the meeting.

Chicago Celebrates 50th Year.

The Chicago Chapter celebrated its golden anniversary year with a banquet May 13 at Stouffer's restaurant. Dean Max Sinzheimer, Ph.D., presided and read letters of greeting from President Elmer and S. E. Gruenstein, editor and publisher of THE DIAPASON. Toastmaster was Rene Dosogne, A.A.G.O., Ch. M., and entertainment was provided by Margaret Johnson, mezzo-soprano, and Herma Clark, who writes the "When Chicago Was Young" column in *The Chicago Tribune*. The following officers were elected for the next season: Dr. Sinzheimer, dean; Preston Rockholt, F.A.G.O., sub-dean; Mary Ruth Craven, secretary; Lillian Wright, treasurer; Grace Symons, registrar, and Gerald Crawford, Donald Oakes and Loretta Berry, members of the board.

The previous day the chapter held its local preliminary in the national student competition at the First Methodist Church in Evanston. Dr. Austin Lovelace, A.A.G.O., chairman of the education committee, was in charge. The winner, who will compete at the regional convention in Milwaukee in June, was Richard Billingham, student of Robert Lodine, F.A.G.O., and winner of the chapter's scholarship contest last year. Runner-up was George Williams, pupil of Robert Reuter. Judges were Richard Enright and Benjamin Hadley.

A master class by Pierre Cochereau was sponsored by the chapter May 21 at the First Methodist Church in Evanston. A luncheon in honor of M. Cochereau was held preceding the class at Cooley's Cupboard. Mr. Crawford was in charge of arrangements.

MINNESOTA CHAPTER—Members of the Minnesota Chapter were guests of the Hamline Methodist Church, St. Paul, for a performance April 7 of the Passion of Our Lord according to St. Mark by Charles Wood. The fifty-five-voice adult choir directed by Mary Fellows, organist-choir-master of Hamline Church, was accompanied by Earl Barr, organist of St. Paul's Evangelical and Reformed Church, St. Paul. Following the program refreshments were served in the recently-completed addition to the church.

For their final joint meeting of the current year, the chapter and the Twin City Choirmasters' Association met April 30 at Mount Zion Temple, St. Paul. After the dinner a program of Jewish music was sung by the temple quartet, accompanied by Virginia Wetherbee Powell, organist and choir director. Selections were sung from a sacred service by Freed. Alan D. Bennett, director of education, introduced each group of songs, after which he explained the many symbols used in the Jewish service. Dedicated in December, 1954, the building was designed in a contemporary form by the late Eric Mendelsohn, one of the world's foremost architects. A visit to this unusual structure proved most enlightening and interesting.

SOUTH DAKOTA CHAPTER—The South Dakota Chapter, the very week following its state conference outlined in the April report, held its fifth annual junior choir festival May 6 at Trinity Lutheran Church. Twelve youth choirs with a total of 300 members were directed by Jack L. Noble, South Dakota University, Vermillion. The vested singers ranged from pre-school age to early teens. A special feature was the appearance of the handbell choir of the First Central Congregational Church, Omaha, directed by Richard W. Litterst in a program of numbers written especially for them.

New officers of the chapter are: Evelyn Hof, dean; Marie Pflueger, sub-dean; Sister Jane, secretary, and Mrs. Olaf Aklund, treasurer.—SISTER M. JANE, O.S.B.

SPRINGFIELD, ILL., CHAPTER—The Springfield Chapter sponsored Alexander McCurdy, organist, and Flora Greenwood, harpist, in a recital May 9 at the First Presbyterian Church. A large and enthusiastic audience was present for this splendid recital which served as the May meeting. Dr. McCurdy played a group of Bach Chorale Preludes; Sketch in F minor, Schumann; Two Chorale Preludes, Brahms; "Sunrise," "Hours in Burgundy," Jacob; "The Song of Peace," Langlais; "Green-sleeves," Purvis, and Two Antiphons, Dupré. Miss Greenwood and Dr. McCurdy joined their talents in the following numbers: Andante, Concerto for harp and flute, Mozart; Introduction and Allegro, Ravel; Prelude to "The Prodigal Son," Debussy; "Zephyrs," Salzedo; "Clair de Lune," Debussy; "Liebestod," Wagner.—MAXINE NOLAN, Publicity Chairman.

News of the American Guild of Organists—Continued

Buffalo Has Junior Choir Festival.

The annual junior choir program of the Buffalo Chapter displayed a festive air when some 700 children participated May 5 at the First Presbyterian Church. Mrs. Sidney Peter Dunn, director of the chapel choir of First Church, directed the "Festival of the Singers of the Shepherd." The pastoral theme was depicted in decorations and in song. A floral staff stood in the midst of a garden of white flowers in the chancel. Children of the host church carried gold-ribboned staves as they formed an aisle for the processional. Trumpets and cymbals announced the processional as children came from every direction singing "Hail Thee, Festival Day" by Vaughan Williams. Squire Haskin, organist and choirmaster of First Church, was the accompanist for the day, playing both organ and harpsichord. Mr. Haskin played the Bach Prelude and Fugue in G major as a prelude. He was assisted by violin, oboe, trumpet and cymbals.

The massed choirs sang: "What Is the World to Me?," Bach; "The Heavens Are Declaring," Beethoven; "God My Shepherd Walks beside Me," Bach; "Ye Watchers and Ye Holy Ones," seventeenth century; "The Carol of the Mother," Lovelace; and "God Be in My Head," Davies.

Three versions of the twenty-third psalm were given: first in choral speech by the chapel choir of First Church; Gregorian chant was sung by the chapel and boys' choirs of the Parkside Lutheran Church, and the hymn tune, "Crimond," with descant by the massed choirs. "Jesu, Joy of Man's Desiring," Bach, was sung by choirs of the Kenmore Methodist Church. The boy choir of St. Paul's Cathedral sang "Evening Hymn," Purcell. Words written by Manola Dunn to Schubert's "Ave Maria" were sung by the chapel choir of the First Presbyterian Church.

The participating choirs and their directors were: Amherst Community, Dorothy Eshelman; Calvary E. & R., Lucille Woodmansee; Central Presbyterian, Andre Wehrle; Church of the Transfiguration, Emily Yoder Davis; First Methodist, Tonawanda, Lois Helwig; First Presbyterian, Buffalo, Manola Dunn; First Presbyterian, Lockport, Lorraine Madriska; First Presbyterian, Youngstown, Zona Fennly; Holy Trinity Lutheran, John Becker; Kenmore Methodist, Vernon Christman; Lutheran Church of Our Savior, Estelle Miller; North Presbyterian, N. Tonawanda, Gordon Felton; North Presbyterian, Williamsville, Leo Gates; Parkside Lutheran, Roy Clare; Ripley Methodist, Minnie Cramer Lane; Salem E. & R., Tonawanda, Evelyn Miller; South Presbyterian, Grace Sandel Stine; St. Paul's Cathedral, Raymond Glover; St. Peter's E. & R., N. Tonawanda, Lillian Thiele; St. Simon's Episcopal, Marie Shoemaker, and Trinity Augustana Lutheran, Edna Anderson.

This large group of children sang the entire festival from memory. The church was filled to capacity with many standing. Radio Station WBEW gave a live broadcast of the whole program.

EDNA M. SHAW, Secretary

MONMOUTH, N. J., CHAPTER—The Monmouth Chapter held its regular monthly meeting April 8 at St. John's Methodist Church, Keyport, with Mrs. Grant Vandermark as hostess. Mrs. Barbara F. Mount, A.A.G.O., dean, presided at the business meeting. The anthem committee for the evening was Mrs. Edward Prinz, Mrs. C. H. Quillen, F.A.G.O., and Mrs. Herbert Tolhurst.

The chapter sponsored George Markey in recital March 11 in the First Methodist Church, Asbury Park. His program was: Toccata and Fugue in D minor, Bach; "Musical Clocks," Haydn; Sketch in F minor and Canon in B minor, Schumann; "Piece Heroique," Franck; Allegro, Symphony 2, Vienne; "Song of Peace," Langlais; Air with Variations, Sowerby, and Suite "Gothique," Boellmann.

The chapter sponsored a youth choir festival in Freehold March 31 with five chapter members and 125 youth in junior and high school choirs taking part. A youth choir festival was held in the First Presbyterian Church, Asbury Park, May 5. The chapter sponsored Kathleen Quillen, F.A.G.O., in recital in the First Methodist Church, Red Bank, April 28.

NORTHERN VALLEY NEW JERSEY CHAPTER—A meeting of unusual interest to the members of the Northern Valley Chapter was held at the Unitarian Church in Paramus April 8. It consisted of a conducting seminar under the leadership of Alfred M. Greenfield, chairman of the department of music, New York University. As the result of his many years as conductor of the N.Y.U. Glee Club and until recently of the New York Oratorio Society, Dr. Greenfield offered his listeners more than a lecture on conducting methods and skills. As one of the foremost authorities on Handel and "The Messiah," he gave a definitive reading with practical aids in several choruses. He also reviewed with his listeners several parts of Brahms' "German Requiem." Mrs. Harriet Dearden, our hostess, supplied the accompaniments at the Allen electronic organ.—MARIE LAMBERT, Secretary.

BROCKTON, MASS., CHAPTER — The April meeting of the Brockton Chapter was held at the home of Francis L. Yates. The following officers were elected: Dean, Ralph E. Chase; sub-dean, Gladys S. Porter; secretary, Anna M. Chappel; treasurer, William Moss; registrar, Julia M. Young; librarian, Emma Nelson; chaplain, May Bassett; publicity, Pauline Burrill; auditors, Barbara Packard and L. Avis Wixon; board members, Carl B. Swanson, Frank W. Reynolds and Francis L. Yates. Future organ recitals and the regional convention for southern New England being held in Boston in June were discussed. The program for the evening was by Miss Genevieve F. Burns of the South junior high school faculty, who discussed "Choral and Organ Music of the Roman Catholic Church" in an interesting and informative manner. The social hour followed.—MRS. C. W. BURRILL, Publicity Chairman.

CENTRAL NEW YORK CHAPTER—The Central New York Chapter held its monthly meeting April 2 at the Munson-Williams-Proctor Institute. Miss Cornelia Griffin, sub-dean, presided at the business meeting in the absence of Dean Nellie D. Snell. Plans for the youth festival May 12 at the First Presbyterian Church with Frederick Monks directing were completed. A group of Weinberger's "Bible Poems" was played by Marjorie Newlove, after which a social hour was enjoyed in the beautiful dining room of the art gallery with Mrs. Horace Douglas in charge.—MISS DORIS L. THORNE.

METROPOLITAN NEW JERSEY CHAPTER—Members of the Metropolitan New Jersey Chapter went to Madison April 8 as guests of Lester W. Berenbroick, M.S.M., A.A.G.O., and the choir of the Madison Presbyterian Church. In addition to serving as organist and choir director at this church, Mr. Berenbroick is university organist, choral director and instructor in church music at near-by Drew University. At this time the chapter was privileged to hear a repeat performance of Mendelssohn's "Elijah," originally sung by the choir at an afternoon service March 3. Excellent singing by choir and soloists and brilliant accompaniments by Mr. Berenbroick combined to make the reading of this wonderful oratorio a memorable one. Following the musical program an informal meeting with refreshments was held in the church parlors. At this time Mr. Berenbroick discussed the methods used to prepare the congregation for the oratorio. As part of this preparation the various organizations of the church spent months studying the life and work of "Elijah" to provide a background for greater appreciation of the work.—LEAH DAVIS MEAD, Registrar.

ROCKLAND COUNTY, N. Y., CHAPTER—This chapter sponsored its first senior choir festival April 28 at Grace Episcopal Church, Nyack, in which six choirs took part. The combined choirs sang Holst's "Turn Back, O Man" following individual anthems representing some of the church seasons.

Allen Sever, assistant organist at St. Bartholomew's Church, New York City, gave a chapter-sponsored recital March 24 at the Sufferin Presbyterian Church.

A junior choir festival was held May 19 at the Reformed Church, Spring Valley, with nineteen choirs participating. This is the fourth year for this event.

The May meeting included election of officers for the coming year as follows: Margaret Rednour, dean; J. Buchanan MacMillan, sub-dean; Eugene Jehosky, treasurer; Kathleen Martine, registrar, and Marilyn Sneden, secretary. The June meeting will be in the form of a family picnic to be held at the home of one of the members.—PEGGY REDNOUR, Registrar.

AUBURN, N. Y., CHAPTER—The February meeting of the Auburn Chapter was concerned mostly with plans for the annual youth choir festival. Following the business meeting the members adjourned to the choir loft of Calvary Presbyterian Church, where Lindsay Lafford, head of the music department of Hobart and William Smith Colleges, Geneva, gave a stimulating and informative session on directing from the console. A group of his students from the college served as a demonstration group.

The youth choir festival was held at Trinity Methodist Church March 17. Ten choirs participated, including choirs from Homer and Skaneateles. Each choir sang a selection of its own choosing and joined the others at the end in singing the hymn, "Fairrest Lord Jesus."—GLADYS E. GRAY, Registrar.

SUFFOLK CHAPTER—The April 7 meeting of the Suffolk Chapter was held in memorial hall of the Stony Brook School for Boys, Stony Brook, N. Y., where "Capturing the Wind," a film by the Wicks Organ Company, was shown and enjoyed. The meeting adjourned to the home of E. A. Andrews in Setauket for the business and social hour. A record of the Easter anthem, "Early in the Morning" by Clifford McCormick, was played and then sung by the group. Another anthem, "Above the Hills" by Ralph Maryott, was also sung.—ERNEST A. ANDREWS, Secretary.

CLEVELAND CHAPTER—The April 8 meeting of the Cleveland Chapter took place at Plymouth Church in Shaker Heights. Chapter members, braving a snowstorm of unprecedented proportions, were amply rewarded with a fine chicken dinner and an interesting program. Guest speaker of the evening was Dr. Richard Warner, head of the music department of Kent State University, assisted by soprano Margaret Walsh, instructor at Kent. The subject under discussion was wedding music. Members received mimeographed lists of vocal and organ music suitable for weddings. Dr. Warner emphasized that organists should select music of a churchly character to underline the religious significance of the wedding. He suggested the use of voluntaries based on appropriate hymns. An unusual idea evolved by Dr. Warner, in collaboration with the minister from the university, was a tape on which was recorded typical, worthy wedding music. Thus, the prospective wedding parties could hear in advance a clear demonstration of what the organist means by "appropriate music."

CUMBERLAND VALLEY CHAPTER—The Cumberland Valley Chapter sponsored as its special spring project a junior choir seminar in the St. John's Lutheran Church Sunday school auditorium, Hagerstown, Md., conducted by Ruth Krehbiel Jacobs from Santa Barbara, Cal., nationally-known authority on junior choirs.

The regular monthly dinner-meeting was held April 27 at the Methodist Church, Chambersburg, Pa., Miss Winifred Ross, host organist. The musical program featured a half-hour recital by Dr. Harry Gay, assistant professor of music and organist at the chapel of Wilson College, who played the following: Processional, Martin Shaw; Variations on "Deck Thyself," Walther; Concerto 4, Bach; "Mirrored Moon," Karg-Elert; "Tumult in the Praetorium," de Maleingreau; Toccata in B minor, Gigout.

QUEENS CHAPTER—The Queens Chapter met March 11 in the Victoria Congregational Church, Jamaica. Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L., associate professor of New York University and organist and choir director of the Church of the Saviour, Brooklyn, outlined the requirements needed to be good musicians and pointed out how the Guild examinations prepare one to meet these requirements.

The next event was a dinner April 30. The highlight of the evening was the singing of several vocal numbers by Martin Boughan, accompanied by Wilbur Walker.

A choral workshop May 13 was led by Willard Irving Nevins, director of the Gullmount Organ School.

NORTHEASTERN PENNSYLVANIA CHAPTER—The Northeastern Pennsylvania Chapter met at St. Luke's Episcopal Church, Scranton, April 28 to hear a recital by four of its members—Robert Rosenkrans, A.A.G.O., Ruth White, A.A.G.O., Miriam Threthewey and Helen Bright Bryant. Clarice Spencer Young, an associate member, sang two numbers, "My Heart Ever Faithful," Bach, and "Pie Jesu," Fauré. A business meeting was held in the parish house following the recital with Mrs. William Newman, Jr., dean, presiding.—HELEN FITZ RAWLINGS, Secretary.

WICHITA CHAPTER—The April 19 program of the Wichita Chapter was played by students performing for the young artist competition at St. John's Episcopal Church. Marilyn Nease, a senior at the University of Wichita, was declared the winner by judges Garth Peacock, Winfield, Richard Gayhart, Topeka, and Miss Ruth Bixel, Hillsboro. Other students playing included Diane Bish, Antone Godding, Coleen Rounds and Cleo Wilson.

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News of the American Guild of Organists—Continued

WESTERN MICHIGAN CHAPTER—The Western Michigan Chapter held its April meeting at the Park Congregational Church with Mr. and Mrs. Benjamin Lehn as host and hostess. The Lehns led a demonstration choir rehearsal, using chapter members as the choir. A dinner and business meeting at the Y.M.C.A. preceded this meeting.

The second of the artist recital series was given April 26 by the eminent German organist, Dr. Michael Schneider, at the Fountain Street Baptist Church. Many came to hear the program despite the "tornado alert." Miss Doris James, dean, announced that the proceeds of this recital are to be used toward the scholarship fund for the student competition. A reception honored Dr. Schneider at the Park Congregational Church.

The student competition recital took place May 10 at the Second Congregational Church. Judges were: Miss Kathryn Karch Loew, Kalamazoo, Mrs. Robert Sheets, Muskegon, and Joseph Sullivan, Grand Rapids. From the six students participating in the competition, they chose as winner of the scholarship Miss Marilou De Wal, Muskegon. Miss De Wal, student of John Hamersma, Calvin College, will represent this chapter at the Milwaukee regional convention in June. William Burhenn presided over the meeting. An opportunity to meet the student recitalists were given at a reception in the church parlors immediately following the program.—**MRS. ALYCE LANTINGA, Recording Secretary.**

SOUTHWEST MICHIGAN CHAPTER — The Southwest Michigan Chapter held its annual clergy-organist dinner in the new parish house of St. Luke's Episcopal Church. Dinner was served by the choir mothers' guild. After this fine dinner members were conducted on a tour of the newly-completed section. The nominating committee offered its slate and the new officers are as follows: Dean, Dr. Robert Hieber; sub-dean, Katherine Loew; secretary, Beatrice Stoner; treasurer, Frank Cooper; registrar, Thelma Farnsworth, and historian, Elizabeth Slye. At the conclusion of the business meeting a European travelogue by Dr. Hieber and Douglas Woodward was enjoyed. Pictures of the organs of Europe as well as scenes of country life were shown.—**RUTH VAN DE POLDER, Registrar.**

MASON CITY, IOWA, CHAPTER—The Mason City Chapter met April 23 in the First Congregational Church for a program of organ music by Mary Stewart, Mrs. J. E. Stinehart and Robert Nord. Mr. Nord played "Solemn Melody," Davies, Sarabande, Corelli, and Rigaudon, Campra. Miss Stewart's numbers were "Nun bitten wir den heiligen Geist," Buxtehude, and Toccatina in E minor, Pachelbel. Mrs. Stinehart played Sonata 3, Mendelssohn, "Cathedral" Prelude, Clokey, "Virgin's Slumber Song," Edmundson, and Scherzo in G minor, Bossi. Mrs. Stinehart, dean of the chapter, conducted a business session. Refreshments were served by Mrs. Sherman Yelland, Mrs. Harold Peterson, Wilma Nyce and Leorine Stille.—**MARIE VON KAENEL, Registrar.**

CENTRAL MISSOURI CHAPTER — The Central Missouri Chapter met in Columbia April 28 and attended a recital by Heinz Arnold, chapter member, dedicating the new organ at the Stephens College chapel. After the program a business and dinner meeting was held at the Harwell Manor and the following officers were elected for next year: Dean, Perry Parrigin; sub-dean, Carl Burkell; secretary, Jacqueline Raithe; treasurer, William C. Bedford. Reports were given on plans for the midwest regional convention to be held in Columbia June 5, 6 and 7.—**JACQUELINE RAITHEL, Secretary.**

NEW STUDENT GROUP AT JAMESTOWN COLLEGE



THE JAMESTOWN COLLEGE STUDENT GROUP was founded Jan. 8. The group is under the supervision of Robert Wolfenstein (right), organ instructor at the

college, and is sponsored by the Red River Valley Chapter. Officers are: Carol Peterson, president; Myra Lee Sanderson, vice-president, and Carsten Bjornstad, secretary-treasurer.

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter met May 4 at Keneseth Israel Synagogue, Allentown, Pa. Dr. Homer Nearing, organist at the synagogue, was host. A short business meeting was held at which Dean Willard U. Baum presided. Announcement was made of the regional convention at Wilmington, Del., June 18, 19 and 20. Ballots were cast for the election of both national and local officers. The balloting for the chapter officers resulted in the following election for the 1957-58 term: Dean, John Duld; sub-dean, Mrs. Evelyn Robbins; secretary, Stoddard Smith; treasurer, Sue Enright; chaplain, the Rev. Wm. C. Berkemeyer. Executive committee members elected: Willard U. Baum and Mrs. Edward Heiser. Dr. Nearing spoke on Jewish music and liturgy, illustrating his talk with appropriate music. The Twenty-third Psalm was sung in Hebrew by Mrs. Janet Dankel. Thereafter a social hour was enjoyed in the recreation rooms of the synagogue and refreshments served by the host.—**SUE ENRIGHT, Secretary.**

CINCINNATI CHAPTER—The Cincinnati Chapter held its annual banquet at the Masonic temple May 7. The results of the local election were as follows: Harold S. Frederic, dean; Elmer Dimmerman, sub-dean; Albert Meyer, secretary; Mrs. J. A. Haefele, treasurer; Betty Hoensch, registrar; Robert S. Alter and Wayne Fisher, auditors; Harold Lambert, Irene Ganzel, Ruth Eckel and Sarah Bengson to the board. Dr. Edward Mead, F.A.G.O., Oxford, Ohio, was the speaker for the evening and his talk was on highlights of the bi-annual convention of the National Federation of Music Clubs, this event having taken place in Columbus April 25-May 3.—**BETTY HOENSCH, Registrar.**

WILKES-BARRE CHAPTER—The Wilkes-Barre Chapter held its final spring meeting and banquet at Irem Temple Country Club May 6. The Guild colors of blue and gold were carried out in the table decorations. Entertainment was provided by a humorous quartet composed of chapter members and the entire group participated in games, songs and a novelty rhythm band. An informal and amusing discussion on experiences at wedding ceremonies concluded the program. Marion Rickert, chairman, provided an enjoyable and entertaining evening for the entire group.—**MARJERIE L. REID.**

PEORIA, ILL., CHAPTER—The Peoria Chapter held the annual business meeting April 24 at the home of George King in East Peoria. The treasurer's report showed a gratifying bank balance for the year. After the various committee reports the members participated in the national elections, and the local nominating committee submitted the following names for next year's officers, who were unanimously elected: Dean, Carl Andres; sub-dean, Miss Agnes Christopher; secretary, Mrs. Anna Lucy Smiley; treasurer, Mrs. Ruth Dixon Black; historian, Miss Bertha Brunner; registrar, Miss Martha Munday; chaplain, the Rev. William R. O'Neill. Refreshments were served during the social hour which was greatly enjoyed.—**AGNUS CHRISTOPHER, Registrar.**

ROCHESTER, N. Y., CHAPTER—The April 28 meeting of the Rochester Chapter was in the form of an organ recital by members of the Student Group of the Eastman School of Music. The recital was given in St. Paul's Church on the four-manual Skinner organ. The following program was played: "Gelobet seist du, Jesu Christ" and Prelude and Fugue in D major, Bach, Marcia Loeffler; Prelude on "Iam Sol Recedit Igneus," Simonds, and Noel Grand Jeu et Duo, Daquin, Andrea Toth; Two Canons, Schumann, and Toccatina on "Ave Maris Stella," Dupré, Carol Lulkart; Franck's Chorale 3 in A minor, David Mulbery. All participants are students of David Craighead.

The annual dinner, business meeting and election of officers was held at the Central Y.M.C.A. May 7. The secretary, treasurer and registrar gave their reports. The slate of officers for the ensuing year presented by the nominating committee, George Babcock, chairman, was elected as follows: Mrs. John Steensma, dean; David Berger; sub-dean; David Cordy, secretary; Charles Wilson, treasurer; Ruth Faas, registrar; J. Trevor Garney, librarian. Richard Lansing and Blair Cosman were appointed auditors. Announcement was made of the fall recital Oct. 21 by Fernando Germani. After the business meeting a few slides taken at the national convention were shown and brief reports were given by Margaret Morrow and Harold Steen who attended the convention. The meeting was adjourned.—**RUTH FAAS, Registrar.**

NORTHERN NEW JERSEY CHAPTER—The Northern New Jersey Chapter was treated to a demonstration of the training of youth choirs at its May meeting in the Caldwell Methodist Church with Frederick Kinsey as host. Russell Hayton, St. James' Episcopal Church, Montclair, and Montclair State Teachers College, was the speaker and brought along part of his boys' choir to demonstrate his interesting and effective method of training; the choir sang several anthems. The election of officers was held with the following people elected: Dean, Ralph Correll; sub-dean, Anne M. Vonk; treasurer, Joseph Bishop; secretary, Janice Slump; registrar, Helen Szot; assistant registrar, Alfred Hansen; librarians, Johanetta Meyer and Noble Clary; auditors, Florence John and Eleanor Wright; directors, Viola Julander and Richard Warner. The Rev. Joseph Marta was appointed chaplain.

The new officers were installed by Dr. Seth Bingham May 12 at the West Side Presbyterian Church, Ridgewood. George Arthur Wilson, F.A.G.O., F.R.C.O., gave a recital. A reception for the new officers and Mr. Wilson followed.—**LOUISE B. CLARY.**

PENNSYLVANIA CHAPTER — Elaine Brown conducted the Fellowship House Choir in a program at the First Methodist Church, Germantown, May 11. Before the program Mrs. Brown spoke of "Singing City," of which the Fellowship House Choir is the core. "Singing City" is composed of Americans of many different ethnic, religious and national backgrounds who share their various musical customs and cultures with each other in the process of "building bridges of human understanding among men." After the opening group by Randall Thompson, Byrd, etc., the program arrived at its point where the spirit of "Singing City" could be felt. There was a group of liturgical numbers, among them music from Catholic and Protestant churches, and music representative of the Hindu and Jewish religions. A group of nationalistic folk songs followed, among them American, Hebrew, Liberian and a few spirituals. The spirit of this concert was extremely uplifting due in large measure to Mrs. Brown's dedication to the arts of music and human understanding.—**ALICE FARROW.**

ALLEGHENY CHAPTER—The Allegheny Chapter held its annual dinner-meeting April 30 at the Castle restaurant near Olean, N. Y. Twelve members and four guests were present. Following the dinner Dean Harriett E. Lange of Olean conducted a short business meeting at which a committee was appointed to prepare an officer slate.

Mrs. Samuel Carr had an "open house" meeting for the chapter. She had many organ and piano duets and from them chapter members were asked to prepare an impromptu or unrehearsed program. Much to the surprise of all, this "sight-reading venture" proved most fruitful. Those participating, in addition to Mrs. Carr, and Sub-dean Pelton, were Miss Jean Frantz, Fred M. Leiper and Edward B. Vreeland, Jr. Mrs. Robert O'Donnell and Mrs. Charles Norton were co-chairmen for the dinner.—**PHILIP F. SMITH, DIAPASON Correspondent.**

AKRON CHAPTER—The Akron Chapter met May 6 at Joseph's restaurant for a fellowship dinner and business session. The chairman of each committee for the regional convention, which meets here in June, gave a detailed report of the plans in progress for that meeting. An election of officers was held and the following were elected: Dean, Jack Staley; sub-dean and social chairman, Dorothy Warden; secretary, Louise Owen; treasurer, the Rev. Ben Lane, and registrar, Wilma Martin. Five other members were also elected to the executive committee.—**WILMA MARTIN, Registrar.**

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News of the American Guild of Organists—Continued

More about Pasadena Regional.

Details not included in the April DIAPASON story of the far-western regional convention at Pasadena, Cal., June 17-20 have been announced by the host Pasadena and Valley Districts Chapter, Ronald Huntington, dean. Preceding the convention there will be a June 16 concert for organ and brass by the Long Beach municipal band under the direction of Charles J. Payne.

Pierre Cochereau's recital on the new Möller organ at the First Congregational Church, Long Beach, will include orchestral accompaniment. M. Cochereau's illustrated lectures on the history of the French organ, its literature and builders will use hi-fi recordings made especially for this convention of his playing on some of the outstanding organs of France. He will also give a lecture-demonstration on improvisation. Preceding the Cochereau recital the tonal resources of the organ will be demonstrated by Herbert Nanney, Stanford University.

In addition to his recital at the First Methodist Church, Pasadena, Robert Noehren will give a lecture-demonstration and head a master class on "The North German Baroque Composers." Among the speakers to be heard are J. William Jones, conductor of the Redlands University choir, and Dr. Leslie Spelman, regional chairman.

ROCKY MOUNTAIN CHAPTER — The Rocky Mountain Chapter held its monthly meeting at St. Mark's Episcopal Church, Denver, April 8. Lee B. Norrell, organist and choirmaster of St. Mark's, was the host. Mr. Norrell had arranged a most refreshing and unusual program of vocal, instrumental and organ music. The organ and trumpet numbers were Voluntary in C by Purcell, "My Spirit Be Joyful" by Bach and "O God, Look Down from Heaven Above" by Kauffmann. Three Buxtehude numbers were included in commemoration of the 250th anniversary of his death. Two solo cantatas for high voice and two violins were performed: "My Jesus Is My Lasting Joy" and "O Father, All Creating." St. Mark's choir sang his "In Dulce Jubilo" for three voices and two violins. The program concluded with the singing of "Gallia" by Gounod. This meeting was well attended. At the business meeting a report of the regional convention held the week before in Colorado Springs during a record-breaking snow storm was given by Mrs. Flavel Spirk. The chapter was looking forward to the May organist-clergy dinner at the University Club with Dr. David McK. Williams as speaker.—**DAN RAINS.**

SEQUOIA CHAPTER—Members of the Sequoia Chapter met May 6 at the Congregational Church in Ferndale, Cal. After the business meeting Ross Ring, organist of the church, and Jim Mearns, associate professor at Humboldt State College, played organ compositions on the ten-rank Hall organ recently installed in the church. This instrument was formerly in the residence of William Ripley Dorr in Palos Verdes Estates. On the swell shades and on some of the pipes are the autographs of many of our leading organists and other musicians.—**MARTHA J. ELEY.**

PORTLAND, ORE., CHAPTER—St. James' Lutheran Church in downtown Portland was the host for the May meeting of the Portland Chapter. The choir, under the direction of John Peery, Howard Backlund, organist and sub-dean, were heard in the liturgical portion of a church service. Dean Mary Hazelle played a fifteen-minute prelude, which included "Thank We All Our God" and "All Depends on God's Blessing" by Karg-Elert and Solemn Prelude and Pastoral by Rowley. Following the service refreshments were served in the social rooms by the chairman, Martha Reynolds. The June picnic is to be sponsored by the subscribing members.

LONG BEACH, CAL., CHAPTER—The last meeting of this busy year was held May 7 at the Lakewood First Presbyterian Church where Dean Mindelle Lobbett presides as organist. After a most excellent chicken dinner Sub-dean Esther Scott played a short musical program. Dean Lobbett presided at the business meeting which followed, welcoming new members and reviewing the work of the last year. Officers for the year 1957-1958 were installed as follows: Agnes Spies, dean; Burnette Elliott, sub-dean; Belle Marie Marty, secretary; Axel Anderson, treasurer; Gene Driscoll, auditor; Elizabeth Loomis, reporter; Marilyn Fenwick and Mindelle Lobbett, new executive committee members. Suggestions for programs and projects for 1957-1958 were discussed by the group with the result that we may have more membership-participation events next year than we have had for some time. We are all looking forward to a most stimulating year under our new dean and her executive board. . . . The Long Beach Chapter sponsored the St. Luke's Choristers in Pergolesi's "Stabat Mater Dolorosa" and Humperdinck's Prayer for "Hansel and Gretel" and Louis Iannucci, flutist, in a Lenten concert April 9 at St. Luke's Episcopal Church. The program was most appropriate and enjoyable for the pre-Easter season. The choristers achieved a dark, flute quality and Mr. Iannucci played with depth of feeling and precise musicianship. Marcia Hanna, director-organist of St. Luke's and hostess for the event, played all accompaniments. The new Austin organ, presently being installed in the church, was not completed in time for the concert. Prior to the program a short business meeting was held in the guild room, which included the election of officers for the coming year.—**ELIZABETH C. LOOMIS, Reporter.**

LOS ANGELES CHAPTER—After a delicious dinner served by the choir, Dean Frank Owen opened the meeting of the Los Angeles Chapter at the Wilshire Christian Church May 6. The registrar was requested to cast a unanimous ballot for the re-election of the present staff of officers with one change due to the resignation of the present registrar. The officers for 1957-58 are: Dean, Frank K. Owen; sub-dean, Richard Unfried; secretary, Margaret Courville; treasurer, Lee Burns; registrar, Martha Farr; librarian, Marion Ireland; auditors, Roderick Casper and Edward Gowan. New board members are: William Connell, George Davidson and Leslie Somerville. Sub-dean Unfried introduced Richard Grove who showed a short film entitled "Capturing the Wind" produced by the Wicks Organ Company.

The meeting then adjourned to the church for a recital by Ronald Huntington, organist and choir director of the host church and dean of the Pasadena Chapter, assisted by Mrs. Lella Webster, soprano soloist of the church. The program appears on the recital page.—**HELEN MACEY, Registrar.**

SAN JOAQUIN VALLEY CHAPTER—Esther Franklan, a student of Richard Purvis, was sponsored by the San Joaquin Valley Chapter in a recital April 28 in the Pilgrim Congregational Church, Fresno. Miss Franklan has been the organist for the Fresno church for eleven years. She has appeared in recitals in several valley communities and this year was the organ accompanist for Bach's Passion according to St. John. She is a member of the executive board and also is a member of the San Francisco Chapter. Formerly she was organist for several San Francisco churches. Her program included: Prelude and Fugue in E flat, Bach; Pastoral, Franck; "My Jesus Hath a Garden," Peeters; "Benedictus," Reger; Toccata on Kyrie Eleison, Purvis.

TULSA, OKLA., CHAPTER—The Tulsa Chapter held its final meeting of the year May 8 at St. Paul's Methodist Church. After the dinner was served the entire meeting was devoted to business, including the election of officers for the next year. In concluding the meeting, Mr. Flinn, the outgoing dean, thanked the members for their loyal support during the last year and wished for them an enjoyable and profitable summer.

SAN DIEGO CHAPTER—The annual student recital of the San Diego Chapter helped to launch music week in the city. It was held May 6 at the University Christian Church. The studios of four chapter members were represented on the program: Ethel W. Kennedy, Thusnelda Bircsak, Charles Shatto and Harold W. Baltz. Bob Johnson opened the program with Becker's Sonata 1. Margaret Lister played Air and Variations, Frescobaldi, and Two Chorale Preludes on Easter Hymns, Van Hulse. Next was Jeffrey Cave with "Blessed Spirit," Brahms, Troit in Modal Style, Benoit, and Toccata on an Old Hymn, Peeters. Bert Wagner played "In Thee Is Joy," Bach, and Toccata, Bingham. Tim Oliver played Bach's Trio-Sonata in E flat; Heidi Von Gunden played Liszt's Prelude and Fugue on "B-A-C-H," and Joe Hansen closed the program with Toccata in F major, Bach. Preceding the recital the annual election of officers was held.

The chapter sponsored Dr. Robert Baker in a recital April 30 at the First Presbyterian Church. Members and their friends shared their enthusiasm after hearing a well-balanced and excellently-played program.

The April 23 meeting was held preceding a recital in the music auditorium of the San Diego State College by students with members of the chapter as special guests. Following the recital a reception was held in their honor. Mervin Snider of the music department described the Allen electronic organ on which the recital was played and also told of the Möller organ given by the Treble Clef alumnae of the college to be installed in November. Composers represented on the program, played by Terry Lundgren, Marilyn Allen, Marjorie Tripp, Sandra Perry, Weldon Allred and Timothy Oliver, were: Bach, Couperin, Fletcher, Charles Marsh, Bull (in an arrangement by Ellsasser), Handel, Purcell and Benoit. Several of the performers are students of members of the chapter and three of them are themselves members.—**MADLINE TERRY, Historian.**

SACRAMENTO CHAPTER—The Sacramento Chapter met in the parish hall of Trinity Episcopal Church April 8. The business meeting was devoted to planning for Guild Sunday May 5 a vesper service at St. Matthew's Episcopal Church. Final arrangements for the Virgil Fox recital April 26 were made. Ken Bartlett was recital chairman. Fred Errett moderated an interesting choir panel. Panelists were Julia Monroe, St. Mary's Cathedral, Alex Gould, Fremont Presbyterian, and Charles Martin, Trinity Episcopal Cathedral. They discussed choral and rehearsal techniques, repertory, personnel and the importance of music to the worship service. Dorethea Rother and Beverly Harrison were hostesses and refreshments were served.—**FLORENCE M. PAUL, Registrar.**

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter met April 30 at the First Congregational Church, Phoenix, with a delegation of guests from the Southern Arizona Chapter. Two artists from Tucson played a program. Robert Flood played Bach's Prelude and Fugue in G major; Scherzetto, Vierne; "You Raise the Flute to Your Lips," DeLamarier; "Elegy," Willan, and "Litanies," Alain. Helen Whitmarsh Summers played Van Hulse's Symphonia "Mystica" with Mr. Van Hulse doing a distinguished job of turning the pages. The meeting was followed by a reception with Mrs. Henry Oxford as hostess. Helen Donaldson is organist of the church.—**MARVIN ANDERSON, Registrar.**

TEXARKANA CHAPTER—The Texarkana Chapter sponsored Robert Ellis, Henderson State Teachers College, Arkadelphia, Ark., in recital at the First Methodist Church April 22. Mr. Ellis played: Fantasie and Fugue in G minor, "Come, Saviour of the Heathen" and "Rejoice, Beloved Christians," Bach; Fantasie in F minor, Mozart; Allegro and Intermezzo, Symphony 6, Widor, and Adagio and Fugue, Sonata on the 94th Psalm, Reubke.

The chapter met April 27 at St. James' Episcopal Church with Wendell Blake, organist and choirmaster, directing and accompanying the male choir in a program of sacred music. Miss Evelyn Gooch opened the program with the "O Gott, du frommer Gott," Bach. Anthems sung by the choir were: "Glory and Worship Are before Him," Purcell; "Let Thy Merciful Ears, O Lord," Weelkes; "O Bide with Us," Cantata 6, Bach; "Surely He Hath Borne Our Grievs," Lotti; "Give Ear, O Lord," Schütz; "Lord, for Thy Tender Mercies' Sake," Farrant; "Hear My Prayer," Mendelssohn. Following the program members adjourned to the parish house for the business session presided over by Dean Blake. Miss Mary Tonnison was appointed chairman of the nominating committee with Miss Ruth Turner and Mrs. James Watlington assisting. Plans were made for the Pierre Cochereau recital May 13 and the reception which was to follow the program.—**DOROTHY ELDER, Registrar.**

TACOMA CHAPTER—Tacoma Chapter members and guests gathered at Knapp's restaurant May 13 for dinner. The following officers were installed for the coming year: Charles Adams, dean; Mrs. Paul Margelli, A.A.G.O., sub-dean; Mrs. Walter McHaney, secretary; Mrs. James Eubanks, registrar; Mrs. Gile Walker, historian, and Mrs. Merle Fuson, treasurer. The group proceeded to the First Presbyterian Church where Gerard Faber, minister of music, played the program. Mr. Faber, graduate of the conservatory in Amsterdam, Holland, and student of Jacob Byster and Hendrik Andriessen, played the following program on the Reuter organ: Prelude and Fugue, Buxtehude; "O God, Hear My Plea," Krebs; Prelude and Fugue in C minor and "Saviour of the Heathen, Come," Bach; Toccata and Fugue in D, Reger; "The Good Shepherd," Benoit; "I Will Seek Comfort," Peeters; Chorale 1, Andriessen; Psalms 91 and 34, Kee; Chorale 2, Byster. A social hour was held in the church after the fine recital.

The April 15 meeting was held at the Prosser Music Company auditorium. Jack Fowler, organist of the Lincoln Park Christian Church, demonstrated the adaptability of the new Baldwin electronic organs in an interesting program. Dean and Mrs. Charles Adams were host and hostess for the social hour.

The chapel of Pacific Lutheran College was the scene of the March 11 meeting. Students of Frederick L. Newnam, A.R.A.M., A.R.C.M., and R. Byard Frits, M.M., of the college music faculty played the program on the three-manual Casavant. Members of the student group and their selections were: Margaret Evanson, Prelude in C minor, Bach; David Lund, Sonata, Mendelssohn; David Dahl, Toccata and Fugue in D minor, Bach; Patricia Gahrng, Trio-Sonata 1, Bach, and Chorale Prelude, Willan; Virginia Prochnow, Minuet, Battis-hill, and Trumpet Minuet, Clarke. A coffee hour was held in the student union building with the student group as host.—**Mrs. JAMES EUBANKS, Registrar.**

CHICO, CAL., CHAPTER—The Chico Chapter held its meeting March 18 at the home of Charles van Bronkhorst. Prior to the business meeting Mr. van Bronkhorst played hi-fi recordings of organ works by baroque and modern composers. Dean Richard Emmons conducted the informal meeting. The chapter was more than able to meet all the expenses of the E. Power Biggs recital Jan. 25. Events which the chapter was to attend included an organ recital by Dean Emmons April 12 with a string ensemble from the Chico State College-Community Orchestra under the direction of Warren van Bronkhorst, an organ recital by Virgil Fox April 23 at the First Baptist Church, Sacramento, and a recital by Richard Purvis May 12 of his own compositions at Grace Cathedral, San Francisco.

Max Williamson was in charge of a program of choral music which included music from Gregorian chant to Bach at the April 17 meeting.—**WILLIAM TABER, Publicity Chairman.**

LUBBOCK, TEX., CHAPTER—The Lubbock Chapter sponsored Cecil Bolton April 7 in a recital at the First Methodist Church. Mr. Bolton holds the master of music degree from the American Conservatory in Chicago and has studied at the Juilliard School and Union Theological Seminary. He will study at the University of Chicago next summer where he is working on his doctorate and will give a recital there in Rockefeller Chapel. The program: Introduction and Toccata, Walond; Three Concert Movements, Felton; "In Thee Is Joy" and Prelude and Fugue in D major, Bach; "St. Kevin," Miles; "Elegy," Peeters; "I Wonder as I Wander," Niles; "A Dream," Faure; "Rock of Ages," Bolton; Carillon, Sowerby; Finale, Symphony 1, Vierne. Members of the chapter honored Mr. Bolton with a dinner the same day at the Plainsman Hotel. Mesdames H. W. Wylie and Gettys Tucker were hostesses for the dinner. Following the dinner the group went to the home of Mrs. Tucker where Mrs. G. N. Atkinson, dean, presided over a short business meeting.

OKLAHOMA CITY CHAPTER—The Oklahoma City Chapter met May 6 at the First Christian Church. The new Austin organ there was the center of interest. After the dinner-business meeting, Jerry Whitten, organist, gave a brief description of the instrument. Two "Schubler" Chorales by Bach were performed by Oklahoma City University vocal and instrumental students. Miss Donna Davidson was at the organ for these numbers and for the Dupré "Poeme Heroique" conducted by Professor James Neilson. Miss Nancy Jane Davis played a Toccata by Durufle. B. J. Whitehead followed with: "Te Deum" and "Chant Du Paix," Langlais, and "Litanies," Alain. Miss Davis and Mr. Whitehead are students of Mildred Andrews at the University of Oklahoma.—**Mrs. PAUL FORSYTHE, Corresponding Secretary.**

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News of the A.G.O. — Continued

New Hampshire Has State Choir Festival.

The third annual New Hampshire state choir festival was held May 19 at the chapel of St. Paul's School, Concord. The chorus of some 100 voices consisted of choirs from the entire state whose directors or organists are members of the Guild. Director of the combined choirs was Dr. Robert English; Professor Irving Bartley was at the organ. The program featured works by four New Hampshire composers: Professors Bartley and English, Channing Lefebvre and Professor Robert Manton. James Wood, Trevor Rea and William McAllister played organ pieces.

A program was held May 7 at the Carpenter Hotel ballroom. This program, scheduled earlier in the year but postponed because of inclement weather, consisted of a recital and demonstration of the Allen electronic organ. Recitalist was Mrs. Rebecca Dole, organist of the Unitarian Church of Concord. Chairman of the evening was Roger Barrett of Manchester, sales representative of the Allen Organ Company, who demonstrated percussion and special effects possible on this Allen model.

It was a pleasant break for members of the New Hampshire Chapter in the busy Easter season to be entertained April 23 by the Student Group of the University of New Hampshire which gave a combined organ recital at the South Congregational Church of Concord. This well-played, varied program was under the supervision of Professor Irving Bartley, F.A.G.O., advisor to the group. Students participating included: Richard Gaudette, Beverly Sinclair, Judith Vogel, Linda Blanchard, Albert Gerken and Nelson Barden. Assisting in the program was another member of the university faculty, Luca DiCecco, who played four numbers on the 'cello.

Earlier in the month Professor Bartley played a recital under the auspices of the chapter at the First Congregational Church of Plymouth. His program included works of Bach, Karg-Elert, Widor, Elmore, Purvis, Dubois, Edwin Stanley Seder, Harry Vibbard and McKinley.

RUTH SISSON.

HARTFORD CHAPTER — Protestant churches of greater Hartford sent more than 500 young people to sing in the junior and youth choir festival in the First Church of Christ, Congregational, West Hartford, May 12, sponsored by the Hartford Chapter. Directors and organists represented were: Muriel S. Davis, Mrs. Wayne Webster, William R. Gable, Esther N. Ellison, Glen C. Bachelder, Grace D. Berry, Mrs. Clifford Hendrickson, Barbara F. Williams, Mrs. Clarys M. Kemp, Gordon W. Stearns, Michael Masailo, Edward L. Graham, James R. Weeks, Ruth Malsick, George Swanson, Madeline Gay, Robert C. Soule and Elma Pinney Cafky. Gordon W. Stearns, Jr., First Church of Christ, Congregational, West Hartford, directed the massed choirs. The service organists were Albert Russell, Asylum Hill Congregational Church, Hartford, and Gordon W. Stearns, Sr., First Church of Christ, Congregational, West Hartford. Mrs. Gladys Jones was chairman of the festival committee. The recent winners of the competition for young organists played the prelude and postlude.

One of the outstanding events of the year for the chapter was a tour of organs in New London April 27. Permission was granted to visit the chapel at the United States Coast Guard Academy, where Peter Withol, the academy organist, demonstrated the or-

gan. This was a real privilege. The lovely old Harkness Chapel at the Connecticut College for Women is situated in one of the most beautiful settings in New England—overlooking the Coast Guard Academy and Long Island Sound. Professor Arthur Quimby welcomed us and also played the organ. Mrs. Beatrice Hatton Fisk was our hostess at St. James' Episcopal Church where she played the organ for us. This was a wonderful day for everyone. On the way home members stopped at the famous Light-house Inn in New London for a delicious "shore" dinner.

Miss Susan Smith of Windsor, Conn., received first prize at the tenth annual student organist contest held under the auspices of the chapter April 24. The contestants played on a new four-manual Austin organ, and the Austin Organ Company furnished the prizes. Miss Smith is a pupil of Glen Smith (no relation), minister of music, Center Congregational Church, Hartford. Second prize was awarded to Miss Patricia Whitaker of Hartford, a pupil of Edward Broadhead at the Hartt School of Music. Third prize went to Miss Brenda Ann Cole of Manchester, a pupil of Phillip Treggor of the University of Connecticut. Mrs. Barbara F. Williams was chairman of the contest arrangements. Judges were Albert Russell, Frank Honey and Stanley Tagg.—ELMA PINNEY CAFKY, Publicity Chairman.

BRIDGEPORT, CONN., CHAPTER—The Bridgeport Chapter held a meeting April 30 at the United Congregational Church. Charles Hickman, M.S.M., minister of music, was the host. Dean Phyllis McCurry conducted a brief business meeting preceding the program. Fenno Heath, director of the Yale glee club, was the guest speaker and spoke on choral techniques. Mr. Heath, a graduate of Yale, has been director of the glee club since Mr. Bartholomew's retirement three years ago. Prior to this he was associate director for three years and director of the Apollo glee club for four years. After his talk Mr. Heath conducted the group assembled in the "Crucifixus" chorus from Bach's B minor Mass. Refreshments were served at the conclusion of this most interesting meeting.—PATRICIA Y. BROWN, Publicity Chairman.

VERMONT CHAPTER — The Vermont Chapter sponsored Robert Stanley Swan, Springfield, Mass., in a recital at the Congregational Church, Springfield, Vt., April 28. Mr. Swan's playing was characterized by judicious tempos, tasteful registration and adequate technique. The Bach works opening the program were: Prelude and Fugue in C minor, Fugue in E flat and the Passacaglia. Franck's Prelude, Fugue and Variation and Chorale in A minor preceded Sowerby's "Requiescat in Pace." Hindemith's First Sonata closed the program.—ERROL SLACK, Registrar.

WESTERN PENNSYLVANIA CHAPTER—The Western Pennsylvania Chapter met for dinner at the Sewickley Presbyterian Church with Dr. Alfred H. Johnson as host. In a short business meeting led by Dean Nan Neugebauer, the regional convention at Wilmington, Del., was announced. After a short discussion the question of contributing to the symphony fund was referred to the executive board. Ballots were marked by members present for the national officers and directors. The choir of the church sang A Gaelic Easter Carol and "King of Kings," written by Dr. Johnson, the latter especially for this occasion. These were followed by "Alleluia," Thompson, and "Easter," Vaughan Williams. Following the dinner J. Russell Manor, organist-director of the First Presbyterian Church, Washington, Pa., played the following program: Fantasie and Fugue in G minor and "Christ Jesus, Only Son of God," Bach; Introduction, Passacaglia and Fugue, Willan; "Cor-tege et Litanie," Dupré; Gavotte, Martini; Pavane, Elmore; "The Squirrel," Weaver; Preludes and Intermezzi, Schroeder.—ANN LYNN YOUNG, Registrar.

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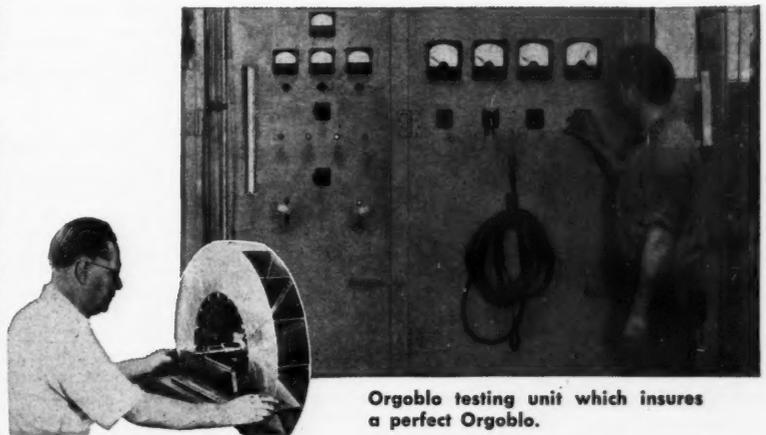
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RECITALS

Some Early Organs in New York City Described Vividly

By F. R. WEBBER

In 1727, a century after Peter Minuit had purchased Manhattan from the Indians for \$24, an organ was installed in the Reformed Protestant Dutch Church of New York. Trinity Episcopal Church, not far away, was content to worship for half a century without an organ, but in 1741 an organ of three manuals and twenty-six stops was purchased from Johann Gottlob Klemm of Philadelphia. Klemm, sometimes known as John Clemm, was born in Saxony in 1690 and was trained by the Silbermanns. He came to Pennsylvania in 1736, moved to New York in 1745 and died in 1762. At one time he was associated with David Tannenbergh (Taneberg, Tannenberger), the noted organ builder of Lititz, Pa.

In March, 1756, Gilbert Ash inserted an advertisement in a New York newspaper stating that he had completed an organ, but since the enormously large pages of the newspapers of those days were composed of classified advertisements in diminutive type and no local news items, the destination of Ash's organ is not stated. In 1758 a residence organ of three stops is offered for sale in the *Gazette*, but its builder is not identified.

In 1762 Trinity Church offered for sale its 3-26, stating that it contained ten stops in the great division, ten in the swell and six in the choir. If not sold, it was stated that it would be shipped to England. It was to be replaced by an organ built by none other than Johann Snetzler in 1764. In the New York Historical Society's library Robert Arnold brought to light an original document containing the stoplist of this organ. It is as follows:

GREAT ORGAN.

Open Metal Diapason, 57 pipes.
Open Metal Diapason (smaller scale), 57 pipes.
Stopped Diapason (wood and metal), 57 pipes.
Principal (metal), 57 pipes.
Twelfth (metal), 57 pipes.
Fifteenth (metal), 57 pipes.
Tierce (metal), 57 pipes.
Sesquialtera, 4 ranks, 228 pipes.
Cornet, 5 ranks (down to C), 145 pipes.
Fourniture, 3 ranks, 171 pipes.
Trompette, 57 pipes.
Clarion, 57 pipes.

SWELL ORGAN.

("down to G below the middle of the keys")
Open Metal Diapason, 34 pipes.
Stopped Metal Diapason, 34 pipes.
Principal, 34 pipes.
Cornet, 3 ranks, 102 pipes.
Trompette, 34 pipes.
Hautboy, 34 pipes.

CHOIR ORGAN.

Stopped Diapason (wood and metal), 57 pipes.
Open Metal Diapason, 57 pipes.
Principal, 57 pipes.
Flute (wood and metal), 57 pipes.
Fifteenth (metal), 57 pipes.
Cromorne, 57 pipes.
Vox Humana, 57 pipes.

In its final form this organ may have contained twenty-six stops. The presence of the vox humana is interesting, for certain reference works declare that this stop was first introduced in the Robjohn organ in South Church in 1858. It should be noted that the vox humana of Snetzler's time bears no tonal resemblance to the stop of the same name of today. Since the Snetzler, built in 1757 for St. Mary-le-Savoy Lutheran Church in London, contained three manuals and "pedals up to C" it might be interesting to know whether Mr. Snetzler included a pedal board in his New York organ for Trinity. If so, then it might well be the first example of pedals in America. The London Snetzler existed at least until 1938, although it had been rebuilt in 1878, 1904 and 1935 and somewhat altered tonally.

In 1766 James Fuller, lately of London, announced in the New York papers that he was building organs in that city. In 1773 Frederick Heyer, organ builder, located on Broadway near St. Paul's Church, was building chamber organs. At about the same date John Sheibule came to New York from Philadelphia

and announced that he was building organs and making and repairing pianos, harpsichords and spinets. In 1785 Thomas Dobbs, likewise lately of London, announced in a paid advertisement that he was an "organ builder and dealer in various musical instruments." Charles Tawse, also lately from Britain, was building organs in New York. In 1795 Peter Velat joined the group. By this time residence organs with a case on all four sides and a few gilded pipes of small scale over the recessed keyboard had become common enough, for they were advertised for sale from time to time. One of these, made by James Fuller (also lately from London), had "six stops, 15 mute pipes in front." This in 1766.

On Feb. 10, 1798, the *Daily Advertiser* advertised an "Organ in a mahogany case, imported from London, Feb., 1798. Diapason, open diapason, principal, fifteenth, hautboys, treble stop." No doubt the first stop in this list was what was called in those days a "stop" diapason and which was often a finely-nicked metal stop with chimneys and actually of more diapason character than flute. Thus the list is not as much of a misnomer as is generally supposed.

Trinity Church's Snetzler was destroyed by fire twelve years after it was built. It was succeeded by a 3-19, without pedals, built by Holland of London in 1791 and which proved to be "an exceedingly poor affair." Its stoplist was as follows:

GREAT ORGAN.

Open Diapason.
Principal.
Twelfth.
Fifteenth.
Sesquialtera.
Mounted Cornet, 5 ranks.
Trumpet.

SWELL ORGAN.

Open Diapason.
Stop Diapason.
Principal.
Cornet.
Trumpet.
Hautboy.

CHOIR ORGAN.

Stop Diapason.
Dulciana.
Principal.
Flute.
Night Horn.
Cremona.

This organ was 14 ft. wide, 10 ft. deep and 30 ft. high. Its pipes were of small scale. The great and choir organs ran down to GG, while the swell organ had a compass of but thirty-five notes, namely from Tenor G to f.

In the early years of the nineteenth century one meets with the names of organ builders such as Adam and John Geib, William Redstone, Thomas Redstone, James Buckin, Robert Sprawl, Robert Dent and Joseph Knapp. Organs had become fairly numerous by that time, and some of these men announced that they built and repaired organs, pianos, harpsichords and spinets and likewise sold string and woodwind instruments and music books of all descriptions.

Of the list of names just given, by far the most eminent were the Geibs. They were colorful fellows, for they were among twelve piano makers who had emigrated from Germany to London, where their authoritative manner of speech caused them to be known as the "twelve apostles." In addition to making pianos, some of them made and repaired "finger organs and barrell organs" and tuned organs and pianos. Such announcements were common enough in newspapers in New York in the latter eighteenth and early nineteenth centuries and in London, too. The Geibs established themselves on Barclay Street, New York, at least as early as 1798, for Dec. 27 of that year John Geib announced that he was completing an organ of 800 pipes for the Lutheran Church at William and Frankfort Streets. This appears to have been St. Matthew's Lutheran Church, founded in 1664 and located originally on the spot where the tower of Trinity Church now stands. Later it moved to the former Christ Church on William Street. John Geib announced the opening of the Lutheran organ Jan. 8, 1799. Two organists named Rausch and Moller were the recitalists. The stoplist of one of the old Geib organs may prove of interest. Here is the one in Christ Church, Ann Street, New York, of 1802:

GREAT ORGAN.

Open Diapason.
Stop Diapason.
Principal.
Twelfth.
Fifteenth.
Tierce.
Cornet Treble, 3 ranks.
Sesquialtera, 3 ranks.
Trumpet.

SWELL and CHOIR ORGAN.

Stop Diapason Bass.
Stop Diapason Treble.
Dulciana.
Flute Bass.
Flute Treble.
Principal Treble.
Fifteenth, Treble and Bass.
Hautboy.

Church organs were by no means the only things that the Geibs and their contemporaries built. Residence organs were often found in the homes of the more prosperous citizens. Often these were advertised for sale. As early as 1780 the *Gazette* listed a chamber organ containing a principal throughout, a fifteenth throughout, a stop diapason, an open diapason treble and two rows (ranks) of sesquialtera bass. "All stops drawn in halves, treble and bass."

In May, 1799, Thomas Western offered for sale in the *Argus* a "full bodied, mellow toned organ" with power sufficient for a church built in London. It had six stops and two pedals. Western also advertised flutes of his own make. In 1799 Mrs. William Howe offered for sale barrel organs, pianos and other musical instruments. In 1797 another newspaper listed a barrel organ with four barrels, playing forty tunes, with a harp on the back and a drum on the side. It plays psalm tunes and other tunes. In 1798 John Pfaff's music store on Maiden Lane offered an organ in a mahogany case with diapason, principal, fifteenth, open diapason, hautboys in swell and treble stop, apparently the mate to the "organ imported from London" mentioned above.

The earliest members of the Jardine family built barrel organs, one of which was discovered almost intact by John V. V. Elsworth in a church in Pierrepont Manor, N. Y. These were intended for churches which were unable to have an organist and what was known as a "finger organ."

In 1802 St. Paul's Chapel of Trinity Parish installed an organ built by George Pike England (1765-1814), whose fine work was to be found in many British churches, including Durham Cathedral. Its stoplist was:

GREAT ORGAN.

Open Diapason.
Stop Diapason.
Principal.
Twelfth.
Fifteenth.
Tierce.
Sesquialtera, 3 ranks.
Trumpet.

SWELL ORGAN.

Open Diapason.
Stop Diapason.
Principal.
Cornet, 5 ranks.
Trumpet.
Hautbois.

CHOIR ORGAN.

Dulciana.
Stop Diapason.
Principal.
Flute.
Fifteenth.
Hautbois.

Like many an organ of this period there is much seeming repetition of stops, but the builders of those days prided themselves in providing, for example, three "stop" diapasons in three divisions of the organ, yet each with a distinctive voice. George Pike England excelled at this, and the open diapason, stop diapason, principal, fifteenth, etc., in the great division differed entirely from those of the same name in the swell and choir. When this G. P. England organ of 1802 was replaced by a large Odell in 1870, it was sold to Immaculate Conception Church, Port Jervis, where it is said to exist today. If this be true, then it is a museum piece, for very few of Pike England's fine organs exist intact.

In 1812 or 1813 a young man of 22 came to New York intending to stay but two or three weeks, but the daughter of an organist persuaded him to stay for sixty-one years. His name was Thomas

Hall, and he was born in Philadelphia in 1791 of English parents. He was employed by John Lowe of Philadelphia, and he helped build an organ for Trinity Parish, New York. The organ was shipped by sea, and young Hall was sent by land to install it. He waited in vain for its arrival. Then it was learned that the ship bearing the organ had been captured by the armed British Plantagenet, for it was in the war of 1812. The organ was held for ransom, and in the weeks that followed young Hall became acquainted with the organist of Trinity Church. He was Peter Erben, a rather stubborn Pennsylvania German, and he taught music in New York and played at Trinity on Sundays. Hall visited the Erben home and met Maria, Erben's daughter, Michael, and a 13-year-old boy named Henry.

The organ was released eventually, after the payment of a ransom, and Thomas Hall installed it in St. John's Chapel of Trinity Church, a handsome Georgian structure built in 1803-07 by John and Isaac McComb. The recent demolition of this fine church, whose columns and pediment spanned the sidewalk of Varick Street, is a decided loss to our architectural heritage. In setting up the organ Thomas Hall was assisted by Peter Erben and his sons. Hall was unaware that Henry, aged 13, was to become one of America's most eminent organ builders.

John Lowe, who had come to New York in connection with difficulties that had arisen, died unexpectedly. Thomas Hall's father bought Lowe's casting table, voicing machine and other equipment and shipped them to his son Thomas in New York. Thomas Hall had shops at 96 Center Street, then at 88 Wooster Street and at 3-5 Bedford Street. He had married Maria Erben, and her young brother Henry became an apprentice in Hall's shop and eventually a partner. After a few years the brothers-in-law went their separate ways. Henry Erben had examined every organ in New York and vicinity and had learned to know excellent workmanship. He resolved to specialize in fine materials and the best of craftsmanship, while Hall was content to build organs of more modest quality and price. Hall formed a partnership with John Labagh (pronounced Lay-boah) and later with John Kemp. Their shop is noted chiefly for the fact that in it was trained Hilborne L. Roosevelt, son of a wealthy citizen, and it was Roosevelt who built the nation's first electro-magnetic organ in 1869 in the Hall & Labagh shop. Thomas Hall built many organs. One of his early examples is as follows in St. George's Episcopal Church, New York, 1821:

GREAT ORGAN.

Double Open Diapason, 16 ft.
Open Diapason, 8 ft.
Stop Diapason, 8 ft.
Principal, 4 ft.
Twelfth, 3 ft.
Fifteenth, 2 ft.
Cornet, 5 ranks.
Sesquialtera.
Trumpet, 8 ft.
Clarion, 4 ft.

SWELL ORGAN.

Double Open Diapason, 16 ft.
Open Diapason, 8 ft.
Viol di Gamba, 8 ft.
Stop Diapason, 8 ft.
Night Horn, ?
Principal, 4 ft.
Cornet, 4 ranks.
Hautboy, 8 ft.
Trumpet, 8 ft.
Trimulant (sic).

CHOIR ORGAN

Stop Diapason, 8 ft.
Dulciana, 8 ft.
Principal, 4 ft.
Flute, 4 ft.
Fifteenth, 2 ft.
Bassoon, 8 ft.

PEDAL ORGAN.

Double Open Diapason, 16 ft.
Stop Diapason, 16 ft.
Principal, 8 ft.
Coupling Stop.

The organ was later enlarged by Hall & Erben.

(To be continued.)

KENNETH R. OSBORNE, head of the music department at the University of Arkansas, Fayetteville, since January on an "off campus assignment" for study in Vienna and Copenhagen, will give a recital June 19 at Westminster Chapel, Buckingham Gate, London.



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Coci at Columbia

By **SETH BINGHAM**

Claire Coci, assisted by an instrumental ensemble, was the featured soloist May 7 at the first concert in Columbia University's spring festival directed by Searle Wright. She displayed an imposing array of new works for organ with other instruments. Five of them had their first New York performances and three are dedicated to Miss Coci.

Outstanding was the Concerto in D major for organ and brass by the Netherlander, Marius Monnikendam. The music, full of life and energy, is marked by skillful antiphonal writing. The final jig-like Rondino was particularly engaging with its alternating trombone and trumpet calls heralding the exciting finish. A brief but stirring Toccata for organ by the same composer preceded the Concerto.

A Chorale by Roy Harris, also for organ and brass, proved disappointing. Theoretically good—horn solo, horn and trumpet duo, gradual crescendo of the tutti to *ff*—yet the music never gets off the ground, perhaps due to the monotony of the plodding rhythm. Both concerted works were well performed considering the limited rehearsal time available.

August Maekelberghe's "Flandria" for organ solo, a sturdy peasant theme and variations, showed nice treatment in the folk vein with a splendid final development variation. A Dutch composer, Henk Badings, was represented by a short Prelude and Fugue in a gently-modern chromatic idiom for organ solo and a Canzona for oboe and organ with the oboe being assigned some cruelly-high notes. Not much happens in this piece, the oboe finally giving way to a *ff* organ coda.

The concert opened with a brilliant rendition of Sowerby's "Pageant." This work, bristling with formidable pedal acrobatics, is off limits for all but accomplished pedalists, but it sounds easy for the winged feet of Miss Coci. The final number on the program was Searle Wright's robust and forthright Fantasy on "Wareham," wherein the timpani gives the organ and flaring brass its thunderous support. All the ensemble works were conducted by Mr. Wright.

Along with a warm and magnetic personality which permeates her performances, Miss Coci is an unusually fine ensemble player. She deserves our sincere thanks for introducing the novelties heard on this occasion.

THE CHORAL UNION of Hattiesburg, Miss. Jack Lyall, conductor, sang Harry R. Wilson's "Upon this Rock" May 5 at the First Baptist Church with the composer as guest conductor and Marjorie Jackson at the organ. The concert was an event of the twelfth annual fine arts week at Mississippi Southern College.

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**CHURCH IN COLLEGE
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PLAN TEACHING, RECITAL USE

Schantz in Brevard, N. C., Methodist Will Serve Triple Role — Louise Miller Is Organist, Nelson Adams, Director.

The Schantz Organ Company has received a contract to build a three-manual organ for the Brevard Methodist Church, Brevard, N. C. Brevard College is a church-related college, owned and operated by the western North Carolina conference of the Methodist Church. The church is very influential in the college life of the students.

In addition to the use of the organ by the church for worship, the organ will be used extensively for teaching and practice by the college music students. Nelson F. Adams, M.S.M., head of the college music department, is also director of music in the church; the entire program of music of the college and church are linked very closely. The triple role of the new instrument will be that of church organ, teaching organ and recital organ.

The organ was designed by Mr. Adams in conjunction with Alfred E. Lunsford, Schantz representative, who handled the negotiations. The organist is Louise P. Miller.

The stoplist is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Rohrgedeckt, 8 ft.
Gemshorn, 8 ft.
Octave, 4 ft., 61 pipes.
Rohrgedeckt, 4 ft.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 183 pipes.
Chimes.

SWELL ORGAN.

Rohrgedeckt, 16 ft., 85 pipes.
Viole de Gamba, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Rohrgedeckt, 8 ft.
Prestant, 4 ft., 73 pipes.
Flute Traverso, 4 ft., 73 pipes.
Flautino, 2 ft.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 85 pipes.
Claron, 4 ft.
Tremulant.

POSITIV ORGAN.

Bourdon, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nazard, 2 3/4 ft., 73 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Larigot, 1 1/2 ft.

CHOIR ORGAN.

Gemshorn, 16 ft., 85 pipes.
Melodia, 8 ft., 73 pipes.
Gemshorn, 8 ft.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Gemshorn, 4 ft.
Gemshorn, 2 ft.
Fagotto, 8 ft., 73 pipes.
Chimes, 21 notes.
Tremulant.

PEDAL ORGAN.

Contrabass, 16 ft., 56 pipes.
Gemshorn, 16 ft.
Rohrgedeckt, 16 ft.
Rohrquint, 10 3/4 ft.
Octave, 8 ft.
Gemshorn, 8 ft.
Rohrgedeckt, 8 ft.
Gemshornquint, 5 1/2 ft.
Super Octave, 4 ft.
Gemshorn, 4 ft.
Rohrgedeckt, 4 ft.
Double Trumpet, 16 ft., 12 pipes.
Trompette, 8 ft.
Claron, 4 ft.

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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, JUNE 1, 1957

Fifty Years of Service

The Chicago Chapter of the American Guild of Organists observed its fiftieth birthday May 13 with an anniversary dinner and a large number of members attended the happy event. This is an occasion for sincere congratulations on the part of THE DIAPASON and of all persons interested in the organ and its music.

The Chicago Chapter was one of the earliest organizations of the Guild which followed the original inception of the national organization. It was at first the Western Chapter. The name indicated a beginning of the spread of the New York-born fraternity of church organists westward. Later it became the Illinois Chapter. Now that chapters exist from the Atlantic to the Pacific the restrictive title of "Illinois" no longer made it appropriate to establish geographical bounds of state.

No organization of musicians has created for itself a more enviable name than this "Guild" of organists and none has held a more profound reputation for dignity. Its chapter membership, small at the beginning, has grown to a record of well over 400. It has been held in the highest esteem by musicians as an entire class.

One notable characteristic of the A.G.O. in Chicago has been the fine fellowship it has cultivated. No dissensions or major disagreements ever have marred the fifty years since Harrison M. Wild organized the local branch.

Every organist in the Chicago area has reason to be proud of the artistic achievements of this chapter and one can only wish the same can be said half a century hence, when the present membership will be plucking harp strings instead of pushing pedals.

May we all look forward to that centenary.

ERNEST SKINNER SUFFERS

BROKEN SHOULDER IN FALL

Ernest M. Skinner, while attending a meeting of the Boston Choir Directors Guild, suffered a severe fall over a small podium in a church aisle. X-ray examination at the Newton-Wellesley Hospital revealed that he had fractured his right shoulder. After some ten days in the hospital, Mr. Skinner has now been moved to the Plymouth Nursing Home, Plymouth, Mass., where he will be staying for at least the next month.

Marilyn Mason in Chicago

The Chicago Club of Women Organists this year chose Marilyn Mason for the public recital with which it traditionally closes its year. This event always features a ranking woman organist. Miss Mason was heard at Rockefeller Chapel, University of Chicago; its size made the small attendance seem even smaller. Miss Mason deserves much better than this.

The recitalist has developed a special interest in little-known English works. The Cambridge Concerto in G minor with which she opened her program is hardly a masterpiece; rather it was pleasant, conventional stuff played with zest. The similarity of the thematic material of its finale to the great Bach work programmed later was a matter of some amusement to this listener.

The familiar Flute Solo of Arne provided a bridge to the mighty Bach G minor Fantasie and Fugue, a good performance of which always furnishes the high point of any recital. Some very skillful playing was in evidence in Miss Mason's performance.

The big Reger Fantasie on "Ein feste Burg" followed an intermission. Not, in this writer's opinion, one of Reger's most successful works, it was nevertheless perhaps more at home on the romantic Ernest M. Skinner organ than anything else on the program. The big reeds, the thundering full organ, the variety of solo stops seemed to be what Reger had in mind. Miss Mason sensed this kinship and took full and effective advantage of it.

Bingham's ubiquitous "Roulade" scintillated with humor and the Langlais "Cantilene" was properly songful.

A few shades faster than the tempo this listener prefers, the exciting and powerful "God among Us" of Messiaen consequently lost some clarity among the highly-resonant arches of the beautiful chapel. But the performance did have impressive grandeur and served as a fitting climax to an imposing program.

Since Miss Mason could neither be seen nor applauded during the program it was appropriate that such a large proportion of those in the audience were able to enjoy her genuineness and charm at the reception which followed. Those of us who expect to hear her performance at the congress in London went away confident of the fine impression she will make in her appearance there in major American works for organ and orchestra.

Preceding Miss Mason's recital James Lawson, university carillonneur, played a program on the great carillon in the chapel tower. Dedicated to the memory of Alice Deal, one of the founders of the Chicago Club of Women Organists, this prelude provided a suitable welcome to the assembling audience.—F.C.

IMPROVISATION CONTEST

TO BE IN HAARLEM IN JULY

The seventh international improvisation contest at Haarlem, the Netherlands, is scheduled for the week of July 8-12 at the famous Great Church of St. Bavo. As usual this event in the Holland festival is expected to attract devotees of the ancient but currently-revived art of improvisation from among organists of many nations. The series of events will be capped on the final night by a concert of music for organ and orchestra in the municipal concert hall.

Beginning at the same time as the concert, the organ summer academy will extend until July 27, the opening day of the international congress in London. This dove-tailing of schedules may make possible a greater participation of contesting Americans and Canadians than has hitherto been possible.

W. R. WIANT WRITES CANTATA

USING TEXT BY BROWNING

W. R. Wiant's cantata, "Exile," was sung April 30 by the St. Albans, W. Va., Chorus in the First Baptist Church with the composer conducting. The work calls for eight soloists, chorus, orchestra and organ. Text for the cantata is taken from Elizabeth Barrett Browning's "Drama of Exile," published in 1844. She cast her drama in the form of the Aeschylus tragedies, and in his setting of the poem the story deals with the events succeeding the exile of our first parents from Eden. Richard Bower, A.A.G.O., was at the organ.

Recital by Marchal on New Holtkamp Is Highly Praised

By SETH BINGHAM

Among the unusual number of notable recitals by native-born and foreign organists this season in New York City, that by André Marchal at Corpus Christi Church May 6 will remain unique in the memories of those fortunate enough to have heard it: unique in the happy combination of performer, instrument and program. The amazing resources of the classically-designed Holtkamp organ were fully revealed by this matchless artist. DIAPASON readers casually perusing the specification on page three of last month's issue—three manuals, twenty-three stops, twenty-nine ranks about equally distributed among pedal, swell, great and positive—might well ask, what is so remarkable?

The answer: practically everything that really counts in an organ—beauty and variety of tone, direct speech into the auditorium, impeccable blend and balance, superb build-up and all perfectly adapted to the church's acoustics (there is nothing quite like it in New York); then the subtly-planned selections covering three centuries from Louis Couperin (1626-1661) to Jehan Alain (1911-1940). Jaded wisecrackers may prate of graveyard music and faded museum pieces. Well, this music is still very much alive with its luster undimmed when set forth in its true colors—and what magic colors!—by the hands of a master. For this is the kind of music and type of instrument (never yet surpassed) which Bach played and for which he wrote his masterpieces. The big audience listened enthralled to Marchal's magnificent interpretations—sensitive, spiritual, appealing, overwhelming—his transcendent virtuosity serving only to communicate the music's message to the hearer.

The program: Chaconne, L. Couperin; Benedictus, F. Couperin; Basse de Trompette, Marchand; Dialogue, de Grigny; Fugue in C major, Buxtehude; "When We in Utmost Need" and Toccata and Fugue in D minor, Bach; Fantasie in F minor, Mozart; "Impromptu," Vierne; Communion, Tournemire; "Litanies," Alain; Improvisation on Gregorian themes. The recital was sponsored by the school of sacred music of Union Seminary and Corpus Christi Church with the cooperation of the New York Chapter of the A.G.O.

FEIL'S CANTATA MARKS 40

YEARS IN KANSAS CITY POST

"Easter Fantasy," a cantata written for the choir and congregation of the Independence Boulevard Christian Church, Kansas City, Mo., by Hans C. Feil, was heard with a sixty-voice choir, soloists and twenty-four pieces from the Kansas City Philharmonic Orchestra—all under the competent command of David Courtney in a gala performance the evening of Easter Day. The occasion was Mr. Feil's completion of forty years' service as organist and director at the church. The composer himself was at the organ for the performance.

A large congregation applauded the work vigorously and stayed to express its appreciation to Mr. Feil for his four decades of inspiration and distinguished service.

COMPLETES FOURTH YEAR

OF RADIO ORGAN PROGRAMS

C. Griffith Bratt, Boise, Idaho, Junior College and St. Michael's Episcopal Cathedral, has finished his fourth season of weekly radio broadcasts over station KBOI. In collaboration with J. Roy Schwartz of the college English department, who writes and announces the weekly programs, Mr. Bratt has programmed music covering the full gamut of organ literature. The program has grown steadily in its listening audience since its beginning in the fall of 1953. Leading instrumentalists of the Boise area have appeared as guests. The organ used was built by Austin in 1953.

Mr. Bratt has recently had published "Four Voluntaries" and "Six Seasonal Preludes" by the World Library of Sacred Music.

Looking Back into the Past

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

A report of the annual meeting of the American Guild of Organists, held May 16, at which Frank Wright was elected warden and Dr. William C. Carl sub-warden, with Gottfried H. Federlein as secretary, showed among a list of new colleagues the name of David McK. Williams, while a certificate of fellowship *ad eundem* was granted to Norman Coke-Jephcott, F. R. C. O., winner of the Turpin prize in the 1911 examinations of the Royal College of Organists of England.

Rossetter G. Cole was elected dean of the Illinois Chapter, A. G. O.

Twenty-five years ago the following news was placed on record in the issue of THE DIAPASON of June 1, 1932—

Charles C. Kilgen, president of George Kilgen & Son of St. Louis, died May 6 after a career of half a century in the organ business.

Northwestern University gave the order for a four-manual for Thorne Hall, on the Chicago campus of the university, to the W. W. Kimball Company.

The Aeolian-Skinner Company was commissioned to build a large four-manual organ for the Church of St. Mary the Virgin in New York City.

A testimonial dinner for James H. Rogers, composer, organist and musical critic, in Cleveland May 10 was attended by 350 of his friends and fellow musicians. This tribute to Mr. Rogers was arranged by the Northern Ohio Chapter, A.G.O.

Clarence E. Watters, F.A.G.O., was appointed organist and instructor in music at Trinity College, Hartford, Conn.

It was announced that the Westminster Choir School would move from Ithaca, N. Y., to Princeton, N. J., in the fall.

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

Five days of services, recitals and papers marked the spring festival of the American Guild of Organists in New York City.

A series of ten recitals by André Marchal at the Cleveland Museum of Art was announced for the fall. M. Marchal had recently been appointed to St. Eustache in Paris, succeeding Joseph Bonnet.

Dr. Albert Riemenschneider retired as director of the conservatory of music at Baldwin-Wallace College in Berea, Ohio, after forty-nine years in the post. He was named director-emeritus.

The opening series of recitals on the three-manual Aeolian-Skinner organ (now in Aeolian Hall, London, Ont.) in the studio of Ernest White at the Church of St. Mary the Virgin, New York City, was reported. Mr. White, Edward Linzel, Albert Fuller, Marie Schumacher and Edgar Hilliar were the players.

The late T. J. Crawford described his part (librarian of the orchestra and assistant choir secretary) many years previous in the coronation of Edward VII. Sir Hubert Parry had composed his now traditional "I Was Glad" for this event.

ORGAN HISTORICAL GROUP

PLANS JUNE 24 MEETING

The Organ Historical Society, informal organization of enthusiasts for old organs and publisher of *The Tracker*, will hold a one-day conference in New York City June 24. The meeting at the Trinity Church office building will feature exhibits of photographs, scrapbooks, nameplates and other souvenirs of old organs. Possibility of a formal organization will be discussed.

GIVE GALA EASTER "MESSIAH" IN TUPELO, MISS., EDIFICE

The First Methodist Church, Tupelo, Miss., was the scene of a performance of parts 2 and 3 of Handel's "The Messiah" Easter afternoon. Thomas H. McCage, Jr., choirmaster-organist at the church, was musical director and baritone soloist as well. Mrs. Lawrence A. Johnston was organist. A harpsichord, two trumpets and timpani joined the choir and soloists in the festive occasion.

Letters to the Editor

Pigott Strikes Back.

Pittsburgh, Pa., April 10, 1957—
Dear Mr. Gruenstein:
Mr. Covell's comments on controlling attack in the tracker organ in the March issue are particularly interesting, as they illustrate the difficulty musicians often have in accepting scientific facts that may run counter to their strong impressions. These impressions deserve very careful examination in comparison with known facts because they are often held by extremely capable musicians. In my February article I did not state finger-action time directly, but a homely test is available that anyone can try. An expert pianist can run a fast scale up to perhaps eighteen or twenty notes per second, but it is done with several fingers and the nerve impulses overlap, so it is no use for our purpose. But repetition with a single finger is a good measure: with a metronome set at 60 or 120, anyone can easily count how many strokes he can make in a second. There are no records over ten per second, and most performers cannot exceed eight. There will be a nerve impulse for each up and down movement, making twenty per second maximum; the time for nerve impulse and muscle response, 0.05 of a second. It was shown in the article, from tests, that the wind pressure in the pipe foot reaches final value in 0.009 of a second; to effect any control finger action must take place in not more than 0.003 of a second. This time is less than 1/16 of the finger-action time of the repetition test. It seems to the writer that the only reasonable conclusion is that finger action is not fast enough to do the job.

What we need is not more opinions but more facts. A simple, if tedious, test can easily be made at any gathering of organists where a suitable tracker action organ is available. Assemble a jury of organists, not less than six, and better more, and a believer in the possibility of touch control for a performer. A series of notes, struck at about five-second intervals and held for about two, not less than twenty in number, halved between normal fast and "controlled" touch. The arrangement of normal and controlled touch must be completely random; there must be no simple alternation, as this is easily sensed and destroys the value of the test. The order must of course be recorded for use in checking the jury markings. This test should be repeated on at least four of the five principal classes of tone, and it is desirable that the performer of a test exchange places with another believer from the jury so that every performer has opportunity to do some judging by listening. This exchange will also average the skills and methods of getting control. The results of the jury's judgment will be tabulated for "right" and "wrong." This method of test is statistical. If the jury members were to stop their ears and guess which kind of stroke is used, and enough notes are sounded, the mathematical answer would be fifty per cent right. But unless an exceedingly large number of notes is sounded, the figure will always be different from the exact mathematical answer. If the jury is not hearing any real difference, the figure should be between fifty per cent and sixty-five per cent. If it is definitely able to distinguish a difference, it should come out between eighty-five per cent and one-hundred per cent right. If the result comes out between sixty-five per cent and eighty-five per cent, it means not enough notes were sounded to eliminate the chance errors and the test should be lengthened. The jury should be placed so it cannot see the performer's hand, and the performer should use only the stroke-method he can actually use in playing. This type of test eliminates all subjective effects possible when the player himself is judging a result.

Very truly yours,

R. J. S. PIGOTT.

Reader Objects to Omitting Stanzas.

Glen Cove, N. Y., April 10, 1957—
Dear Mr. Gruenstein:
I should like to bring to the attention of all A.G.O. members a situation that, I believe, is not in accord with the standards of the Guild. Some organists seem to think that their obligation is to rush through the musical part of the service in order that the congregation can leave as quickly as possible. This practice of speed is most distasteful to many worshippers.
Many organists (some members of the A.G.O.) play only a few bars of a hymn before playing the entire stanza for choir and congregational singing. Regardless of how familiar the hymn tune may be, many people like to hear it in its entirety before singing. The last two or three stanzas of a hymn are frequently not sung, even though they are not asterisked. (Verses which are asterisked in "The Hymnal" (1940) may be omitted; others may not.) Is our purpose in singing hymns utilitarian only—should we sing just enough verses to give the choir time to march in and march out? Now, a hymn is a poem, a unit of emotion and of thought, and to omit singing one or more stanzas is similar to omitting the final

verse of, say, the Twenty-third Psalm. Yet, one Sunday recently I attended a church service where the final stanzas of "The King of Love My Shepherd Is" were not sung (in order to "save time"); the emotion and thought of both the hymn and the psalm on which it is based are beautifully summed up in the last verse. Are we really so rushed that we haven't time for this?
I wonder if the readers of THE DIAPASON agree that this practice of "speeding up" church services should be condemned.
Sincerely yours,

RICK VAN SANTVOORD.

Mauk Answers Pigott.

Columbus, Ohio, April 11, 1957—
Dear Mr. Gruenstein:
I read with interest Mr. Pigott's article on fetiches and the lone reply by Mr. Covell. Both have something to say. However, as is often done with arguments of this type, parts of the arguments are forgotten. I hope that I can add a little to the ideas that may temper some of the extremists.

The comparison of the control of attack on a tracker organ and one using any electrical and/or pneumatic action cannot be done with one simple criterion. Mr. Pigott uses the single criterion of the response of the human body. Dr. Barnes says that the whole business is probably subjective. Mr. Covell says the design of the action has a lot to do with the control of attack.

It is certainly true that a poorly-designed tracker action, a poorly-made action or one that has excessively-long trackers will offer difficulties. However, Mr. Pigott's argument doesn't depend on the design of the tracker, but would hold true even if the key were attached directly to the pallet. One thing that has not been mentioned is the two-way action between pallet and key. As the key is depressed, at the time of the sudden release of pressure, the performer, for all practical purposes, loses control of the action. Any control before this point is meaningless as the pallet is not open enough to cause the pipe to speak except some vague wheezes. It is at this time, though, that the performer feels the sudden release of pressure underneath his finger tip even though he can't do anything about it. The fact that he feels this release lets him know when the pipe is about to speak. Thus the player can adjust to the action of the instrument. This is at least part of the subjective feeling of control that the player feels he has.

This two-way action is entirely lacking in an electric action. The added resistance to the motion of the key by the electrical contacts is very small and hence is masked by the much larger spring resistance. Therefore the organist is never sure just when the pallet will open. There is no way for the player to adjust to the action except to depend on the fact that the action is uniform, and these days there is no excuse for its not being uniform, and to play with greater precision.

One well-known make of electronic organ uses special key contacts that actually vary the intensity of the tone from zero to maximum as the key is depressed. Thus the speed of attack is determined solely by the speed at which the key is depressed. Yet, I have never heard an organist comment on this nor does the manufacturer of this instrument exploit this in his advertising.

On the matter of voicing it is true, as Mr. Pigott points out, that a dulciana or any pipe can be voiced on higher pressure to give the same intensity and quality as on the lower pressure by closing the foot hole of the pipe. This is true only for the steady-state tone. For example, suppose a pipe were voiced on a certain pressure and that the effective pressure at the windway was one-half the chest pressure. Then the pipe is placed on another chest and the foot hole is adjusted to produce at the windway the same pressure as before. Thus the steady-state tone will be the same as before. It will now take 1 1/2 times as long for the pipe to build up its tone on the higher pressure than it did on the lower pressure. If the buildup is too slow, an extreme situation, the pipe may never speak properly unless the foot hole is readjusted or some other adjustment is made that will affect the steady-state voicing. If, however, no readjustment is necessary, because the buildup is different, the whole character of the stop can be changed. It has been pointed out in literature that the recognition of a musical instrument depends to a high degree on buildup characteristics of tone. Thus it is very difficult to tell the difference between a trumpet in the high registers and a flute in the low registers when the beginning of the tone is not heard. The same situation holds true to some extent on the separate registers of an organ.

One other item comes to my attention as I am writing this letter. This is an almost complete lack of information on the trend of small organs in the U. S. There are such things, although one would hardly suspect as much from reading THE DIAPASON. There have been some recent developments on voicing techniques for organs of few ranks of pipes. What are the changes in the tonal structure that have come about in well-designed two-manual instruments?

Very truly yours,

LEONARD H. MAUK.

Word from Kenneth Runkel.

Russell, Ky., April 18, 1957—
Dear Mr. Gruenstein:
To these Britishers and other organists who decry the church music in the "good old U.S.A.," let me say they "put the cart before the horse." Good music, badly played or sung, will be considered poor music. A competent organist can make poor music sound good and good music sound wonderful. Furthermore, a good organist is educated sufficiently to choose good music, so your problem is already solved. A competent organist and some paid singers mixed in your volunteer choir will satisfy your "hard-to-please" church musician, but alas, none of your good-paying church members. So then, what?
Cordially,

KENNETH E. RUNKEL.

Plaudits for New Cleveland Tracker.

Greencastle, Ind., May 7, 1957—
Dear Mr. Gruenstein:
THE DIAPASON, impartial reporter of organ news to the last, gives a straightforward account of the installation and dedication of the new von Beckerath organ in Trinity Lutheran Church, Cleveland. Later editorial comment openly leaves it to others to judge the advisability of an organ of this kind. The implications for the future of the organ in this country seem to me to be so vast that some comment should be made, though I imagine I am just one among many.

This magnificent instrument may well be the beginning of another revolution of thought on organ design and building in this country. Those who were privileged to hear this organ under the skilled hands of Robert Noehren heard something never before heard or even approached in this country. While not a copy of Schnitzer, this organ embodies the principles of design which were used by all the great north German and Dutch builders. Only those who have heard the "real article" in Europe have anything to compare it to. But here it is, in the mid-westerner's back yard. I could carry on about the tone, but words are simply too inadequate. All who can should go and hear this organ. What Mr. Schultz, the organist of the church, will do if everybody shows up at once, I don't know, but I imagine he will have quite a problem on his hands from now on.

Gone now are the arguments over the extent to which the player "actually controls" the tone with tracker action. After playing this organ one just knows that this action is the only action which can give the kind of personal contact with the source of tone which every other instrumentalist has. No more doubts about whether pressure can be steady on a slider chest. The wind supply in this organ is absolutely unshakable. No more discussions about how heavy tracker action has to be. Mr. Noehren coupled two manuals together in several places just to make the touch heavy enough to suit him. The absolute silence of this action puts electro-pneumatic action to shame. Play with all four manuals coupled? You can, but you don't, since each manual is an independent organ.

Will it hold up under American climatic conditions? Even Herr von Beckerath is waiting for the final answer on that. But every precaution has been taken and the workmanship and materials are the finest in every respect. It is a safe prediction that this organ will be playing for a long time to come.

To hear this organ is a revelation. So, by all means join the crowd which will inevitably find its way to Cleveland. Some will undoubtedly come away unimpressed. But many, I am sure, will leave spoiled for life.

Sincerely yours,

ARTHUR CARKEER.

Favors Excluding Foreigners.

Baltimore 18, Md., May 9, 1957—
Dear Mr. Gruenstein:
First of all I wish to say "Amen" to your editorial, "Back to the Trackers," in the May issue. One of my associates has suggested in addition to your hope that water motors won't be revived that we organ builders are quite capable of putting a handle on the side of the instrument any idiot could turn to produce the music. If one is on a "back to Methuselah" campaign, why not go wholehog?

This brings me to my main point of issue which has annoyed me for some time. Will someone kindly tell me why American organists and American churches do not have enough confidence in the American pipe organ industry to patronize their own people? Possibly dollars and cents talk turkey to an organ committee. However, do they stop to think about maintenance and service costs? Are parts available in this country? Are qualified service men available to render adequate maintenance on some of the junk, yes I said junk, now being imported? Furthermore, the American Guild of Organists has set up standard console measurements which all the major builders in the United States adhere to. I have yet to see one European import to which I can sit down and feel comfortably at home. Flat pedal boards and awkward manual spacings along with out-of-reach stop con-

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trols were buried in this country long ago—why not let the dead stay buried? Next we have this business of economics. Money spent in the United States is re-circulated here providing livelihoods for Americans. Likewise American firms pay taxes to our federal government which benefit every American citizen. What happens to a foreign investment such as the purchase of a pipe organ—if one can call it an investment in the true sense of the word? Do foreign organ builders help pay our taxes? Do they spend their money here? True, it may be fine and dandy to help the other fellow out—but why at the expense of our own people? Can the purchaser expect the same guarantee on an import he would get from any of the members of the Associated Organ Builders of America? Will a foreign concern stand behind such a guarantee if he gives it and will faulty parts be replaced without cost within the period of said warranty as is the case in this country? Does one stop to think that dollar for dollar one does not actually receive his full money's worth on the purchase of an import due to the fact that foreign currency is not stable? Prices must therefore be fixed accordingly to cover such fluctuations while our dollar remains the same.

If we are going to be critical here at home, let's do something about it. The majority of American organ builders are striving for the best from all periods and schools. They are forced into unsound practices by demanding organists.

In closing, I should like to take the opportunity to say thank you for the two splendid articles by R. J. S. Pigott. The first of these I should think would be enough facts to bear out my opinion concerning the importation of foreign organs—tracker or otherwise.

With the tonal and mechanical advances here in the United States the American classic organ should appeal to any organist who calls himself American. Let us be good Americans and trust some of our fellow citizens who have devoted their entire lives to the betterment of and to create the best of the king of instruments for the glory and praise of almighty God.
Respectfully yours,

DAVID W. HINSHAW.

A Last Word from Gore.

Wooster, Ohio, May 9, 1957—
Dear Mr. Gruenstein:
From the replies to my letter I am dismayed to see that so many of your readers cannot understand figurative language. I have no wish to inflict pain or poison, but I am getting tired of having to undo a useless technique and put a useful one in its place. Of course I know about the book by Stainer; I just didn't think that anyone took it seriously any more. One thing is sure: neither Farnam nor any of his pupils teaches the "feeling" method, nor does Biggs, Crozier or Noehren. Does any competent pianist feel for the piano keys?
Yours,

R. T. GORE.

Several Familiar Composers' Names Head Anthem List

H. W. Gray's anthems for the month bear the names of familiar American church composers. A Te Deum Laudamus by Channing Lefebvre is strong and poses few problems for a disciplined choir. A similar remark would apply to Harold Friedell's Magnificat; the appended Nunc Dimittis is largely unison. Bronson Ragan's Benedictus Es, Domine presupposes good soloists but is otherwise not difficult. Regina Fryxell's "Heaven, Peace and Joy" has only the problem of free rhythm; no choir accustomed to chant of any sort would find it troublesome. Charles Mills' big-scale a cappella "The Ascension," winner of the 1954 competition sponsored by the Church of the Ascension, New York City, is long and quite difficult. The crowded condition of the printed page will not add to its ease of performance or, for that matter, its appeal to directors, many of whom will certainly want to see a work of this stature. Robert Allen's "O God of Peace" is scaled much smaller and integrates a pleasing organ part. Many choirs may find it useful.

A C. J. Hesch arrangement of Dvorak for treble voices, "Sing Ye a Joyful Song unto the Lord," is pleasant enough music but not at all in the mood of the rousing text (Boosey and Hawkes). "Rejoice, Ye Pure in Heart," Messiter-Walton, is one of those hymn-anthems with modulation so many directors seem to use. John Carlton's arrangement of the old "Open the Gates of the Temple" follows that now-marked trend of reviving the old chestnuts. Walter Ehret edits "All Ye That Cried" from Mendelssohn's "Hymn of Praise." Elizabeth Poston's "Song of Wisdom," called a Pavane, Passacaglia and Descant on "Gosterwood," is certainly an ambitious undertaking (the mountain and the mouse?) and may serve as a festival item.

A two-part treble Magnificat and Nunc Dimittis by John Wood (Novello, from British American or Gray) will have limited usefulness in America but a likewise two-part edition of "Like as We Do Put Our Trust in Thee" by Charles Wesley is effective, simple and widely usable. Don't let the title "Strange Nations" puzzle you; it is merely a practical missionary anthem by Anthony Bridges.

M. Witmark's "The Chancel Chorister" is a collection with the special virtue of not duplicating material found in other collections. Most of the fourteen short, fairly easy anthems are by contemporary American composers whose names are household words to readers of THE DIAPASON. Most directors of volunteer choirs should get their money's worth from this. Witmark also issues three "Exhortations" by Robert Elmore (sung at the pre-

convention concert last summer at Columbia): "Hallowed Be Thy Name," "O Lord God of My Salvation" and "Who among Us Shall Dwell with the Devouring Fire." These have singable but fairly demanding choral parts and brilliant, effective organ parts.

Remick sends us a skillful woman's chorus, "Lord Most Holy" by Katherine K. Davis, and an Ernest Baker "O Jesus, King Most Wonderful," a kind of harmonized chant.

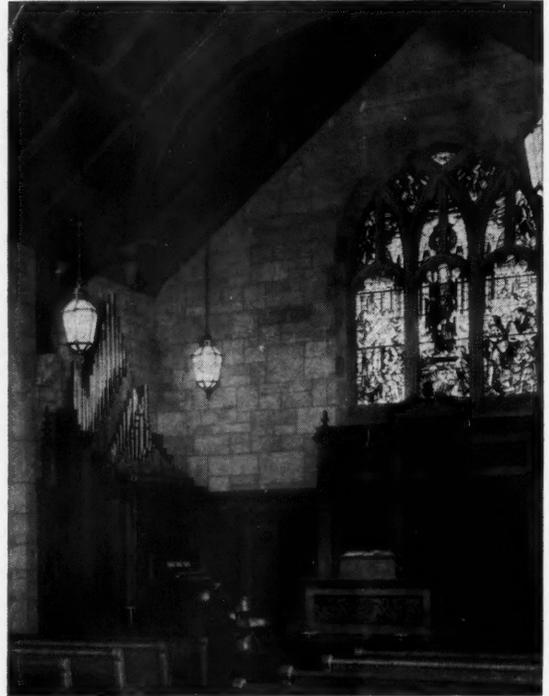
Two motets by the highly-regarded contemporary German, J. N. David, "Komm, Trost der Welt, o Nachtigall" and "Empfangen und Genährt" (Breitkopf and Härtel) will interest many of those concerned with the current trends in Germany. The first work is built on an unchanging ostinato which switches from tenor to alto; the latter combines many canon techniques. These are *not* for the average choir or choral society.

Among Galaxy's new anthems are a couple of Christmas items. Tilden Wells' "The Holly Berry Red" has an antique quality. Marcel G. Frank's "In Silence and Wonder" is arranged with a humming accompaniment. Roger Wilson's "Direct Our Steps" is very short and has an original flavor. Hermene Eichhorn's "Faithful Cross" is effective a cappella writing. Lowell Riley's "Let My Heart Find Peace" makes use of contralto solo; his writing employs a curious chromaticism. Charles Talmadge's "Jesus, Thou Joy of Loving Hearts" and Eugene Feher's "God's Spirit" are both simple, conventional works.

Among Galaxy's Stainer and Bell releases are two sixteenth-century Kyries by John Hake and Robert Okeland. Probably these have more scholarly than practical interest to most of us. Two of Thomas Tomkins' "Songs to the Organ"—"My Shepherd Is the Living Lord" and "Thou Art My King"—are in new editions by Bernard Rose. Geoffrey Bush's "In Praise of Mary," a twenty-minute work for soprano, chorus and orchestra performed first at the 1955 Three Choirs Festival, is an Elkin issue distributed by Galaxy. Requiring ample music resources for performance, no adequate estimate of it can be made here.

McLaughlin & Reilly brings out Flor Peeters' Jubilate Deo with both its approved Latin text and a new English one. The work is almost totally free from pitfalls and may find considerable approval and use. Arthur Becker's setting of a choral "Alleluia" to be performed with the Widor Toccata, Symphony 5, is now available from McL. & R. Strangely foreign to this publisher's largely Catholic catalog is a William Lawrence arrangement of the Negro spiritual, "They Led My Lord Away." J. Alfred Schehl's "Praise the Lord" is a dignified, not difficult setting. A new edition of a Michael Heller "Jesu, Be Near Us" is for a cappella use.

The Brodt publishing house was erroneously listed last month in Charleston, S. C. We should have said Charlotte, N.C.—F.C.



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Centre Helps Dedicate Auditorium.

The dedication of the Southern Alberta Jubilee Auditorium, for which the Calgary Centre, under the capable chairman, Dr. V. E. Graham, organized the impressive music, was held April 28. A massed choir of 350 voices, accompanied by two military bands, performed choral numbers conducted by Dr. Graham, Mrs. Phyllis Clarke, Cyril Mossop, Gerald Bales and Harold Ramsay.

At the regular meeting Professor Nicholls of the University of Alberta gave an interesting informal lecture on acoustics, particularly as applied to organ pipes, complete with sound effects and ending with a film.

Later in the month the centre sponsored Alexander Schreiner in a most successful recital on the newly-renovated Knox United Church organ.

ST. CATHARINES CENTRE — The St. Catharines Centre met at the home of R. Douglas Hunter May 5. Douglas Campbell, sales manager of the Hallman Organ Company, spoke to the members on "How an Organist Can Make a Fortune." Mr. Campbell pointed out several ways in which an organist can apply the principles of salesmanship to his calling, in effect "selling" his personality and his music. The organist can thus create an interest in those talents which he has to offer, whether building a choir or a class of pupils. At the business session Peter W. Snyder was returned as chairman for the 1957-58 season.—GORDON KAY, Secretary.

TORONTO CENTRE — A triple-header meeting concluded the local centre's activities for this season; component events were an organ recital, a chicken dinner and the annual meeting. The recital was by Catherine Palmer, organist of Holy Trinity Anglican Church, playing the new Schlicker organ there. Miss Palmer is the first woman to be awarded the F.R.C.O. diploma, in addition to winning the Turpin Prize. Her program consisted of the Partita on "Jesu, Priceless Treasure," Walther; "Soeur Monique," F. Couperin; Trio in C minor (Adagio, Allegro) and Prelude and Fugue in G, Bach; Prelude, Fugue and Variation, Franck; Three Chorale Preludes, Peeters, and the Finale from Rheinberger's Sonata 7. Members then adjourned to the King Edward Hotel where, following the dinner, the annual meeting was held with Chairman Clifford McAree presiding. The following officers were elected for 1957-58: Past-chairman, Mr. McAree; chairman, Henry Rosevear; vice-chairman, Ronald Woollard; secretary-treasurer, Mrs. Mary Pirie. In addition K. Davis and J. D. Hooper were elected to the committee for three years. In his retiring remarks Mr. McAree thanked his executive committee and urged greater support of the headquarters building project. He also commended to those present the benefits to be derived from participation in the Kiwanis music festival.—JOHN DEDRICK.

MONCTON CENTRE—Highlighting an active winter and spring season for the Moncton Centre have been two outstanding recitals by Robert Charlton Bayley, L. Mus., L. T. C. L., past-chairman of the centre—one on the fine thirty-seven-stop Casavant at which he presides regularly in the First United Baptist Church, and the other on the new eighty-five-stop Casavant in La Cathedrale de Notre Dame de l'Assomption, installed in 1955. Mr. Bayley was the first recital organist in the Maritime provinces to be invited to play this instrument. His programs for both recitals generally were identical. At the cathedral recital April 7 he played before an enthusiastic capacity audience of 1,600. His program appears on the recital page. Following the recital many of the audience ascended the gallery to view the instrument, the stoplist of which was published in the August, 1954, issue of THE DIAPASON. The proceeds of the recital have been designated for the C.C.O. building fund.—GEORGE D. SKEFFINGTON, Secretary-Treasurer.

HALIFAX CENTRE—As an appropriate introduction to Holy Week, an impressive organ and choral concert was given April 13 at the Cathedral of All Saints. This third annual performance by Maitland Farmer, organist, with the English Choral Singers of Halifax under the direction of Harold Wright, was in aid of the building fund. Mr. Farmer commenced the program with the tone picture, "By the Waters of Babylon," Bach. Following this skilled portrayal, the English Singers were heard in the lovely motet, "Jesu, Precious Treasure." The organist concluded with Reubke's striking Sonata on the 94th Psalm.

MONTREAL CENTRE—The annual Easter festival of music was held April 25 in the Church of St. James the Apostle. Four massed choirs from different parts of the city sang groups of anthems, and organ voluntaries were played by John Robb, William Doyle and Robert Wright. Accompaniments to the Easter hymns in which the whole congregation joined were played by Christopher Gledhill, organist of St. James'. The festival was a happy and successful event. Afterward a social time was enjoyed by members of the choirs and the centre.—CHRISTINA K. McLEAN, Secretary.

BRANTFORD CENTRE—The organists of the Brantford Centre attended a production of the opera, "Dido and Aeneas" by Purcell, March 23. The opera played to a capacity audience at the Brant Avenue Church house two successive nights. John W. Searchfield, B. A. (Oxon), organist of the church, was musical director. Following the opera the organists held a short business meeting.—DONALD CLUBINE.

MONTREAL CATHEDRAL HAS SATURDAY RECITAL SERIES

A series of four recitals was given at Christ Church Cathedral, Montreal, P. Q., Canada, Saturday afternoons from March 23 to April 13. Kenneth Meek, organist of the cathedral, played the opening and closing programs; Gian Lyman and Donald Mackey played the other two. Mr. Meek opened with Bach, Blow, Byrd and Willan, playing an all-Bach recital for the final event. Mr. Lyman's program included: "Mein junges Leben hat ein' end," Sweelinck; Three Chorale Preludes and Prelude and Fugue in C minor, Bach; Chorale in B minor, Franck; "Master Tallis' Testament," Howells; Three Chorales from "Le Tombeau de Titelouze," Dupré, and Sonata 1, Hindemith. Mr. Mackey's program included works by former organists of the cathedral—Farnam, Egerton, Whitehead and Drummond Wolff—as well as by Mr. Meek, Vivaldi, Bach and Liszt.

NEW BRUNSWICK CHURCHES HAVE BUSY SPRING SEASON

The Passiontide and Easter seasons produced a flurry of activity from various organists in St. John, N. B., Canada. William Seely and Miss Marion MacFarlane combined their church choirs (West Side Kirk and Carleton United) for a Palm Sunday anthem service. Cantatas were sung at St. Paul's Anglican (Douglas Major), Germain Street Baptist (Harold Stout) and Dubois' "Seven Last Words" was sung by St. David's United under Donald Fullerton. The first performance in the district of Fauré's Requiem was given by the combined choirs of Trinity Anglican and Centenary United Churches. Paul Murray conducted and Miss Ruth Clarke accompanied at the organ.

OTTER LAKE CENTRE OFFERS 9 SUMMER SCHOLARSHIPS

The Otter Lake Music Centre, to be held June 30 to July 21 at Weir, P. Q., in the Laurentians about seventy miles from Montreal, is offering nine scholarships this year to its members. The centre hopes to re-instate the meaning of the word "amateur," which should mean simply a musician who does not gain his living by musical activity. With this definition in mind, the centre is offering elementary and advanced courses to amateur and professional alike.

FOR THE EVER-INCREASING number of do-it-yourself builders of pipe, electronic and theater organs, Electronic Organ Arts has an orchestra bell kit of thirty bells with instructions and drawings. They are suggested for use in tuning as well as for playing.

ASHLEY MILLER, A.A.G.O., formerly organist at the Radio City Music Hall, New York City, now plays a Baldwin electronic spinet on a TV show, "Easy Music," on which he demonstrates "how simple and easy it is to play the organ."

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**INSTALL CASAVANT
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JOHN HARVEY PLAYS OPENING

First Presbyterian Gets Three-manual as Part of Renovation of Edifice—Carroll Fowler Is Minister of Music.

Casavant Freres has completed the installation of a three-manual organ of fifty-three registers in the First Presbyterian Church of Warren, Pa. The new organ replaces a Clough and Warren Organ of 1897. A memorial set of chimes was reconditioned and used in the new instrument. Carroll A. Fowler, minister of music, collaborated with the builders in the preparation of the stoplist. The church has completed an extensive renovation program.

The service of dedication was conducted Jan. 13 with Mr. Fowler at the organ. Later in the day the first recital was given by John Wright Harvey, First Presbyterian Church, Englewood, N. J., who played the following: Fantasie and Fugue in G minor, Bach; Variations on a Noel, Dupré; Scherzo, Symphony 4, Widor; "Saluto Angelico," Karg-Elert, and Introduction, Passacaglia and Fugue, Willan.

This organ was set up in the factory of the builders and heard at the 1956 annual convention of the Canadian College of Organists. Its specification is as follows:

GREAT ORGAN.

- Quintaton, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Octave Quinte, 2 3/4 ft., 61 pipes.
- Superoctave, 2 ft., 61 pipes.
- Fourniture, 1 1/2 ft., 4 ranks, 244 pipes.
- Cymbal, 1/2 ft., 3 ranks, 183 pipes.
- Trompette, 8 ft. (prepared for).
- Chimes.

SWELL ORGAN.

- Geigen Principal, 8 ft., 68 pipes.
- Chimney Flute, 8 ft., 68 pipes.
- Salicional, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 68 pipes.
- Echo Gamba, 8 ft., 68 pipes.
- Geigen Octave, 4 ft., 68 pipes.
- Flauto Traverso, 4 ft., 68 pipes.
- Spitzquinte, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Plein Jeu, 1 1/2 ft., 4 ranks, 244 pipes.
- Double Trumpet, 16 ft., 68 pipes.
- Trumpet, 8 ft., 68 pipes.
- French Oboe, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Tremulant.
- Chimes.

CHOIR ORGAN.

- Viola, 8 ft., 68 pipes.
- Cor de Nuit, 8 ft., 68 pipes.
- Spitzflöte, 8 ft., 68 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Gemshorn, 4 ft., 68 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.
- Trompette, 8 ft. (prepared for).
- Tremulant.
- Chimes.

PEDAL ORGAN.

- Contrebasse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Cor de Nuit, 16 ft., 12 pipes.
- Quinte, 10 1/2 ft. (prepared for).
- Principal, 8 ft., 32 pipes.
- 'Cello, 8 ft. (prepared for).
- Stopped Flute, 8 ft., 12 pipes.
- Cor de Nuit, 8 ft.
- Octave Quinte, 5 1/2 ft. (prepared for).
- Superoctave, 4 ft., 32 pipes.
- Cor de Nuit, 4 ft.
- Mixture, 3 1/2 ft., 3 ranks, 96 pipes.
- Trombone, 16 ft. (prepared for).
- Trumpet, 16 ft.
- Tromba, 8 ft. (prepared for).
- Clarion, 4 ft. (prepared for).

**CHICAGOLAND FESTIVAL
WILL BE AT SOLDIERS' FIELD**

The twenty-eighth Chicagoland Music Festival is planned for Aug. 24 at Soldiers' Field. Sponsored by the Chicago Tribune Charities, Inc., the mammoth event as usual will include finalists who survive a long series of preliminary festivals and contests in various band, choral, solo and baton-twirling categories.

H. HUGH BANCROFT



H. HUGH BANCROFT, Mus. Bac. (Durham), F.R.C.O., began his duties as organist and choirmaster of the Episcopal Church of the Redeemer, Sarasota, Fla., in April of this year.

Mr. Bancroft received his musical training in England and went to Canada in 1929 to become organist and choirmaster of St. Matthew's Church, Winnipeg. In 1937 he was appointed to All Saints' Church, Winnipeg, one of the comparatively few churches in Canada with a choir of men and boys. In 1946 he was appointed to Christ Church Cathedral, Vancouver, B. C., and in 1948 he went to St. Andrew's Cathedral, Sydney, Australia, where there is a choir school and where choral evensong is sung daily throughout the week. In 1953 he returned to All Saints', Winnipeg.

Mr. Bancroft is well known both in Canada and Australia as an organ recitalist and in both countries broadcast regularly over the networks of the Canadian Broadcasting Corporation and the Australian Broadcasting Commission. He has also been featured as soloist in organ concerti with the Sydney Symphony Orchestra and the Canadian Broadcasting Corporation Symphony Orchestra in Winnipeg. In 1954 he conducted a choral workshop at the convention of the Canadian College of Organists in Toronto. Last summer he was in charge of the music at the choir boys' camp on Lake Erie conducted by the joint commission on church music of the diocese of Western New York. He also conducted a course in choral singing for the Saskatchewan Arts Board (sponsored by the Saskatchewan government) in Saskatoon and Regina. He is returning to these two cities this June to conduct a similar course.

**N. C. DIOCESE HOLDS THIRD
CHURCH MUSIC CONFERENCE**

The third annual church music conference of the diocese of North Carolina will be held at Vade Mecum, N. C., June 27-29. Leaders are Edward B. Gammons, Groton School, Mass., and Earl F. Berg, Queens College and director of the Oratorio Singers of Charlotte. The principal purpose of the conference will be to develop choral techniques and understanding in the services of the Episcopal Church.

A special session will be led by Mr. Gammons on the use of the electronic organ in church worship. A Conn instrument will be installed for demonstration purposes.

The conference is open to church musicians of North Carolina and neighboring dioceses.

**EVERETT TEWKSBURY DIES
AT BRATTLEBORO, VT., AT 81**

Everett Belknap Tewksbury, veteran organist and educator, died March 22 in a rest home in Brattleboro, Vt. He was 81 and had been in ill health for some time.

Born in Westboro, Mass., he was a graduate, cum laude, of Harvard and had a master's degree from Columbia. He served many years as organist and choirmaster of Congregational churches in Jamaica Plain and Woburn.

For several years Mr. Tewksbury was superintendent of the New York Institute for the Blind. He served twenty-four years in the music division of the Boston public library. He retired to Brattleboro about ten years ago.

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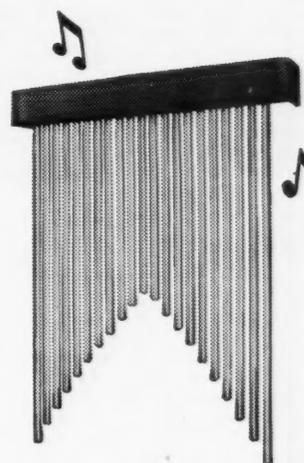
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**ORGAN INSTITUTE TO ADD
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A modern slider chest organ with direct mechanical action will be sent to Andover, Mass., for use at the organ institute's tenth anniversary summer session and organ festival July 15 to Aug. 24. The instrument is the work of the Walcker Company of Ludwigsburg, Germany, the original builders of the old Boston Music Hall organ, now housed at Methuen, which will be used for the session and festival. Since beginning the construction of tracker action organs in 1946, the Walcker Company has built more than 225 instruments of this type. The Andover organ will be a self-contained unit of two manuals and pedal.

Its stoplist is as follows: Manual 1—8 ft. rohrflöte, 4 ft. prinzipal, 2 ft. schwiegel, 3-4-rank mixtur. Manual 2—8 ft. singend gedackt, 4 ft. nachthorn, 2 ft. prinzipal, 2-rank sesquialtera. Pedal—16 ft. subbass, 4 ft. gedackt-pommer.

**SPRING CONCERT IS HELD
IN ELMHURST, ILL., CHURCH**

The spring concert of the choir in St. Peter's Evangelical and Reformed Church, Elmhurst, Ill., was held April 28 with Rose Barthel Willits, pianist, assisting. Choral numbers included: "Now God Be Praised in Heaven Above," Vulpus; "Awake, Thou Wintry Earth," Bach; "Ave Verum Corpus," Mozart; "Eternal Ruler," Malin; "Lift Thine Eyes" and "He, Watching over Israel," Mendelssohn; Sanctus, "St. Cecilia" Mass, Gounod; "Rise Up, O Men of God," Miles; "Treasures in Heaven," Clokey; "Once More, My Soul," Florence Shute, and Psalm 150, Lewandowski-Wilson. Cora Mae Hebel is director; Linnea Haas, organist, played the Overture to the "Occasional" Oratorio by Handel.

THE JAMESTOWN COLLEGE concert choir began its spring concert tour April 7, performing in North Dakota and Montana. The choir also sang a concert at Vorhees Chapel April 30. Francis Green is director of the choir.

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**MINNESOTA CHURCH
SIGNS WITH CASAVANT
FAMOUS SAARINEN CHURCH**

Christ Lutheran in Minneapolis Rebuilds Temporary Instrument as Part of Expansion—Arthur Fellows Does Work.

Casavant Freres has been engaged to rebuild and enlarge the organ in Christ Lutheran Church, Minneapolis, Minn. At the time of its completion in 1949, Christ Church received considerable attention architecturally, being designed by Eliel Saarinen. Because of lack of funds, the church bought the twelve-rank Kimball organ from the Faribault, Minn., School for the Blind, added a unit trumpet from Möller and installed it in the new church to be rebuilt at a later date. Currently the congregation is raising money for a multi-purpose school - recreation - fellowship building being designed by the famous Eero Saarinen, son of the original architect.

The new instrument will use most of the old pipes and will be installed by Arthur J. Fellows, Casavant representative in the area. Completion is expected in the late fall.

The stoplist:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Viola, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.

- Geigen Diapason, 8 ft., 68 pipes.
- Gedeckt, 8 ft., 68 pipes.
- Salicional, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 56 pipes.
- Gemshorn, 4 ft., 68 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.

CHOIR ORGAN.

- Spitzflöte, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Unda Maris, 8 ft., 56 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Nazard, 2½ ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.

PEDAL ORGAN.

- Resultant, 32 ft.
- Diapason, 16 ft., 32 pipes.
- Sub Bass, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 32 pipes.
- Diapason, 8 ft., 12 pipes.
- Bass, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Diapason, 4 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Trombone, 8 ft., 12 pipes.
- Trombone, 4 ft., 12 pipes.

**BRAHMS HEARD IN ST. LOUIS
UNDER MCGILL'S DIRECTION**

The fifty-four-voice second service adult choir of Grace Methodist Church, St. Louis, Mo., sang Brahms' Requiem March 31. The church, which ordinarily seats 650, was crowded with more than 900 with a number of people standing and a few turned away. The choir was accompanied by twenty-two members of the St. Louis Symphony Orchestra. Robert Oldham, head of the music department at Monticello College, Godfrey, Ill., and organist and director at the University Methodist Church in St. Louis, was at the organ. The choir is one of two all-volunteer adult choirs at Grace Church. Robert M. McGill, M.S.M., minister of music, directed.



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EUGENE R. KILGEN
Chairman of the Board

Sonata by Raphael Is Work Conceived in Large Dimension

Several interesting new works for organ have been received this month. A large Sonata by Günter Raphael (Breitkopf and Härtel) heads the list. This composer's music appears on few recital programs in this country, but he is certainly to be reckoned with. This sonata, his opus 68, is conceived on a grand scale and is very well wrought. Based on a text from the Credo, it has an impressive Preambulum, a rather ornate Canzone and a brilliant soprano ostinato Finale. It would be a privilege to hear it performed by a sympathetic player on a suitable instrument.

Concordia issues another contemporary German work, a Toccata, Aria and Fugue by Jan Bender. Strongly influenced by the "baroque" school in its figurations, it is highly organistic.

Galaxy continues its distribution of English publications. Among them is a Stainer and Bell edition of seven voluntaries by Matthew Locke—that important pre-Purcell master's complete output for the organ. Deceptively simple at first glance, the little pieces with their transparency and delicate ornamentation provide a real test of style. An Arietta in A by Lloyd Webber (from Elkin's catalog) is a pleasant, conventional tune rather fancily accompanied. Galaxy also issues a setting of "Praise to the Lord, the Almighty" by John Blackburn—a treatment modeled upon Bach's "In Thee Is Joy." It has an extensive pedal and will require practice.

Herbert Howells' "Siciliano for a High Ceremony," published by Novello and available from British American and H. W. Gray, was written for an important wedding service and would be suitable for similar occasions. It develops a big climax but never disturbs its essentially placid mood.

Joseph Clokey's Ten Preludes Based on Plainsong Kyries (Flammer) are short and not difficult. The opening sentences provided may suggest a variety of service uses in non-liturgical churches.—F.C.

R. K. BIGGS' RECITAL HEARD ON NEW MILWAUKEE KILGEN

Richard Keys Biggs appeared as composer as well as organ recitalist May 5 on the new four-manual Kilgen at the Gesu Roman Catholic Church, Milwaukee, Wis. The specification appeared in THE DIAPASON for May, 1955.

Dr. Biggs' "Veni Creator Spiritus" was sung at solemn high mass by the combined choirs of nine Wisconsin and Illinois churches with Dr. Horton Roe conducting and Dr. Biggs at the organ. His recital later in the day included: "The Heavens Declare the Glory of God," Marcello; Aria, Handel; "Good News from Heaven," Pachelbel; Chaconne, Couperin; "O Sacred Head," Bach; "The Fifers," Dandrieu; Rigaudon, Campra; "The Bells of Ste. Anne de Beupré," Russell; Carillon, Vierne; "Humoresque," Yon; Prelude on "B-A-C-H" and Toccata on "Deo Gratias," Biggs.

ALL-KETTERING PROGRAM TO BE AT ASHLAND COLLEGE

An all-Kettering program, featuring the works of Eunice Lea Kettering, will be given June 6 as the commencement concert at Ashland, Ohio, College. The program will include pieces for organ, trumpet and voice with "Johnny Appleseed" as the major work. This choral number was performed April 26 in Columbus, Ohio, for the biennial convention of the National Federation of Music Clubs and April 27 in Cleveland for the Ohio Poetry Society. The college chapel choir, with Calvin Rogers directing, was the performing group in each instance. The Ashland Music Club devoted an evening Feb. 14 to compositions by Miss Kettering.

SAM BATT OWENS, Birmingham, Ala., Conservatory of Music and St. Mary's Church, was awarded the Birmingham music club prize of \$100 in the 1957 Birmingham festival of arts. The prize-winning composition was an organ sonata in F minor.

PRESTON ROCKHOLT



PRESTON ROCKHOLT, F.A.G.O., has been appointed organist and choirmaster of All Saints' Cathedral in Albany, N. Y., effective Sept. 1. He will continue the boys' and men's choir re-established three years ago by the incumbent, George Bayley, and will also direct a girls' choir and the Cathedral Chorus, a group of mixed voices which sings larger choral works outside services. The organ in the cathedral has just been rebuilt by Aeolian-Skinner.

Mr. Rockholt is well known in Chicago, where he has headed the organ department at Moody Bible Institute and served as organist and choirmaster at the Church of the Redeemer. Previously he was at St. James' Methodist Church and while in military service was organist at the historic First Presbyterian Church in Augusta, Ga.

Mr. Rockholt holds the M. Mus. degree from the American Conservatory in Chicago, where he won first prize in organ in 1951 after winning the young artist award of the Society of American Musicians the same year. More recently he has been doing graduate work at Northwestern University.

PEEK TAKES YEAR'S LEAVE

TO COMPLETE DOCTORATE

Richard M. Peek, M.S.M., has been granted a year's leave of absence from his work as director of music at the Covenant Presbyterian Church, Charlotte, N. C., to complete his doctoral work at Union Theological Seminary, New York City.

Each season of his five-year tenure in this post has been marked by a monthly series of musical programs. This season's events have included an organ recital Jan. 22 by George Faxon, Trinity Church, Boston, a premiere of Peek's Cantata, "St. Stephen," Feb. 24, a performance of Bach's St. John Passion April 14 by the choirs of Covenant and St. John's Baptist Church with organ, harpsichord and orchestra and a final joint concert April 27 by the Mary Baldwin College glee club and the Davidson College male chorus. The Davidson group, under the direction of Donald Plott, sang music by Leising, Clement, Cherubini, Vittoria and Thompson. The Mary Baldwin choir, under the direction of Gordon Page, sang Vaughan Williams' Magnificat. Mr. Peek accompanied. The two groups then combined for a performance of Thompson's "The Peaceable Kingdom."

Betty L. Peek, her husband's associate director, will accompany him to New York. In their absence, Douglas Breitmayer, M.S.M., of Carthage College, Ill., will serve as organist and choirmaster. He will be assisted by Anne Henson of Charlotte.

HOLD MAMMOTH SONGFEST FOR INDIANAPOLIS YOUTH

Nearly 3,700 children from the upper grades of parochial schools in Indianapolis participated in the Catholic Youth Organization parochial school songfest held April 28 at the field house of Butler University. Miss Loretta Martin, organist-director at Immaculate Heart of Mary Church, directed the huge choir. Harry W. T. Martin, dean of the Indianapolis Chapter of the A.G.O., played organ numbers to open and close the program. Assisting groups were the Columbians, a Knights of Columbus group directed by Edward Krieger, the Marian College Bel Canto Choir directed by Sister Ruth Irma and the Sarto Polyphonic Schola Choir directed by the Rev. Edwin F. Sahn.

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**SALT LAKE CHAPTER
IS REGIONAL HOST**

WYOMING, UTAH, EASTERN IDAHO

Organ at Mormon Tabernacle Focus of Attention—Roy Darley Plays Two Recitals—Papers, Discussions, Broadcast Heard.

By **MARCIA V. CROSBY**

The A.G.O. regional convention for organists of Utah, Wyoming and eastern Idaho, held in Salt Lake City April 27 and 28, was an immense success from start to finish. The convention opened with a noon recital played at the famous Mormon Tabernacle by Roy M. Darley, chaplain of the Utah Chapter. Following the recital we journeyed to the Aviation Club where a delightful luncheon was served to members and guests.

An inspection of the recently-rebuilt organ at the First Presbyterian Church came next. Jack Ware, the builder, showed us the chambers, choir loft and the newly-built console and acquainted us with the fact this Bennett organ was the first to be built in Salt Lake City after the first instrument in the Tabernacle.

The assembly hall on Temple Square was our next destination, where Mrs. Ruth Barrus of the Idaho Falls Chapter and the faculty of Ricks College, Rexburg, Idaho, read a paper on "The Role a College Can Play in Developing Organists and Community Interest in Organ." This paper was an inspiration and stimulus. Mrs. Barrus was highly praised for her wonderful work in her school and the high calibre of her students.

J. J. Keeler, organist at Brigham Young University, Provo, Utah, gave a comparative study of German and French schools of organ technique with demonstrations by one of his students.

Dinner was served at the Aviation Club, and the climax of events of the day was reached when we had the pleasure of listening to a recital by Lloyd Holzgraf, Los Angeles, Cal., winner of the western division competition in organ playing. Mr. Holzgraf played in a pleasing manner; his brilliance was very evident.

Sunday morning we had the privilege of listening to the famous Mormon Tabernacle choir's regular Sunday morning broadcast with Dr. Frank W. Asper at the organ. Dr. Asper is chairman for our region.

The finale of our convention was Mr. Darley's Sunday afternoon recital at the Tabernacle, after which we said goodbye to our out-of-town members and friends. We were gratified at this opportunity to be lifted into the realms of good music.

**CONFERENCE ON CREATIVE
ARTS IS HELD AT BOSTON "U"**

A conference on the creative arts—music, art and theatre—was held at Boston University May 3-5. The Choral Art Society and the chapel choir, Allen Lannom, conductor, and Max Miller, organist, took part.

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

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

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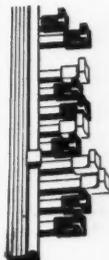
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Easter Bulletins' Principal Trend Is Improving of Taste

A sampling of the Palm Sunday, Holy Week and Easter programs reaching THE DIAPASON office indicates no profound trends other than the steady growth in musical taste not just among our organists and choirmasters but among the congregations they serve. An encouraging eclecticism shows itself as music from the eighteenth century and earlier and the products of our own times gradually unseat the long-entrenched church music of the nineteenth century. The growing use of anthems and organ pieces by living Americans is good to see; more frequent appearance the country over of such names as Sowerby, Clokey, Bingham, Friedell, Wright, Dickinson and Huston, to mention only a few, is an assurance of the coming of age of American church music.

The loss of dominance by "The Messiah," noted in the resumé of Christmas programs, is even more marked in the Lent and Easter season. "I Know That My Redeemer Liveth" still continued its Easter inspiration in such churches as the Old Stone Church, Cleveland (W. William Wagner); St. Paul's Episcopal, Salinas, Cal. (Myron McTavish), and the Church of the Covenant, Cleveland (Henry Fusner). And of course the Hallelujah Chorus was still to be found often—in, for example: St. Luke's Methodist, Washington, D. C. (Katherine Hill Rawls); Kenmore, N. Y., Methodist (Vernon Christman), and First Presbyterian, Detroit (Gordon Young). But great blocks of Part 3 seem to have disappeared at least for now.

Far and away the favorite choral work for Holy Week seems to be Bach's St. Matthew Passion, sometimes in its entirety but more often in selected sections. It was heard at First Presbyterian Yonkers, N. Y. (Vernon Everett), with the choir of Westminster Church (John Truly) collaborating; at the Church of the Covenant, Cleveland (Henry Fusner), and the Church of the Resurrection, New York City (David Pizarro). The St. John Passion is more and more taking its place beside its more familiar brother; among other churches, it was heard at St. Paul's Cathedral, Los Angeles (Frank Owen).

The Brahms Requiem was heard often this Lent. Several performances were reported in earlier issues but there were many others: for instance at First Presbyterian, Dallas (Sarah Jane Baker, organist and Travis Shelton, director), and First Methodist, Batavia, Ill. (a combined chorus under Emmett Steele). The Fauré Requiem also had many performances. We can mention Sherman Oaks, Cal., Methodist, where Lyle J. Wheeler conducted the chorus and orchestra and Winifred Pointer was at the organ, and Central Methodist, Meridian, Miss., under William Porter. The Rossini "Stabat Mater" was heard at First Congregational, Riverside, Cal. (Don Stone, organist, Robert Derick, director).

Many newer choral works were included on the Lent and Easter bulletins we received. David H. Williams' "On the Passion of Christ" (Myron McTavish at St. Paul's, Salinas, Cal.); Rowley's "Garden and the Cross" (Capitol Street Methodist, Jackson, Miss., Charles McCool, minister of music, Marjorie Black, organist); "The Last Supper" by Thiman (First Methodist, Springfield, Ill., Franklin and Aline Perkins); an Easter Communion Service by Harold Darke (St. Paul's, Syracuse, H. Winthrop Martin), and Martin Shaw's "The Redeemer" (First Presbyterian, York, Pa., Ralph Scott Grover); all were also sung in many other churches.

Two earlier works regaining popularity in new editions are the Schütz "Seven Last Words," heard at Christ Episcopal Church, Manhasset, N. Y. (Robert Mahaffey), and the Graun Passion, sung at Grace Episcopal, Hinsdale, Ill. (Benjamin Hadley).

Some of the choral old-timers were heard this year as always. Stainer's "Crucifixion" had its usual many hearings. But many churches this year heard only a

chorus or two from this old-faithful, as at the Baptist Temple, Philadelphia (William Miller, minister of music, and Robert T. Smith, organist), and at University Park Methodist, Dallas (Robert Scoggin). Dubois' "Seven Last Words" was sung at First Baptist, Meridian, Miss. (David Cuttino); at United Church, Leamington, Ont. (Allanson G. Y. Brown), and at First Presbyterian, San Diego, Cal. (Harold G. Lutz, director, Virginia Cox, organist). Maunder's "Olivet to Calvary" was heard at St. Michael and All Angels, Portland, Ore. (Mrs. Josephine Melvin, organist, Paul Bentley, director). Poplar Springs Methodist, Meridian, Miss. (William Melton), heard Tschaiakowsky's "From Darkness to Light."

The most popular single Easter anthem still seems to be Randall Thompson's "Alleluia," heard this year from Maine to First Congregational, Berkeley, Cal. (Kenneth Jewell). Widor's Fifth Symphony Toccata continues far and away the leading Easter postlude. A very few of the hundreds who played it this year were: Henry Fusner, D'Alton McLaughlin, Gordon Baker (St. James' Episcopal, Wichita), Robert Scoggin, Edward Hart (West Side Presbyterian, Ridgewood, N. J.), Gordon Young, W. William Wagner and David Pizarro.

Use of brass instruments was noted at Christ Church Cathedral, St. Louis (Ronald Arnatt), Linn Memorial Methodist, Fayette, Mo. (Luther T. Spayde), and St. Paul's, Syracuse (H. Winthrop Martin). West Side Presbyterian, Ridgewood, N. J. (Edward Hart), enlisted a violin soloist and was among the several churches incorporating its handbell choir into the Easter service.

Bach was found on many programs. We noticed the Passacaglia on a bulletin from the Church of the Resurrection (David Pizarro) and Easter chorale preludes in programs, among others, of the Evangelical Lutheran Church of St. Luke, Chicago (Herbert Bruening); University Park Methodist, Dallas (Robert Scoggin); Emmanuel Church, Baltimore (Frederick Erickson), and First Congregational, Riverside, Cal. (Robert Derick). Newer organ works of special interest were John Huston's Meditation on the Seven Last Words, played by Earl B. Collins at Munn Ave. Presbyterian Church, East Orange, N. J., and Benoit's Liturgical Suite for Easter, played by Winston Cameron at St. Paul's, Meridian, Miss.

The familiar Farnam "O Filii" was played by W. William Wagner, Frank Owen, Gordon Young and many others. Dupré was much in evidence; so were Reger, Willan, Vierne, Clokey, Noble, Howells, Friedell and a host of others. Herbert Bruening played Van Hulse's Preludes on Easter Hymns.

As usual we received many programs which failed to identify either the church, its city or its organist. We are always sorry about these.—F.C.

PENDLETON LEADS CHORAL PERFORMANCES IN PARIS

A capacity audience in the Chaillet Palace heard Edmund Pendleton conduct Kodaly's "Psalmus Hungaricus" with the Paris Philharmonic Choir and the Padeloup Orchestra shortly before Easter. The *Guide du Concert* review stated: "conducted with authority and a communicative emotion by Mr. Pendleton, the orchestra, choir and soloist were loudly acclaimed."

Three weeks before, Mr. Pendleton, organist and choir director at the American Church, led the choir and orchestra through Bach's B minor Mass in the Salle Pleyel. At Christmastide the traditional yearly performance of Handel's "Messiah" in the original scoring was given with the combined choirs of the American and British churches in Paris, the Philharmonic Choir and the Padeloup Orchestra. The performance was given under the patronage of the American and British ambassadors and the French Ministry of Foreign Affairs.

The French Radio will perform several of Mr. Pendleton's choral works early next season.

—◆—
DVORAK'S "At the Foot of the Cross," a Protestant adaptation of the "Stabat Mater," was sung at the Palm Sunday service in the First Presbyterian Church, Columbus, Ind., with Theodore Hunt, A.A.G.O., conducting and Yona Holroyd at the organ.

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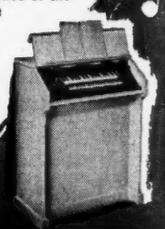
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H. W. MARTIN REPORTS BUSY YEAR IN WORK AT SYRACUSE

H. Winthrop Martin, organist and choirmaster of St. Paul's Episcopal Church, Syracuse, N. Y., has had an active season conducting his choirs, lecturing and teaching piano and organ. On Good Friday the thirty-voice adult choir sang the Fauré Requiem accompanied by harp and violin. In Lent Mr. Martin gave lectures at St. Paul's school of religion on these topics: "Music in Worship," "The Use of the Hymnal," "Plainsong and Anglican Chant" and "Service Music and Anthems." He addressed the St. Lawrence River Chapter of the A.G.O. at Watertown, N. Y., in February. He will give a course in church music at the Finger Lakes Conference the last week in June at Geneva, N. Y.

Mr. Martin is secretary of the diocesan music commission for the Episcopal diocese of central New York and a member of the executive committee of the Syracuse Chapter, A.G.O. At a membership recital in March at Trinity Church, Syracuse, he played these numbers: "Requiem," Titcomb; Toccata on "Easter Hymn," Snow. May 11 he played this half-hour program at Grace Church, Utica: Toccata on "St. Anne," Coke-Jephcott; "Jesu, Joy of Man's Desiring," Bach; Prelude, Fugue and Variation, Franck; "The Musical Clocks," Haydn; Toccata on "Easter Hymn," Snow.

SUMMER ORGAN FESTIVAL PLANNED FOR BIRMINGHAM

The new three-manual Schantz organ in the Episcopal Church of St. Mary's-on-the-Highlands, Birmingham, Ala., described on the front page of THE DIAPASON for July, 1956, will be the scene of a summer festival of organ recitals as follows: June 23, Warren Hutton, University of Alabama; June 30, Jane Slaughter, Howard College, Birmingham; July 7, William Teague, Centenary College, Shreveport, La.; July 14, Gordon Wilson, and July 21, Grady Wilson, Birmingham (the twin organists); July 28, Sam Batt Owens, St. Mary's Church and Birmingham-Southern College.

SHEBOYGAN CHORUS TOURS SEVERAL STATES, CANADA

The Lutheran Chorus of Sheboygan, Wis., for thirty-two years an active concert group, will make an extensive tour June 13-23 under the leadership of its conductor, Norman H. Wilbert. Concerts are scheduled for Michigan, Massachusetts, New York, Ohio, Indiana and Wisconsin, as well as in the Ontario and Quebec provinces of Canada.

Concert tours since 1949 have necessitated traveling 35,000 miles and have included appearances in most of the forty-eight states, five Canadian provinces, Mexico and Guatemala.

The group sings often at hospitals and institutions and makes many radio and TV appearances. Its membership is strictly non-professional.

BACH PASSION DRAWS 2000 IN WILKES-BARRE, SCRANTON

The Wyoming Valley Oratorio Society, Wilkes-Barre, Pa., and the Singers' Guild, Scranton, Pa., combined to perform Bach's Passion according to St. Matthew May 5 at St. Stephen's Church, Wilkes-Barre, and May 6 at the Marywood College, Scranton. Double chorus and double orchestra were used and the combined audiences of more than 2000 people expressed their praise and appreciation.

Clifford Balshaw, F.A.G.O., was director of both performances. Mr. Balshaw is a former dean of the Wilkes-Barre Chapter, A.G.O., and is organist-director at St. Stephen's Church.

PENICK MOVES TO TEACHING POST IN COLLEGE IN TEXAS

R. Cochrane Penick, associate professor of organ at the Mississippi State College for Women for the last nine years, has been appointed acting associate professor at Southwestern University, Georgetown, Tex. He holds the M.S.M. degree from Union Theological Seminary, New York City, and is a member of Phi Beta Kappa. He is Mississippi state chairman of the A.G.O.

EASTMAN HAS 27th ANNUAL AMERICAN MUSIC FESTIVAL

The twenty-seventh annual festival of American music was held at the Eastman School in Rochester, N. Y., under the direction of Dr. Howard Hanson April 29 to May 7. The Eastman Singers, Dr. David Fetter, conductor, sang a program April 30 in Kilbourn Hall. These compositions were included: Mass in G, Wayne Barlow; "Hear My Prayer," Peter Tanner; "Psalm Prelude," William Schuman; Four Motets, Hovhaness; "Babylon Is Fallen," Bernard Rogers.

NEW CONTRACTS ARE LISTED BY KILGEN ORGAN COMPANY

The Kilgen Organ Company, St. Louis, Mo., reports a number of new organ contracts, including the following: St. Mary's Church, Colby, Wis., Christian Church, Monroe City, Mo., St. Joseph's Church, San Antonio, Tex., First Lutheran Church, Muskegon, Mich., Ursuline Academy, Springfield, Ill., Walnut Hills Avondale Methodist Church, Cincinnati, Ohio, St. John's Church, Loogootee, Ind., and St. Paul's Lutheran Church, Albion, Mich.

ORGAN MUSIC PLAYED AGAIN IN GRAND CENTRAL STATION

Travelers and commuters who use Grand Central Terminal, New York City, heard Lenten and Easter organ music again this season as they rushed for their trains. Mary Lee Read, organist and music director, played daily between noon and 2:00 and from 4:00 to 6:00 April 12-21. Music ranged from Bach and Handel to Gounod and Rubinstein. Eight soloists assisted.

MOODY ANNOUNCES CHURCH MUSIC WORKSHOP FACULTY

The summer church music workshop at the Moody Bible Institute, Chicago, is scheduled for July 8-13. Among the faculty announced are: Robert Carbaugh, Donald Hustad, Preston Rockholt, Virgil Smith and Clayton Halvorsen.

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St. Matthew in Wooster

Bach's St. Matthew Passion was given its third quadrennial performance in Memorial Chapel at the College of Wooster, Ohio, April 12. Dr. Richard T. Gore conducted the choir of 120 voices and the chamber orchestra; soloists were Helen Boatwright, soprano, Margaret Tobias, contralto, Blake Stern, tenor, and Dale Moore and Melvin Hakola, basses. John R. Carruth was at the organ.

It would be difficult to imagine a more moving presentation than that achieved by Dr. Gore and his collaborators. Not only had every detail been worked out with the greatest care, but the work was given with the dramatic urgency and sweep that it deserves. Especially notable among the soloists was Mr. Stern, who brought to the part of the evangelist that blend of lyricism and excitement which makes his projection the finest this auditor has ever heard. Mr. Moore handled the part of Christ with an authority remarkable for so young a singer and Mr. Hakola did excellently with the other bass parts. Miss Boatwright sustained the lovely soprano airs with a soaring, effortless beauty that was both delightful and moving. In the duet with soprano, Miss Tobias' rich voice blended perfectly but came more into its own fullness in the "Have Mercy" aria, in which Jane LaBerge contributed violin playing of a very high order.

But the real hero of the Passion is, of course, the chorus, and it would be hard to imagine the choral assignment more tellingly performed. Rarely does one hear a large chorus that can produce such variety of effects. Aside from one or two fuzzy attacks in the mob scenes, the work was cleanliness itself, and the controlled, tender delivery of such chorales as "When I Too Am Departing" and "Once I Loved from Thee to Wander" was very moving indeed. The capacity audience was, indeed, so moved by the entire oratorio that it made no attempt at applause. Dr. Gore is to be warmly commended for bringing this great work to the community and for giving each college generation a chance to share in it.

G. H. LEWIS.

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Dr. C. Harold Einecke played a series of six Lenten organ recitals at Trinity Episcopal Church, Santa Barbara, Cal. He was assisted by various vocal and instrumental soloists and ensembles.

The March 29 program was played by Charles Shaffer, University of Redlands. The series ranged the organ literature from Scheidt to Edmundson and Bingham with special emphasis on Lenten chorale preludes.

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A three-manual organ of thirty-five stops has recently been completed by Casavant Freres for the new church of St. Titus, Aliquippa, Pa. Dr. Caspar Koch was consultant on the stoplist. The new church of contemporary design seats more than 1000. The organ is located in chambers at either side of a wide gallery having a stained glass window fifty-seven feet in width.

The stoplist:

GREAT ORGAN.

Quintadena, 16 ft., 68 pipes.
Prinzipal, 8 ft., 68 pipes.
Bourdon, 8 ft., 68 pipes.
Erzähler, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 2 ranks, 122 pipes.
Carillonic Bells.

SWELL ORGAN.

Geigen Prinzipal, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Geigenoctave, 4 ft., 68 pipes.
Traverse Flute, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Oboe, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Claron, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Cor de Nuit, 8 ft., 68 pipes.
Spitzflöte, 8 ft., 68 pipes.
Unda Maris, 8 ft., 61 pipes.
Gemshorn, 4 ft., 68 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremulant.
Carillonic Bells.

PEDAL ORGAN.

Subbass, 16 ft., 32 pipes.
Quintadena, 16 ft.
Spitzflöte, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bass Flute, 8 ft., 12 pipes.
Quintadena, 8 ft.
Choralbass, 4 ft., 12 pipes.
Posaune, 16 ft., 32 pipes.
Fagotto, 16 ft.
Octave Posaune, 8 ft., 12 pipes.

**VALERIO TEAM APPOINTED
TO CHURCH IN HUNTINGTON**

Raphael Valerio and his wife, Jean Valerio, A.A.G.O., have been appointed ministers of music at Old First Church, Huntington, L. I., N. Y. They succeed Dr. Frank Willgoose who is retiring at the age of 80.

Mr. Valerio, as choral conductor, has a master of music degree from the American Conservatory and his scholastic endeavor includes work with Dr. Leo Sowerby and Elaine Brown. He also was a student at the American Institute of Fine Arts in Fontainebleau, France, and the Juilliard School.

As organist of the team, Jean Valerio has an M. S. in organ from the Juilliard School. Mrs. Valerio was featured in a recital March 9 on the recently-installed Estey four-manual organ at the White Memorial Church, Los Angeles, Cal., playing the following: Concerto in A minor, Vivaldi-Bach; "In Bethlehem Born," Walcha; Pastorale, Sonata 4, Yon, and Toccata, Widor.

**R. S. LORD WINS FELLOWSHIP;
PLANS TO STUDY IN EUROPE**

Robert Sutherland Lord, A.A.G.O., organist and choirmaster of the Edgewood Congregational Church in New Haven, Conn., has been awarded the James B. Reynolds fellowship for foreign study. Mr. Lord, pupil of Clarence Watters, will study with Mme. Rolande Falcinelli, organist of the Sacre-Coeur Basilica and professor of organ at the Paris Conservatoire. In addition he will make an extensive study of old organs and organ literature in Germany, the Netherlands and Denmark.

Apollo Club's "Creation"

The Apollo Club of Chicago closed its eighty-fifth season with a performance April 30 of Haydn's "The Creation," omitting most of part 3. Orchestra Hall was well-filled for the occasion.

The chorus continues to show the improvement in tone, intonation and precision noted in other recent performances. The infusion of new blood shows especially in the male sections. At several points, notably in the fuggetta of the "Awake the Harp" chorus, the group achieved real intensity and excitement.

The performance as a whole did not quite surmount the impression of diffuseness which the work nearly always gives. More contrast in mood and color, a clearer projection of the naive and humor inherent in much of the score might have helped.

The soloists, while hardly ideal for their demanding roles, sang with musicianship and understanding. Dorothy Linden Krieg negotiated "With Verdure Clad" and the rococo frosting of "On Mighty Pens" in admirable fashion despite her less-than-blooming top. Harold Brindell's rather thin voice carried well and was particularly successful in the recitatives. The "Raphael" role needs a highly resonant low register. Lacking this, Kay Charles Graves still made a favorable impression with an agreeable tone, good diction and an intelligent approach.

The Chicago Symphony Orchestra played routinely, giving no more than Henry Veld, the conductor, asked of it. Thomas Birch's skillful reinforcements at the organ sometimes served to thicken and obscure a performance already in need of brightness and transparency.—F.C.

MISS FRANCES O. ROBINSON of Claremont, Cal., has become the bride of William Arnold Kline. She is a teacher of music at the Claremont junior high school and Vista elementary school and was formerly organist at the First Congregational Church, Los Angeles. Mr. Kline is head of the music department at East Los Angeles Junior College.

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DE PAUW MUSIC CONFERENCE DRAWS RECORD ATTENDANCE

The eleventh annual conference on church music sponsored by DePauw University, Greencastle, Ind., was held in the Gobin Memorial Methodist Church April 23 and 24. The conference leaders included Robert Fountain, Oberlin College; Robert Hobbs, Christ Church Cathedral, Indianapolis; Arthur Carkeek, DePauw University; Lawrence Apgar, Earlham College, Richmond, Ind.; Milton S. Trusler and Robert Grocock, DePauw. Attendance at the conference was at an all-time high with 126 registered participants, plus many DePauw students who sat in on the sessions.

Mr. Hobbs gave a lecture-demonstration on the development of the young voice with the Gobin Church junior choir as a demonstration group. A lecture-recital by Mr. Carkeek made a plea for the use of organ music in the worship service which has relevance to the occasion. Preludes based on tunes in the Methodist Hymnal were cited, along with examples of organ music written with a certain occasion or season in mind. Examples played included "Lobe den Herrn," Walther; "Herzlich thut mich verlangen," Bach; "Ein feste Burg," Bach; "Wer nur den lieben Gott lasst walten," Bach, and "Mors et Resurrectio," Langlais.

A panel discussion on standards in church music was moderated by Mr. Apgar. Panel members included Mr. Trusler; Mrs. Ellen English, Broadway Methodist Church, Indianapolis; Curtis Hughes, First Presbyterian Church, Indianapolis, and Thomas Atkin, First Presbyterian Church, Evansville, Ind. A lively discussion developed which provided much food for thought for all concerned.

A concert by the DePauw Symphony Orchestra, Herman Berg, conductor, and the combined choirs of the university under the direction of Robert Fountain included "Herzlich thut mich verlangen," Bach; Overture to "Cosi fan Tutte," Mozart; the Sibelius Symphony 2, and choruses from the Easter and Ascension portions of Handel's "Messiah."

A session was devoted to music for brass and organ under the direction of Mr. Grocock. A historical sketch of the background for the use of brass instruments in church and an effective demonstration were given.

The annual home concert of the DePauw University Choir, under George Gove, preceded Mr. Fountain's use of the entire conference group as a choir. A large selection of music for the average choir was read through, and many valuable suggestions for working out the anthems were given. The conference closed with the performance of several solos from the "Elijah" by Mendelssohn by students from DePauw.

MOODY CHORAL GROUPS SING IN HOME SPRING CONCERTS

The Moody Institute Chorale, Donald Hustad, director, sang its home concert May 11 at Torrey Gray Auditorium, Chicago. On the program were Brahms' Motet on Psalm 51; Two Choral Hymns, Vaughan Williams; Excerpts from "The Peaceable Kingdom," Thompson, and "The White Pilgrim," Horton-Kazee. The women's glee club concert was heard May 20; Robert Carbaugh conducted.

GORDON YOUNG was guest organist at a concert May 17 by the women's glee club of Wayne State University at the Detroit Institute of Arts. Joseph Buono conducted a brass ensemble and Malcolm Johns directed the glee club.

BRUENING PLAYS AT WAUSAU "DAY OF SPIRITUAL MUSIC"

The fourth annual "day of spiritual music" was observed May 5 at the Zion Lutheran Church, Wausau, Wis. The choirs of the church and the parish school and an instrumental ensemble were heard in two programs and Herbert Bruening, St. Luke's Lutheran Church, Chicago, was the guest organist. Among choral music heard were: Cantata for the Day of Pentecost, Hillert; four choruses from "The Lamentations of Jeremiah," Schalk; "Christ to Thee Be Glory," Schütz; "Praise to the Lord, the Almighty," Stralsund; "Jesus Thy Blood and Righteousness," Elvey; "Abide with Me," Monk; "Blest Spirit One with God Above," Strube; "We Hasten with Feeble but Diligent Footsteps," Bach, and "Shepherd of Tender Youth," Darst.

Organ music included: Allegro, Concerto 1, Handel; "Jesu, meine Freude" and Prelude in B minor, Bach; Chorale in E, Franck; Four Chorale Preludes, Van Hulse; Grand Choeur Dialogue, Gigout, and "Now Thank We All Our God," Karg-Elert.

A "Life of Christ" art exhibit was held as part of the same observance.

GENEVIEVE FORD BROOKS, HARTFORD ORGANIST, DIES

Mrs. Genevieve Ford Brooks, well-known Hartford, Conn., choir director and organist, died suddenly May 7 at Hartford Hospital. She was 64. Regional chairman of the Southern New England region of the A.G.O. for several years and a former dean of the Hartford Chapter, Mrs. Brooks was organist and director at the Unitarian Church and an incorporator of the Hartford School of Music.

She was a graduate of the Hartford School of Religious Education and had studied with Alexander McCurdy and John Finley Williamson.

Mrs. Brooks leaves her husband, John Lee Brooks, a son, a daughter and eight grandchildren. Funeral services were held at the Unitarian Church.

RADIO SERIES BY BIRKBY COMPLETED IN KALAMAZOO

Dr. Arthur Birkby, associate professor of music at Western Michigan University, Kalamazoo, has recently completed a series of thirteen recitals broadcast over WMCR-FM. The programs were played on the Kilgen organ of the university's Kanley Memorial Chapel and were heard every Tuesday evening for a period of three months. Tapes were made of the series for further hearing.

American composers heard on his series included: Barnes, Beach, Bingham, Candler, Clokey, Elmore, James, McAmis, Noble, Purvis and Rogers. Some of the German composers were: Bach, Brahms, Buxtehude, Pachelbel and Scheidt. Among French music heard were works by le Begue, Dupré, Honegger, Langlais, Messiaen and Vierne.

CANNING COMPOSES MUSIC SERVICE FOR HOPE COLLEGE

A chapel service April 24 by the Hope College music department, Holland, Mich., featured a complete musical service composed especially for this occasion by Thomas Canning of the faculty of the Eastman School of Music. The sixty-voice chapel choir directed by Dr. Robert Cavanaugh, department head, and the eighty-voice chancel choir under Roger Rietberg, college organist, were joined by brass and string ensembles for the performance.

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St. John the Evangelist Parish Will Have Three-manual Instrument— Barnes, Bradt and Okie Collaborate on Design.

The Episcopal Church of St. John the Evangelist, Lansdowne, Pa., has contracted with the Tellers Organ Company for a three-manual organ to be installed by Christmas of this year. The instrument will be totally enclosed in two chambers, the swell having separate expression into the chancel and nave at the discretion of the organist. Dr. William H. Barnes is consultant, J. Bennett Bradt, organist of the church, and Howard S. Okie, Jr., Tellers representative.

The stoplist:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Hohlfloete, 8 ft., 61 pipes.
Dolce, 8 ft.
Octave, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes.

SWELL ORGAN.

Spitzflöte, 8 ft., 68 pipes.
Viola, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 56 pipes.
Spitz Principal, 4 ft., 68 pipes.
Rohrflöte, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trumpet, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremolo.

CHOIR ORGAN.

Gedeckt, 8 ft., 68 pipes.
Dolce, 8 ft., 68 pipes.
Unda Maris, 8 ft., 56 pipes.
Koppelflöte, 4 ft., 68 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Krummhorn, 8 ft., 68 pipes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft.
Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft., 12 pipes.
Quinte, 10 1/2 ft.
Contrebasse, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Flauto Dolce, 8 ft.
Choralbass, 4 ft., 12 pipes.
Trumpet, 16 ft., 12 pipes.

**SERIES OF MUSIC SERVICES
GIVEN IN ST. PETERSBURG**

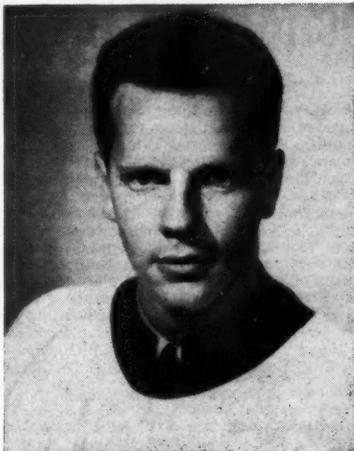
A series of special services of music, which began at St. Peter's Church, St. Petersburg, Fla., in Advent Dec. 2, were concluded Maundy Thursday, April 18.

Bach's Cantata 61, "Nun komm, der Heiden Heiland," and excerpts from Buxtehude's cantata, "Rejoice, Beloved Christians," were sung by the senior choir Dec. 2 following choral evensong. Carols of all nations related the Christmas story Dec. 23. Christmas and Epiphany music were provided for the annual "feast of lights" pageant Jan. 6 and a festival was conducted Feb. 3, using "hymns-of-the-month" taught to St. Peter's congregation. Kodaly's Missa Brevis was sung March 17 and the sixth annual choral vesper service, with the five choirs of St. Peter's participating, was conducted April 7.

On Sundays between special choral services, organ meditations were played prior to evening prayer services by Robert D. Setzer, M.S.M., organist-choirmaster. Mr. Setzer was assisted by Thelma Junkind, assistant organist, and by guest organists Roberta Pemble and Edmund Ender.

VAUGHAN WILLIAMS' cantata, "Dona Nobis Pacem," was the final work in the monthly series of oratorios sung at the Church of the Covenant, Cleveland, Ohio, under the direction of Dr. Henry Fusner.

BOB WHITLEY



BOB WHITLEY, organist-choirmaster of St. Luke's Episcopal Church in San Francisco, and Donna Johanson, an alto in St. Luke's choir, were married in the church April 27. Mr. Whitley's choir sang a group of anthems preceding the ceremony and his assistant, James Manser, was at the organ.

The bride is the daughter of Senator and Mrs. A. R. Johanson of Wheaton, Minn., and is a graduate of the University of Minnesota, where she was affiliated with Alpha Omicron Pi sorority. She studied piano at MacPhail School of Music and is also an organist.

Mr. Whitley, originally from Oklahoma City, was the first winner of the A.G.O. national organ-playing contest in Boston in 1950. He was a student of Mildred Andrews at the University of Oklahoma, graduating in 1951. That September he went to England on a Fulbright scholarship, where he studied choir training and church music at the Royal School of Church Music in Canterbury. He also studied organ with Dr. Harold Darke at the Royal College of Music in London. He gave recitals in Canterbury Cathedral, Dover Town Hall and numerous boroughs of Great Britain.

Immediately upon returning to this country, Mr. Whitley was drafted into the army. He conducted a male glee club at Camp Roberts, Cal., and when that base closed in 1953 he was transferred to the Presidio of San Francisco, where he was organist and director of music for Letterman Hospital.

Mr. Whitley has been at St. Luke's Church for three years. His choir has sung two national broadcasts for CBS and this last season it performed Hanson's "Cherubic Hymn," Dvorak's Te Deum and the Haydn "Lord Nelson" Mass with the San Francisco Little Symphony. David McK. Williams' "Hymn of the Immortals" and Randall Thompson's "The Peaceable Kingdom" have also been given. Plans for next season include Britten's cantata, "St. Nicolas."

**MONTHLY RECITAL SERIES
CONCLUDED AT CHAMPAIGN**

Elizabeth Hamp completed a series of vesper recitals at the First Methodist Church, Champaign, Ill., with a Lenten program March 24 which included: "As Jesus Stood beside the Cross" (two settings), Scheidt; "See the Lord of Life and Light" and "O Man, Bewail Thy Grievous Sin," Bach; "Christ, Thou Art My Life" and "My Inmost Heart Doth Yearn," Reger; Two Variations on "Jesu, My Joy," Gordon Binkerd; "O Lamb of God, Pure Spotless" and "O Sacred Head, Now Wounded," Peeters, and Meditations on "The Seven Last Words," Huston.

**MÖLLER ADDS NEW GALLERY
DIVISION TO TWO-MANUAL**

A gallery division has been added to the two-manual Möller organ in St. Andrew's Church, Wilmington, Del. It contains seven ranks extended to eleven stops on manual and pedal. Harrison Walker is organist and choirmaster.

**Biggs Plays More
European Organs
on Excellent Discs**

E. Power Biggs' latest release on Columbia Masterworks (in "360" hemispheric sound) is a disc entitled "Organ Music of Spain and Portugal." The organ world is surely indebted to Mr. Biggs for traveling over the Iberian peninsula and recording these fascinating organs that most Americans, at least, have not heard and know very little about. The October, 1956, issue of THE DIAPASON carried an account by Mr. Biggs of this recording trip, so little needs to be added here except to say again that the low-pressure reeds are a revelation. The music which many players attempt to play on organs obviously not suited to it and with such unsatisfactory results takes on new meaning when heard on these organs: music by Pasquini, de Cabezon, Seixas, Carreira, Jacinto, de Santa Maria, Casanovas, Valente, de Sousa Carvalho, da Cruz, Cabanilles—all, of course, from the sixteenth to the eighteenth centuries. A folder with very interesting notes and illustrations is included in the jacket.

The recording of the complete organ works of Mozart, plus a few adaptations, although released early in the Mozart year of 1956, has not been covered in these columns. This is a most impressive collection on three discs with all the Sonatas recorded with the Camerata Academica of Salzburg, Bernhard Paumgartner, conductor, in the Salzburg Cathedral where Mozart was once organist. The authentic atmosphere captured here apparently inspired all concerned to great heights—the results approach perfection itself! For the Fantasies and smaller pieces Mr. Biggs chooses organs scattered about Austria that Mozart played or probably played or in churches that Mozart undoubtedly visited. An aura permeates the whole album, helped considerably by an extensive and beautifully-illustrated booklet, which could have become sentimentally mundane, but which takes the listener and drops him off in the midst of the Mozart country. Part of the last side is devoted to "snapshots in sound," including bells and bits and pieces of some of the smaller organs not used for full works. The only disappointment to this reviewer is the big Fantasie recorded at the Cathedral of Passau. The rather sluggish-sounding organ and the overly-resonant acoustics remove much of the excitement from this brilliant piece. Stoplists of all instruments played are included.—B.H.

**HUSTON COMPLETES BUSY
SEASON AT NEW YORK POST**

The choir of the First Presbyterian Church, New York City, ended its season of Sunday evening musical services Easter day with the singing of the Lenten and Easter portions of Handel's "Messiah." John Huston is organist and director.

The choir of Temple Emanu-El, New York City, combined with the First Church choir Oct. 20 for a service which included several ancient Israeli songs, the Cantata "King Saul" by Mussorgski, Lazare Saminsky's setting of the 137th Psalm and the Bach Cantata "Sleepers Wake." Mr. Saminsky and Robert Baker were the conductors and Svend Tollefsen was the organist for this service.

At succeeding services, under the direction of Mr. Huston, the following works have been given: Nov. 25, "Christmas Oratorio," Bach; Dec. 16, carol service; Dec. 23, Handel's "Messiah" (Advent and Christmas portions); Jan. 27, "The Sages of Sheba," Bach, together with several shorter works by contemporary composers; Feb. 24, the Fauré Requiem with harp and violin; April 7, Bach's St. Matthew Passion with an augmented choir of sixty-five.

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Programs of Organ Recitals of the Month

Virgil Fox, New York City—Mr. Fox was sponsored in recital April 26 by the Sacramento, Cal., Chapter of the A.G.O. at the First Baptist Church. He played the following: "Now Thank We All Our God," "In Dulci Jubilo," Adagio Cantabile, Third Violin Sonata, and Toccata and Fugue in D minor, Bach; Suite, Opus 5, Durufle; Scherzo, Symphony 2, Vierne; "Greensleeves," Vaughan Williams; Fantasy and Fugue on "How Brightly Shines the Morning Star," Reger.

Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L., New York City—Mr. Heeremans played an all-Bach recital April 14 at the First Unitarian Church, Brooklyne, including: Fantasia in C minor, Adagio e Dolce, Trio-Sonata 3, "Dorian," Toccata, "Nun komm der Heiden Heiland," "An Wasserflüssen Babylon" and Preludes and Fugues in E minor and C minor.

Ludwig Lenel, Orefield, Pa.—Mr. Lenel of the Muhlenberg College faculty played May 12 at Rockefeller Chapel, University of Chicago. On his program were: Fantasia in Echo, Sweelinck; Toccata in F major, Bach; "Aus tiefer Not," Schütz, Langlais and Bach; Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Two Chorale Toccatas, Lenel; "Te Deum," Langlais.

Vanita A. Smith, L.T.C.L., Washington, D. C.—Mrs. Smith played a recital of Passion music April 17 in Bethlehem Chapel, Washington Cathedral, including: Introduction to "Passion Music," Haydn; "He Was Despised," "The Messiah," Handel; "When on the Cross the Saviour Hung" and "Come, Sweet Death," Bach; "O Darkest Woe," Willan; "Jesu, meine Freude," Walther; Passion Chorale, Reger; "Herzliebster Jesu," Brahms; "O Man, Mourn for Thy Many Sins," Dupré; Final Chorus, St. Matthew Passion, Bach; "Abide, Dearest Jesus," Peeters.

Roger Nyquist, Rock Island, Ill.—Mr. Nyquist played his senior recital April 15 at the Augustana College school of music. His numbers were: Introduction and Toccata, Walond; Pavan, Byrd; Noel 10, Daquin; Largo, Concerto in D minor, Vivaldi; Bach; "Praise to the Lord" and "We All Believe in One True God," Bach; Prelude and Fugue on "B-A-C-H," Liszt; Lento, "Christ Is Risen," Purvis; Sonata in D minor, Nyquist; "Song of Peace," Langlais; "Litanies," Alain.

W. William Wagner, Cleveland, Ohio—Mr. Wagner played the following recital Feb. 19 at the Old Stone Church: Fanfare, Lemmens; "Our Father Who Art in Heaven," "A Mighty Fortress Is Our God" and "We All Believe in One God," Bach; Fantasia in A, Franck; Pastoral, Symphony 2, Widor; "Hymn to the Stars," Karg-Elert; "Ave Maria, Ave Maris Stella," Langlais; "Greensleeves," Purvis; "The Little French Clock," Bornschein; "Mystic Lamb" Symphony, de Maleingreau.

Grady Wilson, Birmingham, Ala.—The Birmingham Chapter of the A.G.O. sponsored Mr. Wilson in recital April 23 at the First Presbyterian Church. He played: "Kyrie, Gott heiliger Geist," "Nun komm, der Heiden Heiland" and "Kommst du nun, vom Himmel herunter," Bach; Prelude and Fugue on "B-A-C-H," Liszt; Dialogue on the Mixtures, Arabesque on the Flutes and Epilogue on a Theme of Frescobaldi, Langlais; "Requiescat in Pace," Sowerby; "Gargoyles," Edmundson.

F. Carroll McKinstry, Great Neck, N. Y.—Mr. McKinstry played the following program April 28 at the Community Church: Prelude and Fugue in D major, Bach; "Behold, a Rose Is Blooming," "My Heart Is Filled with Longing" (2 settings) and "O World, I Now Must Leave Thee," Brahms; Saraband, Willson Osborne; "Pièce Héroïque," Franck; "L'Organo Primitivo," Yon; "In the Woods," "White Mountain" Suite, Whitford; "The Bells of St. Anne de Beaupré," Russell; "Thou Art the Rock," Mulet.

Wallace Seely, Seattle, Wash.—Mr. Seely played the dedicatory recital April 14 on the newly-rebuilt Kimball organ of the Queen Anne Methodist Church. His numbers included: Trumpet Tune, Purcell; Melody, "Orpheus," Gluck; "Sheep May Safely Graze" and Toccata and Fugue in D minor, Bach; "A Lovely Rose Is Blooming," Brahms; "Chant de May," Jongen; "The Cuckoo," Daquin; "Dreams," McAmis; Toccata, Suite "Gothique," Boellmann.

Lucy Anne McCluer, Due West, S. C.—Miss McCluer's faculty recital March 26 at Erskine College included: "The Trophy," Couperin; "The Fifers," Dandrieu; "Gigue," Fugue, Bach; "Deck Thyself, My Soul," Brahms; Sonata on the 94th Psalm, Reubke; Sonata 1, Hindemith; "Litanies," Alain.

Robert Charlton Bayley, Moncton, N. B.—Mr. Bayley played the following recital April 7 at La Cathédrale de Notre Dame de l'Assomption for the Moncton Centre of the C.C.O.: Fanfare, Purcell; Aria con Variazione, Martini; "From God I Ne'er Will Turn Me," Buxtehude; Flute Solo, Arne; Variations on a Noel, Balbastre; Voluntary on "Old Hundredth," Purcell; "Whither Shall I Fly?," "Jesu, Joy Of Man's Desiring" and Toccata and Fugue in D minor, Bach; Noel and "Le Coucou," Daquin; "Le Cygne," Saint-Saens; "Humoresque Fantastique," Edmundson; Meditation, Sturges; Toccata on "O Filii et Filiae," Farnam; A Tune for a Musical Toy, Bayley; "With Drums and Cymbals," Karg-Elert; "Were You There When They Crucified My Lord?," Negro Spiritual.

Norman Caldwell-Coombes, Newark, N. J.—Mr. Caldwell-Coombes has played the following at services in the Sacred Heart Cathedral: Suite Breve, Langlais; Sicilienne, Durufle; Three Pieces, S. S. Wesley; Prelude and Fugue sur le "Kyrie Cunctipotens" and Offertoire sur "O Filii et Filiae," le Begue; Verset, "Ave Maris Stella," Titelouze; "Benedictus," Rowley; "Le Chemin de la Croix," Dupré; "Le Banquet Celeste," Messiaen; "Resurrection," "Passion" Symphony, Dupré; Messe de Paroisses, Couperin; March Pontificale, Bedell.

Richard Peek, Charlotte, N. C.—Mr. Peek played the dedicatory recital March 10 on the three-manual Casavant organ of Holy Trinity Evangelical Lutheran Church, Hickory, N. C. The following compositions were played: Toccata and Fugue in F major, "From God I Ne'er Will Turn Me" and Fugue in C major, Buxtehude; Trio-Sonata in E flat, Bach; Pastoral, Roger-Ducasse; March on "Vexilla Regis," Peek; Gavotte, Wesley; "Fairest Lord Jesus," Schroeder; "Tu Es Petra," Mulet.

Eugene Hill, Mus.D., Oxford, Ohio—Dr. Hill played the following Easter vesper recital April 21 at the Holy Trinity Episcopal Church: Prelude and Fugue in G minor, Buxtehude; "From Heaven High I Come," Pachelbel; "My Heart Is Full of Longing" and "What God Does Is Well Done," Kellner; Toccata in F, Bach; Antiphons 1 and 3 and "Ave Maris Stella," Dupré; Prelude and Fugue on "B-A-C-H," Liszt; "Climat" and "Litanies," Alain.

Sue Seale, Houston, Tex.—Miss Seale's University of Houston senior recital May 5 at St. Paul's Methodist Church included: Rigaudon, Campra-Ferrari; Trumpet in Dialogue, Clerambault; Rondo in G, Bull; Prelude, Symphony 1, Vierne; "Praise the Lord, O My Soul," Karg-Elert; "On the Evening of the Ascension of Our Lord," Benoit; Toccata in F, Bach; Scherzo, Alain. Miss Seale is a student of Lanson F. Deming.

Henry von Hasseln, Anderson, S. C.—Mr. von Hasseln played the following recital April 7 at St. John's Methodist Church under the auspices of Anderson College: Sonata in A minor, Rheinberger; Benedictus, Couperin; "My Faithful Heart Rejoices" and "My Heart Is Filled with Longing," Brahms; Fugue in G major (Gigue), Bach; "Requiescat in Pace," Sowerby; Scherzetto, Vierne; "Chant de Paix," Langlais; Chorale in A minor, Franck.

Antone Godding, Wichita, Kans.—Mr. Godding, a student of Dorothy Addy, played the following student recital at Friends University March 5: Toccata in A minor, Sweelinck; Basse et Dessus de Trompette, Clerambault; "We Pray Now to the Holy Spirit," Buxtehude; Fugue in E flat, Bach; Fugue, Honegger; Adagio and Scherzo, "Modal" Suite, Peeters; "Adoration," Purvis; "Te Deum," Langlais.

Ann Labounsky, Oyster Bay, N. Y.—Miss Labounsky played the following recital April 28 at Christ Church: "We All Believe in One True God," "While Shepherds Watched," "O Sacred Head" and Toccata and Fugue in D minor, Bach; Sonata 6, Mendelssohn; Sinfonia, Psalm 98, Paul Sifer; "The Cuckoo," Daquin.

Judy Stutsman, Greencastle, Ind.—Miss Stutsman, student of Arthur Carkeek, played her DePauw University senior recital May 5 in Gobin Church. Her numbers were: Concerto 2, Handel; Prelude and Fugue in B minor, Bach; "O World I Now Must Leave Thee," Brahms; Scherzetto and Finale, Symphony 1, Vierne.

Irwin W. Miller, Staten Island, N. Y.—Mr. Miller played these pre-service recitals on the four-manual organ recently dedicated at Immanuel Union Church: April 14—Marche Pontificale, Bedell; "Berceuse," Pereda; "Vexilla Regis," Titcomb. April 21—"The Ascension of Our Lord," Benoit; "Dawn," Jenkins; "Alleluia," Theophane.

Barclay Wood, Waltham, Mass.—Mr. Wood played the first recital on the new twenty-six-rank Austrian-built Rieger organ in Brown Hall, New England Conservatory of Music, Boston, April 14. The following works comprised the program: Concerto 5 in C minor, Telemann; "Nun bitten wir den heiligen Geist," Buxtehude; Andante with Variations for a Mechanical Organ, Mozart; "Kommst du nun, Jesu, vom Himmel herunter," "Meine Seele erhebt den Herren" and Prelude and Fugue in A minor, Bach; Scherzo Fantasia (1956), McKinley; "Mit Freuden zart," "Gen Himmel aufgefahren ist" and "Wir wollen alle fröhlich sein," Pepping; Final-Toccata, Symphony 1, Langlais.

Dorothy Addy, A.A.G.O., Wichita, Kans.—Mrs. Addy played the following recital April 23 at Ed Landreth Auditorium, Texas Christian University, Fort Worth: Fantasia and Fugue in B flat, Boely; Gavotte, Martini; "Adorn Thyself, Dear Soul," "Christ, Our Lord, to Jordan Came" and Prelude and Fugue in B minor, Bach; Introduction and Passacaglia, Reger; Menuet-Scherzo, Jongen; Pavane, Rhythmic Suite, Elmore; Finale, Symphony 5, Vierne. A master class preceded the recital. Mrs. Addy repeated the program for the May 21 meeting of the Wichita Chapter of the A.G.O. and some of the same numbers for a recital opening the Reuter organ at First Methodist Church, Garden City, Kans., whose stolist appeared in THE DIAPASON for January, 1957.

Pupils of Stanley E. Walker, A.A.G.O., College Place, Wash.—Four music majors at Walla Walla College, Ann Page, Evelyn Leiske, Marilyn Emery and Frank Kraviz, played the following recital April 23 in Columbia Auditorium: Larghetto, Concerto 13, Allegro, Alla Siciliana and Presto, Concerto 5, Handel; "Hark! A Voice Saith All Are Mortal," "O Sacred Head," "In Death's Strong Grasp the Saviour Lay," "Little Fugue in G minor and Fugue a la Gigue, Bach; Rondo, Rinck; Allegro, Sonata in C minor, Gullmatt; Pastoral and Finale, Symphony 2, Widor; "Chant de May," Jongen; "Agnus Dei" and "Roulade," Bingham.

Franklin S. Miller, Conway, Ark.—Mr. Miller played a faculty recital April 29 in the chapel of Hendrix College, including these numbers: Toccata, Frescobaldi; Chaconne in E minor, Buxtehude; "Kyrie, God the Father," "As Jesus Stood beside the Cross" and Fantasia and Fugue in C minor, Bach; "Musical Clock" Pieces, Haydn; "A Rose Breaks into Bloom" and "O World I Now Must Leave Thee," Brahms; "Eli, Eli, Lama Sabachthani," Tournemire; "Rhosymedre," Vaughan Williams; Fantasia on "B-A-C-H," Liszt.

John A. Nelson, A.A.G.O., Richmond, Va.—The school of music of the Richmond professional institute of the College of William and Mary sponsored Mr. Nelson April 15 at St. Stephen's Episcopal Church. His program consisted of: Prelude and Fugue in B minor, Bach; Chorale, Honegger; Introduction and Passacaglia in D minor, Reger; Sonatine for Pedals Alone, Persichetti; "Celestial Banquet," Messiaen; Partita on "Christ ist erstanden," Purvis.

Jack C. Goode, Wilmette, Ill.—Mr. Goode played this recital at Torrey-Gray Auditorium, Moody Bible Institute, May 5: Sonata 1, Hindemith; Four Chorales from "Grosses Orgelbuch," Pepping; Prelude to the Kyrie and Fantasia, "Homage to Frescobaldi," Langlais; "Out of the Depths," Howells; "Rhythmic Trumpet," Bingham; Arioso, Sowerby; "Hornpipe," John Cook; Psalm 9, Goode.

Bruce M. Williams, M. Mus., A.A.G.O., Baltimore, Md.—Mr. Williams played the following program after evensong in the Washington Cathedral May 5: Trumpet Tune, Jeremiah Clarke; "Come Sweet Death," Bach-Fox; "Rejoice, Beloved Christians" and "St. Anne" Fugue, Bach; "Benedictus," Reger; Canon in B minor, Schumann; "Thou Art the Rock," Mulet.

Paul L. Thomas, New Haven, Conn.—Mr. Thomas played the following recital in partial fulfillment of degree requirements at Yale University May 5: Introduction and Toccata, Walond; "Aus tiefer Not," Zachau; Prelude and Fugue in D major, "O Mensch bewein' dein Sünde gross" and "Gigue" Fugue, Bach; "The King's Majesty," Sowerby; Prelude and Fugue in B major, Dupré.

Claude L. Murphree, Gainesville, Fla.—Mr. Murphree played the following program May 12 on the faculty recital series at the University of Florida: Sonata 1, Borowski; Prelude and Fugue in A minor, Bach; Symphony in B minor, Rowley; "Daguerreotype of an Old Mother," Gaul; Fantasy on Nursery Tunes, Elmore; Sonata in E minor, Rogers.

W. Arnold Lynch, Wichita, Kans.—Mr. Lynch played the following recital April 28 at the First Methodist Church, McPherson, Kans.: Trumpet Tune and Air in D, Purcell; "Ave Maria," Schubert; Scherzo in E, Gigout; "Musical Clock" Suite, Haydn; Passacaglia and Fugue, Bach; March Religieuse on a Theme of Handel, Gullmatt; "Donkey Dance," Elmore; "Dreams," McAmis; Carillon-Sortie, Mulet. He had previously played most of the same program March 31 at the Woodland Methodist Church, Wichita, with the assistance of Vernon Hayes and Allan Krause in Purcell's "Ceremonial" Music for trumpets and organ.

Paul Pettinga, Champaign, Ill.—The Indiana U. Chapter of the A.G.O. sponsored Mr. Pettinga in a recital at the First Christian Church, Bloomington, April 8. His program included: Toccata 11, Scarlatti; "A Maggot," Arne; "Wir danket Dir," "Aus tiefer Noth schrei ich zu Dir," "Christ unser Herr zum Jordan kam" and Prelude and Fugue in B minor, Bach; "Consummatum Est," "Les Sept Paroles du Christ," Tournemire; "Ave Maria, Ave Maris Stella," Langlais; "Primavera," Bingham; Toccata, Durufle.

Virginia Cox, San Diego, Cal.—Miss Cox, organist at the First Presbyterian Church of San Diego, and Lucille Mayer, soprano, gave a program of organ and vocal music April 14. The organ numbers were: Fantasia and Fugue in G minor, Bach; "Slobber on, O Weary Spirit," Bach-Means; "Cloud Drift" and "Sea Foam," Lora Hacker Cox; "Grand Choeur," Weitz; "My God, My God, Why Hast Thou Forsaken Me?," "I Thirst" and "It Is Finished," Huston; "Litanies," Alain.

Douglas M. Rodewald, Orange, Cal.—Mr. Rodewald played a recital May 12 at the First Presbyterian Church. His numbers were: Carillon, Sowerby; Introduction and Toccata in G, Walond; Trumpet in Dialogue, Clerambault; "We Pray Now to the Holy Spirit," Buxtehude; Fugue in G minor, Bach; Sonata 5, Mendelssohn; Finale, Symphony 1, Vierne; Solemn Melody, Davies; "The Primitive Organ," Yon; "Christ, Forgive Thy Servants," Dupré.

Jo Lee Fleming, Fayetteville, Ark.—The Arkansas Chapter of the A.G.O. sponsored Mr. Fleming in a recital at Christ Episcopal Church, Little Rock, April 23. The program: Psalm 19, Marcello; Noel in G, Daquin; Fantasia and Fugue in G minor, Bach; "Behold, a Rose Is Blooming" and "O World, I Now Must Leave Thee," Brahms; Sonata on the 94th Psalm, Reubke; "I Am Black but Comely" and Magnificat 5 and 6, Dupré; "Litanies," Alain.

Sister M. Dolorosa, C.S.C., South Bend, Ind.—Sister Dolorosa played the following recital in the Chapel of the Holy Spirit, St. Mary's College, as part of the requirements for her Mus. M. degree at DePaul University, Chicago: Trumpet Tune, Purcell; Fantasia and Fugue in G minor, Bach; Canon in B minor, Schumann; Chorale in B minor, Franck; Movement 1, Trio-Sonata in D minor, Bach; "Ave Maria" 2, Bossi; Concert Piece, Peeters.

Alan Walker, Worcester, Mass.—Mr. Walker played a vesper musicale April 28 at Central Church, programming: Fantasia in F minor, Mozart; Sonata 2, Hindemith; Sonata in C minor for oboe and organ, Handel; "From Heaven above I Come to You," Pachelbel; "O God, Hear My Cry," Krebs; "What God Does Is with Reason Done," Kellner; "Pièce Heroïque," Franck; Beverly Archambault, oboist, assisted.

Diane Bish, Wichita, Kans.—Miss Bish, a high school student of Dorothy Addy, played the following recital April 7 at the Central Christian Church: "Agnincourt Hymn," Dunstable; Flute Solo, Arne; "Swiss" Noel, Daquin; "Christ Lay in the Bonds of Death" and Prelude and Fugue in D major, Bach; "Pièce Heroïque," Franck; "Song of Peace," Langlais; "Poème Mystique," Purvis; "Litanies," Alain.

Mary Ann Lethringer, Georgetown, Tex.—Miss Lethringer played her junior recital in Lois Perkins Chapel at Southwestern University May 2. The program included: Toccata and Fugue in D minor, and Two Chorale Preludes, Bach; Prelude, Fugue and Variation, Franck; Variations on an Original Theme, Peeters; "Pastoral" Sonata, Rheinberger.

J. Harold Harder, Toledo, Ohio—Mr. Harder played the following recital April 14 at the Collingwood Presbyterian Church: Concerto 4, Bach; "Whate'er My God Ordains Is Right," Pachelbel; Sonata 1, Mendelssohn; "Romance sans Paroles," Bonnet; "Dreams," McAmis; "In Paradise" and "Thou Art the Rock," Mulet. He was assisted by the octet and the chorus choir.

Programs of Recitals

William Self, New York City—Mr. Self played a recital May 15 at the Capitol Drive Lutheran Church, Milwaukee, Wis., as the final event on a series by guest recitalists planned to introduce the new three-manual Reuter organ whose stoplist appeared in THE DIAPASON for March, 1956. His program was: Trumpet Tune and Air, Air and Fanfare, Purcell; "Le Moulin de Paris," 15th century; "In Thee Is Gladness," "Sleepers, Wake" and Allegro, Trio-Sonata 1, Bach; Noel Etranger, Daquin; Andante, Stamitz; Reverie, Bonnet; Allegro Cantabile, Symphony 5, Widor; Finale, Symphony 1, Vienne.

Edward Johe, Columbus, Ohio—Mr. Johe was the final recitalist May 21 in a series of four inaugurating the new Möller organ at the First Community Church, Columbus, whose stoplist appeared in THE DIAPASON for February. His numbers were: Prelude and Fugue in E, Lübeck; "How Brightly Shines the Morning Star," Pachelbel; "God Be Merciful to Me" and Prelude and Fugue in C minor, Bach; "Gothic" Prelude, DeLamarter; Andante Sostenuto, "Gothic" Symphony, Widor; Toccata on "Leoni," Bingham; "Abide, O Dearest Jesus" and Scherzo, Suite "Modale," Peeters; Finale in B flat, Franck.

Pierre Cochereau, Paris, France—M. Cochereau played to a capacity audience in All Saints' Episcopal Church, Worcester, Mass., May 6. The Worcester Chapter of the A.G.O. was the sponsor. The program included: Concerto in C major, "Come Now Saviour of the Heathen," "Sleepers Wake," "Rejoice, Beloved Christians," "We All Believe in One God" and "Adorn My Soul," Bach; Final, Symphony 4, and "Impromptu," Vienne; Adagio, "Gothic" Symphony, Widor; Adagio and Allegro, Fleury; Variations on "Veni Creator," Durufle.

Ronald M. Huntington, Los Angeles, Cal.—The Los Angeles Chapter of the A.G.O. sponsored the following recital by Mr. Huntington May 6 at the Wilshire Christian Church: Grand Jeu, du Mage; "Wie soll ich dich empfangen" and "Gen Himmel aufgefahren ist," Pepping; Prelude and Fugue in C major, Krebs; Chorale in E, Franck; "Seculum Vitae," Peeters (with Leila Webster, soprano); Fantasy on Nursery Tunes, Elmore; Three Short Preludes, Lowndes Maury; Scherzo, Symphony 2, Vienne; Prelude and Fugue in D major, Bach.

Sam B. Wilson, Jr., Shelby, N. C.—Mr. Wilson played the following recital May 5 at Trinity Episcopal Church, Columbia, S. C., on the new four-manual Möller: "Auf meinen lieben Gott," Buxtehude; Prelude in D minor, Pachelbel; "Ah, Jesu Christ with Us Abide," Karg-Elert; "Wachet auf, ruft uns die Stimme" and Prelude and Fugue in G major, Bach; Chorale in A minor, Franck; Prelude, Vienne; "Carol," Four Extemporizations, Whitlock; Finale, Symphony 4, Widor.

David Beaty, Rome, Ga.—Mr. Beaty played the following recital May 3 on the new Holtkamp organ in Brookes Chapel, Shorter College: Fantasia in G minor, Bach; Messe pour les Couvents, Couperin; Prelude, Fugue and Chaconne in D minor, Pachelbel; Chorale in E major, Franck; Cantilene, Langlais; Three Preludes on Old Southern Baptist Hymn-Tunes, Gardner Read; "Dieu parmi Nous," Messiaen.

Harold C. O'Daniels, Binghamton, N. Y.—Mr. O'Daniels' noon recitals in May at Christ Church included the following repertory: Prelude in A minor, Bach; "Et in Terra Pax" and "Benedicimus Te," Couperin; Sonata 6, Mendelssohn; "Chant De May," Jongen; Toccata on "O Filii et Filiae," Farnam; "Old Easter Melody," West; "We Now Implore God the Holy Ghost," Buxtehude; "Deck Thyself, My Soul, with Gladness," Brahms; "O Blest Creator of the Light," "Abide, O Dearest Jesus" and "O God, Thou Faithful God," Peeters; Largo, "Xerxes," Handel; "Piece Heroique," Franck; Chorale, Jongen; Prelude and Fugue in B minor, Bach.

Annie Mae Norton, Atlanta, Ga.—Mrs. Norton, organist at the First Methodist Church, played the dedicatory recital May 6 on a new Reuter organ at the new First Methodist Church at Toccoa. The program: Trumpet Tune, Purcell; Flute Solo, Arne; Noel in G, Daquin; "Hark! A Voice Saith All Are Mortal," "I Call to Thee Lord Jesus Christ" and "Credo," Bach; "La Nativité," Langlais; "The French Clock," Bornschein; "Elves," Bonnet; "Elegy of the Bells," Carré; "Manna," Three Hymn Meditations, Purvis; "Bread of Life," Miles; "Lux Benigna," Schmutz; Chorale, "Priore" and Toccata, Suite "Gothique," Böellmann.

Fred Cronheimer, Providence, R. I.—Mr. Cronheimer was sponsored by the Rhode Island Chapter of the A.G.O. in a recital May 6 at Sayles Hall, Brown University. He played: Introduction and Trumpet Tune, Boyce; "Domine Deus," Couperin; Canzona dopa l'Epistola, Frescobaldi; "From God I Ne'er Will Turn Me," Buxtehude; Alla Breve, Bach; Prelude and Fugue in G minor, Dupré; "Calme du Soir," Quef; Scherzo and Finale, Symphony 6, Vienne; Prelude on "St. Dunstan's," Sowerby; Prelude on "Nyland," Hayton; Hymn Canon on "Kremser," Bingham; "Gargoyles," Edmundson.

DeWitt C. Garretson, A.A.G.O., Ch.M., Fort Lauderdale, Fla.—Mr. Garretson played the first organ recital sponsored by the new Fort Lauderdale Chapter of the A.G.O. April 1 at All Saints' Episcopal Church. His program: Prelude and Fugue in F minor, "I Cry to Thee" and "Christ Lay in the Bonds of Death," Bach; Sonata 4, Mendelssohn; "Harmonies du Soir," Karg-Elert; "Regina Coeli" and "Cibavit Eos," Titcomb; Chaconne, Willan.

Donald McDonald, Montclair, N. J.—Mr. McDonald was sponsored in a recital April 30 by the Southern New Jersey Chapter of the A.G.O. in the First Presbyterian Church, Bridgeton. His program: Rigaudon, Campora; "What God Hath Done Is Well Done," Kellner; "We Thank Thee God," Adagio Cantabile, Violin Sonata 4, and Passacaglia and Fugue in C minor, Bach; Pastorale, Roger-Ducasse; "Roulade," Bingham; "Song of Peace" and Dialogue for the Mixtures, Langlais; Prelude and Fugue in G minor, Dupré.

James Stuart Dendy, New Haven, Conn.—Mr. Dendy's recital at Battell Chapel, Yale University, April 28 included: Concerto 3 in A, Walther; Suite "sopra la Ribellione di Ungheria," Poglietti; Trio in C minor, Bach; "Herr Jesu Christ, dich zu uns wend," Böhm; Two Sonatas in D major, Scarlatti; Sonata, Charles Shackford.

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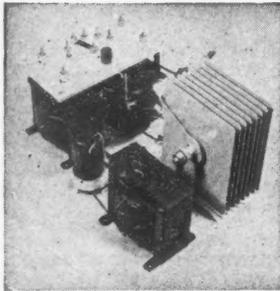
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Cochereau in Chicago

The Van Dusen Organ Club, which numbers so many promising young organists among its members, sponsored the first Chicago recital May 20 by Pierre Cochereau, young organist of the Cathedral of Notre Dame de Paris. He played the four-manual Wicks organ in the beautifully reverberant St. Ita's Roman Catholic Church. M. Cochereau's performance, always an interesting one, reminded this listener more of that of his brilliant but unpredictable teacher, Marcel Dupré, than of the more disciplined and spacious representatives of the golden age of French organ playing, such as Vierne and Bonnet.

The program opened with excerpts from the two organ masses of Couperin. The similarity of the two lovely pieces and of M. Cochereau's registration of them made for a rather slow take-off. But the five Bach chorales which followed provided much more variety. "Sleepers, Wake" fared well, but the player's inaccurate estimate of the building's reverberation—a difficult problem from this console—marred "Rejoice, Christians" whose tour-de-force tempo and imaginative delicacy were blurred beyond redemption. The recitalist's own transcription of "Jesu, Joy of Man's Desiring" (he will have trouble making Americans accept his more authentic "Adorn My Soul" title) is a good one and was played with straightforward lyricism. "Come Now, Saviour of the Heathen" served as a bridge to the "Giant" Fugue on the Credo, a performance on very large lines.

This listener was greatly puzzled by M. Cochereau's playing of Franck's "Piece Heroique," an entirely different approach to that of organists he has heard who modeled their conception on the memory of Franck's own playing. M. Cochereau's shapeless rubatos added little of heroic stature to the work.

The "Gothique" Symphony Adagio of Widor and the Symphony 4 Final of Vierne were in more acceptable French tradition, though in the latter, over-thick registration and a misjudging of the acoustics frequently masked the tone-lines.

In Two Short Pieces by Fleury, M. Cochereau was at his best. Registered with rare charm and played with real affection, it would be hard to imagine a better performance. The scherzo mood is one in which this player seems most comfortable and the second of these pieces gave him a fine opportunity.

The big noisy Toccata "de la Liberation" by Cochereau's predecessor at Notre Dame, de Saint Martin, brought the regular program to a close. The impro-

vised symphony which followed reminded this listener again of Dupré: the same brilliance, deftness and variety, the same reliance upon formula. This time, too, his scherzo mood was surpassingly good. A crowd of gratifying proportions was in attendance.—F.C.

ROLLINS COLLEGE TO OFFER SERVICE PLAYING COURSE

Robert Hufstader, director of the conservatory of music of Rollins College, has announced a new course in church service playing conducted by Catharine Crozier, organist of the college. The course includes a study of liturgical services, hymn-playing, accompanying, modulation and improvisation. Students will have the opportunity of playing the new Aeolian-Skinner organ at rehearsals of the chapel choir and at chapel services. A new Schlicker studio organ will be ready for use at the opening of the college year.

Rollins Conservatory, with its distinguished faculty, small classes and free discussions, offers unusual advantages to music students. Courses in choral conducting under the direction of Mr. Hufstader offer opportunity for the student to acquire extensive training and practical experience in this field as well.

PSALM 150 USED AS BASIS OF SERVICE IN DALLAS, TEX.

Phil Baker used Psalm 150 as the basis of an organ service-recital April 28 at the University Park Methodist Church, Dallas, Tex., where Robert Scoggin is minister of music. Organ numbers were: Fanfare, Purcell; "Jesus Still Lead On," Edmundson; "Rejoice, Christians," Bach; Marche "Champetre," Boex; "The West Wind," Rowley; "Be Thou Contented," Bach, and "Carillon of Westminster," Vierne. The chancel choir sang Franck's Psalm 150.

UNION SEMINARY ALUMNI HEAR SCHNEIDER, DAVISON

The school of sacred music of Union Theological Seminary invited church musicians in the New York area to hear Dr. Michael Schneider in an informal lecture and recital May 14 in the James Chapel. The same evening Dr. Archibald T. Davison, professor-emeritus of Harvard, lectured on the music of Gustav Holst; the seminary choir sang numbers illustrating the lecture. These events were part of the "alumni day" observance.

A FESTIVAL honoring the centennial of the manufacture of the first "mouth organs" was held in Trossinger, Germany, May 31-June 1.

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FOR SALE

FOR SALE—WURLITZER: 8-FT. SALICIONAL, tibia, diapason, tuba, vox humana, \$50 per set. 16 ft. concert flute (16-8-4-2), \$100. Swell shades, \$50 each. Large marimba harp, needs some work, \$100. Chrysoglott, \$75. Trap counter, large, \$100. 16 ft. diaphone with chest, \$100. Tremolos, both sizes, \$25 each. 3-manual console, new modern case, 188 tablets, two full bolsters. Combination action needs finishing, parts all there, beautiful, \$750. 3-M relay with switches and contacts for 12 ranks and percussions, \$250. All above 10-in. pressure. Playing up to last month. ROBERT MORTON: 8 ft. v.d.o., vox humana, diapason, \$45 each. 21-note chimes with action, large scale, \$150. Chrysoglott-vibra harp, \$150. Reservoirs, \$25 each. Xylo. and Glock., \$50 each. Some traps, \$25 group. Individual chests, \$40 each. Tremolos, \$10 each. MISCELLANEOUS: 8 ft. Kimball bassett horn, 10-in. pressure, gorgeous, \$250. 8 ft. Gottfried post horn, "Tulip Bells," 15-in. pressure, \$250. 8 ft. Gottfried saxophone, 10-in., \$100. 8 ft. Kimball English horn, 10-in. pressure, \$100. 4-stop Kimball straight chest with frame and reservoirs, \$250. 8 ft. Kimball stentorphone, \$35. 16 ft. Kimball pedal, open wood, with chests, \$150. 10 ft. by 2 ft. by 1 ft. felt-lined baffle box with baffles built in, \$100. 7 1/2-h.p. Spencer 10-15-in. pressure, 3-phase blower, A-1, \$150. Single-phase Spencer 2-h.p., 10-in. pressure, \$100. All above used in special personalized recording instrument. Above prices are suggested. Highest bids or checks received by June 10 get materials. Crating and shipping extra. Paul N. Haggard & Co., P. O. Box 685, Oklahoma City 1. Jackson 4-0329.

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FOR SALE — MÖLLER TWO-MANUAL duplex electric pipe organ, 10 stops, 9 couplers, detached console, swell box, shades, bellows, building frame, motor, blower, generator with solid oak case and front display pipes. One- and two-rank chests; two 30-note chests; wood and metal stops, 3 1/4-in. w.p.; bellows, shades, blowers and cable. Address: Anthony Porto & Son, 34-15 Parsons Blvd., Flushing 54, N. Y.

FOR SALE—21-STOP MÖLLER ORGAN, including chimes, electro-pneumatic, 2-manual drawknob console. In very good condition, being replaced by larger new organ. May be seen and played. For complete details write Immanuel Episcopal Church, New Castle, Del.

FOR SALE—WURLITZER 235-STYLE 3-11 theatre organ, in residence, four 16 ft. ranks, full percussions and traps and tuned saucer bells, 130-stop console. Make best offer, purchaser to remove, crate and truck. Vicinity Minneapolis. Address F-3, THE DIAPASON.

FOR SALE—INSTALLED 3-MANUAL, 13-rank Wurlitzer. Late model, includes fine percussion and brass trumpet. Will install in any part of country as instrument is now centrally located. Bill Hansen, Jr., 1400 S.E. 34th Ave., Portland 15, Ore.

FOR SALE—NO. 235 STYLE 3-MANUAL Wurlitzer theatre organ complete. Partially installed in residence. Purchaser to remove at own expense. Make best offer. Al Miller, M'haha Station, P. O. Box 5035, Minneapolis 6, Minn.

FOR SALE — WURLITZER 4-MANUAL console only, for 26 ranks, perfect shape, no cut cables, 6 expression shoes, black caps on magnets, pedals and Howard seat. R. E. Loderhose, 84-25 Radnor St., Jamaica Estates, L. I., N. Y. Jamaica 3-5616.

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FOR SALE—USED PIPES, LOW AND high pressure, \$75 per set, F.O.B. Chicago. Write F. C. Wichlac and Associates, 3051 N. Menard Ave., Chicago 34, Ill.

FOR SALE — FOUR-STOP, 73-NOTE Tellers-Kent chest, \$100. Two Aeolian pedal chests, \$50 each. Vincent Treanor, III, 14 Park Street, Andover Mass.

FOR SALE—SMALL SET USED CHIMES. For information write F. C. Wichlac and Associates, 3051 N. Menard Ave., Chicago 34, Ill.

FOR SALE—USED UNIT CHESTS. For information write F. C. Wichlac and Associates, 3051 N. Menard Ave., Chicago 34, Ill.

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