

THE DIAPASON

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NEWFOUNDLAND FANE OPENS NEW CASAVANT

FOUR-MANUAL INSTRUMENT

Cochrane Street United Church Dedicates Organ with Program by David Peters and Choir—Replaces English Work.

The Cochrane Street United Church in St. John's, Newfoundland, Canada, dedicated its new four-manual Casavant organ June 19 with a recital by David Peters, assisted by the church choir under his direction. The instrument replaces a Harrison and Harrison installed in 1916 and is placed behind the old grillwork. It is said to be the largest organ in Newfoundland.

The dedicatory program included these numbers: Toccata and Fugue in D minor, Bach; "Flocks May Graze in Tranquil Safety," Bach-Chambers; Sonata in D minor, Guilman; "Water Music," Handel, and Scherzo, Guilman. The choir sang: "Lyngham," T. Jarman; "How Lovely Is Thy Dwelling Place," Brahms; Te Deum in B flat, Stanford, and the "Hallelujah Chorus," Handel.

The stoplist:

GREAT ORGAN.

Flute Conique, 16 ft., 68 pipes.
Open Diapason, 8 ft., 68 pipes.
Principal, 8 ft., 68 pipes.
Hohl Flute, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Flute d'Amour, 4 ft., 68 pipes.
Octave Quint, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Chimes (prepared for).

SWELL ORGAN.

Bourdon, 16 ft., 68 pipes.
Geigen Principal, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Flautino, 2 ft., 68 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Cor de Nuit, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Unda Maris, 8 ft., 61 pipes.
Violina, 4 ft., 68 pipes.
Lieblich Flute, 4 ft., 68 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremolo.

SOLO ORGAN.

Gross Flute, 8 ft., 68 pipes.
Gross Gamba, 8 ft., 68 pipes.
Gamba Celeste, 8 ft., 68 pipes.
Fugara, 4 ft., 68 pipes.
English Horn, 8 ft., 68 pipes.
Tuba, 8 ft., 68 pipes.
Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Flute Conique, 16 ft.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft.
Quint, 10½ ft., 32 pipes.
Principal, 8 ft., 32 pipes.
Cello, 8 ft., 12 pipes.
Stopped Flute, 8 ft., 12 pipes.
Octave Quint, 5½ ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.
Mixture, 3 ranks, 96 pipes.
Trombone, 16 ft., 32 pipes.
Fagotto, 16 ft.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

DAVID HEWLETT is guest organist this summer at the American Cathedral in Paris, France, a post which he formerly served. Mr. Hewlett is also attending the I.C.O. as a delegate, being sent by national headquarters of the A.G.O.

MIDWESTERN DELEGATES GATHERED IN MILWAUKEE



LONDON DRAWS ORGANISTS FROM BOTH HEMISPHERES

As this issue of THE DIAPASON reaches its readers, organists from the United States and Canada are joining their British counterparts in the first international congress of organists in London. A chartered plane took some of the American delegates to the meeting, but many others went by boat and by regularly scheduled airlines.

The two British organ fellowships, the Royal College of Organists and the Incorporated Association of Organists, and the two North American ones, the Canadian College of Organists and the American Guild of Organists, are sharing in the meeting, each providing recitalists, ensemble organists, lecturers and conductors.

A member of the staff of THE DIAPASON flew to the congress on the chartered plane and has been attending every activity of this busy week. A full account of this on-the-spot coverage will appear in the September issue.

KIMBALL INTRODUCES NEW ELECTRONIC ORGAN LINE

The W. W. Kimball Company, at a press luncheon in Chicago's Tavern Club July 11, introduced its entry into the electronic organ field, an event launching the second century of the Kimball organization. A principle of tone production heretofore unused commercially has been developed during the last three years. It involves the actual recording of organ pipes which is then reproduced electronically. The initial model consists of a traditional two-manual console with a two-octave pedal board.

The Kimball Company was long a builder of pipe organs, discontinuing in the second world war.

BOSTON "U" OFFERS COURSES BY SACHS AND KINKELDEY

Two outstanding musicologists, Dr. Curt Sachs and Dr. Otto Kinkeldey, will temporarily join the Boston University school of fine and applied arts faculty to teach courses in their field. Dr. Sachs is teaching a musicology seminar for three weeks this summer, having begun July 29, and Dr. Kinkeldey will teach music of the fifteenth and sixteenth centuries and lead a musicology seminar for the first semester beginning in September.

ROBERTSON VISITS EUROPE; MAESCH FILLS IN AT U.S.C.

Dr. Irene Robertson, head of the organ department at the University of Southern California, is spending the summer in Europe. She appeared as soloist before the western regional convention of the A.G.O. in Pasadena June 16. La Vahn Maesch, Lawrence College, Appleton, Wis., is teacher in her place this summer. He played a faculty recital July 14.

ELLSASSER GIVING SERIES AT THE HAMMOND MUSEUM

Richard Ellsasser is giving a series of four recitals at the John Hays Hammond Museum, Gloucester, Mass. This will mark the first time this great organ has been heard by the general public in several years.

The opening program July 30 featured the Bach Fantasia and Fugue in G minor, Boellmann's Fantaisie and Karg-Elert's "Soul of the Lake." Also included were works by Vivaldi, Daquin, Bull and Ellsasser. The second program Aug. 6 will feature works by Marcello, Schumann and Liszt and will conclude with Reubke's Sonata on the 94th Psalm.

The Aug. 13 program is highlighted by the Guilman Sonata 1 and contains shorter works by Walond, Dandrieu, Bach, Widor, Leach and Russell. The concluding program Aug. 20 lists the premiere of Alan Hovhaness' "Dawn Hymn," written for Mr. Ellsasser, and Mr. Ellsasser's Sonata 1 in D minor. Also programmed are Virgil Thomson's Fanfare, Franck's "Piece Heroique," Elmore's "Rhumba," Ellsasser's "Icarus" and Bach's Toccata and Fugue in D minor.

AMERICAN DOCTOR IN U.S.A.F. PLAYS OLD BERMUDA ORGAN

James A. Stanforth, M.D., one of the founders of the Canton, Ohio, Chapter of the A.G.O., now a captain serving in the M.A.T.S., played a recital June 9 on an unusual organ at the Wesleyan Methodist Church, Hamilton, Bermuda. The instrument, well over 100 years old, is a seven-rank tracker action with one fifty-seven-note manual and a set of pedals.

Captain Stanforth played music by Bach, Massenet, Dupré, Franck, Mendelssohn, Brahe and Ashford. He shared the program with Walfrid Riihiluoma, Hamilton violinist.

AUTO CRASH ENDS IN DEATH OF ILL. TEACHER, MUSICIAN

Walter B. Larsen, professor of theory and choral music and chairman of the division of fine arts at Olivet Nazarene College, Kankakee, Ill., died June 14 as a result of an automobile accident while enroute to Chicago. Dr. Larsen was organist and director of music at the First Methodist Church of the Olivet Orpheus Choir.

Dr. Larsen had been a member of the college faculty since 1930 and under his leadership special emphasis was placed upon church music and music education.

THE HAYGREN COMPANY installed an electronic organ in the Chicago Coliseum for the international conference of the Augustana Lutheran League. The installation in which all the sound issued from a single spot on the speakers' platform behind the improvised altar was a particular success from an acoustical standpoint.

UNEXPECTED NUMBERS ATTEND BOSTON FETE

HEAR ARRAY OF TEN ORGANS

Two-day Southern New England Regional Features Seven Short Demonstration Recitals—Big Choral Event at Advent.

By MARSHALL SUMNER WILKINS

The Boston Chapter of the A.G.O. was host to the 1957 southern New England regional convention June 17 and 18. It was a great satisfaction that there were Guild members and friends present from all New England states, New Jersey, New York and other areas. Nearly 200 registered for both days and an additional ninety-three registered for one of the two days, making a total of almost 300 attending this convention.

Registration was held Monday morning at St. Paul's Cathedral, and it was from here that a tour of some of the famous Boston organs started. Lawrence Moe, A.A.G.O., organist of St. Paul's, gave the first of seven twenty-minute demonstration recitals. Mr. Moe, who is leaving the cathedral shortly to take a new position at the University of California (Berkeley), showed the versatility of the organ with music by Franck, Padre Martini and Nikolaus Bruhns. The next organ shown was that of Emmanuel Church, where the assistant organist, Miss Jeanne Fleming, A.A.G.O., played the Prelude and Fugue in G minor by Buxtehude and the Chorale from Vierne's Second Symphony. A short walk over to Copley Square followed, where all were the guests of Trinity Church for a magnificent demonstration of the organ by the church organist, George Faxon, F.T.C.L. Mr. Faxon especially chose his program, it seemed, to display the facilities of the new Aeolian-Skinner console installed recently. He played music by Handel, Pachelbel, the Scherzo of Durufle and the Adagio and Toccata by his wife, Nancy Plummer Faxon.

Next on the tour was Donald Willing, playing on the new portable organ built by Rieger and installed in Brown Hall at the New England Conservatory of Music. Mr. Willing played Sonata 4 and Partita "Sei gegrüsst" by Bach. Mrs. Ruth Barrett Phelps, A.A.G.O., then played the huge Aeolian-Skinner organ in the Mother Church, the First Church of Christ, Scientist. She played the Pasacaglia in D minor by Buxtehude, a Chorale Prelude by Johann Bernhardt Bach and the Chorale in A minor of Franck.

Luncheon was served in two sittings to all registrants at the Cafe Amalfi. Dr. Harold Gleason was the moderator for the workshop session next on the agenda. On the panel were Catharine Crozier, Donald Willing, Harris Shaw and Alfred Nash Patterson. Each panelist spoke for ten minutes, followed by a question period. Some of the subjects covered: Teaching the organist, registration, baroque music from the listeners' standpoint and the church organist. At the same time the young organist competition was being held at the Church of the Covenant. The winner was Stephen Larrabee.

The first major recital of the convention was played on the Aeolian-Skinner organ in the Church of the Advent with Henry Hokans, organist of All Saints' Church and the art museum in Worcester, Mass., as recitalist. Mr. Hokans magnificently demonstrated facile technique combined with a truly musical approach to the music. Mr. Hokans began with the Bach Sinfonia "We Thank Thee God," Pastorale and Toccata, Adagio and Fugue in C. The Allegro from Symphony 4 by Widor and the Hindemith Sonata 1 were then played with great excitement. But the real showpiece of the program was the Liszt Fantasia and Fugue on "B-A-C-H."

Because of the larger-than-expected number of registrants, the convention committee had arranged for two sittings at the convention dinner in Moseley Hall, Church of the Advent. Although the day had been extremely hot, there seemed no diminution of enthusiasm when all present enjoyed a fine roast beef dinner. In the interval between supper and the evening events, many availed themselves of the opportunity to stroll along the beautiful Charles River esplanade and inhale some of the cool river air.

Monday evening began with a recital by Samuel Walter, A.A.G.O., organist and choirmaster of St. John's Episcopal Church, Stamford, Conn. Mr. Walter played a predominantly American composer program at the Church of the Advent, which included music by Friedell, Boston's own Everett Titcomb, Searle Wright, Bingham and John Lancaster. Mr. Walter opened his program with the exciting Partita "Sleepers Wake!" by Hugo Distler. At 8:30 the solemn choral evensong began with its vested procession of more than 100 members of the Chorus Pro Musica singing inspiringly the hymn "For All the Saints" by Vaughan Williams. Officiant at the service was the chaplain of the Boston Chapter, the Rev. Peter R. Blynn. The song service, with music by Rachmaninoff, Gretchaninoff, Ernest Bloch and Haydn, was magnificently climaxed by the first performance of Jean Berger's "Psalms of Penitence." The quietness and attentiveness given by the overflow crowd on this hot night to the "Psalms" was an ample testament to its beauty and effectiveness. Robert Pettitt, director of music at the Lynn Universalist Church, was the accompanist for the service, while Mr. Walter played the hymn accompaniments and the postlude, "St. Patrick's Breastplate" by Sowerby.

Tuesday morning proved to be the beginning of a cool and comfortable day. Busses started a mass migration from Copley Square promptly at 9 a.m. and went directly to Kresge Auditorium, Massachusetts Institute of Technology, for a demonstration by David Johnson, A.A.G.O., of the air-conditioned auditorium's new Holtkamp organ. Though playing a formal program by Bach, Purcell, Dandrieu and Dupré, of great interest too was his talk on the many voices contained in this organ. A few steps away, at the contemporary chapel, Mary Crowley Vivian, F.A.G.O., gave us a fine recital in which she amply illustrated what can be done in recital with what would seem the limitation of a small, unenclosed organ. Mrs. Vivian played music by Couperin, Buxtehude, Bach, Hindemith, Messiaen and a Prelude and Fugue by Ervin Henning. This last-named piece was composed for and dedicated to Mrs. Vivian. As always, Mrs. Vivian's playing is magnificently characterized by her crisp styling, choice of registers and fine technical competency.

The busses then took everyone to the new, also air-conditioned, Church of Jesus Christ of Latter-Day Saints in Cambridge to hear the Schlicker organ demonstrated by William MacGowan, director of music at the Village Congregational Church in Whitinsville, Mass. Mr. MacGowan had three groupings of music: the first employed the flute in Bach's Sonata 2 for flute and keyboard; the second a group of chorale preludes by David, Kauffmann, Dupré and Willan; the third group for solo organ—Variations on the "Veni Creator," Duruffé.

A wonderful luncheon of lobster salad was served at the Lynn Universalist Church, followed by a short bus tour of Salem. The last official event of the convention followed the ride to Gloucester, where on Norman's Woe (of Longfellow fame) John Hays Hammond has constructed his medieval castle with its huge organ. We all felt very privileged to hear Catharine Crozier play such a wonderful program in this unique atmosphere. Opening with Bach's Passacaglia and Fugue in C minor, she played also music by Langlais, Franck, Messiaen, Alain and Sowerby. Miss Crozier's playing is so widely respected and appreciated that mention of it is superfluous. Suffice it to say that she demonstrated once again her mastery of all styles and periods of organ repertoire. The organ, with its huge resources so skillfully deployed around the great hall and with the additional emphasis of the "dynamic accenter" designed by Mr. Ham-

NESTA LLOYD WILLIAMS



NESTA LLOYD WILLIAMS is leaving her post as college organist and teacher of organ playing at Stephens College, Columbia, Mo., after thirty years of service at this well-known and fashionable girls' school. She plans to settle in the East in September.

A native of Wales, Miss Williams earned her B.A. and B.Mus. at the University of Iowa and her A.M. at Radcliffe College. Before her tenure at Stephens she taught at Oklahoma College for Women and was college organist and instructor in music at Wheaton College, Norton, Mass.

Among Miss Williams' organ teachers are listed Francis Snow, Walter Spalding, Charles Galloway, Albert Riemenschneider and Marcel Dupré.

For twenty-one years Miss Williams has been organist and choir director of Calvary Episcopal Church, Columbia. She has been extremely active in A.G.O. activities, being dean of the Central Missouri Chapter 1955-57, state chairman for Missouri 1955-57 and the sponsor of the Guild student group at Stephens College. She received her F.A.G.O. degree in 1930. Miss Williams is the author of "A Handbook for Organ Students," published by the college and now in its fifth edition.

mond, shone with its rich color and great power. Following the recital everyone adjourned to the lawn leading down to the rock cliffs overlooking the ocean for the convention picture.

Transportation got all back to Boston in time to hear the Broadway cast sing Menotti's "The Consul," which was performed as part of the outdoor Boston art festival on Boston's Public Garden.

Harris Shaw, A.A.G.O., regional chairman, was general chairman of the convention.

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Regional.

By RUTH BOWER MUSSER

The Akron Chapter literally gave a warm welcome to visiting delegates June 17 at the regional convention as the temperature soared to a record-breaking 95 degrees. Delegates registering in the ballroom corridor of the Sheraton Hotel took the opportunity to examine fine displays of music in the exhibit room and the fourteen-rank organ set up in the ballroom by the American Institute of Organ Builders. At 2 o'clock Dr. Richard Warner, head of the music department of Kent State University, lectured on music for the church wedding using the Allen electronic organ and a singer to illustrate.

The first organ recital was ably played on the Casavant organ of the First Congregational Church by Fenner Douglass of Oberlin. Despite the heat, attendance was good. The climax of the day was the choral service at Trinity Lutheran Church where Martin Shaw's cantata, "The Redeemer," was sung by the fifty-five-voice choir under the direction of John Stein with Dorothy Deininger at the Reuter organ. This richly rewarding experience was followed by a social hour which sent delegates back to the hotel refreshed.

Tuesday morning found seven students in keen competition at the First Evangelical and Reformed Church. Kent Hill, Oberlin graduate from the Cleveland Chapter, placed first with second place going to Nancy Caballero from the Oberlin student group. Vivian Morsch, director of Christian education at the First Presbyterian Church, Youngstown, gave a lecture on children's choirs and Christian education. Following this Emily Cooper, 1956 winner of the national student competition, played an excellent recital on the Schantz organ in the First Presbyterian Church. Then came the banquet at the Sheraton Hotel with the Rev. W. Ben Lane, associate minister of the Westminster Presbyterian Church, as the very able speaker. A thrilling recital by Donald McDonald on the Möller organ at the Westminster Presbyterian Church was followed by a social hour to round out the second day.

Wednesday morning dawned cool and clear; activities began with a breakfast for visiting deans at the Garden Grille restaurant. Theodore Schaefer, the National Presbyterian Church, Washington, D. C., spoke on choral repertory for the volunteer choir. His lecture contained a wealth of ideas and materials. Wilbur Held, Ohio State University, had for his topic "The Search for Suitable Organ Music" followed by an informal discussion. An enjoyable recital was played by Lowell Enoch, Columbus, on the Hill-green-Lane organ of the First Evangelical and Reformed Church. Since this was the last informal meeting, Dorothy Deininger, convention chairman, asked all to join heartily in singing the hymn, "The Kingdom of God on Earth."

George Markey delighted his audience with the closing recital at St. Paul's Episcopal Church. A social hour brought to an end a very successful convention, where we had learned much from lectures, heard fine recitalists and made many new friends.

**TEAGUE CONTINUES HEAVY
SCHEDULE THROUGH SUMMER**

William Teague, organist and choir-master of St. Mark's Episcopal Church and the head of the organ department of Centenary College, Shreveport, La., has completed a busy winter season and is having a busy summer.

Mr. Teague, a Colbert-LaBerge recitalist, was heard this last season at Temple Emanu-El, New York City; the Cadet Chapel, West Point, N. Y.; the University of Minnesota, Minneapolis; Houston and Lubbock, Tex.; Pine Bluff, Ark.; St. Joseph, Mo., and in Shreveport. The Shreveport recital opened the new Aeolian-Skinner organ at Centenary College described in THE DIAPASON for November, 1956.

Mr. Teague conducted a concert of sacred music by the choirs of the First Presbyterian Church and St. Mark's Church, featuring Schubert's Mass in G with strings and organ. In January he conducted a massed choir made up of all of the Episcopal choirs in Shreveport to sing for the diocesan convention and conducted the choir again for a festival service Palm Sunday. Good Friday evening he conducted the Fauré Requiem with strings, organ and harp.

Mr. Teague is teaching at three music conferences this summer. He is on the faculty of the annual choir camp for the diocese of Louisiana; at the Sewanee province conference on church music, Monteagle, Tenn., and at the short music school, Evergreen, Col.

**MILDRED MARSTON, AUGUSTA,
GA., ORGANIST, DIES JUNE 20**

Miss Mildred Marston, one of the best-known musicians of Augusta, Ga., died unexpectedly June 20. The funeral was conducted June 22 from St. John's Methodist Church at which she was organist for over thirty years.

Born in Athens, Tenn., Miss Marston moved to Augusta from Sandersville, Va., more than forty years ago. Here she set up music studios and continued to teach until the day of her death. Before her tenure at St. John's Church she was organist at St. James' Methodist Church.

Miss Marston was an active supporter of the Augusta civic music association, the Augusta music club and of the Augusta Chapter of the A.G.O., of which she was a charter member. She had been a reader of THE DIAPASON for more than thirty years. She was responsible for bringing the first out-of-town organ recitalist (Claude Murphree) to Augusta. Her loyal efforts can be traced in almost every musical activity in the city during her life there.

Surviving Miss Marston are a nephew and two nieces.

**RUTH JACOBS HEADS STAFF
AT LAKE GENEVA WORKSHOP**

A junior choir school and choral music workshop under the auspices of Augustana College, Rock Island, Ill., will be conducted Aug. 4-10 at Camp Augustana, Lake Geneva, Wis. Planned for organists, pianists and choir directors and for junior choir members aged 8 to 13, the sessions will feature Ruth Krehbiel Jacobs, president of the Choristers Guild, Bertil Anderson, Minneapolis, and John A. Denny, Chicago, on the faculty.

MARGARET HILLIS, director of the American Concert Choir, New York City, was guest lecturer and conductor of Northwestern University's summer chorus July 15-17 on the Evanston, Ill., campus.



**ST. JOHN'S EVANGELICAL LUTHERAN CHURCH
DES MOINES, IOWA**

GREAT ORGAN (Unenclosed)			
Quintade	16'		61 pipes
Principal	8'		61 pipes
Bordon	8'		61 pipes
Octave	4'		61 pipes
Chimney Flute	4'		61 pipes
Rauschquinte		II Rks	122 pipes
Fourniture		III Rks	183 pipes
Chimes		(in Choir Expression chamber)	21 bells
Tremulant			
SWELL ORGAN			
Flute Conique	16'		12 pipes
Rohrflöte	8'		73 pipes
Flute Conique	8'		73 pipes
Flute Celeste	8'		61 pipes
Viola Pomposa	8'		73 pipes
Viola Celeste	8'		73 pipes
Prestant	4'		73 pipes
Harmonic Flute	4'		73 pipes
Zartflöte	2'		61 pipes
Plein Jeu		IV Rks	244 pipes
Bassoon	16'		73 pipes
Trompette	8'		73 pipes
Bassoon	8'		12 pipes
Rohrschalmei	4'		73 pipes
Tremulant			
CHOIR ORGAN			
Gedeckt	8'		61 pipes
Erzähler	8'		61 pipes
Erzähler Celeste	8'		49 pipes
Koppelflöte	4'		61 pipes
Nazard	2-2/3'		61 pipes
Blockflöte	2'		61 pipes
Terz	1-3/5'		61 pipes
Musette	8'		61 pipes
Tremulant			
POSITIV ORGAN (Unenclosed)			
Quintaton	8'		61 pipes
Nachthorn	4'		61 pipes
Spitzprinzipal	2'		61 pipes
Siffelöte	1'		61 pipes
Sesquialtera		II Rks	122 pipes
Zimbel		III Rks	183 pipes
Tremulant			
PEDAL ORGAN			
Sub Bass	16'		32 pipes
Quintade	16'	from Great	
Flute Conique	16'	from Swell	
Prinzipal	8'		32 pipes
Gedackt Pommer	8'		32 pipes
Quintade	8'	from Great	
Flute Conique	8'	from Swell	
Quint	5-1/3'		32 pipes
Oktav	4'		12 pipes
Gedackt	4'		12 pipes
Nachthorn	4'	from Positiv	
Octave Quint	2-2/3'		12 pipes
Oktavin	2'		12 pipes
Nachthorn	2'	from Positiv	
Double Trumpet	16'		32 pipes
Bassoon	16'	from Swell	
Trumpet	8'		12 pipes
Clarion	4'		12 pipes

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**MILWAUKEE CITY SIGN
WELCOMES DELEGATES**

NEARLY 100 IN ATTENDANCE

Fleischer and Ragatz Play at Midwestern Regional—Feature Wedding Musicales, Acoustics and Music Therapy Talks.

(Compiled by members of the Milwaukee Chapter of the A.G.O.)

A large lighted sign, "Welcome—American Guild of Organists," on the tower of Milwaukee's city hall greeted delegates to the midwestern regional convention with the Milwaukee Chapter as host for the second time in its history. Nearly 100 church musicians registered June 17 at the convention headquarters, the First Methodist Church, located on the Court of Honor in downtown Milwaukee. Some of the delegates visited the exhibits while others elected to attend the young organist competition at the Christ the King Catholic Church in Wauwatosa. The winner was Daniel Smith, a student of La Vahn Maesch. Second place in the competition was awarded to Miss Sachiko Mori, a native of Japan and a student of Arthur Carkeek at DePauw University in Indiana. The judges were Sister Mary Theophane, O.S.F., Mrs. Winogene Kirchner and Patricia Monfort Whitehart.

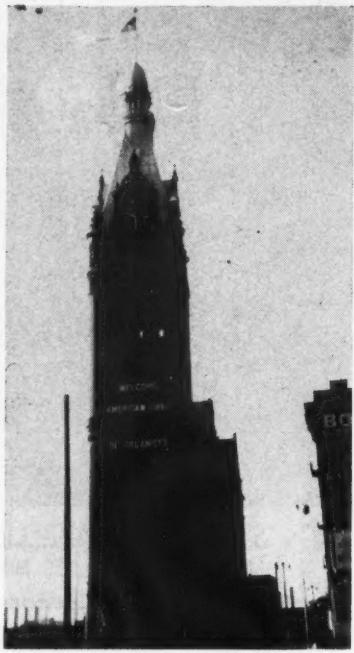
The convention was opened officially at the Evangelical Lutheran Church of the Redeemer Monday evening by La Vahn Maesch, regional chairman. A civic welcome was extended by the mayor of Milwaukee. The opening recital was then played on the four-manual Austin organ by Dr. Heinrich Fleischer of the University of Chicago and Valparaiso University. Dr. Fleischer opened his program with the reposeful Kyrie and Benedictus by Couperin, then turned to contemporary works by Lenel, Langlais and Messiaen. A set of chorale preludes by Brahms was interspersed and his program concluded with the Prelude and Fugue in B minor by Reger and Bach's ever stately Passacaglia and Fugue in C minor. Dr. Fleischer gave all of these works his usual scholarly treatment and sent the convention off to a flying start.

A "miniature" recital by Thomas Geischen at the convention headquarters opened the activities for Tuesday. The convention then moved to the Immanuel Evangelical Lutheran Church to hear Dr. Oswald Ragatz of Indiana University. His recital was especially significant as he held a master class in the morning. At that time he spoke on the problems of articulation and phrasing in organ music. His program, which included works of Buxtehude, Telemann, Bach, Mulet, Jepson and Sowerby, definitely demonstrated his ideas on articulation and phrasing to the understanding and appreciative audience.

After the mid-afternoon "break" the conventioners moved to St. Paul's Episcopal Church to hear a joint recital by Dr. Arthur Birkby of Western Michigan University and Dr. Paul Jones of the University of Wisconsin. The program included Pachelbel, Buxtehude, Bach, Brahms, Elmore, Reger, Crane and Peeters. The most rewarding composition of this program played by Dr. Birkby was the Brahms Prelude and Fugue in A minor, which few people could recall hearing before. The most interesting composition of the program played by Dr. Jones was the set of Four Chorale Preludes by Robert Crane, University of Wisconsin.

Tuesday evening the conventioners attended a wedding musicale by members of the Indiana state delegation at the Calvary Presbyterian Church. Wilberta Naden Pickett, who was in charge of planning the music program, was also featured speaker, using as her topic, "Wedding Music in America." The first part of the music program was devoted to music for an informal wedding and was based chiefly on hymns. The organist for this service was Lawrence Agar and the soloist was Lillian Evans Adams. One of the solos she sang was written especially for the convention by Dr. Eugene Hill. The second portion of the program demonstrated how music can be planned for more elaborate church weddings with Arthur Carkeek at the organ and Mildred Peters as soloist. The choir

CITY HALL GREETING



of Calvary Presbyterian Church also participated. Following the musicale a reception was held in the church parlors, at which Jeanne Henderson, harpist, entertained the guests.

Delegates arose early Wednesday morning for the bus trip to Nashotah House, a theological seminary of the Episcopal Church about thirty-five miles west of Milwaukee. After a tour of the campus, they assembled in the Chapel of St. Mary the Virgin to listen to the classic Austin organ. The joint recital was played by Gertrude Stillman and Ray Smith. Mrs. Stillman demonstrated the clarity and solo voices of this unusual instrument. Her excellent pedal work, fine technique and interesting use of the cymbelstern were particularly noticeable in the Bach Trio-Sonata 2 in C minor. Mr. Smith's rendition of the Karg-Elert "Praise the Lord with Drums and Cymbals" demonstrated the full ensemble of the organ.

After a picnic lunch at the seminary, the conventioners journeyed to Alverno College in Milwaukee to hear a program of chamber music by Sister M. Theophane, O.S.F., at the organ, Sister M. Maurelia, O.S.F., at the piano and the Alverno sisters' orchestra. The program included works by Handel, Koetsier, Durufle and Dupre. A brief intermission, then the delegates heard a most interesting discussion of contemporary church art by Sister M. Thomasita, O.S.F., of Cardinal Stritch College in Milwaukee.

Wednesday evening conventioners drove to the Jewish Community Center on the shore of Lake Michigan for their banquet. The program included Thiman's "A Spring Garland" by the Wisconsin Conservatory chorus and instrumental ensemble under the direction of William A. Eberl and a scholarly talk by Dr. Morris Gelfman, a Milwaukee psychiatrist, on music therapy.

Once again the delegates rose early Thursday for breakfast, which was served at the Ascension Lutheran Church. They attended a matins service sung by a choir composed of members of the Milwaukee Chapter under the direction of Thomas Geischen with Robert Erdman at the organ. The Rev. Hoover T. Grimsby, pastor of the church and chaplain for the chapter, delivered the sermon entitled "The Ministry of the Word through the Ministry of Music."

Following a brief intermission period those in attendance heard a lecture on "Acoustics of the Sanctuary" by Wilmer T. Bartholomew. Mr. Bartholomew, a charter member and fellow of the Acoustical Society of America and author of the textbook, "Acoustics of Music," issued a plea against the use of acoustically absorbent material in churches. "A long, slowly-dying reverberation of music or spoken liturgy, particularly in the highest reaches of a large church, is an effective aid to a spirit of meditation and worship."

After the closing luncheon, served at the Boulevard Inn, the delegates moved to the Christ the King Catholic Church of Wauwatosa for the presentation of the

**THREE-MANUAL MÖLLER
SET FOR NASHVILLE**

WEBBER ACTS AS CONSULTANT

Westminster Presbyterian Church in Tennessee City Orders New Instrument — Bradberry Represents Company.

The Westminster Presbyterian Church, Nashville, Tenn., has just contracted for a new three-manual Möller organ. Thomas H. Webber, Jr., organist at the Idlewild Presbyterian Church, Memphis, acted as consultant on the design of the instrument and negotiations were handled by W. R. Bradberry, Möller representative.

The following specification has been planned:

GREAT ORGAN.

- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Furniture, 4 ranks, 244 pipes.
- Chimes.

SWELL ORGAN.

- Rohrflöte, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Flauto Dolce, 8 ft., 61 pipes.
- Flauto Dolce Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Bassoon, 16 ft., 61 pipes.
- Bassoon, 8 ft., 12 pipes.
- Trompette, 8 ft., 61 pipes.
- Schalmel, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Viola, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 49 pipes.
- Lochgedeckt, 4 ft., 61 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Cromorne, 8 ft., 61 pipes.
- Harp, 61 bars.
- Celesta, 49 notes.
- Tremulant.

PEDAL ORGAN.

- Contre Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrbourdon, 16 ft., 12 pipes.
- Erzähler, 16 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Erzähler, 8 ft., 32 notes.
- Principal, 4 ft., 12 pipes.
- Rohrflöte, 4 ft., 32 notes.
- Octavin, 2 ft., 12 pipes.
- Mixture, 2 ranks, 64 pipes.
- Bombarde, 16 ft., 32 pipes.
- Bassoon, 16 ft., 32 notes.
- Bombarde, 8 ft., 12 pipes.
- Bassoon, 8 ft., 32 notes.
- Clarion, 4 ft., 12 pipes.

MISS LOUISE B. JENKINS, well-known organist in the Boston, Mass., area, was married June 28 to Louis D. Gowing at the Congregational Church in Reading, Mass. Mrs. Eleanor Packard Jackson provided the nuptial music. Mrs. Gowing has been a subscriber to THE DIAPASON since 1928.

first- and second-place winners in the young organist competition. The closing recital of the convention at Christ the King Church was played by the Milwaukee Chapter's own Patricia Monfort Whitehart. It was a most difficult spot to fill, when ears were tired and appetites jaded from a surfeit of good programs, but from the opening Toccata in E minor by Pachelbel, brilliant though never strident, through the Alain "Litanies," played with vitality and a high degree of musical taste and integrity, this recital was a fitting close to a highly successful convention.

The Milwaukee Chapter enjoyed the host duties which were lightened by co-operation from the "weather man" who supplied warm sunny June weather for the entire period of the convention.

"I trust that your organization will receive the proper inspiration from its conference in Milwaukee to be ready to resume another one of the burdens of another year of service to your respective churches and to your respective communities"—the Honorable Frank P. Zeidler, mayor of Milwaukee.

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WILMINGTON IS HOST TO REGIONAL MEETING

RECORD HEAT NO DETERRENT

Delegates Tour Delaware, See Historic Churches, Hear Organs—
Snyder Plays at Longwood Gardens.

By SARAH HUDSON WHITE

Wilmington, Del., became the meeting ground for delegates from Pennsylvania, central and southern New Jersey and Delaware chapters of the A.G.O. June 18-20. The 1957 regional convention was called to order by Miss Sarah Hudson White, dean of the host Delaware Chapter.

Newell Robinson, regional chairman, was present at all sessions and gave a most interesting lecture on the morning of the last day.

Despite the heat, which went on record as the hottest ever, the attendance was close to 100. Mopping faces and discarding coats and jackets became the regular procedure; however, nothing spoiled our good times together and friendliness prevailed throughout the entire convention.

The three-day program included an interesting address on Delaware by the Rev. John Oldman, Jr., chaplain, and a trip to the University of Delaware, Newark, where a recital was played by Henry N. Lee of the faculty.

Returning to Wilmington, we visited St. Matthew's Church and heard a splendid demonstration of the new two-manual Möller organ by Mrs. Lennie Frisby Lewis.

An evening recital at St. Andrew's Church by J. Harrison Walker, followed by choral evensong sung by the St. Andrew's choir, brought the first day to a delightful close.

The second day found us traveling through southern Delaware, stopping first at the Old Swedes Church, the oldest in the United States with continuous worship services, and visiting "The Rocks," where

the Swedish settlers landed in America in 1638. We next visited an air-conditioned dining room, where our wilted appearances were freshened for the bus trip to Dover. Having less time than we had anticipated, we went directly to the Dickinson mansion, where a tour was conducted showing the relics of by-gone days.

A pleasant visit to Wesley Junior College gave us the privilege of listening in on the rehearsal of the summer students' choir of approximately 200 voices.

At historic Christ Church, Dover, we were greeted by the Rev. Paul A. Kellogg, who played a short recital on the Möller organ.

The second evening found us at St. Anthony of Padua Church, where Angela Curren Ryan and Matilda Samluk played selections, followed by the music of the mass, sung by St. Anthony's choir. The Rev. Joseph L. McCoy, O.F.S.F., welcomed the Guild members.

The third day opened with Mr. Robinson's lecture and demonstration of many fine anthems from his own library. Using the Baldwin electronic organ on display in the lecture room, he conducted his "rehearsal" of the delegates' "choir." Following this, we made a quick trip to St. Andrew's Church again to hear a short but delightful recital by the regional winner, Ralph Kneeream, a member of the Reading Chapter.

The afternoon was spent at Longwood Gardens, where Clarence Snyder was heard in a recital on the four-manual Aeolian organ housed in the music hall.

The evening banquet at the Hotel Rodney, Wilmington, with Clarke Maynard as speaker, brought the successful convention to a close. Many friendships formed during the three days were cemented with good wishes and promised future meetings.

One of the highlights to be remembered was the telegram containing good wishes from our national president, Dr. S. Lewis Elmer.

RITA GEORGE TRUE, noonday organist at the Old Stone Church, Cleveland, Ohio, played daily recitals at the church throughout the month of June.

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- The Devon Union Church, Devon, Conn.
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**AUSTIN IS DEDICATED
IN MINNESOTA CHURCH**

OPENING RECITAL BY BOESE

**Macalester Presbyterian Installs
Three-manual Instrument—
Opening Program Closes
with Reubke Sonata.**

The new three-manual Austin organ at the Macalester Presbyterian Church, St. Paul, Minn., was dedicated June 2 with a recital by Raymond C. Boese, organist of the church and assistant professor of music at St. Olaf College, Northfield. Mr. Boese played the following numbers: "Pageant," Sowerby; Noel "Etranger," Daquin; Sarabande, Baustetter; Vivace, Sonata 6, Bach; Nazard, Suite "Francaise," Langlais, and Sonata on the 94th Psalm, Reubke.

The stoplist of the new instrument is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Couverte, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes, 21 tubes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 68 pipes.
- Geigen, 8 ft., 68 pipes.
- Hohlflöte, 8 ft., 68 pipes.
- Salicional, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 56 pipes.
- Rohrflöte, 4 ft., 68 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Contra Oboe, 16 ft., 12 pipes.
- Trumpet, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Gedeckt, 8 ft., 68 pipes.
- Spitzflöte, 8 ft., 68 pipes.
- Spitz Celeste, 8 ft., 56 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN.

- Resultant Bass, 32 ft.
- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Still Gedeckt, 8 ft.
- Flute, 4 ft., 12 pipes.
- Trombone, 16 ft., 12 pipes.
- Oboe, 16 ft.

NOEL GOEMANNE'S "Tu Es Sacerdos" for five mixed voices and organ had its premiere June 2 at St. Rita's Catholic Church, Detroit, Mich.

LAWRENCE MOE



LAWRENCE MOE has been appointed university organist and assistant professor of music at the University of California in Berkeley and will assume his duties there in September. For the last three years Mr. Moe has been organist and choir-master of St. Paul's Episcopal Cathedral in Boston and prior to that spent two years in research in Italy under the auspices of a Fulbright fellowship.

Mr. Moe, a native Chicagoan, received his bachelor of music and master of music degrees from Northwestern University and a master of arts and Ph. D. from Harvard University. At present he is a member of the executive committee of the Boston Chapter of the A.G.O.

**CHURCH HONORS ORGANIST
FOR THIRTY YEARS' SERVICE**

A testimonial dinner marking thirty years of service was given at the Universalist-Unitarian Church in honor of Mrs. Donald Putnam, well-known St. Petersburg, Fla., musician, at which time she was given a large antique Wedgewood jardiniere from the church. Mrs. Putnam has decided to resign as organist but will continue to serve the church as minister of music. A new organist has not yet been named.

Mrs. Putnam is a past-dean of the St. Petersburg Chapter of the A.G.O. and past state vice-president of the Florida Philharmonic Society. Mrs. Putnam was formerly organist in Jackson and Union City, Mich., churches. She also taught piano at Greensboro, N. C., College for Women.

**LEMONDS DIRECTS BRAHMS
FESTIVAL IN KANSAS CITY**

Under the direction of William W. Lemonds, minister of music, the Second Presbyterian Church of Kansas City, Mo., heard a festival of the music of Brahms. The series of four programs began with Mr. Lemonds' lecture on "Brahms, His Life, His Times, His Music" May 10. The second program May 12 consisted of Brahms in a serious vein. For this program Mr. Lemonds was assisted by Carolyn McMasters, contralto, and Louis Wuertz, violinist, who performed Two Songs for contralto with viola and piano; Robert Lynch, baritone, who sang the Four Serious Songs, and the motet choir which performed the motet, Opus 29, Number 2. Mr. Lemonds played four chorale preludes.

A third program was given May 16 in the youth center consisting of two art songs sung by William Longmire, baritone; Rhapsody in B minor played by Joanne Baker, pianist; two art songs sung by Martha Longmire, soprano, and the String Quartet in A minor performed by members of the Kansas City Philharmonic Orchestra. The program was balanced in the second half by the "Liebeslieder" Waltzes for piano duet and mixed voices.

The climax of the festival was the performance May 19 of "A German Requiem." The motet choir was assisted by Jean Lemonds, soprano, Robert Lynch, baritone, Robert Clark, organist, and thirty-one members of the Philharmonic Orchestra with Mr. Lemonds conducting.

Plans are now being formulated for a Bach festival next spring highlighted by a performance of the St. Matthew Passion.

**SUMMER RECITAL PROGRAMS
ARE HEARD AT COLORADO "U"**

A series of weekly summer organ recitals has been part of the musical life at the University of Colorado at Boulder. Beginning June 23 the programs at Macky Auditorium continued through July; two remain to be given in August. Everett Jay Hilty played June 23 and July 21; William T. Clendenin, also of the faculty, played July 28. Wesley Selby, St. John's Cathedral, Albuquerque, N. M., guest instructor, played July 7 and will appear again Aug. 4. Ben Gahart, the First Baptist Church, Boulder, played June 30 and the series will close Aug. 11 with a recital by Roger Boyd, organist and choir-master of the new United States Air Force Academy.

**RETIRES AFTER 42 YEARS
IN STEEN, MINN., ORGAN POST**

After forty-two years and three months as organist of the Reformed Church of Steen, Minn., Joe Bosch has retired from his post. For the present the Bosches will be at the home of their daughter in Mesa, Ariz. Mr. Bosch began subscribing to THE DIAPASON almost thirty years ago.

GEORGE WM. VOLKEL

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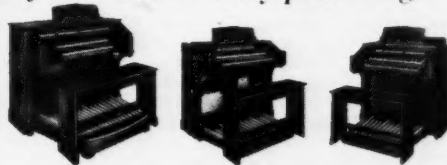
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Some Early Organs in New York City Described Vividly

By F. R. WEBBER

(Continued from the July issue.)

Newly-formed parishes are satisfied with organs of modest size. The Paulist church was organized by Father Hecker in 1859. A few years later (1868) the Odells built him this organ, Opus 72:

MANUAL.

Open Diapason, 8 ft.
Keraulophon, 8 ft.
Stopped Diapason Bass, 8 ft.
Clarinet Flute, T.C.
Dulciana, T.C., 8 ft.
Principal, 4 ft.
Twelfth, 3 ft.
Fifteenth, 2 ft.
Sesquialtera, 3 ranks.

PEDAL ORGAN.

Grand Bourdon, 16 ft.
Manual to Pedal.

This organ was equipped with a patent reversible great to pedal and two composition pedals: one piano and one forte. The compass was: manuals, 56 pipes, and pedal organ, 20 pipes.

This is the Paulist church, whose famous choir is known throughout the country. Like the majority of organs, it was a small one. However, churches were beginning to build larger ones. Here is a specific example in the Church of the Messiah, an Odell of 1868, Opus 64:

GREAT ORGAN.

Double Open Diapason, 16 ft.
Grand Open Diapason, 8 ft.
Keraulophon, 8 ft.
Dulce, 8 ft.
Clarinet Flute, 8 ft.
Flute Harmonique, 4 ft.
Meliphon, 4 ft.
Principal, 4 ft.
Twelfth, 3 ft.
Fifteenth, 2 ft.
Sesquialtera, 3 ranks.
Trumpet, 8 ft.

SWELL ORGAN.

Double Diapason, 16 ft.
Bourdon Bass, 16 ft.
Open Diapason Treble, 8 ft.
Open Diapason Bass, 8 ft.
Dulciana, 8 ft.
Stopped Diapason Treble, 8 ft.
Stopped Diapason Bass, 8 ft.
Principal, 4 ft.
Flute à Cheminée, 4 ft.
Fifteenth, 2 ft.
Cornet, 2 ranks.
Cornopean, 8 ft.
Hautbois, 8 ft.
Bassoon, 8 ft.
Vox Humana, 8 ft.
Tremulant.

PEDAL ORGAN.

Grand Double Open Diapason, 16 ft.
Grand Bourdon, 16 ft.
Violoncello, 8 ft.
Storm apparatus, representing thunder, rain, hail, wind.
Chime of 34 solo bells.

The clarinet flute was and is an Odell specialty. It is a hybrid voice. It is a wood stop somewhat like what the old builders called a stopped diapason. Its stopper handles are long and are drilled, making it almost a rohrlöte. In tonal quality it resembles somewhat a flute and a clarinet played in unison.

The storm apparatus in the Church of the Messiah organ, and in many other organs of that period, is a result of the thunder storm craze. No recital was tolerated unless it included the thunder storm. Lemmons composed such a number, and there were several others by various composers. It began softly, representing a choir singing in the distance. Then came the plaintive notes of a shepherd playing on his flute. Thunder was heard far away and lightning began to flash. At the climax there were loud crashes of thunder and vivid flashes of lightning. After considerable din, the storm moved onward, the shepherd played his flute and the choir was heard once more. Old ladies invariably remarked to the organist: "It was so real that I actually reached for my umbrella and was worried because I left my windows open at home." John H. Willcox, William Horatio Clarke and other concert organists always included it on their programs. Of the scores of Odell organs in prominent New York churches, one more example will suffice, namely St. Bartholomew's Episcopal Church, 1872, Opus 112:

GREAT ORGAN.

Grand Double Open Diapason, 16 ft.
Open Diapason, 8 ft.
Gamba, 8 ft.
Keraulophon, 8 ft.
Melodia, 8 ft.
Clarinet Flute, 8 ft.
Principal, 4 ft.
Harmonic Flute, 4 ft.
Twelfth, 3 ft.
Fifteenth, 2 ft.
Sesquialtera, 3 ranks.
Mixture, 3 ranks.
Trumpet, 8 ft.
Clarion, 4 ft.

SWELL ORGAN.

Double Diapason, 16 ft.
Bourdon Bass, 16 ft.
Open Diapason, 8 ft.
Salicional, 8 ft.
Dulciana, 8 ft.
Stop Diapason, 8 ft.
Octave, 4 ft.
Flute à Cheminée, 4 ft.
Cornet, 3 ranks.
Cornopean, 8 ft.
Hautbois, 8 ft.
Vox Humana, 8 ft.
Tremulant.

CHOIR ORGAN.

Open Diapason, 8 ft.
Dulciana, 8 ft.
Keraulophon, 8 ft.
Clarabella, 8 ft.
Violina, 4 ft.
Wald Flute, 4 ft.
Flageolet, 2 ft.
Clarinet, 8 ft.
Bassoon Bass, 8 ft.

PEDAL ORGAN.

Grand Double Open, 32 ft.
Grand Double Open, 16 ft.
Grand Bourdon, 16 ft.
Contra Gamba, 16 ft.
Violoncello, 8 ft.
Trombone, 16 ft.

"Patent tube-pneumatics to bass notes on great organ (first introduction). Over two thousand combinations can be made on this organ without touching a draw stop or taking your hands off the keys. Its mechanical arrangements and improvements are superior in number and quality to those of any organ previously built in this country or Europe. The above improvements are made and applied by the builders of this organ only."

The foregoing stolist and the explanatory notes are copied verbatim from the original descriptive brochure. This organ was hailed throughout America as the largest and finest yet built in this country. This is not quite true, for the Hook brothers had built two or three of equal size and quality. However, the St. Bartholomew organ was epoch-making because of its tubular-pneumatic work, its liberal array of combination knobs (which were really pistons that pushed in, although shaped like miniature stop knobs) and other innovations such as the balanced register crescendo and balanced swell shades. The organ stood in the old church at the southwest corner of Madison Avenue and East 43rd Street. In 1895 George S. Hutchings added a large chancel division and enlarged the gallery organ somewhat, making it a 4-98.

Some of the earliest Odell workmen were Stennett, Wharton, Stuart, Charles A. and Henry Radzinsky, Thomas and William Robjohn, Whittier, King, Seymour, Jourdain, Bryant, Sill, John Soles, Isaac Harris, James Cottier and John and Joshua Fackler. Later came B. Eichler, William, his son, Charles Huebner, George Till and many others. The earliest Odell record books do not mention the first names of the men except where there were two with the same family name.

Of Hilborne and Frank Roosevelt extended comment is not necessary, for their story has been told in detail, both in THE DIAPASON and in *The American Organist*. They were two of the four sons of Silas Weir Roosevelt and they were first cousins of President Theodore Roosevelt. The older brother's name was Hilborne, and not Hilbourne as several standard reference books mis-spell it. This may be verified by his signature, by his letterheads and by the tombstone in Greenwood Cemetery, Brooklyn. Hilborne L. Roosevelt was born in 1849 and he died in New York Dec. 30, 1886, at the age of 37. Frank, his brother, was born in 1855 and died in 1895. Hilborne was an unusually bright lad and he amused himself by making organ pipes, taking as his patterns a small Hall & Labagh 2-22 built in 1846. This organ stood in the Holy Communion Episcopal Church, near the Roosevelt home, and it was in a transept gallery that has since been removed. When about 18 years of

age, Roosevelt bought a pair of overalls and a tin dinner pail and worked in the Hall & Labagh shops at 88 Wooster Street and at 3-5 Bedford Street. This did not meet with the approval of his well-to-do father and his uncles, but when Hilborne, at the age of 19, built a two-manual organ with electro-magnetic action, exhibited it at an industrial exposition and was awarded a gold medal and a diploma, his father and uncles relented. Roosevelt had never seen an electro-pneumatic organ before, although he had read brief notes in the *English Mechanic and World of Science* of the experiments of the Bryceson brothers of London and of Dr. Peschard of Paris. In 1868, at the time that the Brycesons were building their organ with electric action in London, Hilborne Roosevelt was building his exhibition organ in the Hall & Labagh shop in New York. Roosevelt's organ proved a success. He visited the Brycesons, Barker and others and came back and opened a shop in a three-story brownstone house at 40 West 18th Street. His first organ was a 3-30 and it contained an Electro-Melody section, which was really a melody coupler. Next he applied electro-magnetic action to a Hall & Labagh 3-34 built in 1852 for St. Thomas' Episcopal Church. Part of this organ, which was a divided one, was reconstructed so as to be played by electric action. Electricity was in its infancy and everything was large and crude. His contact rails were bars of oak, into which he bored a row of 58 holes. These formed cups, into which he poured mercury. Another bar of wood contained 58 short pieces of copper wire. By drawing a stop in the console this bar of wood was dropped an inch or two, and when the keys were depressed the proper copper wires dipped into the mercury completing a circuit. Just what device he used to drop the wires one by one, nobody seems to know, although doubtless the patent office has the information.

The device was not entirely successful, for like Peschard and the Bryceson brothers he had trouble with corrosion. Another source of trouble was his row of Leclanche batteries which furnished the current. By turning a small crank the elements were raised out of their jars and the batteries did not go dead. Organists forgot to do this and Mr. Roosevelt was often summoned on Sunday morning to bring a supply of fresh batteries. Old organ men used to say that he used a horse and a spring wagon to perform this task.

Mr. Roosevelt's business prospered. He used the best of materials and he had sufficient funds after he became of age to employ the best of workmen. There was an old Suabian German named Franz Engelfried, who had built some organs in New York. He used German methods and German windchests and these did not prove popular in America. However, he had several sons, two of whom were voicers of unusual skill. When F. X. Engelfried's business declined his sons were forced to seek employment elsewhere and they went to the Roosevelt Organ Works. Arnolph Polster, a highly-skilled pipemaker was another of his men and so was Robert Mohr, father of the late Louis Mohr. The father of William E. Haskell and W. D. Braithwaite were two more of many Roosevelt men. The senior Haskell gave valuable assistance in designing and perfecting the Roosevelt windchest, which was a decided improvement over the old slider chest. Mr. Roosevelt made the acquaintance of another young man, Thomas A. Edison, and they often compared notes in regard to their electrical experiments. Roosevelt made and gave to Mr. Edison a one-manual organ with two sets of pipes, which Edison kept for years in his laboratory and which he often played for relaxation. The foot of a 16 ft. metal diapason pipe, picked up in the Roosevelt pipe shop, gave Edison the idea for a practical talking machine. He had built a cylinder, to which tinfoil was fastened, but all efforts to amplify it failed until the conical pipe foot solved the problem.

(To be continued.)

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ON EITHER SIDE OF CHANCEL

Three-manual Organ in Dauphin Street
Methodist Has Forty-six Ranks
Under Expression — Bennett
Penix Is Organist.

The Reuter Organ Company has recently completed the installation of a new three-manual instrument in the Dauphin Way Methodist Church at Mobile, Ala. The organ contains forty-six ranks, with each division having its own independently controlled expression. The great and choir divisions are installed on one side of the chancel area with the swell being located on the opposite side. Pipe-work for the pedal organ is divided, some being placed with each of the manual divisions.

The minister of music is G. Frederick Holler and the organist is Bennett Penix. The stoplist is as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Hohlfloete, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzfloete, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Harmonic Trumpet, 8 ft., 61 pipes.
Chimes.
Tremolo.

SWELL ORGAN.

Spitzfloete, 16 ft., 97 pipes.
Geigen Principal, 8 ft., 73 pipes.
Rohrfloete, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 66 pipes.
Spitzfloete, 8 ft., 73 pipes.
Spitzfloete Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Spitzfloete, 4 ft., 73 notes.
Octavin, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 85 pipes.
Trompette, 8 ft., 73 pipes.
Fagotto, 8 ft., 73 notes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Bourdon, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Fugara, 4 ft., 73 pipes.
Koppelfloete, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockfloete, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes.
Tremolo.

PEDAL ORGAN.

Bourdon, 32 ft., 32 notes.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Spitzfloete, 16 ft., 32 notes.
Dulciana, 16 ft., 12 pipes.
Quinte, 10 2/3 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Viola, 8 ft., 32 notes.
Spitzfloete, 8 ft., 32 notes.
Twelfth, 5 1/2 ft., 32 notes.
Choral Bass, 4 ft., 12 pipes.
Viola, 4 ft., 32 notes.
Spitzfloete, 4 ft., 32 notes.
Mixture, 2 ranks, 64 pipes.
Trombone, 16 ft., 32 pipes.
Contra Fagotto, 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Fagotto, 8 ft., 32 notes.
Clarion, 4 ft., 12 pipes.

**AWARD SCHAEFER HONORARY
DOCTOR OF MUSIC DEGREE**

Theodore Schaefer, organist and choir-master of the National Presbyterian Church, Washington, D. C., received an honorary doctor of music degree from Maryville College, Maryville, Tenn., May 22. Mr. Schaefer has given lectures and choral technique demonstrations in 1957 before the Houston, Tex., Chapter of the A.G.O., at Henderson State Teachers College in Arkansas, the Episcopal music conference at Cranbrook, Mich., the regional convention in Akron, Ohio, and the music workshop at Capital University, Columbus, Ohio.

Choral works sung by the National Presbyterian choir since the first of the year include Cowell's "... If He Please" for organ, chorus and percussion, Virgil Thomson's Mass for two-part chorus and percussion, Ernst Bacon's Five Hymns, Hanson's "How Excellent Thy Name" for women's voices and Kodaly's Missa Brevis.

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BAPTIST CHURCH
DALLAS, TEXAS



Rapidly being recognized as one of today's outstanding organs is another new Reuter recently installed in this leading Baptist Church.

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Test Pieces for 1958

The following works have been chosen for 1958. Candidates may choose either work in (b) and (c).

ASSOCIATESHIP.

(a) "Little" G minor Fugue, Bach; (b) Toccata (5th Symphony), Widor; "An Easter Alleluia," Bossi; (c) Chorale Prelude on "Picardy," Noble; "Cortège Joyeux," McKay.

FELLOWSHIP.

(a) Prelude and Fugue in E minor (the Wedge), Bach (fugue only required); (b) Last Movement, "Pastoral Sonata," Rheinberger; Final in B flat, Franck; (c) Rhapsody on the "Sursum Corda," Candlyn; Dorian Prelude on "Dies Irae," Simonds.

T. FREDERICK H. CANDLYN,
Chairman, Examination Committee.

New Chapter Formed at Lafayette, Ind.

Lawrence Apgar, Indiana state chairman, presented the official organizational charter for a chapter at Lafayette, Ind., to Dean Theodore J. Purchla at a banquet at the Purdue University Memorial Union building June 3. The other officers are: Sub-dean, Arnold Bourziel; registrar, Miss Irene Jacoby; secretary, Francis Lee Harrison; treasurer, Mrs. Herbert Brunsma; auditors, Mrs. Howard M. Anderson and Mrs. Gertrude H. Richolson; chaplain, the Rev. Linus Wierwill. Mr. Apgar played a recital on the Wicks organ at the First Methodist Church, West Lafayette. The program was as follows: Concerto 2 in B flat major, Handel; "Sailing over Jordan," "Pioneer America," Bingham; Scherzo in E major, Gigout; Chorale in A minor, Franck; "Wake, Awake" and "Good Christian Men Rejoice," Bach; "All Glory, Laud and Honor," Dupré; "O Sacred Head," Brahms; "O Sons and Daughters," Farnam; "O Holy Spirit," Bach; "The Legend of the Mountain," Karg-Elert, and Toccata and Fugue in D Minor, Bach.

AUBURN, N. Y., CHAPTER—The two final meetings for the current season were largely concerned with musical and social events. The meeting April 8 was held at the Union Springs Academy, where the academy choir gave a most enjoyable recital of songs prepared for its spring tour. The choir, composed of fifteen girls and twelve boys between the ages of 14 and 19, sang with freshness and sincerity numbers by Archangelsky, Brahms, Burley, Hall, Shure, Christiansen, Mueller and Lutkin. They were an inspiration to those who listened. In the brief business meeting a gift of \$100 was voted for the Albert Schweitzer fund and final plans announced for the annual banquet.

The banquet took place May 13 at Half Acre Church. Soloist for the evening was Miss Josephine Sulli, Auburn. Speaker of the evening was Aram Balian, an importer, who, with colored slides and actual rugs, unfolded for us symbolism of oriental rugs. At the business meeting which preceded the banquet the following officers were elected for the coming year: Dean, Harriet Bryant; sub-dean, Ann Mount; registrar, Diane Eockes; corresponding secretary, Helen McCall; treasurer, Wilma Jameson.—GLADYS E. GRAY, Registrar.

DELAWARE CHAPTER—The Delaware Chapter met in the recreation hall of the Mount Salem Methodist Church May 27 with Dean Sarah Hudson White presiding. Election of officers was the order of business. Charles Edwards, chairman of the nominating committee, announced the following slate: Dean, Sarah Hudson White; sub-dean, Firmin Swinnen; secretary, Frederick White; treasurer, Caroline Heinel; registrar, Carolyn Conly Cann; chaplain, the Rev. John Oldman, Jr.; executive committee, Charles Edwards, Dr. Harold Springer, Mrs. Angela Ryan, Lee Sistare, Mrs. Rita Krapp and Mrs. Clara Taylor.—CAROLYN CONLY CANN.

STUDENT GROUP AT ITHACA, N. Y.



THE ITHACA, N. Y., STUDENT GROUP is shown as it visited the organ in St. John's Episcopal Church. The group is made up largely of college organ students. Frank L. Eldridge, A.A.G.O., assistant professor at Ithaca College, is supervisor.

BOSTON CHAPTER—The annual meeting of the Boston Chapter was held in the parish house of Emmanuel Church May 14. Preceding the meeting a dinner was served to eighty-five members and their friends. Following this a broadcast recital was given by Miss Yuko Hayashi. The meeting was called to order by Dean Herbert Irvine, A.A.G.O. Many committee reports were given and accepted. A great deal of praise was given our program committee for the excellent events held this season. The plans for the forthcoming regional convention in Boston June 17 and 18 were outlined by the convention program committee and Regional Chairman Harris Shaw spoke further on the details of the convention. Officers of the chapter elected for the next year are: Herbert Irvine, A.A.G.O., dean; Mary Crowley Vivian, F.A.G.O., sub-dean; Eleanor K. Bowering, secretary; David Ashley Cotton, treasurer; Marshall S. Wilkins, registrar. Elected to the executive committee were: Edith Sloane, Max Miller, F.A.G.O., Marion Boron, David Johnson, A.A.G.O., and Douglas Rafter, A.A.G.O.—MARSHALL SUMNER WILKINS, Registrar.

NORTH LOUISIANA CHAPTER—The final 1956-57 meeting of the North Louisiana Chapter was held June 11 at Holy Cross Episcopal Church, Shreveport. In the absence of the dean the meeting was conducted by Mrs. Marilyn Hansen, sub-dean. Committee appointments for next year were read. Members entered into a general discussion of recitals for the next year and suggestions were made to the recital committee. The program committee held a forum on service music. Norman Fisher opened with a discussion of preludes, offertories, interludes and postludes, directing attention to the various uses of the organ in the service. Mrs. Fisher followed with a treatise on hymn playing with emphasis on accuracy, tempo and phrasing. William Teague talked on modulation and improvisation, making the point that the organist "needs to think harmonically" during these functions. The final contributor to the forum was Miss Marjorie Casanova, who spoke on transposition.—MRS. ARTHUR BLIESE, Registrar.

SPRINGFIELD, ILL., CHAPTER — The Springfield Chapter held its June meeting in the First Presbyterian Church, Virginia, Ill. A dinner preceded the business meeting and reports of the last year's work were given by the retiring officers. The following were installed for the coming twelve months: Mrs. J. Richard Kaylor, dean; Franklin E. Perkins, sub-dean; Miss Mary Louise Gorton, secretary, and Howard Behl, treasurer. —MAXINE P. NOLAN, Publicity Chairman.

FORT WAYNE, IND., CHAPTER—The Fort Wayne Chapter met May 28 in the choir balcony of Trinity English Lutheran Chapel for a long-anticipated discussion of wedding music. Jack Ruhl, program chairman, gave a talk which he entitled, "Imagination in Wedding Music," or "The Organist's Prayer, Entreat Me Not to Play 'I Love You Truly', 'Because' and 'The Lord's Prayer'". He emphasized the fact that the marriage is infinitely more important than the wedding, and that only music of a religious nature can form a suitable background for the religious ceremony. The Lord's Prayer should properly be spoken by the minister, the bridal party and the congregation as a corporate act of worship in the ceremony. If a solo setting of the piece is to be used at all, it should be as part of the prelude before the ceremony. A long list of pieces suitable for preludes for a wedding, as well as a list of hymns suitable for the procession, was given each member. Pamphlets of suitable procedure for weddings, as well as for the music, were available for inspection and a few were given to the members present. These are the standard regulations which some churches require and are given the bride who plans the church wedding. At least one church has the pamphlet rules a MUST as laid down by the organist, minister and board of the church.

Other wedding incidentals were discussed by the group at the close of Mr. Ruhl's talk such as fees, rehearsals, the correct attire and place for a singer, if there is one, and, of course many amusing incidents were related, such as the bride turning to the groom during the ceremony and singing "Entreat Me Not to Leave Thee." Examples of wedding music were played by John Escosa, Ray Smith and Richard Carlson. Miss Harriet Whonstetler sang songs appropriate to precede the ceremony. At the close of the program a business meeting was held for election of officers and for an open discussion of by-laws and the code of ethics. A statement will be prepared before the September meeting suggesting suitable music for weddings, especially for Protestant churches, to be voted on and made available to all members who desire to have their ministers consider it. All present officers were re-elected, as follows: Dean, Richard Carlson; sub-dean, Jack Ruhl; secretary, Mrs. W. S. Fife; treasurer, Mrs. Sam LaBarbera; new board members, Donald Allured and John Escosa.

SPOKANE CHAPTER—At the May 28 meeting of the Spokane Chapter new officers were elected for two-year terms: Dean, Marilyn Stanton; sub-dean, Don Gorman; honorary sub-dean, Stanley Plummer; treasurer, Robert Kee, F.A.G.O.; secretary, Jessica Johnson.—JESSICA JOHNSON, Secretary.

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Host Chapter Reviews Regional.

The final meeting of the Eastern New York Chapter was held May 28 at St. John's Episcopal Church, Troy. Thirty members were in attendance. Host for the occasion was Dean H. Wellington Stewart, organist and choirmaster at St. John's.

Dean Stewart gave generous acknowledgment and praise to a long list of chapter members who, together with his own leadership, were responsible for the success of the May regional convention. Dean Stewart also reviewed some issues important to all Guild members. He noted the need for a survey of the functions of national headquarters as related to individual chapters and members. He further suggested the need for a study of the record-keeping system in use at national headquarters.

The following officers were elected for the 1957-58 season: Dean, Dr. Elmer A. Tidmarsh; sub-dean, Miss Helen R. Henshaw; secretary, Allan T. Chamberlain; registrar, Miss Jeannette Rafter; treasurer, Walter Marland; executive committee, Miss Mary Phillips, Mrs. Otis Steinhilber and Carolyn Eycleshimer.

L. Springstead announced that E. Power Biggs would be sponsored in a recital Oct. 13 at St. John's Episcopal Church, Coho. Dr. Tidmarsh addressed the members present, turning their attention to plans for the next season. He divided the attendance into groups of six persons each. Following a ten-minute discussion period, each group submitted to him one idea for possible use at future meetings of the chapter.

Walter Marland, convention treasurer, gave a complete accounting of convention funds, and at his suggestion Dean Stewart appointed two auditors to check the convention financial reports when they are complete later in the summer.

CAROLYN EYLESCHIMER, Registrar.

CHICO, CAL., CHAPTER—The Chico Chapter held its final meeting of the season May 20 at the suburban home of Paul Hill in East Chico. John Wurschmidt had charge of the program in which he gave an interesting, as well as informative, talk on the history, evolution and construction of the organ from its beginning to the present time. His talk went into great detail about stops and how pipes are constructed. A record explaining and demonstrating each type of stop was used to elucidate the points made. Dean Richard Emmons took charge of the business meeting. The main point of business was the election of next year's officers. Because of increased membership and the consequent increasing of duties, the chapter broke the secretary-treasurer job into two offices. Taking over as dean next year will be Janice Hill; John Wurschmidt was elected to be sub-dean with Lucille Kunsemiller as treasurer and William Taber as secretary. The chapter plans to have Alexander Schreiner as the concert organist for the chapter's annual recital next January. After the meeting the hostess, Janice Hill, served refreshments.—WILLIAM TABER, Secretary.

DAYTON, OHIO, CHAPTER—The Dayton Chapter has had a most successful year. The final meeting was the annual dinner-meeting at which Miss Eleanor McCann showed travel slides of music festivals in Europe. Officers for the new season are as follows: Pauline Williams, dean; Betty Thomas, sub-dean; Onda O'Roark, registrar; Katherine Moore, secretary; Gustav O. Herlan, treasurer; Paul Jones, Edward Kerr and James Porter, new board members. Plans were discussed for the annual choral workshop in the fall.

News of the American Guild of Organists—Continued

Last Regional Set for Burlington, Vt.

Catharine Crozier's recital of contemporary music will highlight the northern New England regional convention to be held in Burlington, Vt., on Lake Champlain Aug. 12-14. Other recitalists include: Harriet Dearden, Harriette Slack Richardson and John Weaver. Speakers to be heard are: Barbara Owen, Dr. Robert English, Edna Parks and Paul Alexander, who will talk on organ design. The North Country Chorus will combine with the summer session chorus of the University of Vermont in a concert.

ERROL C. SLACK, General Chairman.

CLEVELAND, OHIO, CHAPTER—The final meeting of the Cleveland Chapter was held June 10 at the beautiful suburban home of Ernest Ellenberger. After a picnic supper, served outdoors on the patio and lawn, the group adjourned indoors for an informal musical program centering about the residence organ. William Ellenberger opened with works of Bach and Guilman. Additional selections of wide variety were contributed by Elaine Shakley, Lillian Chaney, Carleton Bullis and Valentina Fillingier. Impromptu duo organ and piano selections were played by Crandall Hendershott and Frank Parisi. Also heard in a group of songs were Jurgen Keller, recent arrival from Germany, accompanied by Dean W. William Wagner at the piano.—VALENTINA W. FILLINGIER.

BLENNERHASSETT CHAPTER—The Blennerhassett Chapter, made up of organists of Marietta, Ohio, and Parkersburg, W. Va., held a hymn festival in April at the First Presbyterian Church, Parkersburg. Dr. and Mrs. Edward Moyer of the Westminster, Md., Seminary were guest directors for the event.—WILLIAM E. WAXLER, Dean.

HUNTINGTON, W. VA., CHAPTER—The members of the Huntington Chapter had the pleasure of attending a banquet May 20 at the Frederick Hotel. After dinner Mrs. Carmen Pursley, violinist, accompanied by Mrs. William Davidson, played Sonata in D major, Handel, and Four Rumanian Dances, Bartok. Dr. Arthur Beckett, the First Methodist Church, read a mirthful sermon, "The Eternal Triangle," written by Canon West of the Cathedral of St. John the Divine in New York City.—ALMA N. NOBLE, Registrar.

ST. PETERSBURG CHAPTER—The newly-elected board of the St. Petersburg Chapter has held several planning meetings for the coming season. We are looking forward to a stimulating program which includes recitals by Bill Thomsen and Virgil Fox. The chapter has voted to award a scholarship fund of \$200 to the outstanding young pupil of a chapter member. A playing competition will be held early in September. The judges will be: Edmund Ender, Robert Setzer, Sheldon Foote, Helen Henderson and Charlotte Weeks.—FLORENCE G. ANDERSON, Corresponding Secretary.

CENTRAL FLORIDA CHAPTER—The newly-elected officers of the Central Florida Chapter held a luncheon-meeting at the San Juan Hotel, Orlando, May 20. Jesse Baker, dean, reported a most successful year for the 1956-1957 season. Discussions and plans for the 1957-1958 season were the order of the day and the meeting adjourned with a "bon voyage" to Mrs. Baker who is attending the I. C. O. in London this summer.—JULIE BISHOP, Secretary.

ALBUQUERQUE, N. M., CHAPTER—In May, after a pot-luck supper in the guild room at St. John's Cathedral, the following officers were elected to serve the coming year: Dean, Walter Keller; sub-dean, Charlemaud Curtis; secretary, Marian Henry; treasurer, John Weining; chaplain, the Rev. Omer Goulet. Members then went into the cathedral to attend a public recital by the cathedral organist and past-dean of the chapter, Wesley Selby. Mr. Selby played the following program: Prelude, Fugue and Chaconne, Buxtehude; "Now Pray We to the Holy Spirit," Buxtehude; Trio for Organ, Selby; Concerto in A minor, Vivaldi; Bach; Fantasia and Fugue on "B-A-C-H," Liszt; Improvisation on "Nicaea," Selby; "The Musical Clocks," Haydn-Biggs, and "Te Deum," Langlais.—ANN E. DIETZ.

CENTRAL ARIZONA CHAPTER—Officers of the Central Arizona Chapter for 1957-58 are: Mrs. Miles Dreskell, dean; Mrs. Kenneth Chatwin, sub-dean; Mrs. Retta Burgess, treasurer; Grace Weller, corresponding secretary; Marvin Anderson, registrar. New members of the executive committee are Mrs. Fred Kuhl, William F. Brown and Bernell Maxey. The retiring dean, Miss Maxey, was a delegate to the regional convention in Pasadena and is attending the I. C. O. in London.—MARVIN ANDERSON, Registrar.

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter met at Grace Episcopal Church, Orange, June 10 to hear an interesting recital by one of its young members, J. Richard Szeremany. Mr. Szeremany is a graduate of the Eastman School of Music. He has been serving as director of music at Bloomfield College and Seminary, from which he received his B.D. degree in June. Mr. Szeremany's program included the following: Passacaglia and Fugue in C minor, Bach; Scherzetto, "Idylle Melancolique" and "Divertissement," Vierne; Chorale in B minor, Franck; Promenade, Air and Toccata, Haines; Air and Variations, Sowerby; Arabesque sur les Flutes, Langlais, and Prelude and Fugue in B major, Dupré. The officers for the coming season were announced as follows: Dean, Mildred E. Wagner; sub-dean, Newell C. Guilan; secretary, Donald O. Williams; treasurer, David R. Adamson; registrar, Walter A. Cobb; auditors, Gerald E. Burt and Edwin F. Jacobus; executive committee, Earl B. Collins, Alison Demarest and Robert Schanck. A social time and refreshments arranged by our host, Alfred Laubenstein, organist and choirmaster of Grace Church, brought to a pleasant close the activities of the 1956-1957 season.—LEAH DAVIS MEAD, Registrar.

WORCESTER CHAPTER—In the spring the Worcester Chapter had some fine programs. In March the Smith College Singers under the direction of Mrs. Helen Stott Spencer and the Amherst College chapel choir under the direction of Charles W. Ludington sang a Lenten choral service at All Saints' Episcopal Church. In April Richard Weagley, Riverside Church, New York City, gave a talk on the problems of the choir director, and Alan Walker, Central Congregational Church, played a short organ recital.

Pierre Cocherneau conducted a master class May 3 and 4 at the Holy Cross Chapel. It proved to be of benefit to all members present. M. Cocherneau played an inspiring recital May 6 before a capacity audience at All Saints' Church.

The chapter held its annual meeting May 28 at St. Bernard's Church and elected the following officers: Dean, Luke H. Richard, Jr.; sub-dean, William MacGowan; secretary, Lois M. Parker; treasurer, C. Clifton Hosmer; auditors, Calvin R. Lindblad, Muriel A. Booth; executive committee, Irene S. Burnham, Wilma Vander-Baan, Elizabeth Warden, Richard F. Johnson and Walter M. Smith.

The student competition held June 4 at the Wesley Methodist Church was won by Gilbert Martin.—LOIS M. PARKER, Secretary.

WESTCHESTER CHAPTER—The annual dinner and election of officers took place May 21 at the Reformed Church, Hastings-on-Hudson, with Mrs. Alinda Couper, dean, presiding. Treasurer Frank Adams made his report and also reported on the regional convention in Albany May 6-8. Secretary Evelyn Waite gave her report. The following officers were elected: Allen C. Allbee, dean; Mrs. Harold Branch, sub-dean; Frank Adams, treasurer; Stanley Carpenter, secretary; executive board, Robert Owen, Frank Dunsmore, Mrs. Warren Walworth, Mrs. Malcolm Walworth, Mrs. Thomas Kelly and Bernard Nye. A delicious dinner was served by the women of the church. After dinner members and guests adjourned to the parish hall where a program of string ensemble music was played by members of the high school of Hastings-on-Hudson, Eric Van Tassel, student conductor. They played a Mozart concerto and a new composition by Mr. Van Tassel. The Rev. A. G. Bossenbrook gave a talk on music developments in the worship service.

The meeting April 30 took place at St. Andrew's Memorial Church, Yonkers. The choir of the church served refreshments. A panel discussion led by Frank Dunsmore discussed choir problems and procedures with junior and youth choirs.—ALLEN C. ALLBEE.

MILWAUKEE CHAPTER—Robert C. Wells won first place in the student competition held by the Milwaukee Chapter May 5 and represented the chapter in the regional student competition June 17. Joel Kuznik placed second and Mary Margaret Wilczewski third.

At the chapter's annual business meeting at the Redeemer Lutheran Church the following officers were elected: Dean, Arnold Mueller; sub-dean, Robert Erdman; secretary, Mrs. Alice Leisman; treasurer, Winston Luck; chaplain, the Rev. Hoover T. Grimsby. Elected to the executive board were Caroline Bersch, Lauretta Cotton and Dr. Eunice Bonow. Preceding the meeting members and guests attended a vespers service sung by the choir of the Church of the Redeemer. Dr. O. M. J. Wehry's organ numbers were: Prelude, Chorale and Variations, Nieland, and Toccata on "Deo Gratias," R. K. Biggs. The choir, directed by Allan Swanson, sang "With a Voice of Singing," M. Shaw, and "Praise to the Lord," Christiansen.—MARIAN E. MANDERY, Secretary.

KANSAS CITY CHAPTER—The Kansas City Chapter held its annual banquet at the Empire Room, Country Club Plaza, with eighty members in attendance. Following the dinner two new members were initiated by the dean, bringing the year's total to fifty-eight. A report of the activities and financial status was given by the dean through a series of charts. A musical program was provided by a girls' sextet from Westport high school with Harling Spring, director, and Mary Spring, accompanist. Announcement of officers elected was made by Rexford Grow. New officers were installed by Ed Wood. They are: Dean, Violette H. Williams; sub-dean, William W. Lemonds; secretary, Florence Backstrom; treasurer, Jesse Ehlers; registrar, Helen Simmons; publicity, John C. Gilbert; librarian, Luella Johnson, and co-chaplains, the Rev. Gilbert C. Murphy and the Rev. Alvin J. Deem. The executive committee members are: Bea Striker, Helen Hummel, Pauline Wolfe, Helen Esping, Ruth Erickson, Edward Crum, Rexford Grow, Bradley Mitchell and Roma Cook.

At the regional convention in Columbia, Mo., five chapter members were present. Meetings of committees have been held and plans for the coming year are complete. Dean Williams will be the official chapter delegate to the I.C.O. in London.—VIOLETTE WILLIAMS.

WESTERN PENNSYLVANIA CHAPTER—The Western Pennsylvania Chapter met for dinner at the Second Presbyterian Church, Washington, Pa., June 24. At the beginning of the business meeting Dean Nan Neugebauer introduced Robert C. McCoy, A.A.G.O., minister of music of the church and recitalist of the evening. Dean Neugebauer reported that eleven from our chapter were to attend the regional convention in Delaware. A letter was read by Charles Pearson in appreciation and offering congratulations to Marshall Bidwell, director of music at Carnegie Institute for twenty-five years. Retiring after two years as dean, Nan Neugebauer said the rewards, experiences, happy relationships and faithfulness of all would be a happy memory. The new dean, Dr. James Evans, was introduced. Installation of the new officers included the reading of the declaration of religious principles. Mr. McCoy's recital opened with Grand Jeu, Du Mage, and Variations on "Soul Adorn Thyself with Gladness," Walther. "Vision of the Church Eternal," Messiaen, "Ariel," Edmundson, and Chaconne, Holst-Ley, followed. Mr. McCoy closed the program with "Les Petite Cloches," Purvis, and Sowerby's Toccata. Soprano Ruth Anne McCoy assisted.—ANN LYNN YOUNG, Registrar.

NIAGARA FALLS CHAPTER—Ten choirs from eight Protestant churches participated in a choral festival for junior and youth choirs May 26 in the First Presbyterian Church under the sponsorship of the Niagara Falls Chapter. Each of the choirs sang individually and combined for three selections under the direction of Deryck P. Aird, organist and choirmaster of First Church. Mrs. J. Frederick Neff accompanied at the organ and Catharine Bovier, violinist, assisted. The massed choirs sang "The Lord's My Shepherd," Crimrod-Mueller; "O God of Might," Bortniansky-Black, and "Now Thank We All Our God," Cruger. Guild members playing for the service were: Mrs. A. Donald McKenzie, who played "Chant de May," Jongen; "Cantilene," McKinley, and Adagio, Sonata in E minor, Rogers; Mrs. Franklin J. Schweitzer, who played Chorale on "Jewels," Bigood, and Mrs. Stephen Travers, who played "In Thee Is Gladness," Bach. The Rev. Ray K. Hallin, chaplain, conducted the service, assisted by the pastor of First Church, Mrs. Aline B. Wayland was chairman of the festival committee which also included Mrs. Millie R. Oxenham and Mrs. Neff.

MONMOUTH, N. J., CHAPTER—The Monmouth Chapter held its regular business meeting at the First Presbyterian Church, Asbury Park, June 10. Mrs. Joan Covert Millering was hostess. Preceding the meeting an organ repertory committee, consisting of Mrs. Millering and Mrs. Olga Lewis, listed selections. Mrs. Barbara F. Mount, A.A.G.O., dean, presided. A report on the 1957 regional convention in Albany was read by Mrs. Olga Lewis. Nominations for officers for the new year were presented as follows: Dean, Arthur Reines; sub-dean, Joan Millering and Thelma Rainear, A.A.G.O.; registrar, Rita Johnson; secretary, Lilyan Connolly; treasurer, Olga Lewis.

BUENA VISTA, IOWA, CHAPTER—The Buena Vista Chapter met June 2 in St. John's Lutheran Church, Battle Creek, with Mrs. Leora Strackbein as hostess. The main order of business was the election of officers with the following being elected: Howard Johnson, dean; L. B. McGinnis, sub-dean; Mrs. Strackbein, treasurer, and Mrs. Virginia Boggs, secretary. A pot-luck picnic supper followed at the home of Mrs. Strackbein.—VIRGINIA BOGGS, Secretary.

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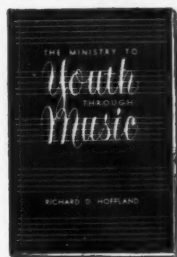
Contents: Rejoice, Rejoice, Ye Christians—Thee God We Praise—We Plough the Fields and Scatter—Prepare the Way, O Zion—On My Heart Imprint Thine Image—O Come, My Soul, with Singing—My Song Is Love Unknown—O Sleep, Thou Heavenly Infant, Sleep—Slumber, My Child Divine—Epiphany Carol—Go Forth, My Heart—If Thou But Suffer God to Guide Thee—The Lamb of God Goes Meekly Forth—O Darkest Woe—Lift Up Your Heads, Ye Gates of Brass—Easter Carol—Alleluia, Jesus Lives—Come, O Come, Thou Quicken Spirit—Immortal, Invisible—Evening and Morning—Summer Song.

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ELLINWOOD'S IDEAS BORNE

OUT AT MICHIGAN WEDDING

In lieu of the article on wedding music by Leonard Ellinwood in the July, 1957, issue of THE DIAPASON, the program for a wedding ceremony at the Church of the Holy Trinity, Manistee, Mich., includes a number of Mr. Ellinwood's suggestions. First of all, there was a printed service list with the hymns, including "O Splendor of God's Glory," "All Praise and Thanks to Thee," "The Church's One Foundation" and "Therefore We before Him Bending," sung at the nuptial eucharist. Mrs. LeRoy Hamp played Dunstable's "Agincourt Hymn" for the processional and Trumpet Voluntary in D by Purcell for the recessional. Her prelude recital included these numbers: Fantasie and Fugue in G minor and Adagio e Dolce, Trio-Sonata 3, Bach; "Le Banquet Celeste," Messiaen; Adagio in C, Bach; Adagio, Chorale in A minor, Franck; "Jesu, Joy of Man's Desiring," Bach, and "Come, Holy Spirit," Buxtehude. The postlude was Buxtehude's Fugue a la Gigue.

The wedding was that of the Rev. Ralph Stewart and Miss Mary Capper.

CALIFORNIA MUSICIANS

WIN ALL-EXPENSE FLIGHT

Dale Young and Fred Martin, who left educational, church and professional music work at Indianapolis, Ind., in 1951 to open a music business and to teach and do church playing and direction in Laguna Beach, Cal., are now organist and choir-master, respectively, at the Newport Haven Lutheran Church, Newport Beach, Cal., as well as proprietors of a thriving music store.

The musicians were recent winners of an all-expense flight to Mexico City in a local drawing and will be in the Mexican capital Aug. 11-24.

CHOIRS of three Minnesota Lutheran churches—Zion, Chisago City; Elim, Scandia, and Chisago Lake, Center City—combined June 9 for a choral evensong at the last-named church.

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FAR-WESTERN DELEGATES LINE UP FOR OFFICIAL PHOTO AT PASADENA HOTEL



FAR-WESTERN REGIONAL CONVENTION—AMERICAN GUILD OF ORGANISTS—JUNE 17-20, 1957
HUNTINGTON-SHERATON HOTEL, PASADENA, CALIFORNIA

PASADENA REGIONAL
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FAR-WESTERN MEETS IN JUNE

Cochereau, Noehren Play, Lecture—
Recitals, Choral Events, Ensemble
Programs Involve Variety of
Fine Organs.

By RAYNER BROWN

In the ballroom of the Huntington-Sheraton Hotel in Pasadena the blowing of a stray corneopipe heralded the official opening of the far-western regional convention of the A.G.O. This historic and beautiful hotel was the headquarters for the delegates from California, Nevada and Arizona June 17-20.

Pierre Cochereau made three appearances. He first lectured on the history of the French organ. Later he appeared at the Holliston Avenue Methodist Church, where he lectured on and demonstrated improvisation. His final appearance was at the First Congregational Church, Long Beach. His program included Handel's Concerto 10 and Poulenc's Concerto in G minor, played with an orchestra directed by Hans Lampl, an improvisation on submitted themes and shorter works by Bach, Couperin, Franck and Duruflé.

Robert Noehren likewise made three appearances. As recitalist he played a program of works by Buxtehude, Bach, Schumann, de Maleingreau and Vierne at the First Methodist Church; as teacher he conducted a master class, and as lecturer he spoke on the north German baroque school.

In the course of the week the delegates journeyed to Long Beach to hear, in addition to M. Cochereau, a recital by John Burke, First Baptist Church, Oakland, an organ demonstration by Herbert Nanney, Stanford University, and a performance of Pergolesi's "Stabat Mater" by the St. Luke's Choristers, Marcia Hannah, director.

On the campus of Occidental College the delegates heard a lecture on "Repertory, Trends and Suggestions" by J. William Jones, head of the church music program and director of the university choir, University of Redlands, and a recital by Dr. Orpha Ochse, Phoenix, Ariz., College. Dr. Ochse played the following program: "Te Deum," Langlais; Sonata 3, Hindemith; "Commotio," Nielsen; "Kyrie, Gott heiliger Geist," "Meine Seele erhebt den Herren" and "Ach bleib bei uns, Herr Jesu Christ," Bach; Sonata in E (first performance), Ochse; "Detour," Mader, and "Outburst of Joy," Messiaen.

The Guild festival choral service was held at the Westminster Presbyterian Church with the "Kirk" choir of the First Presbyterian Church, Howard Swan, director, and Robert Prichard, organist. Dello Joo's "A Psalm of David" was performed with strings and brass.

While scheduled recitals were going on the student contest in organ playing was held under the direction of Dr. Leslie P. Spelman, University of Redlands and far-western regional chairman. First- and second-place winners were Ladd Thomas and James Taylor. They appeared in a joint recital at the First Methodist Church. Dr. Spelman also presided at the dean's luncheon and later gave a lecture on American organ music.

The final day of the convention centered around a Schlicker organ especially installed for the convention at St. Andrew's Church. Herman Schlicker, organ builder, lectured on "The Contemporary

Organ of Classic Design." He was assisted by David J. Billeter, organist-choirmaster of the Church of the Ascension, Sierra Madre. James Vail, St. John's Episcopal Church, Los Angeles, and Ronald M. Huntington, the Wilshire Christian Church, Los Angeles, played a chamber music concert with strings, oboe and recorder. Mr. Vail played: Sonata 15, Mozart; Trio-Sonata in C minor, Telemann; Concerto 5, Handel; Trio-Sonata in D minor, Loeillet. Mr. Huntington played: Five Pieces for violin and organ, Schroeder, and Quintet for organ and strings, Rayner Brown. Robert Prichard performed the following recital: "Baroque" Prelude and Fantasia, Arnell; "O Lamm Gottes, unschuldig," Bach; Sonata 2, Hindemith; Noel sur les Flutes, Daquin; Prelude in F minor, Krebs.

Two pre-convention events were held. First, a concert by the Long Beach municipal band, Charles J. Payne, director, was given at the First Presbyterian Church. The program included three Canzoni by Gabrieli with the organ part played by Dr. Robert W. Magin, organist of the First Congregational Church, Long Beach. Dr. Irene Robertson, University of Southern California, performed a new concerto for organ and brass by Rayner Brown. Second, David J. Billeter played the following program at St. Andrew's Church: Fantasie in Echo Style, Sweelinck; Couplet du "Gloria, Domine Deus, Agnus Dei," Couperin; "O Gott, du frommer Gott," Bach; Toccata "Lucis Creator Optime," Peeters; Two Chorale Preludes, Pepping, and Prelude, Fugue and Chaconne, Buxtehude.

The convention was based primarily on fine programs and outstanding performers. It might well be said that each event was a highlight which contributed to an unquestionable success. Many other facets of this amazingly engineered convention added indispensably to a rewarding week. The appearance of a newspaper, "The Daily Krummhorn," kept delegates happily informed by Editor Krummy of late convention news. There were "coffee breaks" and late evening entertainment which included a performance of Menotti's "The Telephone" and informal organ playing by Gaylord Carter. Interesting and well-arranged exhibits were offered by electronic organ builders, robe-makers and music stores. Every detail was ingeniously planned and executed by the members of the Pasadena and Valley Districts Chapter, headed by Dean Ronald M. Huntington, Sub-dean Robert Prichard and Convention Chairman Walter Cates. Extraordinary and indefatigable leadership with active and enthusiastic support produced a memorable convention in Pasadena.

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CHARLES H. HEATON, S.M.D., minister of music at the Second Presbyterian Church, St. Louis, Mo., has prepared a mimeographed brochure of the music performed at Second Church in the season just completed. Copies are available to interested organists for the asking.

Willis and Kimball:
Biographies of Two
Who Built Organs

Two entirely different books which we had a chance to read this month have between them a striking bond: each is concerned largely with one man and in each case that man was a strong individuality who built pipe organs (in one case more-or-less incidentally!) and who in the course of his life had a considerable influence in some phases of the musical life of his time. But there the parallel breaks down.

William Wallace Kimball (the "governor") is the leading character, and a very fascinating one, in an otherwise not very distinguished book by Van Allen Bradley called "Music for the Millions" (Henry Regnery Company, Chicago). This disappointing, reminiscent title is not what the book deserves; we hope it will not frighten away readers. This American success story is a one-character drama; the other characters are pale and readily forgotten. While the original Kimball is on the stage, it is not only a good study of a complex, often typical, pioneer American business personality but is a revealing and generally amusing picture of early business practices in a burgeoning middle west. Few DIAPASON readers in the center of our country who have not too recently left their teens behind have missed contact at some point with cabinet reed organs, pianos or pipe organs bearing the Kimball name-plate. Many of them will find the story of this company's beginnings and its spectacular growth genuinely readable. Some of the good and ample documentation and most of the later chapters of this book are weighted pretty heavily on the favorable side—a natural characteristic of a book designed primarily for distribution in honor of a centennial observance.

No typically American, Alger-hued success story is "Father Henry Willis" by W. L. Sumner, published by Musical Opinion, London, a much shorter, more restrained biography of a man who in so many ways deserves his title of "father" among English organ builders and organists. Here is a story of an old-world craftsman with an encouraging amount of ingenuity, imagination and daring who without resorting to our kind of "salesmanship" and "publicity" influenced English organs and organ players, and through them American organs and organ players, basically and perhaps irrevocably. The biographer is convinced that this influence was almost wholly salutary; many Americans are not sure. This book will help this reviewer approach the British organs we shall be hearing at the I.C.O. with a more nearly unprejudiced attitude. Especially welcome was the reminder that most of the original "Father" Willis organs have been rebuilt, revoiced, tampered-with; often the original intention was deliberately distorted, especially in the earlier years of the more than half-century since the builder's passing.

There are many specifications and pictures provided and a wealth of personal and anecdotal material in this slim little volume. It will help put a lot of nineteenth-century organ names — Stainer, Best, Attwood, S. S. Wesley—into perspective. It is too late for most readers of THE DIAPASON to explore this book before the congress; you will want to read and re-read it afterward.—F. C.

"DOWN-UNDER" ORGANIST HAS
SUBSCRIPTION PROBLEMS

The problems some organists on other continents have in arranging to receive their copies of THE DIAPASON are nicely illustrated by this pair of notes received at our office recently from R. A. Quarrell, Lower Mitcham, South Australia. The first communication dated June 14 says (after its salutation, etc.):

This is to advise you that I have forwarded the sum of seven dollars to you by mail transfer through the Bank of Adelaide, Adelaide, South Australia. This is in renewal of my subscription to THE DIAPASON for four years, beginning with the issue of June 1, 1957.

Might I also say what a pleasure it is to receive your publication, even though all the organs, etc., described therein will never be heard by us out here, and even the recordings advertised are not obtainable. However, we can dream.

The follow-up, dated four days later, was as follows:

Further to my letter of a few days ago, relative to the renewal of my subscription to THE DIAPASON beginning with the issue of June 1, 1957, I have now been told by the Bank of Adelaide that they were able to forward TWO years' subscription only and not four as stated in my previous letter.

Would you kindly note this alteration? Apparently the powers-that-be have decided that seven dollars leaving the country at one time would ruin the National Economy.

Both were signed "Yours faithfully, R. A. Quarrell."

NEW HEAD NAMED FOR MUSIC
DEPARTMENT IN GEORGIA

Robert Smith has been named director of music at Emory University, Atlanta, Ga., effective Sept. 1. He will direct various choral activities and will teach courses in music theory and appreciation.

A native of Paisley, Scotland, Mr. Smith came to the United States in 1946. He studied at the Scottish National Academy of Music, the Royal Academy of Music, London, St. Andrew's University, Scotland, and at the University of Denver. He was director of music in the Jacksonville, Fla., public schools, conductor of the junior symphony orchestra and organist-choirmaster at Jacksonville's Avondale Baptist Church. Subsequently he taught at the Transylvania music camp, Brevard, N. C., and served as dean of the conservatory of music at Flora Macdonald College, Red Springs, N. C., before going to Denver, Col., in 1952.

ELISE CAMBON COMPLETES
CONCERTS IN NEW ORLEANS

Elise Cambon gave an organ recital May 19 to complete her 1956-57 concert series at the St. Louis Cathedral, New Orleans, La. The program, which included Buxtehude, Vivaldi, Loeillet and Bach, closed with Hindemith's Sonata 1. The Christmas and Easter concerts utilized the schola cantorum of Notre Dame Seminary, the Rev. Robert J. Stahl, S.M., director. Both programs were made up of Gregorian chant and the works of Bach, Vittoria and Palestrina. The Christmas concert featured Palestrina's "Pope Marcellus" Mass and the Easter program included Bach's "Jesu, meine Freude." The archbishop of New Orleans was one of the benefactors of the concert series.

A CHORAL FESTIVAL was held in Cologne, Germany, June 14-16. A sacred concert in St. Andrew's Church opened the proceedings. Madrigals by old masters, folk songs, an operatic oratorio and an a cappella concert were heard.

THE DIAPASON

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A Monthly News-Magazine Devoted to the Organ and to Organists and Church Music.

Official Journal of the American Guild of Organists and of the Canadian College of Organists.

S. E. GRUENSTEIN, Editor and Publisher

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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, AUGUST 1, 1957

Nations Join in Convention

As this issue leaves the presses there is taking place on the other side of the Atlantic an event which can be described as unique without making wrong use of that word. It may be said without exaggeration that the first international congress of organists, being held for seven days in London in the latter part of July and early August, marks an epoch in organ history.

Members of our profession have met in their own countries with considerable regularity for a quarter of a century and longer, always with benefit to the individual organist and to his confreres; but an international meeting such as that now in progress never before has been undertaken. One great drawback has been the cost of travel. This seems indeed to have been pretty well overcome in these days of national prosperity, as illustrated by the fact that within days after the first announcement of the project all available reservations for space on a chartered plane for members of the American Guild of Organists had been taken and a second plane was required.

The gathering has been given a distinctly American flavor by the appearance on the program of so many performers from the United States and Canada. The president of the congress is Dr. Ralph Vaughan Williams and the vice-presidents are the presidents of the Royal College of Organists, the Incorporated Association of Organists, the American Guild of Organists and the Canadian College of Organists.

For the benefit of the large majority who obviously will not be able to attend the sessions THE DIAPASON will present a comprehensive report by Frank Cunkle, M. Mus., A.A.G.O., of our staff, who is a well-known organist, composer of church music and writer on church music.

GEE COMPLETES 20 YEARS IN CLEVELAND SUBURB POST

Russell Gee was honored June 2 on the occasion of his twentieth anniversary as organist and choirmaster of the Fairmount Presbyterian Church, Cleveland Heights, Ohio. A surprise reception followed the morning service; more than 400 were present as Mr. and Mrs. Gee were given gifts.

The pastor in a tribute called Mr. Gee "a true leader of worship" and "an artist of unusual ability."

Letters to the Editor

Asks Remarks Be Substantiated.

Newport, R. I., June 11, 1957—

Dear Mr. Gruenstein:
The tracker-touch discussion seems to grow in intensity, if not also in vehemence, with each issue of THE DIAPASON! In June we have Mr. Pigott stating more positively than ever that such opinions are wholly subjective and on the same page Mr. Carkeek's assurance that the new von Beckerath organ at Trinity Lutheran Church, Cleveland, just as certainly proves the contrary. One would like to try the application of Mr. Pigott's test and also to see, hear and try the organ at Cleveland referred to—and then, perhaps, write still another letter!

However, Mr. Hinshaw's letter, in the same issue, seems more in the nature of an antiquarian revival. Undoubtedly American organ builders can and do produce good instruments. Certainly it is true, also, that many, if not most, American organists are satisfied with home production. But what Mr. Hinshaw says is strangely reminiscent of what some American organ builders—and one such builder in particular—had to say some thirty years ago with respect to organs imported from the factory of a distinguished Canadian firm. That attitude gradually died out. One always suspected that it was motivated largely by business and personal interests, since the firm mentioned did then produce organs distinctly superior to what most builders in this country could, or at any rate did, produce. But surely what was brought into this country both then and more recently is far from being "junk." Instances could be cited, but to do so would only prolong the argument. Surely some knowledge at first hand of the work of European builders is desirable before what they produce is severely criticized. How many organs, by how many builders, of today and of earlier times, in England, France, Holland, Western Germany and Denmark, for example, has Mr. Hinshaw visited and played? When we have an answer to that question we may be in a better position to evaluate his opinions regarding organs built elsewhere than in the U.S.A.

Sincerely yours,

WILLIAM KING COVELL.

Pasquet Says "Nuts."

Middletown, Va., June 14, 1957—

Dear Mr. Gruenstein:
In the June issue of THE DIAPASON there were two full columns (plus many more in previous issues) arguing the pros and cons of tracker versus electric touch. And to all of it I use the word made famous by an American commanding officer in the last war, "NUTS." Why waste time and paper swallowing the camel and straining at the gnat?

What controls the effect which reaches the listeners' ears is, first, the acoustical conditions of the auditorium; second, properly made, winded and voiced pipes, located so they may emit their tone, and third, proper finishing of the organ. Given these three conditions an artist performer will produce equal results regardless of the type of action so long as it works. Stoppists are getting better these days; we are discovering that our great grandfathers knew how to design a correct chorus, but of present day voicing and finishing the less said the better. Maybe one of these days before my beard grows too long we will again get some of the fine voicing and finishing our great grandfathers knew how to do and did.

Sincerely,

JEAN PASQUET.

More Thoughts on Combining.

Columbus, Ind., July 3, 1957—

Dear Mr. Gruenstein:
This is a reaction to Mr. Schnaible's letter in the July issue of THE DIAPASON. I, too, have thought about combining electronic and pipe tone production.

I am neither an organ builder nor an electronics engineer—just an organist. But it seems to me that one important problem would be the question of handling the automatic rise and fall of pitch in pipes with changes in air temperature. It would be my guess that electronic pitch would not change in the same proportion, if at all.

Assuming that no such parallel change occurs, there would be only one ideal temperature at which electronic tones and pipes would be in tune. I venture that no organist would be so rash as to claim that he could always have such an exact temperature, even at public occasions!

It has seemed in my thinking that an electronic system based on the motor-driven rotators of the Hammond organ, with the important difference that the motor be of variable speed, could unite these two modes of tone production.

Each time the organist would sit down to play he would check the pitch level of the pipe sections and then adjust the motor speed of the electronic parts to the average pitch of the pipes, which would be dependent on the temperature at the moment. It is possible that an electronic "eye" or other

device could help this tuning process as on some stroboscopes.

Incidentally, the electronic parts (which could at will be set at pitch A-440) would furnish a built-in "tuner" from which the pipes could be tuned—no more need of setting a temperament; no need of stroboscopic tuners!

I have always felt that electronic tone production was satisfactory, even delightful, in softer effects, but rather less satisfactory in larger ensemble tones, at least in the installations that compete price-wise with pipe organs. Perhaps this idea proposed by Mr. Schnaible, with the natural screening of engineers in both fields, could bring about a union of the Capulets and the Montagues of the organ world!

Sincerely yours,

THEODORE A. HUNT.

That Fahrenheit Problem.

Decatur, Ill., July 9, 1957—

Dear Mr. Gruenstein:

As usual, I enjoy the "Letters to the Editor." Sometimes I find some very unusual ideas in this column, such as going back to tracker action, etc.

In the July issue I found a very interesting letter by Albert P. Schnaible of Indiana asking about combining pipe and electronic organs. We have given this much thought and consideration. Everything would be fine if we could eliminate temperatures. We have found that if we could combine pipe and electronic tone we could do anything in organ.

It must be remembered that electronic tones stay pretty pat so far as tuning is concerned while, on the other hand, a pipe just will not stay still so as to stay with the electronic tone. When the temperatures change, so do the pipes. At the moment this is the barrier to combining the two; however, there is no question in my mind that one of these days this will take place.

I believe that Allen has built some pedal stops for a large university in the East and I am told that it is working out fine. Large pedal sections of most organs stay pretty well in tune if they are tuned correctly when installed; so the 16 ft. and 32 ft. stops can be electronic in a large pipe organ to good advantage.

We feel that too few organ builders pay enough attention to temperatures. One of the main problems involved in these new installations, with the great organ hanging outside in the nave and the rest in a chamber, is that it is impossible to keep them in tune where heat is needed in the winter. Always an organ loft is some degrees colder than the nave of a church and this must be considered in tuning.

Sincerely yours,

HAROLD L. TURNER.

Notes from Abroad.

Paris, France, July 5, 1957—

Dear Mr. Gruenstein:

Do we organists really enjoy the most rewarding experiences as we seek summer vacations? This morning as several of us sat in the organ gallery of St. Clotilde, hearing a requiem mass on which we happened by accident, we felt as though this were a memorial service to our sainted friend, Cesar Franck. This was the organ he loved, these were the acoustical and spiritual surroundings which inspired his works first as improvisations on this very instrument. At one side hung a copy of the famous photograph of 1888, showing him pulling one of these long drawknobs, and as the cordial maitre de chapelle made a crescendo to full organ we could visualize other hands reaching for those familiar chromatic harmonies.

The same strong tie with the art we all love was felt last Sunday when Marcel Dupré welcomed us to the organ gallery of St. Sulpice, where his teacher, Widor, had found new symphonies in a sixty-year tenure. The opening service at Notre Dame, when church musicians from all over the Catholic world assembled in their convention, brought us music of Perotin le Grande in the very church which had inspired his rhythmic strophes 700 years ago.

The spiritual values of music which keep so many of us content in our churches come flooding over one as we stand in the Holy Land. At every step I felt reminded by choral texts and familiar scripture of the Master's growth and mission "where Jesus walked." A little later I stood on Mars Hill in Athens, imagining Paul as he preached to the cynical intellectuals of Greece or to the followers of Aphrodite in nearby Corinth.

These are landmarks of spiritual birth, of moral reinforcement, of the true re-creation we need in our holiday excursions. They are available to many of us with surprising ease. Maybe we have to drive the old car some extra years, or put wedding fees into special savings, or take some additional pupils, but the marvel of flight puts us and our friends in these memorable places overnight. We need only to reach a little further in our summer plans. "A man's reach should exceed his grasp," as Robert Browning said, "or what is heaven for?"

Cordially,

D. STERLING WHEELWRIGHT.

Looking Back into the Past

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

Dr. Gerrit Smith, one of the best known organists and composers in the United States, died July 21 at Darien, Conn., where he was spending the summer. He was one of the founders of the American Guild of Organists and was known as the father of that organization. For a number of years he was in charge of the music at Union Theological Seminary, New York.

A four-manual Austin organ was installed in the Broadway Presbyterian Church, New York.

THE DIAPASON published the specification of a four-manual organ which the Ernest M. Skinner Company was building for Harvard University.

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

The famous recitals at Denver's municipal auditorium were discontinued because of lack of interest. Clarence Reynolds, long the municipal organist, was dropped from the city payroll.

Noonday recitals were being given daily in Carnegie Hall, New York City.

The program for the combined convention of the N.A.O. and C.C.O., which took place in late August in Rochester, N. Y., was published in detail.

Among specifications printed were: Three-manual Austins for St. Sabina's Catholic Church, Chicago, and the Seibert Evangelical Congregational Church, Allentown, Pa.; a three-manual Reuter for the College of the Ozarks, Clarksville, Ark., and a three-manual Pilcher for Trinity Episcopal Church, Columbia, S.C.

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

The famed Boston Music Hall organ, rebuilt by Aeolian-Skinner Company, was rededicated with a series of recitals at Methuen, Mass.

Trinity Methodist Church in Youngstown, Ohio, placed a contract with M. P. Möller for a large four-manual organ.

Examination requirements for 1948 of the American Guild of Organists were published.

Regional conventions of A.G.O. chapters were held in Baltimore, Md., and Claremont, Cal.

Answers Van Santvoord.

Willowdale, Ont., June 17, 1957—

Dear Mr. Gruenstein:

Your correspondent, Rick Van Santvoord, is on safe ground when he deprecates any short-cut which mutilates the beauty of a hymn. But he ventures into less certain territory when he condemns (a) the playing over of part of a hymn-tune and (b) the omission of verses in a hymn. Whatever may have been the custom in the nineteenth century when hymns, as we know them, came into being, no front-rank organist today in Britain (where most of our popular hymn-tunes come from) would dream of playing the entire tune before it was sung unless it was unfamiliar. I can well remember the great service of thanksgiving in St. Paul's Cathedral, London, many years ago when King George and Queen Mary were celebrating their twenty-fifth year as king and queen. From St. Paul's magnificent organ came the first eight notes of the melody to "O God, Our Help in Ages Past," played on its brilliant trumpet; then choir and congregation came crashing in with the words. How trivial would have been the playing over of the whole tune!

As for omitting verses of hymns, any student of hymnology knows that most hymns are edited and selected from original poems; often the poet did not expect his verses to be sung in church. To cite one classic example among hundreds: the present-day popular hymn, "Sun of My Soul," had two verses set prior to its accepted opening stanza. The poem's first verse was this:

Tis gone, that bright and orb'd blaze,
Fast fading from our wistful gaze;
Yon mantling cloud has hid from sight
The last faint pulse of quivering light.
This poem consists of fourteen stanzas, of which eight are usually found in modern hymnals. The same writer's "New Every Morning Is the Love" makes that verse number six in a sixteen-verse poem. So there is nothing new about omitting verses of a poem when it is sung in church. But most people would agree with Mr. Van Santvoord if the omission is made without due care, and for this part of his letter we should be grateful.

JOHN COZENS.

**SCHLICKEK TO BUILD
FOR HISTORIC CHURCH**

MEETING HOUSE DATES FROM 1787

Three-manual Organ in Old First Parish, Milton, Mass., Will Be Installed in Fall of 1958—Congregation Founded in 1678.

The Schlicker Organ Company has been selected by the First Parish Church in Milton, Mass., to build and install a three-manual organ. The instrument will be installed in the early fall of 1958.

Historic First Parish was organized coincidentally with the town in 1678. The present meeting house built in 1787 was altered and turned around in 1835. The church declared adherence to Unitarian persuasion in 1834; a dissenting minority withdrew and organized the First Congregational Church of Milton and erected another meeting house on the opposite side of the town hall.

The specification was drawn up by Herman L. Schlicker in cooperation with Allan B. Sly, organist and choirmaster of the church. Certain pipes from the present organ will be returned to the factory and, after being completely rebuilt and voiced, incorporated into the new specification. This organ dates from 1912 and was installed under the direction of Henry Clough-Leighter, its organist until 1955. Mr. Clough-Leighter was for many years also editor-in-chief of E. C. Schirmer of Boston.

The stoplist:

GREAT ORGAN.

Quintadena, 16 ft., 12 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Quintadena, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Waldflöte, 2 ft., 61 pipes.
Mixture, 4-5 ranks, 293 pipes.

POSITIV ORGAN.

Gedeckt, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Siffelöte, 1 ft., 61 pipes.
Scharf, 3-4 ranks, 232 pipes.
Krummhorn, 8 ft., 61 pipes.
Tremolo.

SWELL ORGAN.

Rohrflöte, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Principal, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nasat, 2½ ft., 61 pipes.
Weit Principal, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Mixture, 3-4 ranks, 232 pipes.
Trompette, 8 ft., 61 pipes.
Schalmel, 4 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Quintadena, 16 ft.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Quintadena, 8 ft.
Choralbass, 4 ft., 32 pipes.
Quintadena, 4 ft.
Nachthorn, 2 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Fagott, 16 ft., 32 pipes.
Fagott, 8 ft., 12 pipes.
Schalmel, 4 ft.

**WARREN, OHIO, CLUB HEARS
PROGRAM OF TAYLOR MUSIC**

Albert Alfred Taylor was assisted in a program of his own compositions May 28 at the First Presbyterian Church, Warren, Ohio, by the motet choir of the church and by Mildred Williams, soprano, Gloria Taylor, pianist, and Nelson L. Llewellyn, baritone. The program, sponsored by the Warren Music Club, included anthems and solos for voice, piano and organ.

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ORRVILLE, OHIO

Busy Presses Roll Out Cantatas and Christmas Carols

As expected at this season, Christmas music continues to roll from the presses. Anthems, carols, cantatas, tableaux, pageants—all these brave the hot midsummer to remind choir leaders the country over that Christmas is, after all, their busiest and most rewarding season.

Flammer has come out with several pieces of what we might call "special material." First there is a Joseph Clokey "meditation," "The Glory of a Thousand Years." This is scored for SSA and solos and is designed for seven simple and potentially impressive tableaux. Wendell Rider's "All Folk on Earth Do Sing" is a simple, routine Christmas cantata for mixed chorus and soloists. Amy Worth's "Mary, the Mother" is for SSA with solos and makes effective use of a harp. Very helpful and specific directions are given for staging the four tableaux. Claire Uphur's "Christmas for the Very Young" is for very small children and has six very elementary tableaux. "Mr. Wuggelsby's Toy Shop" by Archer and Dungan is for elementary schools or for secular occasions in a church school program.

Fritz Dietrich's "A Little Christmas Cantata" (Corcordia) is a small, attractive work, made flexible to fit variable choir situations; it makes use of instruments. The Evangelist part could be spoken instead of chanted, as indicated. An imaginative director might use it to good advantage. Somewhat in the same category is Paul Bunjes' "Comfort Ye My People," an extended chorale with strings and organ. It gives an opportunity to make use of the instrumental potentialities within a church group. Bunjes has also prepared a "chorale concerto" of historical settings of "A Mighty Fortress." With trumpets this could be put to impressive use for, say, Reformation Sunday.

Flammer has some new arrangements in various voicings of standard carols. Among them are: "The Holly and the Ivy," "Masters in this Hall," "What Child Is This?," "We Wish You a Merry Christmas," "What Can This Mean?" and a "Russian Carol," all by Riegger; a spiritual "Mary Had a Baby" by Charles Black; a Besancon "The Bell Ringer" and a Flemish "The Great Day," both by Ferguson; "O Come Emmanuel" by Goodwin, and "Christ Is Born in Bethlehem" set by Elinor Davies. Among original Christmas music is a unison "Christmas Good Night" by Paul Giasson, "In Winter Cold" by Leslie R. Bell and Clokey's unison "Christians, Awake." Luther Spayde's "Great and Marvelous Are Thy Works" is designed for festive and bacalaureate use. For this or for dedications it would be very imposing sung by a big resonant unaccompanied choir. Rabh Grosvenor's "Thanksgiving Call to Worship" is a natural for that service on Thanksgiving morning.

• • •

Shawnee Press has some pleasant folk-carol material. Three early-American carols arranged by Arthur Frackenpohl are "Awake, My Soul," "Cradle Hymn" and "O Mary, Where Is Your Baby?" A Tennessee mountain song is the basis of "Jesus the Christ Is Born" by Carl Steubing. Two familiar favorites, "Gesù Bambino" and "I Heard the Bells on Christmas Day," are arranged by Roy Ringwald. "Let Me Rock Your Cradle, Mary" is an original by Margaret Livingston. The "Alfred Burt Carols," fourteen short, economically arranged carols, have charm and will perhaps find favorable acceptance. Normand Lockwood's "I Heard the Voice of Jesus" is a large, rather demanding anthem for general use. Ivan Langstroth's "O Stay with Us, Lord Jesu" is an interesting set of unaccompanied variations on a German chorale which might challenge a good group.

Galleon Press has some rather unusual Christmas carols. A refined "The Virgin and Child" by Gabriel Fauré, a pleasant if long "The Christ Child" by Peter Cornelius, with a soprano solo part, and Grieg's rather disappointing "A Song of Christmas" are flanked with "Christmas Morn," on the French tune used in Dupré's "Variations on a Noel," and Paul Giasson's "For unto Us a Child Is Born."

FREDERICK MONKS



FREDERICK MONKS has resigned as organist and master of the choristers at Grace Church, Utica, N. Y., effective Sept. 1, to accept a similar position at St. George's Church in Schenectady, N. Y.

Mr. Monks is known as a recitalist, conductor, composer and specialist in the training of boys' voices. His studies have been under such prominent musicians as William Self and Dr. Thomson Stone.

Under Mr. Self Mr. Monks served as assistant organist at All Saints' Church in Worcester, Mass., for five years. Later he held full-time positions at the United Presbyterian Church, Whitinsville, Mass., the Congregational Church, Pawtucket, R. I., and the Church of the Transfiguration, Edgewood, R. I.

Mr. Monks has several choral numbers to his credit and last October he composed the musical score for Dorothy Sayers' play, "The Zeal of Thy House," which was performed in Grace Church in observance of the 100th anniversary of the laying of the cornerstone. He is a member of the Handel and Haydn Society in Boston and for three years was a member of the board of government. He was dean of the Rhode Island Chapter of the A.G.O. in 1952-53.

Mr. Monks was appointed to Grace Church in 1954 and in his incumbency has maintained the choir of men and boys and the Canterbury choir of young women.

Mr. and Mrs. Monks and their six-year-old son will move to Schenectady late in August when he returns from choir camp.

Mills has issued the choral part to Don Gillis' "The Coming of the King" on Norman Vincent Peale's text. Two Richard Graves settings of O'Horan verse are picturesque and appealing: "Jesu Has a Little Ship" is unison and "Is There a Fair in Bethlehem?" is for SATB. Durrant's "Lullay" is average Christmas material. "Song of the Nuns of Chester" has high tessitura soprano and tenor solos. Two anthems for general use by Eric Smith, "King of Glory, King of Peace" and "I Will Arise and Go to My Father," are not especially distinguished. Mills also releases carols by Edmund Rubbra: "Mary, Mother" on a Portuguese tune and "Entrezy Tous en Sureté" on a French text. An hour-long cantata "Ruth" by Adrian Beecham with six demanding name-role soloists will not, we fear, have wide use in this country; there are few occasions here where there are opportunities for such works. Mere mention is about what such a column as this can make.

In the Boosey and Hawkes list are "All Glory Be to God," Schröter-Carlton, based on a chorale; a hymn-anthem "The Lord's My Shepherd," Hutcheson-Smith; another hymn-anthem "Breathe on Me, Breath of God," Walton; a flexibly arranged "Ye Gates, Lift Up Your Heads," Thomson-Smith, and a new edition of a Haydn anthem with the text "Lo, My Shepherd Is Divine."

Novello sends settings of the Litany and the Preces and Responses by Thomas Tallis, which differ from usage in America, and an SAB "Jesu, Grant Me This, I Pray" by Arthur Pritchard.

John Leo Lewis' winner of the Friends of Harve Gaul award, "Prayer for the Seven Gifts" (Volkwein, Pittsburgh), has a strong text and an interesting organ part.—F.C.

For ORGAN
Poem for Autumn
Retrospection
Pastorale-Scherzo
Concert Piece in D
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Two New Sonatas, Collections Come from Publishers

ALASTAIR K. CASSELS-BROWN



ALASTAIR K. CASSELS-BROWN, F.R.C.O., has been appointed organist and master of the choristers in Grace Church, Utica, N. Y., beginning Sept. 15. For the last two years he has been associate organist and senior master of the choir school at the Cathedral Church of St. John the Divine, New York City.

Two rather sizable sonatas lead off our list of new organ music this month. The one by Robert Ashfield (Novello, from British-American and Gray) is fifteen minutes of well-made music. The opening movement makes skillful use of canonic devices; a pleasant little intermezzo separates it from a rondo with a brilliant close. Charles Proctor's Sonata 3 (available from Mills) has a big cumulative first movement, an impressive funeral march and a toccata-like finale. The idiom is more dissonant than the Ashfield.

From Novello also comes a new edition of six Trios by Albrechtsberger, with whom Beethoven studied counterpoint. These would be especially useful for teaching but are worth playing too. Numbers 5 and 6 in Novello's Organ Music Club edition are (5) Prelude Canzona e Ciacona by Flor Peeters and (6) "Invocation" and Allegro Giocoso by John Cook. Of the Peeters, the prelude seems a bit diffuse but the 7/4 meter of the Canzona gives a very interesting inner tension to the lyric flow. The chaconne displays Peeters' well-known skill in the variation form. Mr. Cook's "Invocation" is a straightforward lyric piece on a hymn tune with a well-managed crescendo. The Allegro is postlude material.

Five Baroque Chorale Preludes by Robert Crane (Concordia) are based on familiar German tunes and use traditional techniques well. They are mostly short—a couple very short—and they vary in mood and color.

"Contrasts" by Edgar Moy (Mills) is a suite of five short, unpretentious pieces. Together or singly they could come in very handy in a variety of church situations.

A new importing firm, Co-Di Music Publishers, Chicago, is specializing in not-readily-obtainable European organ music. Among their recent imports is a handsome "Classici Italiani dell'Organo" in Zanibon edition. This collection of sixteenth-, seventeenth- and eighteenth-century Italian music would make a distinguished Christmas gift for a scholarly organist friend. Another equally welcome and somewhat less expensive solution to the same gift problem is the Barenreiter edition of Sweelinck's "Choralbearbeitungen" obtainable from the same importer. —F.C.

NEWSPAPERS all over the country in mid-July carried a picture of an attractive young lady at an organ console. She was Linda Brooks of San Diego, Cal., crowned "Miss Music 1957" at the music industry trade show and convention in Chicago. Joylynn Davis, who teaches organ at Orlando, Fla., was among the runners-up.

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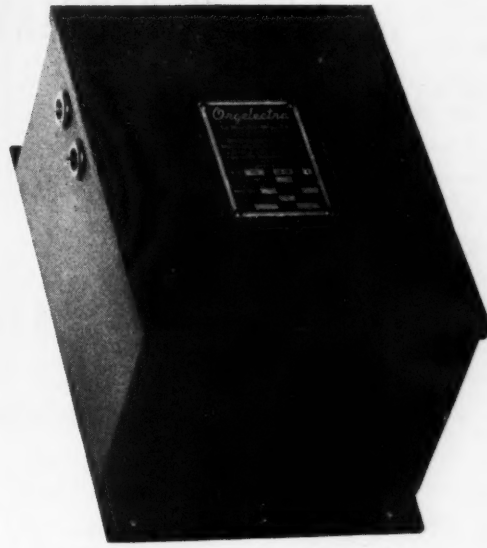
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1957 A.C.C.O. Winners

In the June, 1957, examinations of the Canadian College of Organists, the following candidates successfully completed the requirements for the Associateship diploma:

Betty Ashbridge, Toronto.
Lembit Avesson, Toronto.
Robert E. Hooper, Calgary, Alta.
Sibyl J. Komninos, Ridgefield Park, N. J.

F. C. SILVESTER,
Registrar for Examinations.

ORILLIA CENTRE—One of the most pleasant days that could be desired was provided by the weather man for the outing and picnic of the Orillia Centre July 2. Members motored to Sharon, Ont., to visit the Temple of Peace Museum. The building itself was built in 1825 to be used as a meeting house of the Children of Peace, an unorthodox Quaker sect which placed much stress on the use of music in worship. Of particular interest to the visiting organists were the many musical instruments on exhibit which were used in the early 1800's. Here may be seen the barrel organ as described in the last report. There are several flutes, a trombone and a curious horn, somewhere between a trumpet and a euphonium, all of which were played in the once-famous Sharon Silver Band, which won the first prize as the best band in North America at Philadelphia in 1876. Several of the members played a melodeon dating from the 1840's and an old Steinway pianoforte well over 100 years old. Through the courtesy of the curator, it was possible to enjoy a delicious picnic lunch on the lawn in front of the museum buildings. After a most pleasant social hour, the members returned home via the very beautiful lakeshore drive on the eastern side of Lake Simcoe. A short stop was made at the Church of St. George the Martyr, Jackson's Point, where Stephen Leacock, the famous Canadian lecturer and humorist, is buried.—R. S. J. DANIELS.

HAMILTON CENTRE—The annual general meeting of the Hamilton Centre was held May 13 at the Scottish Rite Club. The meeting was preceded by a turkey dinner. The following officers were elected: Chairman, Gordon L. Douglas; vice-chairman, Gordon Morrall; past - chairman, Miss Norma Plummer; secretary, Keith L. Hopkins; treasurer, Ernest Crickmore; committee, Mrs. Jessie Taylor, Jack Hodd and John Taylor; council members, Miss Florence Clark and Howard Jerome. The report of the nominating committee was given by Miss Florence Clark. After the election and general business members adjourned to the First United Church where the Canterbury Singers of Oshawa, under the direction of Mrs. G. K. Drynan, gave a concert of choral music ranging from Palestrina to Willan. The proceeds of this concert will go to the building funds of the Hamilton and Oshawa Centres.

KITCHENER CENTRE—The annual meeting of the Kitchener Centre was held at the Pines Inn, Bridgeport, May 25. A very good representation of the Kitchener and district membership attended and enjoyed one of the finest suppers we have had. Reports were given by the retiring chairman, Leonard Grigg, Secretary Helen Critchison and Treasurer Edgar Merkel. A total of \$200 has been raised for the headquarters building fund through recitals and in other ways. Elections followed with the following installed: Robert Pletsch, chairman; Nathaniel Stroh, vice-chairman; Helen Critchison, secretary; Edgar Merkel, treasurer; Pauline Hymmen, social convener, and Leonard Grigg, DIAPASON and press secretary.—LEONARD GRIGG.

STRATFORD CENTRE—The May meeting of the Stratford Centre was held at St. John's Evangelical Lutheran Church, Seebach's Hill. W. Ney and John Blackburn demonstrated the new organ built by Kemper and Son, Lübeck, Germany. A business meeting was held at the home of E. Harley Mitchell.—ISWIN J. LUTHER, Secretary.

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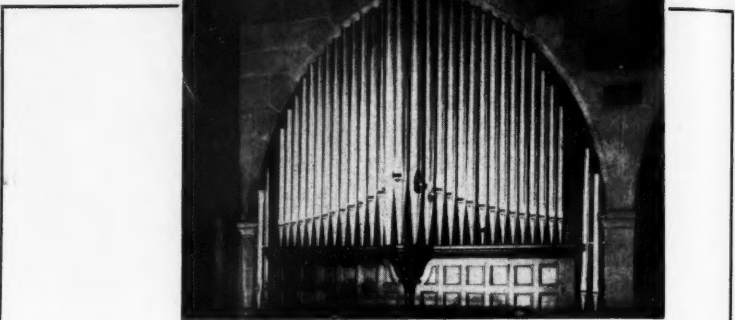
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**CHURCH IN CHICAGO
ORDERS NEW KILGEN**

POSITIV & ENCLOSED GREAT

St. Margaret of Scotland Parish Will Have Three-manual Instrument in Rear Gallery—Oscar Schmitt Conducts Negotiations.

A three-manual Kilgen organ for St. Margaret of Scotland Church, Chicago, has been ordered. The instrument will be placed in the choir loft under the narthex with the swell and great sections under separate expression and the positiv unenclosed. The console will be of the wing type with stop keys arranged in jambs. The Kilgen master selector type combination action, which requires no wind in the console, will be used.

Negotiations were conducted by Oscar Schmitt, Kilgen representative in Chicago, and the specification was designed by Eugene R. Kilgen in collaboration with Mr. Schmitt.

The stoplist:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

- Rohrbourdon, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 12 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Chimney Flute, 4 ft., 12 pipes.
- Scharf, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.

POSITIV ORGAN.

- Montre, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Spitzquinte, 2 2/3 ft., 61 pipes.
- Octavin, 2 ft., 61 pipes.
- Cymbal, 3 ranks, 183 pipes.

PEDAL ORGAN.

- Contra Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrbourdon, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Superoctave, 4 ft., 12 pipes.
- Blockflöte, 4 ft., 12 pipes.
- Trompette, 8 ft., 32 notes.
- Oboe, 8 ft., 32 notes.

**HINSDALE CHURCH CLOSES
AN ACTIVE CHORAL SEASON**

The Union Church, Hinsdale, Ill., closed its musical events for the 1956-57 season June 9 with the five junior choirs leading the worship services and receiving their awards for the year. Mrs. Eloise Arnold Eddy, M.S.M., is organist and director of music.

Other musical events in the year were: in October a piano and voice recital; in December four musical events; in January a program of chamber music; the February vespers concert using organ, piano, strings and the junior choirs; the Lenten portion of "The Messiah" for the March vespers concert, and "Chancel Choir Sunday" May 26 with flute, violin, piano and organ numbers as well as anthems.

RAYMOND C. BOESE will study in Frankfurt, Germany, on a Fulbright scholarship beginning in September. He has been granted a leave of absence from St. Olaf's College, Northfield, Minn., and from the Macalester Presbyterian Church, St. Paul.

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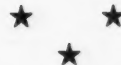
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The new Möller organ in the new edifice, which the Allison Memorial Methodist Church is building on the campus of Dickinson College, Carlisle, Pa., will combine a three-manual instrument with two antiphonal manuals. The new building replaces one destroyed by fire and will serve both as the home of the church congregation and as a chapel for the college.

Founded in 1773, Dickinson College is one of the oldest colleges in the country and the various buildings represent the truest form of colonial architecture. The new church will be of stone and its architecture will be in keeping with the other buildings on the campus.

The church has a very fine music program and the college choir does outstanding work. When designing the organ the need of an antiphonal organ was realized since there will be times when both choirs will combine for special programs. On such occasions one choir will, in all probability, be located in the rear gallery.

The stoplist will be as follows:

GREAT ORGAN.

- Quintaton, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 3 ranks, 183 pipes.

SWELL ORGAN.

- Rohrflöte, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 61 pipes.
- Flute Triangulaire, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Nasonflöte, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 49 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Schalmei, 8 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN.

- Soubasse, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Rohrbourdon, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte, 8 ft.
- Super Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Octavin, 2 ft., 12 pipes.
- Grand Cornet, 4 ranks, 32 ft., 32 notes.
- Double Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft.
- Clarion, 4 ft.

ANTIPHONAL GREAT ORGAN.

- Bourdon, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Grave Mixture, 2 ranks, 122 pipes.
- Tremulant.

ANTIPHONAL SWELL ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Salicional, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Hautbois, 8 ft., 61 pipes.
- Tremulant.

ANTIPHONAL PEDAL ORGAN.

- Bourdon, 16 ft., 12 pipes.
- Lieblichgedeckt, 16 ft., 12 pipes.
- Gedeckt, 8 ft.

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**JULIA VALENTINE KILLED
IN ILLINOIS AUTO CRASH**

Julia Walden Valentine, prominent teacher and organist of Champaign, Ill., was fatally injured May 18 when the car in which she was riding missed a curve in the highway and crashed into a building. She was driving with her son and one of his friends on the way home from a concert in Indianapolis. She was 48.

Mrs. Valentine was a graduate of Milliken University, Decatur, Ill., and had done graduate work at Northwestern University and at the University of Illinois. She was minister of music at the Salem Baptist Church.

Mrs. Valentine was widely known for her work as youth director of the National Association of Negro Musicians and had received citations for her interracial work with youth. She was a member of the East Central Illinois Chapter of the A.G.O. For several years she was a public school music supervisor.

Mrs. Valentine leaves a daughter and two sons, one of whom was badly injured in the fatal crash.

Students and parents of students of Mrs. Valentine will give a stained glass window to Salem Church in her memory.

**HONOR RUTH BOSWORTH EDDY;
RETIRES AFTER 45 YEARS**

Miss Ruth Bosworth Eddy, who won her A.A.G.O. degree in 1906, was honored June 16 at a reception and tea at Christ Episcopal Church, Swansea, Mass. More than 300 parishioners and friends attended. Miss Eddy retired May 1 as organist and choir director after forty-five years of service.

A choir member in the church from 1900, Miss Eddy began her professional career as an organist at the First Congregational Church of Swansea Center. After five years at this post she played seven years at the Methodist Church of Bristol, R. I., before coming back to Christ Church in 1912.

Among Miss Eddy's teachers were Frederick Hayward and Arthur Ryder. She was also associated professionally with Arthur Lacey-Baker, James D. D. Comey and Lawrence Apgar. For twenty-five years she was supervisor of music in the Swansea and Somerset schools, retiring in 1950.

Miss Eddy was a guest of honor at the golden jubilee observances of the Boston Chapter of the A.G.O. in December, 1955.

**KEENE, N. H., ORGANIST DIES
AT ORGAN BEFORE SERVICE**

Mrs. Hope Mason Guild, well-known Keene, N. H., organist died June 30 at the console of the organ in the Court Street Congregational Church as she was preparing to play for the morning service. She was 67 and a native of Keene.

Mrs. Guild was known throughout the state and had played organs in churches for more than fifty years. She had served as organist for various Masonic orders. She was a member of the Monadnock Chapter of the A.G.O.

Her husband, a daughter and four sons survive.

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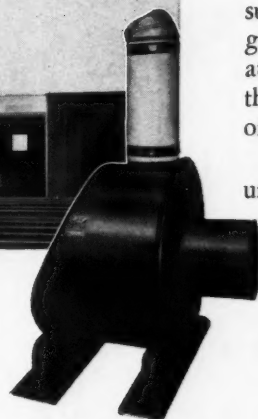
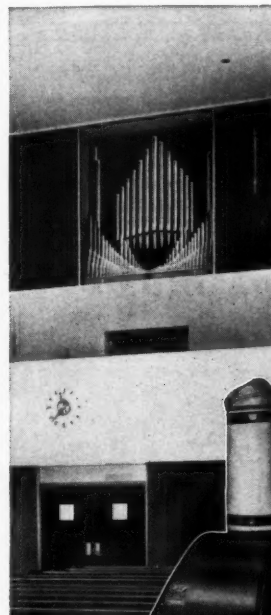
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**MANY ORGANISTS ARE HEARD
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A considerable schedule of organ and choral music has been heard in St. Paul's Chapel in the course of the summer session at Columbia University. Noonday organ recitals Tuesdays and Thursdays began July 9 and will continue through Aug. 15. Organists engaged for the series include: David Drinkwater, the summer organist and choirmaster of the chapel, Herbert Burtis, Ray P. Ferguson, John Carruth, Richard Connelly, Leonard Raver, John Ferris, Mark Siebert and Dr. Thomas Richner.

Wednesday evening programs have included an organ recital by Albert Russell July 17 and a performance July 24 of Handel's oratorio, "Solomon," by the summer choir and soloists under Mr. Drinkwater's direction.

Mr. Raver and the chamber brass players will play a concert Aug. 7 of works by Gabrieli, Purcell, Bach, Perti, Persichetti, Roberts, Riegger and Lockwood. Dr. Drinkwater and the summer choir will sing a service of choral music Aug. 11 featuring Kodaly's Missa Brevis and Three Divine Poems by Heiden as well as other works by Palestrina, Brahms and Sowerby.

**FOUR GUESTS PLAY IN FINAL
RECITALS OF UTICA SERIES**

The weekly noonday recital series at Grace Church, Utica, N. Y., closed for the season June 15. Frederick Monks, organist and choirmaster, played the first and last programs in May and the first in June, including Dunstable, Couperin and Vivaldi May 4 and du Caurroy, Chambonnières, Clerambault, Walond and Jongen May 25. His June 1 program was all-Franck.

H. Winthrop Martin, St. Paul's Church, Syracuse, was guest recitalist May 11, playing Coke-Jephcott's Toccata on "St. Anne" and Francis Snow's Toccata on "Easter Hymn" along with more familiar fare. Dorothy Wiediger, the Holy Communion Lutheran Church, Utica, played Bach and Karg-Elert May 18.

Raymond F. Glover, St. Paul's Cathedral, Buffalo, included works by Handel, Kellner, Franck, Dupré and Edmund Haines in his June 8 recital. Alec Wyton, Cathedral of St. John the Divine, New York City, closed the series June 15 with his own Fanfare and his just-published Suite "in Praise of Merbecke." He also played Bach, Stanley and Duruffé.

A SERIES of winter twilight organ and choral recitals was held this last season at St. George's Cathedral, Kingston, Ont. The recitals arranged by the cathedral organist, George N. Maybee, were played by Max R. Elsberry, M.S.M., Gerald Wheeler, F.R.C.O., H. William Hawke and Robert Bell.



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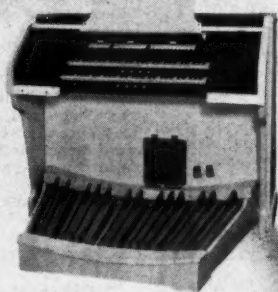
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Programs of Organ Recitals of the Month

Wilbur T. Scrivnor, Misenheimer, N. C.—Mr. Scrivnor played the following recital May 5 in the chapel of Pfeiffer College: "Gott sei gelobet," Scheidemann; "Ein feste Burg," Walther; "Mit Fried' und Freud" and Toccata and Fugue in D minor, Bach; "O wie selig" and "Mein Jesu," Brahms; Five Pieces, Alain; "Mors et Resurrectio," Langlais; Three Modal Interludes, Karg-Elert; Gavotte "Antique," Peeters; Part 2, Sonata 2, Hindemith; Toccata on "How Firm a Foundation," Murphree.

H. Myron Braun, M.S.M., Jersey City, N. J.—Mr. Braun played the following at the First Presbyterian Church, Fairfield, Iowa, June 6: Two Movements, Concerto 13 (Cuckoo and Nightingale), Handel; Dialogue, Clerambault; "When on the Cross the Saviour Hung," Scheidt; Prelude and Fugue in E minor (The Cathedral), Bach; "By the Waters of Babylon," Karg-Elert; Con Moto Maestoso, Sonata 3, Mendelssohn; "Rock of Ages," Bingham; "O Love That Wilt Not Let Me Go," Van Denman Thompson.

David Berger, Rochester, N. Y.—For his final June recital at the Eastman House June 30 Mr. Berger played: Canzona, Gabrieli; Prelude, Fugue and Variation, Franck; Prelude and "Angelus," Snow; Marche "Triomphale," Karg-Elert; Pastorale, "Mother Goose" Suite, Ravel; Finale, Symphony 1, Vierne.

Jean Pasquet, Winchester, Va.—Mr. Pasquet played this recital June 11 at the Grace Evangelical Lutheran Church: Toccata and Fugue in D minor and "O Gott, du frommer Gott," Bach; Psalm 19, Marcello; "Our Father Who Art in Heaven," Weinmann, Bach and Pasquet; "Lord Jesus Christ, with Us Abide," Karg-Elert; Toccata, Symphony 5, Widor.

David M. Lowry, Asheville, N. C.—Mr. Lowry played the following recital June 24 under the auspices of the Asheville Chapter of the A.G.O. in the First Presbyterian Church: "Now Thank We All Our God" and Prelude and Fugue in G, Bach; "Herzliebster Jesu" and "Ich ruf zu dir," Walcha; Movement 2, Sonata 2, Hindemith; "Now Thank We All Our God," Karg-Elert; "Te Deum," Langlais; "Le Jardin Suspendu," Alain; "Rhosymedre," Vaughan Williams; "Contemplation on Tallis' Canon," Purvis; "Cor-tege et Litanie," Dupré.

Ray Pylant Ferguson, Syracuse, N. Y.—Mr. Ferguson played an all-Bach recital May 28 at the First Presbyterian Church, Liverpool, N. Y.: Prelude and Fugue in D major, "Come, God, Creator, Holy Ghost," "Before Thy Throne I Now Appear," "Wake, Awake! a Voice Is Calling," "My Soul Doth Magnify the Lord," Passacaglia and Fugue in C minor, "We All Believe in One True God," "These Are the Holy Ten Commands," Prelude and Fugue in E minor.

Pupils of Wilbur T. Scrivnor, Misenheimer, N. C.—Marcelle Wiseman, Janet Crotts, Mary Frances Howell, Max Davis, Shotaro Shiga and Samuel Warner played the following recital May 19 at Pfeiffer College: "Little" Prelude and Fugue in F and Prelude and Fugue in G minor, Bach; Interludes 1, 2 and 7, Thiman; Suite "Gothique," Boellmann; Sonata in F minor, Mendelssohn.

William R. Hargrove, White Plains, N. Y.—Mr. Hargrove played this recital June 18 at the First Presbyterian Church: Chaconne, Buxtehude; Aria, Handel; Toccata and Fugue in D minor, Bach; "Le Banquet Celeste," Messiaen; Chorale in B minor, Franck; "Rhythmic Trumpet," Bingham; "La Nativité" and "Chant de Joie," Langlais.

Students of Lillian Carpenter, New York City—Lawrence Story, Bertha Haas, Marie Lambert, Harriett Aschoff, Justine Johnston, Edna Bradbury, Vernon Everett and Doris Kane played the following numbers June 21 at Miss Carpenter's studio: Prelude and Fugue in G, "Come Sweet Death," "Wir glauben all' an einen Gott," Fugue in E flat, "Dorian" Toccata and Toccata in C, Bach; Canzona, Frescobaldi; Sehr langsam, Sonata 1, Hindemith; Carillon, Sowerby; "Les Petites Cloches," Purvis; "Thou Art the Rock," Mulet.

Mrs. J. Frederick Neff, Niagara Falls, N. Y.—Mrs. Neff was heard in a recital at St. Peter's Episcopal Church by the members of the Tatler Club May 14. Her program: Grand Jeu, du Mage; "Sheep May Safely Graze," Bach; Toccata and Fugue in D minor, Bach; "I Call to Thee," Bach; "Benedictus," Reger; Intermezzo 6, Schroeder; Elevation on a Monotone, Dupré; Chorale in E major, Franck.

John Hughes, Tallahassee, Fla.—Mr. Hughes, student of Ramona C. Beard, played the following student recital at Florida State University May 23: Prelude and Fugue, Buxtehude; Magnificat on the Seventh Tone, Cabezon-Hughes; Concerto 3, Vivaldi-Bach; Prelude and Fugue on "B-A-C-H," Liszt; "Perpetuum Mobile," Middelschulte; Bagatelles, Op. 6, Bartok-Hughes; "Litanies," Alain.

Ramona Cruikshank Beard, Tallahassee, Fla.—Mrs. Beard played this program May 5 at the First Baptist Church, Madison, Fla.: Toccata in F, Bach; Noel, Daquin; "Romance sans Paroles," Bonnet; Chorale in A minor, Franck; Two Hymn Meditations, Van Denman Thompson. Brown Setterlind, tenor, assisted.

Phillip L. Thatcher, Indianapolis, Ind.—Mr. Thatcher played his graduating recital for Jordan College of Music of Butler Methodist Church June 16 at the Roberts Park Methodist Church. The program: Trumpet Voluntary, Purcell; Air, Tartini; Pastorale, Clokey; Prelude and Fugue in C minor, Bach; Echo Rondo, J. C. F. Bach; "Alle Menschen müssen sterben" and "Tidings of Joy," Bach; Chorale in A minor, Franck; Fantasia on "Ton-y-Botel," Canzona on "Liebster Jesu," Marche "Grotesque," "Les Petites Cloches" and Toccata Festiva on "In Babilone," Purvis.

Priscilla Riley, Tappahannock, Va.—Miss Riley played this program May 26 at St. John's Church: "Christ lag in Todesbanden," "Nun freut euch, lieben Christen, g'mein," "Wachet auf, ruft uns die Stimme" and Prelude and Fugue in A minor, Bach; "Rhosymedre," Vaughan Williams; "Pange Lingua Gloriosi" and "Ecce Jam Noctis," Edmundson; "Rhythmic Trumpet," Bingham; "Te Deum," Langlais.

Jerrald McCollum, Mobile, Ala.—The Mobile Chapter of the A.G.O. sponsored Mr. McCollum in a recital June 3 at the Government Street Methodist Church. He was assisted by Dixon Redditt, clarinet. Organ numbers were: Prelude and Fugue in C major, "Have Mercy upon Me, O Lord" and "In Quiet Joy," Bach; Chorale 3, Franck; Antiphon 5 and Magnificat 5, Dupré; Concert Piece, Peeters.

Norman Coke-Jephcott, Stony Point-on-Hudson, N. Y.—Dr. Coke-Jephcott played the following recital of his own compositions June 9 at the Cathedral Church of St. John the Divine, New York City: Little Fugue on "B-A-C-H," Prelude from "Terceto," "Cathedral Procession," "Londonderry Air" and Variation and Toccata on a National Air.



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By EMMET G. SMITH

The Fort Worth Chapter of the A.G.O. was host to the southwest regional convention June 17-19. Guild members from Kansas, Oklahoma, Texas and northern Louisiana attended the three-day conclave.

Many registrants arrived early Monday to be on hand for the regional organ playing contest which was heard in St. Andrew's Episcopal Church. There the contestants displayed their ability on a recent three-manual Möller. The marathon lasted for five hours, during which eleven organists were heard. The decision of the judges was in favor of Miss Elaine George, student at Oklahoma University, who represented the Oklahoma City Chapter. Her winning numbers were the Toccata in F major of Bach and "God among Us" by Messiaen. Second place went to Raymond Mabry, Emporia, Kans., student of Albert D. Schmutz.

The first social event was a reception, "Let's Get Acquainted!," in the Hotel Texas. The dinner for the regional chairman, state chairmen, deans and deans-elect followed.

The Möller Organ Company sponsored George Markey in a colorful recital in Texas Christian University's Ed Landreth Auditorium. Mr. Markey's program displayed the resources of the four-manual Möller organ to good advantage, although at times some members of the large audience were puzzled by his registration. His technique gave to the Durufle Toccata a brilliance that made it the high spot of the evening. A reception for Mr. Markey took place in the hotel.

Tuesday's activities began with an enlightening forum on teaching methods for the organ with Miss Mildred Andrews, University of Oklahoma, as moderator. Dorothy Addy, Friends' University, Wichita, and John Boe, University of Texas, served as panel members.

A bus tour of the city of Fort Worth took the holiday-spirited throng to the botanic gardens, new St. Paul's Lutheran Church, the Will Rogers Auditorium and Coliseum, the new art museum and other beauty spots. The tour ended at the spacious Ridglea Country Club, the largest building of its kind in the Southwest. At luncheon, the Fort Worth string quartet played a program which included the first movements of the Dvorak Quartet in G major and the Brahms Quartet in A minor.

After luncheon the bus tour continued to the new All Saints' Episcopal Church to hear H. Max Smith play an impeccable recital on the Reuter organ completed only five days before. Mr. Smith was sponsored by the Reuter Organ Company and his recital was the first one played on the new three-manual instrument. His program was ideal for the mildly-voiced instrument which features a delightful rückpositiv section in the rear gallery under the rose window. Lübeck, Bach, Dupré and Reubke were represented.

The next session took place in the beautiful new First Presbyterian Church. William Barclay demonstrated the varied effects to be drawn from the concert-model Hammond in the chapel of the church. His topic was "The Electronic Organ and Its Place in Serious Music." A guided tour of the church followed.

At the luxurious Petroleum Club in the Hilton Hotel, the 130 registrants enjoyed a sumptuous banquet of roast prime rib of beef topped off with the club's famous "black-bottom" pie.

A short walk took the group to the First Methodist Church for the evening's activities. These began with a brilliant recital by Lloyd Walsler, First Presbyteri-

FREDRICK ERICKSEN



FREDRICK ERICKSEN, F.A.G.O., has completed forty-five years as organist and choirmaster of Emmanuel Episcopal Church, Baltimore, Md. This event was marked on Whitsunday, June 9, with service music by Mr. Ericksen and a tribute to his work by the rector appearing on the back of the service leaflet. Dr. Alfred B. Starratt had this to say, in part:

Sometimes we call him "Fritzi," and sometimes we speak of him as "The Maestro," but whatever term we use the words are said with a tenderness which conveys to the listener the knowledge that we are talking about someone we love.

The Maestro is no lover of publicity. There are very few of the long-time members of our parish who know him well. The great console hides him from view on Sunday mornings, and it is his habit to slip in and out of the church as unobtrusively as a shadow.

It is only through his music that most of our people know him. But his beloved choir and the few others of us who have the privilege can tell you that the beauty of the music he produces comes from the overflow of a heart filled with kindly humor, deep love of his fellow men and worshipful awareness of the glory of God.

Mr. Ericksen went to Emmanuel in 1912 from a chapel in New York City which was a part of St. Bartholomew's parish. He received his B. A. and M. A. degrees from the University of Michigan in 1907 and 1919, respectively. For three years he digressed from music and studied theology at Union Theological Seminary and the General Theological Seminary. In the summer of 1912 Mr. Ericksen studied Gregorian chant and music of the Palestrina school with Sir Richard Terry at Westminster Cathedral in London, England. In the summer of 1914 he studied organ with Widor in Paris. From 1925 to 1938 he taught harmony at the Peabody Conservatory of Music in Baltimore.

an Church, Oklahoma City, before an audience of hundreds. His selections were by Liszt, Alain, Dupré, Langlais and Messiaen.

Durufle's mystical Requiem was sung by the chancel choir of First Church, a moving experience for all. Under the direction of Robert R. Clarke, minister of music, the work was performed with full orchestra for what is believed the first time in the United States. Louise Doyle was at the organ. The performance was under ideal conditions. The church was large and resonant, the choir large and well-trained and the orchestra composed of professional players. The climaxes were immensely effective and moving. Following the Requiem, a reception was held in the hotel.

Wednesday morning was spent on the campus of Texas Christian University. Elaine George, the contest winner, played a thirty-minute recital in Ed Landreth Auditorium, including Toccata in F major, Bach; Chorale in A minor, Franck; "Pantomime," Jepson, and "God among Us," Messiaen.

Dr. Ralph R. Guenther, flute, Miss Kathryn Rapp, harp, and Miss Alma Moreton, viola, played a program of chamber music which was one of the loveliest spots of the convention. Dr. Guenther played first the Handel Sonata

WHITFORD PLAYS FOR UNION
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Dr. Homer Whitford, F.A.G.O., organist and director of music at the First Church in Chestnut Hill, Boston, Mass. (Unitarian), is acting as summer organist at the Arlington Street Church (Unitarian) where he will have a professional choir. The First and Second Churches of Boston are uniting with the Arlington Street Church, which, because of its location on historic Boston Common, has a large attendance of tourists in the summer months. John B. Woodworth, the official organist, is musical director for the summer conference at Star Island, Maine.

5 in F major, his own "Improvisation" for flute and piano and the exquisite Debussy Sonata for flute, viola and harp. T.C.U. is fortunate to have this superb chamber group.

Norman Z. Fisher, minister of music at the First Presbyterian Church, Shreveport, La., played a helpful recital of contemporary service music in the beautiful Georgian-style Robert Carr Chapel. The fine resonance of the chapel and the advantageous location of the small Reuter organ proved that an instrument need not be enormous to be thrilling and effective. Mr. Fisher performed music by Albert Barkus, George Frederick McKay, Richard Warner, Thiman, Langlais and Newton Pashley.

The noon luncheon was served buffet style in the huge T.C.U. ball room. A meal of real gourmet quality was served from gleaming copper chafing dishes amidst bouquets of gardenias and daisies.

The group traveled to the Southwestern Baptist Theological Seminary for the afternoon program which began with a forum on choral techniques and repertory. Henry Sanderson, St. Matthew's Episcopal Cathedral in Dallas, was the moderator, assisted by Dr. Robert Hull, dean of the school of fine arts, T.C.U., Ray Evans, Park Cities Baptist Church, Dallas, and John Kemp, First Presbyterian Church, Oklahoma City. Souvenir folios of choral music were distributed by Whittles Music Company, Dallas.

A large audience heard a splendid recital on the four-manual Casavant organ in Truett Auditorium of the seminary. David McCormick, Highland Park Methodist Church, Dallas, played works by Bach, Couperin le Grand, Mozart, Søwery and Messiaen. The second half of the program was played by Jerald Hamilton, Grace Episcopal Cathedral, Topeka. He ended with the Prelude and Fugue in E flat major by Bach, and to this writer it was the most brilliant and satisfying performance of this number that it has been his good fortune to hear. The audience gave him an ovation at the end of the Bach.

The final program was that of Pierre Cochereau. M. Cochereau played the Casavant in the Broadway Baptist Church and under his capable fingers that fine organ responded magnificently. At the end of his formal recital he played his customary improvisation—an organ symphony in four movements based on two themes submitted to him at the moment. This was twenty minutes of superb music and the large audience left happy.

This southwest regional convention was marked throughout by record attendance and thorough preparation. It is almost a miracle to plan such a long series of programs months ahead and not be forced to make last-minute substitutions or changes. This miracle happened. The program booklet was followed to the letter with every piece on every recital performed as planned. Transportation was available at the precise moment it was needed for every event. Every meeting was attended en masse with stragglers practically non-existent. Every event on the program, including the luncheons and banquet, was included in the single registration fee, thereby avoiding the plague of constant ticket buying. This also encouraged the entire group of 130 to do things together.

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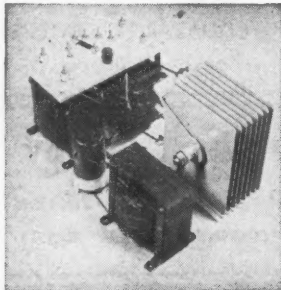
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The program of the organ festival which will commemorate the tenth anniversary of the Organ Institute, Andover, Mass., will include recitals by fifteen organists, all of whom have attended the Organ Institute: Adolph Teichert, harpsichordist; Agi Jambor, the noted Hungarian pianist, and the Fine Arts String Orchestra conducted by Arthur Howes. There will be an evening series of recitals at the Methuen Memorial Music Hall and an afternoon series at Peabody House, Phillips Academy, Andover. The evening series will begin Aug. 8 with the appearance of Mr. Teichert. The organ programs will consist of two three-quarter-hour programs by well-known artists from various parts of this country, Hawaii and Canada.

The dates are as follows: Aug. 9, William Hays and Kathryn Ulvilden; Aug. 15, Edgar Billups and Edward Hansen; Aug. 16, D. Robert Smith and Douglas Elliott; Aug. 19, Will Headlee and Warren Hutton; Aug. 20, Jerald Hamilton and Joyce Jones; Aug. 21, Klaus Speer and Clarence Ledbetter; Aug. 22, Gordon and Grady Wilson.

The Fine Arts String Orchestra, conducted by Mr. Howes, will play in the concerts to begin and end the festival week, Aug. 18 and Aug. 23, respectively. Appearing with the orchestra in organ concerts will be Leonard Raver and Edward Hansen.

The afternoon series at Phillips Acad-

my will begin Aug. 19 with a recital by Miss Jambor. She will play again Aug. 23. On the intervening days, Aug. 20, 21 and 22, Bach cantatas will be performed under the direction of Mr. Howes. The audiences at the concerts include many organists, choral conductors and other professional musicians; for this reason it has been decided to invite audience participation in the choruses of the cantatas.

EINECKE PLANS HIS SECOND AUGUST RECITAL SERIES

Inspired by the success of his 1956 summer series, C. Harold Einecke will play four Friday evening recitals this August at Trinity Episcopal Church, Santa Barbara, Cal. The Santa Barbara Choral Society under Dr. Einecke's direction sang its spring concert June 17, featuring the Fauré Requiem. A festal evensong at Trinity Church June 16 was the occasion for public recognition of the church's five choirs.

Gordon McMillan, student of Dr. Einecke for five years and organist at the First Methodist Church in Carpinteria, has won a four-year scholarship at the University of Redlands where he will continue his studies with Dr. Leslie Spelman.

THE WIFE of Dr. Max Sinzheimer, dean of the Chicago Chapter of the A.G.O., died July 12. She was well known as a violinist in the Chicago area under the name of Helen Hesse.

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