

THE DIAPASON

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

Forty-Ninth Year, No. 1—Whole No. 577

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

Subscription \$1.75 a year—15 cents a copy

NEW FOUR-MANUAL PELS INSTALLED IN ITHACA

FIRST METHODIST CHURCH

Congregation in New York Town Has
Organ Designed by A. Blackmore
Watson, Dr. John B. MacInnes
and Dr. Donald G. Grout.

The Pels Organ Company has completed the installation of a new four-manual, fifty-four-rank instrument in the First Methodist Church, Ithaca, N. Y.

Present plans call for dedicational services in January with the opening recital to be played by E. Power Biggs.

The organ was designed by A. Blackmore Watson, president of the Pels Company, in consultation with John B. MacInnes, Ph.D., A.A.G.O., organist of the church, and Dr. Donald G. Grout, chairman of the department of music, Cornell University.

The stoplist of the instrument is as follows:

GREAT ORGAN.

Hohlquintadena, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Hohlflöte, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4-6 ranks, 330 pipes.
Chimes.

SWELL ORGAN.

Rohrgedeckt, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celestes, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Borpeife, 4 ft., 73 pipes.
Blockflöte, 2 ft., 61 pipes.
Mixture, 5 ranks, 305 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Principal, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce Mixture, 3 ranks, 183 pipes.
Oboe, 8 ft., 61 pipes.
Tremolo.

POSITIV ORGAN.

Nachthorn, 8 ft., 61 pipes.
Quintadena, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Quinte, 1 1/2 ft., 61 pipes.
Krummhorn, 8 ft., 61 pipes.

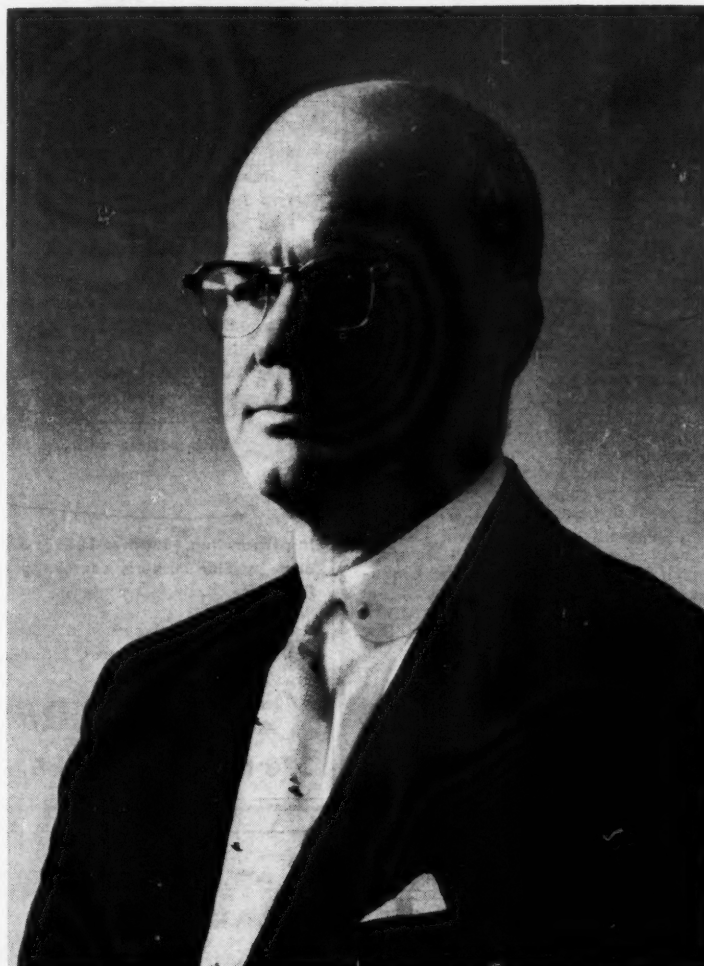
PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Contrabasse, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Rohrgedeckt, 16 ft., 32 notes.
Hohlquintadena, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 32 pipes.
Hohlquintadena, 8 ft., 32 notes.
Cello, 8 ft., 12 pipes.
Choralbass, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Octave, 2 ft., 12 pipes.
Mixture, 4 ranks, 128 pipes.
Posaune, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 pipes.
Trombone, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Zinc, 2 ft., 12 pipes.

HEAR ANNUAL THANKSGIVING MUSIC AT CHICAGO CHURCH

The annual Thanksgiving choral service at Chicago's Fourth Presbyterian Church took place this year Nov. 24. The principal work heard was Harold Darke's harvest cantata, "The Sower." Other works included were anthems by Thomas Matthews, Charles Wood and William Crotch. Barrett Spach directed; Elizabeth Paul was at the organ.

ALEXANDER MC CURDY, WHO HAS COMPLETED 30 YEARS



ALEXANDER McCurdy has completed thirty years as organist and choirmaster of the Second Presbyterian Church of Philadelphia, Pa. The church is now combined with the First Presbyterian Church whose title the combined churches have assumed.

Dr. McCurdy is a native Californian and began his organ studies with Wallace A. Sabin at Berkeley. A graduate of the Curtis Institute and a pupil of Lynnwood Farnam, Dr. McCurdy has headed the organ department of the Philadelphia school since 1935 and of the Westminster Choir College since 1940. Among his illustrious pupils are numbered: Walter Baker, David and Marian Craighead, George Markey, Herbert Nanney, Rich-

ard Purvis, Thomas Schippers, Claribel Thompson, William Teague and James Vail.

He has been a member of summer faculties of Occidental College and of the Northfield School, East Northfield, Mass.

Dr. McCurdy has toured the country regularly since his New York debut in Town Hall in 1926. His recitals with his wife, harpist Flora Greenwood, under the Colbert LaBerge management, have been heard in all parts of the country.

At the First Presbyterian Church major choral works are customarily performed each Sunday. The organs in the church were completely rebuilt several months ago by the M. P. Möller Company.

BUXTEHUDE YEAR INSPIRES EXTENSIVE RECITAL TOUR

In tribute to the 250th anniversary of the death of Dietrich Buxtehude, Paul Rosel, Concordia Teachers College, Seward, Neb., has played a series of recitals throughout the western half of the United States. He has appeared in recitals in Lutheran churches at Mitchell, S. D.; Kohler, Plymouth, Watertown and Graf-ton, Wis.; Seward, Neb.; Crown Point, Ind.; Kalispell and Libby, Mont.; Spokane, Wash., and Seward, Kans. He also played at St. John's College, Winfield, Kans.

Buxtehude's organ works played by Mr. Rosel in the course of these programs included: Passacaglia in D minor, Preludes and Fugues in G minor, A minor and D major, Fugue in C major, Ciacona in E minor, "Saviour of the Nations, Come," "O Sacred Head Now Wounded," "A Mighty Fortress Is Our God," "We Now Implore God the Holy Ghost" and "How Brightly Shines the Morning Star."

Works by Buxtehude contemporaries were included on some of the recitals and solo and choral cantatas on others.

A Christmas concert at the college at

Seward Dec. 15 will commemorate not only the Buxtehude anniversary but the 250th anniversaries of the births of hymn-writers Paul Gerhardt and Johann Rist. Choir and solo cantatas will be heard.

LITAIZE OPENS RECITAL

SERIES IN NEW ORLEANS, LA.

Gaston Litaize played the first in this season's recital series at the St. Louis Cathedral, New Orleans, La., Oct. 27. The series of four has been arranged by Elise Cambon, music director of the cathedral. Frank Gagnard in the *New Orleans Item* had this to say of M. Litaize's performance: "An organ recital of rare artistry and exceptional purpose. . . M. Litaize's control was so complete that the music emerged with spontaneous creativity. His temperament dictated a poetic rather than oratorical approach, but the scale could be epic or lyrical." The program: *Dernier Couplet du Kyrie*, *Recit de "Pange Lingua"* and *Dialogue de l'Agnus Dei*, de Grigny; *Suite in Mode II*, Clerambault; *Prelude and Fugue in A minor*, Bach; *Andantino* and "Naiades," Vierne; "Alleluias Sereins" and "Transports de Joie," "L'Ascension," Messiaen.

CHURCH IN SAVANNAH GETS THREE-MANUAL

BUILT BY AEOLIAN-SKINNER

St. Paul's Evangelical Congregation
Has New Instrument in Extensive
Building Project—Includes
Antiphonal Organ.

The installation of a three-manual Aeolian-Skinner organ in St. Paul's Evangelical Church, Savannah, Ga., completes an extensive new building project. Planned by architect Harold Waggoner, the handsome building is distinctive in design and boasts a number of outstanding stained glass windows. The divided organ is installed in open chambers in the chancel with an antiphonal division at the rear of the church. William B. Clarke, Jr., is the organist.

The stoplist is as follows:

GREAT ORGAN.

Quintade, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Rauschquinte, 2 ranks, 122 pipes.
Furniture, 4 ranks, 244 pipes.
Chimes, 25 tubes.

SWELL ORGAN.

Gedeckt, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 68 pipes.
Viola Pomposa, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Prestant, 4 ft., 68 pipes.
Zauberflöte, 4 ft., 68 pipes.
Octavin, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Concert Flute, 8 ft., 68 pipes.
Viola, 8 ft., 68 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 56 pipes.
Nachthorn, 4 ft., 68 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinete, 8 ft., 68 pipes.
Tremulant.

ANTIPHONAL ORGAN.

Diapason, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.

PEDAL ORGAN.

Montre, 16 ft., 32 pipes.
Bourdon, 16 ft., 12 pipes.
Quintade, 16 ft.
Gedeckt, 16 ft.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft.
Gedeckt, 8 ft.
Choral Bass, 4 ft., 12 pipes.
Fagotto, 16 ft.
Fagotto, 8 ft.
Chimes.

FREAK ACCIDENT WRECKS ORGAN IN NORFOLK CHURCH

The organ at the Church of Christ, Congregational, in Norfolk, Conn., suffered a severe accident. A twelve-hundred-pound clock weight fell through the ceiling into the swell division of the three-manual E. M. Skinner organ Oct. 18. This division was completely demolished; the weight smashed many of the pipes and crashed through the chest, ruining it.

The organ was originally a Hook and Hastings, rebuilt by Ernest M. Skinner in 1910. The choir division contained the first of Mr. Skinner's English horn stops. Edwin Arthur Kraft played the opening recital June 21, 1911. The chimes of this church inspired Clarence Dickinson's "List to the Lark."

Richard M. Geddes, an organ technician, of Colebrook is organist and choir director of the church.

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MARKS ANNIVERSARY**

CHICAGO CHAPTER PASSES 50

A.G.O. Group Honored with Month-long Showing in Lobby of Loop Institution—Composers, Organists, Builders Represented.

The Chicago Chapter was honored on the occasion of its fiftieth anniversary year with a month-long public exhibit during November in the lobby of the Chicago Public Library.

The displays were tastefully and attractively arranged under the guidance of James Lawson, carillonneur at the Rockefeller Chapel. They emphasized the history of the organ and church music, the organ in art and organ construction. Chicago organists, past and present, and Chicago church composers were represented.

A prominent display honored Dr. Leo Sowerby and showed some of his compositions in various stages of publication: manuscript, green proof and final copy. Three panels of compositions by several dozen Chicago composers, interesting exhibits of organ parts and mechanisms supplied by leading builders, pictures of organs and organists, a showcase on bells and bellringing and a display of organ recital posters were shown.

The historical portion of the exhibit included valuable music manuscripts, old recital programs and other materials on loan from the Chicago Historical Society and the University of Chicago. Organ pipes, stop-knobs and bits of mechanism placed among the various displays greatly enhanced the visual interest.

The first issue of THE DIAPASON was shown beside a current one.

**M.I.T. HOLT KAMPS ARE HEARD
IN TWO SERIES OF RECITALS**

The Holtkamp organs in the chapel and Kresge Auditorium at the Massachusetts Institute of Technology, Cambridge, are being heard in two series of recitals this season. The auditorium paid admission programs opened Nov. 8 with Claire Coci. Future events will include: David C. Johnson, M.I.T. organist, Jan. 8, Walter Blodgett March 12, Marilyn Mason April 9 and Donald Willing May 9.

The Sunday afternoon series in the chapel includes: John Fespermann, Ann Wight, Lois Pardue, M.I.T. students, Bartholomeus Kool, Philip Gehring, Robert Requa and Yuko Hayashi. Miss Pardue will also play a noon recital in the auditorium Dec. 5.

C. GRIFFITH BRATT began his fifth season of regular radio broadcasts on the Cunningham memorial organ at Boise, Idaho, Junior College over station KBOI Nov. 3. A series of twenty programs is projected for this year.

**SCHOOL OF SACRED MUSIC
AT DE PAUL RECEIVES HONOR**

The school of sacred music of DePaul University, Chicago, and its faculty were declared affiliated to the Pontifical Institute of Sacred Music in Rome through a decree of the Sacred Congregation of Seminaries and Universities by which solemn pontifical honors were accorded the university by the Vatican. His Eminence Samuel Cardinal Stritch, archbishop of Chicago, presided at the convocation Oct. 24 which solemnized the Vatican's official recognition of DePaul's educational work.

Under provision of the pronouncement, DePaul's baccalaureate in sacred music education will be regarded as equivalent to that offered by the Pontifical Institute.

Music for the convocation was provided by Herman Pedtke, organist and member of the music faculty, and the sixty-voice university choir directed by Rene Dosogne, chairman of the church music department.

**HEWITT ANNOUNCES CHOIRS'
DECEMBER CONCERT DATES**

The annual Christmas concert of the choirs of the Prospect Presbyterian Church, Maplewood, N. J., will be held Dec. 6. The combined youth and motet choirs, numbering 185 choristers, will sing a program of traditional and modern carols assisted by the choir school brass trio and Calvin Marsh, baritone of the Metropolitan Opera Company. Walter N. Hewitt, organist and minister of music, will direct the choirs and Layton James, assistant, will be accompanist.

The church's motet choir will join the chancel choir of the Morrow Memorial Church in a performance of the Christmas portion of Handel's "Messiah" in the latter church. William K. Burns will direct the chorus and Mr. Hewitt will be at the organ.

**JEWISH NEIGHBORS ATTEND
CHURCH'S SINGING OF "JUDAS"**

The Nov. 10 performance of Handel's oratorio "Judas Maccabees" at the Second Presbyterian Church, St. Louis, Mo., became an opportunity for an important contribution to community inter-faith understanding. Because of the significance of the Judas story in the Chanukah observance, Jewish congregations were officially invited to attend the performance which was directed by Charles H. Heaton, S.M.D., F.A.G.O. One rabbi read the scripture lesson; another prepared a summary of the oratorio text for the bulletin. Second Church members brought their Jewish neighbors.

An instrumental ensemble joined the choir and organ on this unusual occasion.

THE DIAPASON

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



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LONG BEACH CHURCH HAS NEW THREE-MANUAL

AUSTIN BUILDS INSTRUMENT

St. Luke's Episcopal Parish in California Town Gets Organ—Design by the Late James B. Jamison and Marcia Hannah.

A new three-manual Austin organ has been installed in St. Luke's Episcopal Church, Long Beach, Cal. It was designed by the late James B. Jamison in consultation with Marcia Hannah, organist-choirmaster.

The Long Beach Alumnae Chapter of Sigma Alpha Iota, national women's music fraternity, sponsored a program Oct. 20 for its scholarship fund. Miss Hannah played works by du Mage, Haydn, Bach, Vaughan Williams, Alain and Dupré and was assisted by the St. Luke's choristers and Harriet Wood, harp, in Britten's "A Ceremony of Carols."

The stoplist of the instrument reads as follows:

GREAT ORGAN.

- Contra Spitzflute, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Spitzflute, 8 ft., 12 pipes.
- Octave, 4 ft., 61 pipes.
- Quintadena, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 2 ranks, 122 pipes.

SWELL ORGAN.

- Geigen, 8 ft., 68 pipes.
- Hohl Flute, 8 ft., 68 pipes.
- Viola, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 56 pipes.
- Prestant, 4 ft., 68 pipes.
- Chimney Flute, 4 ft., 68 pipes.
- Mixture, 3 ranks, 183 pipes.
- Double Clarinet, 16 ft., 68 pipes.
- Clarinet, 8 ft., 12 pipes.
- Trompette, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.

CHOIR ORGAN.

- Bourdon, 8 ft., 68 pipes.
- Dolce, 8 ft., 68 pipes.
- Dolce Celeste, 8 ft., 56 pipes.
- Nachthorn, 4 ft., 68 pipes.
- Nasard, 2 3/4 ft., 49 pipes.
- Baroque Flute, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 49 pipes.
- Oboe, 8 ft., 68 pipes.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Octave, 8 ft., 12 pipes.
- Fifteenth, 4 ft., 12 pipes.
- Spitzflute, 16 ft.
- Octave Spitzflute, 8 ft.
- Lieblich Gedeckt, 16 ft., 12 pipes.
- Lieblich Flute, 8 ft.
- Nachthorn, 4 ft.
- Mixture, 2 ranks, 64 pipes.
- Contra Trompette, 16 ft., 12 pipes.

UNIVERSITY OF FLORIDA ORGANIST PLAYS RECITALS

Claude Murphree, university organist, played the following recital Oct. 20 at the University of Florida auditorium: "Festive" Prelude, Matthews; Four "Baroque" Miniatures, Karg-Elert; "Fanfare d'Orgue," Bedell; A Pastoral Suite, Demarest; "Idyl," Purvis; "Arietta," Kinder; Introduction, Passacaglia and Fugue, Willan. He played an all-Bach recital Nov. 17 and will play a Christmas recital Dec. 22 at the First Baptist Church in Starke, Fla., and Dec. 29 at the First Baptist Church in Gadsden, Ala.

WARREN L. BERRYMAN, NEW BALDWIN WALLACE ORGANIST



WARREN L. BERRYMAN is shown at the console of the Austin organ in the auditorium of the Baldwin Wallace Conservatory, Berea, Ohio, where he has been appointed associate professor of organ and head of the organ and church music department, succeeding Dr. Farley K. Hutchins. Mr. Berryman returned in July from a year's study in Belgium with Flor Peeters at the Royal Flemish Conservatory on a Fulbright grant. He was previously assistant professor of organ and theory at Hastings, Neb., College and

organist of the First Presbyterian Church there. He is a past-dean of the Central Nebraska Chapter of the A.G.O.

Mr. Berryman received the bachelor of arts degree from the University of Omaha and the master of arts from the University of Minnesota. He attended Biarritz American University in France and is completing work on a doctor of sacred music at Union Seminary in New York City. He has studied organ with Arthur B. Jennings, Dr. Robert Baker and Vernon de Tar.

HOLTKAMP IN IOWA CHURCH IS OPENED BY SNOODGRASS

A new two-manual, eleven-stop Holtkamp organ has been installed in the new Memorial Lutheran Church of Ames, Iowa. It is unenclosed and placed in the rear balcony at the west end of the chapel. Placed above the main case and in pyramidal arrangement against the west wall are the pipes in the pedal division. Chests which contain the positif and great divisions, respectively, are brought out forward obliquely from the main case and suspended from the laminated beams.

Services of dedication and praise were conducted Oct. 13 with Mrs. Emil H. Jebe at the organ. In the evening the dedicatory recital was played by Miss Margaret Snodgrass, a former organist at this church. The Central Iowa Chapter of the A.G.O. held a supper-meeting before the program and the Guild members and the dedication committee of the church were joint hosts at a reception in Miss Snodgrass' honor following.

Her program included: "Jesus I Will Never Leave," Walther; "Pange Lingua," de Grigny; Two Couplets from the Gloria, F. Couperin; Suite on the First Tone, du Mage; Suite on the Second Tone, Clerambault; Four Chorale Preludes from the "Clavierübung," Bach; "If Thou but Suffer God to Guide Thee" and "Come Saviour of the Heathen," Walcha; "Praise Be to God in the Highest Throne," Pepping; Toccata in C major, Bach.

PETER FRAZER of Toronto, Ont., Canada, was this year's winner of the Marion Ferguson organ scholarship at the Royal Conservatory of Music, Toronto.

NEW SCHANTZ DEDICATED IN OHIO LUTHERAN CHURCH

The new three-manual Schantz organ (specification in THE DIAPASON for April) in the Fourth Lutheran Church, Springfield, Ohio, was dedicated Oct. 20. H. Leroy Lynn, organist of the church for twenty-three years, played the recital, assisted by his wife, Eleanor Lynn, piano, Margaret Kommel, soprano, and the church choir under the direction of Robert Sedoris. Organ numbers included: Suite for Musical Clocks, Handel; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "Eco," Yon; "Bells of Ste. Anne de Beaupré," Russell; Scherzo, Gigout; "Liebster Jesu," Purvis. Organ and piano numbers were: "Nocturne," Walter Ihrke; Introduction and Allegro, Ravel, and the Finale from Concerto "Gregoriano," Yon.

JEWELL TO CONDUCT VARIED DECEMBER MUSICAL FARE

Kenneth Jewell's December schedule at Berkeley, Cal., will be very full. The East Bay Choral Conductors' Guild will sponsor a sacred concert at the Pacific School of Religion Dec. 2. Mr. Jewell will conduct choral numbers and works for organ and an ensemble of strings and oboe.

The annual choir festival at the First Congregational Church Dec. 15 will combine five choirs of 250 members in a program of Christmas music. Willan's "Mystery of Bethlehem" and Lübeck's Christmas Cantata will add strings to the choir and organ Dec. 22. The annual carol festival Christmas Eve is an event of community-wide interest in Berkeley.

DEDICATE CASAVANT AT FLORIDA CHURCH

IN DAYTONA BEACH EDIFICE

Murphree Is Consultant and Opening Recitalist for Three-manual Instrument at First Baptist—Mrs. J. A. Taylor, Organist.

A new three-manual Casavant organ built for the new First Baptist Church, Daytona Beach, Fla., has been dedicated. The specification was drawn up by J. E. Ledoux of the Casavant firm in collaboration with Claude Murphree, University of Florida, and Mrs. James Atwood Taylor, organist of the church. The instrument is installed on both sides of the chancel with the swell and choir divisions having separate expression into the chancel and nave. The organ was installed and finished by Henry A. Gottfried, the Casavant representative for Florida and Georgia.

Mr. Murphree included these numbers for the opening recital: Overture, "Occasional" Oratorio, Handel; "Jesu, Joy of Man's Desiring" and Prelude and Fugue in A minor, Bach; "Fountain Reverie," Fletcher; Chorale in E major, Franck; Three Hymn Pieces, Murphree; "Will o' the Wisp," Nevin; "Reverie," Dickinson; Fantasy on Nursery Tunes, Elmore; "Romanza," Purvis; "Song of the Clock," LeRoy Urseth, and Toccata, Symphony 5, Widor.

The stoplist of the new installation is as follows:

GREAT ORGAN.

- Open Diapason, 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.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Chimes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 68 pipes.
- Geigen Principal, 8 ft., 68 pipes.
- Bourdon, 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., 61 pipes.
- Cornet, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.
- Tremulant.

PEDAL ORGAN.

- Contrabass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft.
- Cello, 8 ft., 12 pipes.
- Stopped Flute, 8 ft., 12 pipes.
- Trumpet, 16 ft., 12 pipes.

BACH'S "A STRONGHOLD SURE" and Brahms' German Requiem were sung Nov. 3 at a patronal festival concert at All Saints' Church, Great Neck, New York. The choir of the host church was joined by that of Christ Church, Manhasset. Hugh Mc-Edwards directed and Robert Mahaffey was organist.

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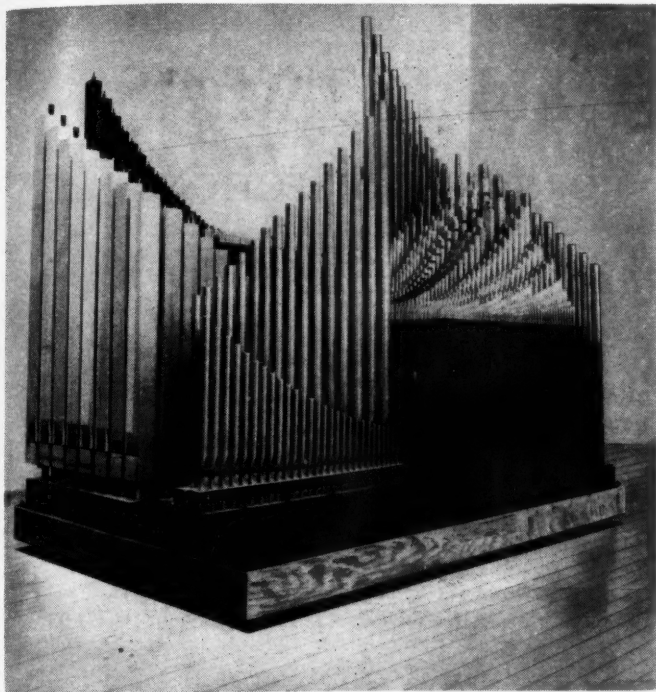
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(Paul Hume of The Washington Post as quoted by John Griffith of The Detroit Free Press.)

"The organ must be one of the most exotically designed in the country. The audience beholds it in its functional set-up. . . . It is undoubtedly one of the finer instruments of its kind, though, again, the acoustics of the hall may not have presented it in its full glory."

(Miles Kastendieck of The New York Journal-American.)

"It is probably the most colorful instrument in any concert hall in America. . . . The extra-dry acoustics of the beautiful Ford Auditorium are no help. Mr. Dupre had nearly all stops out at the end of the two works he played, but it was as if an acoustical blotter had been placed over the organ, and over the orchestra, too, for that matter. The reverberation period of the hall is exceptionally short."

(Harold Schonberg of The New York Times.)

"The parts visible to the audience resembled nothing so much as an elaborate circus calliope on a stage. But when Marcel Dupre's knowing hands and deftly working feet took over, the splendid new concert organ in Ford Auditorium came to life with a full-throated brilliance of tone and a clarity of timbre proclaiming that, here, indeed, was a gift Detroiters would thrill to for generations to come."

(Harvey Taylor of The Detroit Times.)

"Dupre, in compiling his program, arranged it so the various aspects of the instrument would be revealed. The severe elegance of the "portativ" organ, the only part of the instrument to be seen, was used for the baroque portion of the recital. As the concert continued, the manifold beauties of the organ voices were brought forward in an exciting array of tone color. Tonally the organ is magnificent. There is a brilliance to the small organ, though, which appears accentuated, possibly because of the acoustical qualities of the hall."

(J. Dorsey Gallaghan of The Detroit Free Press.)



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BOWLING GREEN'S NEW MUSIC HALL



A NEW HALL OF MUSIC at Bowling Green, Ohio, State University was dedicated Oct. 12. The \$925,000 building includes a recital auditorium seating 400, forty-four practice rooms, eleven studios, thirteen classrooms, five record listening rooms, rehearsal rooms and offices. Each room is acoustically isolated; the building contains no parallel walls and most ceilings are not parallel with floors. The three-manual organ in the auditorium shown above was designed by Walter Holtkamp and built by the Schantz Organ Company (the stolist appeared in the November, 1956, issue of THE DIA-

PASON). The console may be rolled under the great chest, permitting curtains to be closed when it is not in use. Every effort was made to assure acoustical perfection. Bolt, Beranek and Newman, acoustical engineers of Cambridge, Mass., worked closely with Mr. Holtkamp and with Munger Munger and Associates, Toledo architects. Thomas Curtis, university organist, played a brief recital the day of dedication which was also homecoming day. His program: Trumpet Tune and Air, Purcell; Andante, Sonata 6, Mendelssohn; "The Little Bells," Purvis, and Toccata in B minor, Gigout.

MÖLLER WILL BUILD ORGAN FOR TRI-CITIES

ANTIPHONAL PREPARED FOR First Congregational of Moline, Ill., Will Install Three-manual in Unusual Chancel—Lillian Stevensen Is Organist.

Long a center of musical activity in the tri-cities area, the First Congregational Church, Moline, Ill., will have a three-manual organ commensurate with its musical program and building. Surrounded by a chancel of stone, unusual carved wood and flagstone floors, the new Möller instrument will furnish what has been needed for the worship service and musical program.

Mrs. Lillian Stevensen, organist of the church, and Henry Beard, Möller representative, cooperated in designing the instrument.

The stolist is as follows:

GREAT ORGAN.

- Quintade, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bordun, 8 ft., 61 pipes.
- Quintade, 8 ft., 12 pipes.
- Octave, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Waldflöte, 2 ft., 61 pipes.
- Rauschquinte, 2 ranks, 122 pipes.
- Furniture, 3 ranks, 183 pipes.
- Chimes, 25 tubes.
- Tremulant.

SWELL ORGAN.

- Chimney Flute, 8 ft., 68 pipes.
- Viola Pomposa, 8 ft., 68 pipes.
- Viola Celeste, 8 ft., 68 pipes.
- Prestant, 4 ft., 68 pipes.
- Lochgedeckt, 4 ft., 68 pipes.
- Piccolo, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Bassoon, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Bassoon, 8 ft., 12 pipes.
- Rohrschalmel, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Gemshorn, 16 ft., 12 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Gemshorn Celeste, 8 ft., 49 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Nasat, 2 1/2 ft., 61 pipes.
- Doublette, 2 ft., 61 pipes.
- Terz, 1 3/4 ft., 61 pipes.
- Zimbel, 2 ranks, 122 pipes.
- Harmonic Trumpet, 8 ft., 61 pipes.
- Musette, 8 ft., 61 pipes.
- Tremulant.

ANTIPHONAL ORGAN.

(Prepared for)

- Gedeckt, 8 ft.
- Dolce, 8 ft.
- Principal, 4 ft.
- Mixture, 2 ranks.

ANTIPHONAL PEDAL ORGAN.

(Prepared for)

- Rohrgedeckt, 16 ft.

PEDAL ORGAN.

- Quintade, 32 ft.
- Principal, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintade, 16 ft.
- Gemshorn, 16 ft.
- Quint, 10 1/2 ft.
- Geigen, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Quintaton, 8 ft.
- Gemshorn, 8 ft.
- Rohrflöte, 4 ft.
- Rohrflöte, 2 ft.
- Mixture, 2 ranks, 64 pipes.
- Double Trumpet, 16 ft., 12 pipes.
- Bassoon, 16 ft.
- Trumpet, 8 ft.
- Clarion, 4 ft.

FOX PLAYS BEFORE 4,000 AT FESTIVAL IN WORCESTER

At the Oct. 17 concert of the Worcester, Mass., festival, Virgil Fox was soloist with the Philadelphia Orchestra before an audience of 4,000. Mr. Fox played Joseph Jongen's "Symphonie Concertante" which he first introduced to American audiences a few seasons back with the National Orchestral Association whose conductor, Leon Barzin, was a pupil and friend of the Belgian composer. (Mr. Fox, by the way, has recently arranged this major work for organ alone; he featured this version at his recital Nov. 3 at the Riverside Church, New York City, and plans to play it before the national convention at Houston next summer.) After his Worcester performance of the Jongen work Mr. Fox was recalled for four encores.

The recital season for this well-known organist began Sept. 23 with a program opening the new four-manual Austin instrument at the First Methodist Church, Bartlesville, Okla. October recitals included the Hartford, Conn., date listed on the recital page and others at Allentown, Pa., Belleville, Ont., and Binghamton, N. Y.

November engagements included: Charleston, W. Va., Chattanooga, Tenn., Kewanee, Ill., Milwaukee, Wis., Montclair, N. J., and Lancaster, Pa. Mr. Fox begins December with recitals at the Riverside Church and at Elyria, Ohio.

ENRIGHT DIRECTS CHORAL SERVICE BASED ON PSALMS

The choir of the First Presbyterian Church in Evanston, Ill., under the direction of Richard G. Enright, organist and choir director, sang a Thanksgiving choral service Nov. 24. The theme was "Music from the Psalms" and included the following works: Brother James' Air, Jacob; Cantata on Psalm 95, Mendelssohn; Psalm 23, Creston; Psalm 3, T. Charles Lee, and Psalm 150, Franck.

THE SIXTH ANNUAL university composer's exchange festival was held Nov. 15-17 at Michigan State University. The Valparaiso University chapel choir and the M.S.U. women's glee club were choral groups participating.

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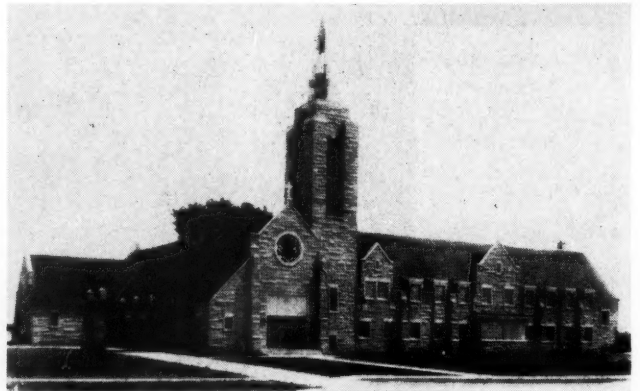
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Grace Episcopal Cathedral, San Francisco

This outstanding Möller Organ will be installed during the summer of 1958

GREAT ORGAN

Montre	16'	61 pipes
Diapason I	8'	61 pipes
Diapason II	8'	61 pipes
Bourdon	8'	61 pipes
Doppelflöte	8'	61 pipes
Gemshorn	8'	61 pipes
Octave	4'	61 pipes
Fugara	4'	61 pipes
Rohrflöte	4'	61 pipes
Twelfth	2-2/3'	61 pipes
Fifteenth	2'	61 pipes
Furniture	IV Rks	244 pipes

SWELL ORGAN

Flute Conique	16'	68 pipes
Geigen Principal	8'	68 pipes
Gedeckt	8'	68 pipes
Viole de Gamba	8'	68 pipes
Viole Celeste	8'	68 pipes
Flauto Dolce	8'	68 pipes
Flauto Dolce Celeste	8'	56 pipes
Principal	4'	68 pipes
Harmonic Flute	4'	68 pipes
Flute Twelfth	2-2/3'	61 pipes
Flautino	2'	61 pipes
Plein Jeu	III Rks	183 pipes
Fagotto	16'	68 pipes
Trompette	8'	68 pipes
Oboe	8'	68 pipes
Vox Humana	8'	68 pipes
Clarion	4'	68 pipes
Tremulant		
Brass Trumpet	16' from Chancel Organ	
Brass Trumpet	8' from Chancel Organ	
Brass Trumpet	4' from Chancel Organ	

CHOIR ORGAN

Viola Pomposa	8'	68 pipes
Viola Celeste	8'	68 pipes
Concert Flute	8'	68 pipes
Erzahler	8'	68 pipes
Erzahler Celeste	8'	56 pipes
Koppelflöte	4'	68 pipes
Nasard	2-2/3'	61 pipes
Blockflöte	2'	61 pipes
Tierce	1-3/5'	61 pipes

CHOIR ORGAN (continued)

Cymbal	III Rks	183 pipes
English Horn	16'	68 pipes
Krummhorn	8'	68 pipes
Schalmei	4'	68 pipes
Chimes		21 tubes
Tremulant		

CHANCEL ORGAN

Nachthorn	8'	61 pipes
Spitzprinzipal	4'	61 pipes
Nasat	2-2/3'	61 pipes
Hohlflöte	2'	61 pipes
Larigot	1-1/3'	61 pipes
Sifflöte	1'	61 pipes
Cornet	III Rks	183 pipes
Regale	8'	61 pipes
Tremulant		
Brass Trumpet	16'	61 pipes
Brass Trumpet	8'	12 pipes
Brass Trumpet	4'	12 pipes

PEDAL ORGAN

Contrebasse	16'	32 pipes
Bourdon	16'	32 pipes
Violone	16'	32 pipes
Montre	16'	from Great
Quint	10-2/3'	32 pipes
Flute Conique	16'	from Swell
Erzahler	16'	12 pipes
Lieblichgedeckt	16'	12 pipes
Octave	8'	32 pipes
Open Flute	8'	32 pipes
Bourdon	8'	12 pipes
Violone	8'	12 pipes
Flute Conique	8'	from Swell
Choral Bass	4'	32 pipes
Open Flute	4'	12 pipes
Choral Bass	2'	12 pipes
Mixture	III Rks	96 pipes
Bombarde	32'	32 pipes
Bombarde	16'	12 pipes
Fagotto	16'	from Swell
English Horn	16'	from Choir
Bombarde	8'	12 pipes
Fagotto	8'	from Swell
Bombarde	4'	12 pipes
Chimes		from Choir

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"MEMBER OF THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA"

Mississippi Town Boasts 130-Year-Old British-Made Organ

By BENJAMIN I. HARRISON

Thirty-five miles south of well-known Natchez is the little-known but charming town of Woodville, Miss., population, 1609. The town square, with its court house in the middle, is of no particular interest to the casual traveler passing through, but just a few blocks away is St. Paul's Church with a historical marker in front of it that reads as follows:

Founded 1823 by James A. Fox. Oldest Episcopal structure (1824) in state and reputedly west of Alleghenies. Organ installed 1827. Here in 1829 first Episcopal priest ordained in state. Mother of Jefferson Davis a member.

What is not stated on the marker, where brevity is of course essential, is the fact that the 130-year-old organ, the gift of Major A. M. Feltus, was made in England and is still used every Sunday. How anyone acquires the peculiar and very special kind of skill that is needed to play it is another matter. . . .

But first let us glance at the case. The only display pipes are on the front of the organ, and these are very pleasingly arranged in a small central tower of five pipes flanked on each side by two flats. The tops of all of the pipes are concealed, in keeping with the best practice of the days when organs had cases. The pipes are gilded. The two manuals are set within the case behind a pair of sliding panels which are flush with the front of the case. Most marvelous of all is the pedal board which is flat and rectangular and has a compass of about an octave and a half, from C to G. The pedals are short, perhaps eighteen inches long at the most.

When one opens the sliding panels there is a further surprise: the two manuals are not of the same length. The great has five octaves, from F to F, the bottom note being the F below 8 ft. C. The swell runs up to the same top F at which the great terminates, but it begins at 8 ft. C, thus giving it a compass of four and a half octaves.

There is room for ample speculation as to the reasons underlying this curious disposition of the manuals. The scope of the great would seem to go back to the original English build, though one would then expect the lowest note to be a G rather than an F, since there were (perhaps still are) a number of old English "G organs." (The choir of the Westminster Abbey organ, before rebuilding, is said to have extended from G to G, while the great started at 16 ft. C.) The swell may also represent the original compass, though it has been suggested that the upper manual was not added until 1885, when the organ was rebuilt by Pilcher.

In its present state, the instrument has the following stoptist:

GREAT ORGAN.

Open Diapason, 8 ft. (from 8 ft. C), 54 pipes.
Melodia, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute, 4 ft. (3 octaves), 37 pipes.
Fifteenth, 2 ft., 61 pipes.
Cornet, 2 ranks (3 octaves), 74 pipes.
Trumpet, 8 ft. (3 octaves), 37 pipes.
Swell to Great.

SWELL ORGAN.

Stopped Diapason Bass, 8 ft., 17 pipes.
Stopped Diapason Treble, 8 ft., 37 pipes.
Gamba, 8 ft. (3 octaves), 37 pipes.
Dulciana, 8 ft. (3 octaves), 37 pipes.
Salicional, 4 ft., 54 pipes.
Flute, 4 ft. (3 octaves), 37 pipes.

PEDAL ORGAN.

Bourdon, 16 ft., 20 pipes.
Great to Pedal.

The total number of pipes is 624. The stops marked "3 octaves" begin at the F below middle C. The stopped diapason divides at this same F. The action, needless to say, is tracker, and with both couplers drawn the swell couples through to the pedal. There is a tremulant affecting all stops except the great open diapason.

To the right of the pedal board is a small, narrow pedal which, when pushed down, gradually opens the swell shutters. It may be locked down by a side motion

³Some twelve miles west of Woodville, on the Mississippi River, is old Fort Adams, the scene of Edward Everett Hale's "A Man without a Country."

at the fully open position. To the left of the pedal board is a similar pedal which takes off the great trumpet, principal, fifteenth and cornet if they are drawn.

The open diapason has a firm and pleasing tone and is not loud. The principal is definitely on the stringy side. The trumpet is much louder than the diapason and very assertive. It was evidently intended to add volume to the full organ, and, since with its small, thin reeds it requires little wind, it was a particularly useful stop for an organ that was pumped by hand. This type of reed, however, as is well known, is hard to keep in tune and is therefore oftentimes impossibly discordant.

For some of the foregoing data the writer is indebted to R. Ronald Norwood of Mobile who is in charge of the maintenance of the organ. Mr. Norwood further states that there are markings in the organ which indicate that it was made in England but nothing to show who the builder was. The senior warden of the church, attorney Maxwell Bramlette, states that the records of the parish, which go all the way back to 1823, show that the organ was made in England. Mr. Bramlette also quotes a paragraph from *The Church News* of July, 1923, as follows:

The pipe organ of St. Paul's was purchased in England and presented to the Church in 1827 by Major A. M. Feltus, and at that time was one of the finest in the South. For ninety-six years its beautiful tones have been heard at every service and it is still in splendid condition.

Mr. Bramlette also furnished copies of two brief accounts of the renovation of the organ, as published in *The Woodville Republican*.² The first is dated May 9, 1885:

Repairs of the organ of St. Paul's Episcopal Church will commence next week. The contract for its renovation was awarded to Messrs. Pilcher & Sons, the celebrated organ builders of Louisville, Kentucky.

The projected alteration will not change in any way the front appearance of the organ. All of the improvements (comprising four new combinations) will be built under the rear and on the side of the organ. None of the exquisite softness of the organ will be lost, and the effectiveness of the "great" organ will be aided.

The entire expenses of the repair are undertaken by the choir and organist of the church—without any draw on the Parish funds. Professor William Pilcher of New Orleans, organist of Trinity P. E. Church, has promised to give a "recital" in Woodville, on completion of the improvements. Those who have heard him at the Exposition³ will be glad to hear him again in Woodville; those who have not heard him will miss a rare treat if they fail to be present at the recital.

The second excerpt is from the issue of June 6, 1885:

Mr. William Pilcher, of Henry Pilcher's Sons, organ builders, Louisville, left on Monday morning—after three weeks of steady work on the organ in St. Paul's Church. The work is of the most satisfactory character, the old organ has been entirely renovated and a new organ built into the rear and top of it, adding greatly to the volume and tone, increasing the number of instrumental stops and will preserve to the town one of its oldest relics. Mr. Pilcher goes from here to Memphis and carries with him the best wishes of his many friends.

These two accounts are tantalizing as well as interesting in that they pose more questions than they answer. They also serve to show that newspaper reporting in 1885 was not very different from what it sometimes is today, in that the writer evidently had no understanding of his subject and seems to have been bothered not at all by an occasional contradiction. Was the "new organ" a separate division, that is to say the swell? It would seem fairly reasonable to guess that it was. Was this new "organ" installed to the rear and the side, or to the rear and above? What is meant by "four new combinations?" And what are "instrumental stops?" One also wonders whether Professor Pilcher gave the promised recital. Presumably he did.

Out of all this confusion, and subject to correction if further evidence comes to light, one may conjecture that the pedal board, with its provision of one stop and

²This rather surprising name antedates by a good many years the present Republican party and owes its origin to an earlier appellation of what is now the Democratic party. Still in existence today, *The Woodville Republican* was founded in 1824 and is said to be not only the oldest newspaper but the oldest business institution in the state.

³This must have been the World's Industrial Cotton Culturist Exposition, which was held in New Orleans from Dec. 16, 1883, to June 30, 1884.

Germani in Chicago

Fernando Germani played a recital Oct. 28 in the Rockefeller Memorial Chapel at the University of Chicago under the aegis of the Chicago Chapter of the A.G.O. The fabulous technique for which the Italian organist is so justly famous is still with him and served him to good advantage in a well-balanced program of works from Frescobaldi to the contemporary American, Charles Shatto. It is a joy to hear a European who apparently understands American instruments and takes the trouble to work out interesting registrations.

The Frescobaldi pieces opening the program included Toccata 8, Book 1, Toccata per l'Elevazione, Book 2, and Canzona 4 in E minor. For the toccatas, Mr. Germani used the gallery organ, confining the second to celestes. This reviewer must confess that these pieces were no more convincing, even when played by the present successor in the long line since the early Italian, than in several previous hearings. They wander on unceasingly. Sweelinck's popular Variations on "Mein junges Leben hat ein End" was played in a miniature, quite charming manner. The first half of the program concluded with the great Prelude and Fugue (Wedge) in E minor by Bach. The Prelude was heard in that grand, wonderful and majestic manner until Mr. Germani chose to cancel the effect with a big crescendo to full organ—a not very smooth one at that. The Fugue was a sort of *Bach alla Respighi* and lacked the great sweep usually associated with this work.

Dupré's Variations sur un Noel came off much as one would expect from the great French master himself. Dupré's printed registration suggestions were followed almost literally. A complete lack of rhythmic control in the second and last variations, however, was disturbing as was the impossibility of hearing any of the notes in the big concluding toccata—at a distance from the organ no farther than the console. Mr. Shatto's Passacaglia was extremely well worked out, but with its chromaticism it seemed a poor choice to precede the almost overpowering Reger Fantasia on "Straf mich nicht in Deinem Zorn." One probably should not expect an Italian to play Reger in the great Straube tradition, but no other performances ever seem to get those grand expansive proportions which Reger possesses at its best. Mr. Germani's interpretation was straightforward, but again it was impossible to hear the moving parts in the full organ sections.—B. H.

TWO-MANUAL OLSON ORGAN OPENED IN WESTON CHURCH

A two-manual organ built by Conrad O. Olson, Waltham, Mass., was dedicated Oct. 6 at the First Baptist Church, Weston, Mass. Jeannette C. Rayner, organist and choir director, played the opening recital and directed the choir in its assisting groups. Her numbers included: Concerto in F, Handel; Fugue in C, Bach; Fantasy, Darke; Ballade in D, Clokey, and Finale, Symphony 2, Widor.

one coupler, is as it was in the original organ imported from England; that there was originally only one manual, the "effectiveness" of which was subsequently "aided" by the addition of the trumpet; that the second manual, beginning at C instead of F, was added in 1885; that a total of four new stops ("combinations") was added at this time, and that of the five stops on the swell probably two (perhaps the stopped diapason and the dulciana?) were taken from the original single manual. One may also hazard the guess that a part of the stopwork of the original one-manual instrument was under expression and that the archaic swell pedal likewise dates from the beginning.

In 1827 the organ at St. Paul's may well have been "one of the finest in the South," as *The Church News* asserts. In any case, the Episcopalians of Woodville are to be commended for having preserved and kept in good repair this very unusual and delightful instrument. It is to be hoped that when they are ready to effect another renovation they will by all means keep the present front of the organ with its twenty-one speaking display pipes, preferably with the gilding removed, and that they will utilize all of the present pipework—except perhaps that dubious and difficult trumpet. The pedal board should find a permanent home in some museum.



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**CHURCH IN DETROIT
GETS NEW MC MANIS**

ENCLOSED POSITIV ORGAN

Immanuel Lutheran Congregation Will Hear Three-manual Instrument Dec. 15—Installation by Norman Louis Scheck.

A three-manual organ by the Charles W. McManis Company of Kansas City, Kans., is nearing completion in the Immanuel Lutheran Church of Detroit, Mich. Norman Louis Scheck of Romeo, Mich., is in charge of the installation.

Mr. McManis will play a demonstration recital on the new instrument Dec. 15 and the following day the Detroit Chapter of the A.G.O. will hold a meeting at the church to hear the organ.

The swell and positiv divisions are enclosed in transept chambers with the unenclosed great in an attic chamber on the opposite side. The pedal organ is located on both sides: flues with the great and the reed with the swell.

The stolist:

GREAT ORGAN.

- Gemshorn, 16 ft., 49 pipes.
- Principal, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Mixture, 1½ ft., 4 ranks, 220 pipes.

SWELL ORGAN.

- Geigen, 8 ft., 61 pipes.
- Stillflöte, 8 ft., 61 pipes.
- Aeoline, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Scharf, ¾ ft., 3 ranks, 183 pipes.
- Trumpet, 8 ft., 61 pipes.
- Tremulant.

POSITIV ORGAN.

- Quintade, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Gemshorn Celeste, 8 ft., 49 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Sesquialtera, 2 ranks, 122 pipes.
- Dulzian, 8 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN.

- Subbass, 16 ft., 32 pipes.
- Quintaton, 16 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Stillflöte, 8 ft.
- Octave, 4 ft., 12 pipes.
- Mixture, 1½ ft., 3 ranks, 96 pipes.
- Contrafagotto, 16 ft., 32 pipes.

**ANDREWS TELLS OF SUMMER
"ORGAN-HOPPING" IN EUROPE**

Dr. Frederick Andrews gave a brief review of his summer "organ-hopping" through Spain, southern France and Italy before the Oct. 14 meeting of the La Jolla Chapter of the A.G.O. He found the Spanish organists especially cordial, inviting him into the loft for mass and taking turns with him in improvising interludes between responses.

"The cathedral choirs and organists," he says, "are authentically trained, the former chanting with full masculine resonance and uninhibited confidence, the latter supplying well-turned harmonic support and contrapuntal fantasies. The modal techniques are completely under control and Franck-like richness is at hand ready for the deeper developments. These gentlemen had a courteous way of setting a combination on the baffling eighteenth-century consoles and inviting the stranger-guest to contribute a morsel. The whole movement is so spontaneous that one cannot help being drawn into the fervor of the musical current and the appropriate idiom.

"In Notre Dame de Paris the plain-song is more aloof (though fluent), and the accompaniment even more strict, showing, one would say, the influence of the writings of Professor Potiron. And then there is the organ mass, in which the only audible music is the gorgeous playing of a Vierne Fourth Symphony, interspersed with the items of the liturgical celebration in the far-away chancel.

"In St. Mark's, Venice, the second organ is being replaced by a large modern instrument. Perhaps Maestro Bravi will soon inaugurate an organ mass here to supplement the activities of his very fine choir."

Dr. Andrews visited the publishing houses in Rome and discovered that the Italians and Germans are developing a varied literature of modern settings of the ordinary, among them one by Stravinski for voices and chamber orchestra.

Dr. Andrews punctuated his comments with humorous and sometimes confidential asides. He concluded his talk with unqualified praise for the dignity and beauty of the service he attended at Westminster abbey, the superb singing of the choir and the organ accompaniments by Sir William McKie.

DURUFLE'S REQUIEM was sung Nov. 3 at St. Mark's Church-in-the-Bouwerie, New York City, where George Powers, F.A.G.O., is organist and choirmaster.



Portion of a painting by Stephen Lochner around 1451. The angel above, with a "portativ" or portable organ, is worshipping the Christ Child with other angels.

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Convention News

Have you ever seen an oil well? Delegates to that national convention down at Houston, Tex., next June will have a chance to see many of them in one of the world's richest oil fields as they make the trip to Kilgore and Longview to hear some fine new organs played by noted recitalists. Where there is oil, there is money—lots of money to buy the finest organs built. Texas has dozens of beautiful instruments.

Organists the country over are making plans to include this exciting week in their summer schedules. THE DIAPASON will keep them informed month-to-month as the big plans take shape. No one will want to miss this first national convention in the great Southwest.

G. ALEX KEVAN.

TEXAS CHAPTER—The Texas Chapter met Nov. 4 at the Highland Baptist Church, Dallas, for a wonderful program given by Ernest White and Richard Helms, area representative for the M. P. Möller Company. Mr. White played a Bach Partita and the Franck B minor Chorale on the new Möller organ; then he gave an interesting lecture on voicing, registration and acoustics with demonstrations on the organ.

The first recital of the chapter-sponsored series was held Nov. 12 at the beautiful new Temple-Emmanuel. The artist was Robert Baker who played a program substantially duplicating his successful I.C.O. appearance. His playing showed the new Aeolian-Skinner instrument to great advantage. A reception followed.

The chapter met Oct. 21 at the Tyler Street Methodist Church where it was entertained during dinner by Temple J. Barcafer's senior bellringers. Four new members were elected and installed. The annual Guild service followed, featuring anthems by Jane Marshall, winner of the 1957 A.G.O. anthem contest. Choirs of the host church were directed by Mr. Barcafer and Mrs. Marshall. Organ solos by Robert Cobb were: "Supplication," Elmore, and Carillon, Sowerby.

The chapter attended in a body and sat together for a recital Oct. 23 by Gaston Litaize at the Holy Trinity Catholic Church honoring the fiftieth anniversary of the parish. It also corporately attended a presentation of the Brahms Requiem at St. Matthew's Episcopal Cathedral Nov. 1 conducted by Henry Sanderson with Peg Carol Bie as organist. This was the concluding event of the parish's centennial celebration. —PEG CAROL BIE, DIAPASON Correspondent.

GALVESTON, TEX., CHAPTER—The opening meeting of the Galveston Chapter was held Oct. 14 with a dinner at the Jean Lafitte Hotel. Mrs. Duncan B. Ross of Texas City was guest speaker. She gave a most interesting account of her experience as a pupil of Marcel Dupré. G. Alex Kevan of Houston spoke to chapter members Nov. 11 about the I.C.O. which he had attended. His lecture was supplemented with films he had taken there. Robert Baker of New York opened the 1957-58 artist series of the chapter with a program at Trinity Episcopal Church Nov. 13. Dr. Baker's playing was remarkable, distinguished as much by his fine musicianship as by his virtuosity.

FORT SMITH, ARK., CHAPTER—The Fort Smith Chapter held its meeting Nov. 4 in the auditorium of St. Scholastica's Academy. The program was in charge of Sister M. Clarine, O.S.B., and she was assisted by the schola of St. Scholastica's choir, which sang excerpts from the proper and ordinary of the mass. Preceding each portion Sister Clarine explained its place. It was a joy to hear the exquisite tone of the sisters and probationers as they sang the Gregorian chant. Afterward the chapter visited the chapel which has been recently redecorated. —MRS. CHARLES W. McDONALD, Secretary.

Chapter Shares Convention.

The South Dakota Chapter met Nov. 8 in Aberdeen in connection with the third annual South Dakota convention of the Music Teachers Association. Plans were discussed for the promotion of activities in the northern part of the state. The formation of Guild student groups and regional junior choir festivals was proposed by the dean, Dr. Evelyn Hohf. Jack Noble, state chairman, brought greetings from the Western Iowa Chapter. Plans for a joint sponsorship by the Western Iowa and South Dakota Chapters of a recital and organ master class were announced.

Following luncheon, members and guests attended the organ session of the teachers association. Mrs. J. W. Evens, chairman of the session, introduced three organists. Dean Hohf, Yankton College, played these numbers on the Hall organ in the Presbyterian Church: "Awake, My Heart, with Gladness," Peeters; Sehr Langsam, Sonata I, Hindemith, and Andante from Trio-sonata 4 and Prelude in B minor by Bach. Leonard Palmquist of Northern State Teachers College on the Austin organ in the Methodist Church programmed: Noel "Une Vierge Pucelle," le Begue; Basse et Dessus de Trompette, Clerambault; "In dir ist Freude," "Alle Menschen müssen sterben," and Prelude in D minor (Dorian), Bach. Merritt Johnson, Northern State Teachers College, played "Christ ist erstanden," Purvis, on the Möller organ in Bethlehem Lutheran Church.

ST. JOHN'S COLLEGE STUDENT GROUP—The Student Group at St. John's College, Winfield, Kans., heard Paul Rosel from Concordia Teachers College, Seward, Neb., play a program Nov. 10 in the college chapel commemorating the 250th anniversary of Buxtehude's death. Mr. Rosel also gave an informal talk on his studies and travels in Europe. The program included the following: Prelude and Fugue in E minor, Bruhns; "O Lord, Look Down from Heaven," Hanft; Toccata and Pastorale, Pachelbel; "Now Let Us Come before Him," Lübeck; "Wake, Awake," Bach, and Passacaglia in D minor, "How Brightly Shines," "O Sacred Head," Fugue in C and Prelude and Fugue in G minor, Buxtehude. Soprano Marcia Cramblett sang Buxtehude's solo cantata, "Lord in Thee Do I Trust."—ALMA NOMMENSEN, Advisor.

HOUSTON CHAPTER—St. John the Divine Episcopal Church was the Oct. 22 meeting place for the Houston Chapter, the annual organist-clergy dinner-meeting with a fine representation present. Alex Kevan, organist of the church, and the Rev. Thomas W. Summers, rector, were hosts on this occasion. After a brief but informative business meeting, Dean Herbert Garske presiding (convention plans sound exciting!), the group adjourned to the nave for a program by two Houston organists. Robert Bennett chose as his topic "Service Music Repertory" and Charles Lively discussed "Organ Music for the Wedding Service." Both played selections from the well-prepared repertory lists.—MRS. LLOYD PERDUE, Registrar.

LUBBOCK, TEX., CHAPTER—Under sponsorship of the Lubbock Chapter, Cecil Bolton, organist, and Harold Dutton, baritone, gave a program Nov. 10 in the First Methodist Church. Mr. Bolton is a prominent teacher of the South Plains area and dean of the local chapter. Mr. Dutton is studying for a master's degree in voice at the American Conservatory in Chicago. Organ numbers included: "Grande Piece Symphonique," Franck; Prelude and Fugue in G minor, Dupré; "Salvation Has Come to Us" and "O God, Our Holy God," Karg-Elert, and Carillon-Sortie, Mulet. A business meeting followed the program.—MRS. CLAUD H. DALTON, Corresponding Secretary.

A.G.O. Sunday Report

The shifting of A.G.O. Sunday to the second Sunday in October seems to have met with good response. Particularly pleasing has been the acceptance of the idea of having a model bulletin form available for use on that date. To make the bulletin usable on dates other than A.G.O. Sunday it has been reprinted without specific heading and can be used for any Guild service, organ recital or other meeting. Inquiries should be directed to national headquarters, and the price schedule is as follows:

100	\$2.00
250	\$5.00
500	\$8.00
1000	\$14.00
2500	\$32.00

Since A.G.O. Sunday falls early in the music season members and chapters should make plans now for special observance of Guild Sunday in 1958 which will be Oct. 12. A Guild service or festival of music could be planned now and preparations begun before the close of the present season.

AUSTIN C. LOVELACE,
Chairman, A.G.O. Sunday.

PRINCETON, N. J., CHAPTER—The Princeton Chapter met Nov. 21 at the home of W. S. Pike. Mr. Pike gave a short talk illustrated with slides describing the rebuilding of the organ in his home. At the conclusion of the formal part of the program members had a chance to try this interesting old organ for themselves.

Officers of the Princeton Chapter for this year include: W. S. Pike, dean; Douglas Terhune, sub-dean, and Miss Mildred E. Sprinkle, secretary-treasurer.

The chapter held its first meeting of the current season Sept. 17 at the David Sarnoff Research Center of the Radio Corporation of America. The speaker was Cyril N. Hoyer of the research staff. Mr. Hoyer described and demonstrated the music synthesizer.—MILDRED E. SPRINKLE.

LONG ISLAND CHAPTER—The Nov. 10 meeting of the Long Island Chapter was held at St. John's Lutheran Church, Merrick, where Miss Genevieve Althenn is organist. The program for the evening was a choral workshop under the direction of Norman Hollett, F.A.G.O., Ch.M., of the Cathedral of the Incarnation, Garden City. The assembled group formed into a choir to sing through the anthems Mr. Hollett brought with him. Among the anthems were those chosen by Mr. Hollett to be sung at our annual choral evensong service at the cathedral.

The chapter held its Oct. 13 meeting at Grace Episcopal Church, Massapequa, where Charles Burgess is organist. After our usual covered-dish supper and disposal of business affairs, the meeting was turned over to Lawrence Rasmussen, Adelphi College, Garden City. Mr. Rasmussen played a number of organ recordings.—GENEVIEVE ALTHENN.

EASTERN NEW YORK CHAPTER—Nearly seventy members and friends of the Eastern New York Chapter gathered Oct. 20 at the First Presbyterian Church in Albany to hear Miss Helen Henshaw, F.A.G.O., play a program of organ music. Miss Henshaw is organist and choir director of the church. Her program: Trumpet Voluntary, Purcell-Dickinson; "Little" Fugue in G minor, Bach; "Corlette Joyeux," McKay; "Picardy," Noble; "An Easter Alleluia," Bossi; Pastorale, Roger-Ducasse; "Rhosymedre," Vaughan Williams; Liturgical Improvisations, Oldroyd; Symphony 6 and Toccata, Symphony 5, Widor. Dean Elmer Tidmarsh conducted a short business session, at which time a committee was appointed to study the membership status of non-organists who wish to join. Mr. and Mrs. Everett Glines were hosts for a buffet lunch.—JEANNETTE RAFTER, Registrar.

ROCHESTER, N. Y., CHAPTER—The Rochester Chapter met in the parish house of the Asbury Methodist Church Nov. 11. The meeting was called to order by Dean Steensma. Reports were given and after a short business session the meeting was turned over to those members who had attended the I.C.O. in London. Mrs. David Berger began with a description of the plane trip from New York to London. Mr. Berger gave a resumé of an auto trip. Mrs. David Craighead described the reception in the Jerusalem chamber in Westminster Abbey. Mr. Craighead, who gave a recital at St. Columba's Church, pointed out differences in structure between Continental and British organs and described the trip to Lady Jeans' home. Ruth Palmer Sullivan described the trip to the Victoria and Albert Museum and was particularly interested in the Golden Age Singers. Harold Steen described the boat trip to Greenwich, the Royal Naval College and the visit to Cambridge. There were programs on display, snapshots and literature from the trip. Colored slides taken by members of the group were shown. After the meeting refreshments were served.

The chapter highlighted the opening of its year Oct. 21 with a recital by Fernando Germani at Old St. Mary's Church. This distinguished organist offered the good-sized audience substantially the same program reviewed elsewhere in this issue.—RUTH FASS, Registrar.

NORTHERN VALLEY, N. J., CHAPTER—Seven traditional songs of the Hebrew faith constituted the program by the Fairlawn Jewish Choral Society at the Northern Valley Chapter's meeting Nov. 11. The group of mixed voices, directed by Dr. Max Hoenig and assisted by Cantor Melvin Gopin with Mrs. Hester Randolf accompanying, sang at the Oradell Reformed Church. Mrs. Ruby R. Thompson, dean, introduced the singers to an interested audience of members and friends. The songs of worship followed a short business session. Included in the group were "El Melech Yoshev" and the "Kol Nidre," commemorating Yom Kippur, and "V'Shomru" and "Hashkivenu," which are used at the Sabbath services. At the conclusion of the musical program refreshments were served by Mrs. Douglas Christie and her hospitality committee.

The chapter sponsored a meeting Nov. 5 at St. James' Episcopal Church, Upper Montclair, in conjunction with the Metropolitan and Monmouth County Chapters. Dr. Elaine Brown, director of "Singing City," Philadelphia, presided at a choral workshop and spoke on "The Plus Element in Choral Conducting."—JESSICA TUNISON GETZ, Secretary.

MONMOUTH, N. J., CHAPTER—At the chapter's regular monthly meeting in the First Methodist Church, Red Bank, John Ferris, A.A.G.O., conducted a class at the console illustrating technique, registration and interpretation. Miss Marjorie Robinson demonstrated the baroque period by playing a prelude and fugue by Buxtehude. Miss Betty Ellis demonstrated the romantic period by playing the "Priere" and Toccata from the Suite "Gothique" by Boellmann. Mrs. Pauline Schoenling, pupil of Mrs. C. H. Quillen, F.A.G.O., demonstrated contemporary German music in three pieces by Walcha. Mrs. Phyllis Benjamin demonstrated the contemporary French school with "Song of Peace" by Langlais.—MRS. LOUIS J. BETZ, Registrar.

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter sponsored William Teague Oct. 28 in the first recital of its season's series. The program is reviewed elsewhere in this issue. Dean Mildred Wagner spoke at the intermission. The growing audiences at these recitals are a tribute to the chapter's efforts to bring to the Metropolitan New Jersey area some of the outstanding artists in the field of concert organ playing, acquainting music lovers with the great literature of the organ and inspiring fellow organists and students by the opportunity to hear the best in their profession.—WALTER N. HEWITT.

News of the American Guild of Organists—Continued

NEW HAVEN CHAPTER—The New Haven Chapter heard four of its members in a recital Nov. 11 at St. Aedan's Church. The organists who performed were: Daniel Marshall, Joy Rush Crocker, Johannes Somary and Robert Sutherland Lord. Among the contemporary works listed was the Partita sopra "Amen" by David Kraehenbuehl of the Yale music school, composed especially for this recital.

The chapter opened the new season Oct. 14 with a dinner-meeting at the First Congregational Church, West Haven. Professor H. Frank Bozoyan of Yale was the speaker. He spoke on his recent European tour of organs and entertained members by playing some of the recordings from a collection acquired while abroad. An informal discussion followed.—VIRGINIA S. STEELE, Registrar.

BOSTON CHAPTER—"Choral Music in the Sixteenth Century" was the subject of a lecture by Dr. Otto Kinkeldey, widely-known musicologist, for the Boston Chapter's November meeting at the First Congregational Church, Cambridge. Using recorded illustrations, as well as playing many examples on the piano, he spoke on the development of music and allied arts from their origins through the sixteenth century. Among other things, he informed us that current study has revealed that a cappella singing in this period was in no sense as common as most of us believe. He quoted contemporary sixteenth-century sources to help support many of his statements, as well as amusing us with his lively approach to his subject. At the end of the lecture doughnuts and cider were served by our secretary, Mrs. Eleanor Bowering.—MARSHALL S. WILKINS, Registrar.

VERMONT CHAPTER—The annual choir festival of the Vermont Chapter was held Oct. 20 at Hanover, N. H. Two-hundred voices from the choirs of all sections of Vermont and the western part of New Hampshire under the direction of Mrs. Mary Rowe participated in the singing of ten anthems in the Rollins Chapel of Dartmouth College. The anthems selected for this year's festival were: "Light Everlasting," O. C. Christiansen; "Alleluja," Cantata 142, Bach; "Glory to God in the Highest," Pergolesi; "The Last Words of David," Randall Thompson; "Let Thy Merciful Ears, O Lord," Weelkes; "Christ in the Stranger's Guise," Margaret Meacham; "With a Voice of Singing," Martin Shaw; "I Will Lift Up Mine Eyes," Sowerby; "All Glory, Laud and Honor," Teschner-Cain; Nunc Dimittis, Gretchaninoff; "Christ in the Stranger's Guise" won this year's prize in the competition sponsored by the chapter. The service was played by Miss Katrina Munn; Aria, Peeters, was played by Mrs. Prudence Bussey. The Rev. Harry Ford played "Herzlich tut mich verlangen," Bach and Brahms, and Mrs. Harriette Slack Richardson played Reubke's Introduction and Fugue, Sonata on the 94th Psalm.—CARL ADAMS, Registrar.

BROCKTON, MASS., CHAPTER—The Brockton Chapter sponsored a recital Oct. 21 by George Faxon, F.T.C.L., Trinity Church, Boston. The program consisted of numbers by Handel, Dandrieu, Bach, Brahms, Schumann, Franck, Mulet, Durufle and Vierne and concluded with an Adagio and Toccata by Nancy Faxon, wife of the recitalist. Mr. Faxon brought out the beautiful tones of the fine organ in the new Universalist-Unitarian church where the acoustical properties are superb, and the attentive audience enjoyed an evening of excellent music.

A meeting Oct. 7 at the home of Mrs. Hester S. Crowther in North Abington was held to make final plans for the recital, and a meeting Oct. 28 at the home of Mrs. Emma Nelson consisted mainly of a report of the same which was a success in every way. A social hour was held at each meeting.—Mrs. C. W. BURRELL, Publicity Chairman.

WATERBURY, CONN., CHAPTER—The Waterbury Chapter met at the home of Mrs. William Maton with twenty-five members present. The highlight of the evening was organ and piano duets with Mrs. Donald Brown and her mother, Mrs. Dwight Pond. Plans for a choral workshop and recitals by John Bonn and Robert Baker were discussed.

The chapter attended in a body the inaugural recital at St. John's Episcopal Church Oct. 13 by Jerome Meachen.—MILDRED R. WRIGHT, Registrar.

BRIDGEPORT, CONN., CHAPTER—The meeting of the Bridgeport Chapter was held Oct. 15 at the Methodist Church on the Green in Nichols. Prior to the meeting dinner was served the members by women of the parish. Following a brief business meeting conducted by Dean Dorothy Menne, the program was turned over to Charles Hickman who conducted a reading session of new music and display of new compositions for organ and choirs.—PATRICIA Y. BROWN, Publicity.

STUDENT GROUP AT NEW HAMPSHIRE "U"



THE GUILD STUDENT GROUP of the University of New Hampshire is shown with its faculty advisor, Assistant Professor Irving D. Bartley. The group is

issuing a newsletter which it is sending to student groups throughout the country. The local organization's president, Richard Gaudette, is the editor.

WESTERLY BRANCH CHAPTER—The Westerly Branch, Rhode Island Chapter, opened the season by sponsoring Harriette Slack Richardson, Springfield, Vt., in a recital at the Central Baptist Church Oct. 27. Her program included: Fantasie and Fugue in G minor, "O Man, Bemoan Thy Grievous Sin" and Trio-sonata 5 in C major, Bach; Prelude and Fugue in B major and "The Swan," Saint-Saens; "Divertissement," "Berceuse" and Carillon, Vierne; Air with Variations, Sowerby; Pavane, Rigadon and Rhumba, Rhythmic Suite, Elmore; Sonata on the 94th Psalm, Reubke. Mrs. Richardson was the guest of honor at a reception following the recital.

The October meeting of the branch was held at the Pawcatuck Seventh Day Baptist Church. Colored slides of the interiors and exteriors of churches taken at the national A.G.O. convention in New York and the southern New England regional convention in Boston were shown and various details explained.—ALBERT M. WEBSTER, Secretary.

STAMFORD, CONN., CHAPTER—The October meeting of the Stamford Chapter took place at Christ Church, Greenwich. Members played a recital. Nelson Close, South Norwalk, opened the program with: Psalm 19, Marcello; Larghetto, Bassani; "Petites Litanies de Jesus," Grovlez, and Variations de Concert, Bonnet. Esther Harrison Mitchell played: Fugue on the Kyrie, Couperin; "Nun bitten wir den heiligen Geist," Buxtehude; Basse et Dessus de Trompette, Clerambault; "Lied" and "Arabesque," Vierne, and the Boellmann Toccata. Richard Shaffer closed the program with: Adagio and Finale, Concerto 1, Handel, Allegro, Trio-sonata 1, Bach; "Christmas Carol," Walcha; "Trumpet Minuet," Holler, and Variations on a Noel, Litaize.—NANCY SELINGER, Secretary.

QUEENS CHAPTER—Members of the Queens Chapter are looking forward to participating in a choral workshop Dec. 9 in St. George's Episcopal Church, Flushing, N. Y., to be conducted by Dr. Harold Friedell. Additional knowledge was gained as a result of the Oct. 21 lecture by Ray Berry on acoustics and architecture and the Nov. 19 program on the use of audio-visual aids led by Dr. Harry J. Kreider of the "Pulpit Digest."—ANNA L. SCHUH, Registrar.

NEW YORK CITY CHAPTER—The fall dinner of the New York City Chapter was held in the Henry Hudson Hotel Nov. 11. Approximately eighty-five attended. Dean Edward Linzel prefaced his official remarks with the introduction of his bride to the group and the "confession" that, after mixing a honeymoon abroad with attendance at the I.C.O., he had returned quite unprepared to speak on all the actual events of the congress. He then introduced Ray Berry, William Self, Alec Wyton and Dr. S. Lewis Elmer and asked that they speak on the various aspects of the London meetings. Carolyn Darr read a formal report on the official chapter programs of last season. Dr. T. Frederick H. Candlyn brought the evening to a close with the presentation of the Guild certificates to members who had successfully passed the 1957 examinations.—ROBERT ARNOLD, Registrar.

SUFFOLK CHAPTER—The Suffolk Chapter held its Oct. 12 meeting in the home of Mr. and Mrs. Charles Drexler in Setauket. After a short business meeting Mr. Drexler told in an interesting and amusing way how he acquired the two-manual organ in his home. This organ was originally a Midmer-Losh and was in the Methodist Church in Northport, L. I. (The new three-manual Wicks which has taken its place was dedicated last month by Dr. Harold Friedell as guest organist.) Mr. Drexler acquired the old organ for a modest sum and moved it to his home with the help of Mr. Sampson of

the Wicks Company. He told of all his troubles and headaches, how there was a time when he would gladly have sold it. Now that it is completed he realizes he has learned a great deal about the inner workings of an organ; however, he would not care to repeat the experience. He demonstrated the different stops and played an informal recital of the following numbers: "Chant of Peace," Langlais; Sonata, Zipoli; Flute Tune, Arne; Prelude and Fugue in F, Buxtehude; Part 2, Sonatina, Sowerby, and "Dorian" Toccata, Bach. Mrs. Drexler gave an interesting review of the book, "What to Listen for in Music," by Aaron Copland. Refreshments and a social hour followed.—ERNEST A. ANDREWS, Secretary.

DISTRICT OF COLUMBIA CHAPTER—The regular meeting Nov. 4 had twenty-seven members and a visitor traveling via chartered bus to Mary Washington College of the University of Virginia, Fredericksburg, to be the guests of the student group. Routine business was conducted en route, at which time Dean Kathryn Hill Rawls, A.A.G.O., reminded the chapter of the busy schedule of imminent activities. Upon arrival at the spacious campus, there was a short guided tour through the music wing of the elegant du Pont Building, built in 1950. The chapter then assembled in the little theatre—a handsomely appointed and well equipped auditorium complete with a small two-manual Möller—to hear a recital by some of the students, preceded by words of welcome from Dr. George E. Luntz, head of the music department; Jean Slater Appel, A.A.G.O., Ch.M., instructor in organ and supervisor of the group, and Charlotte Walker, president of the group. Loretta Hitchings played the Pastorale and "In Dulci Jubilo," Bach; Charlotte Walker played "Herzlich tut mich verlangen," Bach, and Chorale, Prayer and Minuet from Boellmann's "Gothic" Suite. Anne Thompson played "Dorian" Prelude, Pastorale and Cortège, Peeters. The recital ended with Bach's setting of "Erbarm dich mein" and the Fantasie on "Austria" and "Ein feste Burg," Reger, performed by Betty Oliver.—CLEVELAND FISHER, Registrar.

CHARLOTTE, N. C., CHAPTER—Two new works for piano and organ were featured on the program at the November meeting of the Charlotte Chapter. Marcel Dupré's "Balade" and the "Symphonic" Suite by Joseph Clokey were played by Mrs. Harriet Line Thompson, piano, and Eugene Craft, organ.—NELL MORGAN, Corresponding Secretary.

JACKSON, MISS., CHAPTER—Mrs. Lester Brown was the speaker for the November meeting of the Jackson Chapter in the home of Mrs. Cecil Roper. Mrs. Brown has conducted several European tours, some of which included the viewing of many of the famous old organs of the continent. She gave an interesting account of well-known organists she has heard. She told of the churches and cathedrals she visited and illustrated her lecture with colored slides. A pleasant social hour followed the program.—Mrs. CECIL ROPER, Registrar.

DAYTONA BEACH CHAPTER—A special November meeting of the Daytona Beach Chapter was held at the Y.W.C.A. to plan a Christmas choral concert enlisting singers from all the choirs in the city. The concert will be given Dec. 21 with Frank Miller of the Florida Symphony Orchestra as director. The October meeting was held at St. Mary's Episcopal Church. Dr. Paul Jenkins, Stetson University, Deland, played a delightful program. A reception and business meeting followed.

The September meeting was held at the home of Dean Clark Weeks. After a picnic supper and a short business meeting Mrs. Charlotte June awarded a past-dean's pin to Miss Helen Edmiston. Program Chairman Ruby read a list of the programs planned.—Mrs. JOHN S. PARKER, Secretary.

LEXINGTON, KY., CHAPTER—The Lexington Chapter meeting Nov. 12 was held at the Maxwell Street Presbyterian Church with Arthur N. Wake, dean, presiding. After a short business session Hammond W. Porter, sub-dean, began the program with a talk on the early history of the organ and its construction. Mrs. Lloyd Mahan continued with a brief description of a tracker action organ, then Mr. Porter followed with a paper on the development of pneumatic and electro-pneumatic organs. The three talks were illustrated with slides. H. D. Wright of the Wicks Organ Company showed "Capturing the Wind."

The chapter met Oct. 8 at the Central Christian Church. Dean Wake welcomed the guests and members of the Guild student groups. Everett Amos, Asbury College, expressed his thanks for having been sent as a contestant to play in the organ competition at the regional convention in Akron, Ohio, and gave the group notes and programs of the convention. Following the business session Dean Wake gave a talk, using for his theme the Guild motto and declaration of religious principles. Mrs. Paul Westcott and Mrs. Wilmot Story were hostesses for a coffee hour.—MARY E. LYONS, Secretary.

GREENWOOD, S. C., CHAPTER—The Greenwood Chapter's November vesper program was given by the Augusta Choral Society which sang Brahms' "German" Requiem Nov. 17 at the First Baptist Church. The Augusta group was assisted by the Aiken Choralists. Emily Remington directed the performance. Dr. A. Elbert Adams was at the organ.

The October meeting of the chapter was held Oct. 28. Members met first at the Callie Self memorial carillon where Jan Kwist, carillonneur, invited them to inspect the installation in the tower. He demonstrated the technique used in playing and then gave a short recital. The group moved to Roseland Inn for a "dutch supper." Dean Rosalie Stribling presided over a short business session, after which Harry Van Bergen gave a talk on the history of carillons in this country and in Europe, concluding his talk with the showing of a film on the history of bells and bell-making which was made in his family's bell foundries in Holland.—WILLIAM N. BOBO, Publicity Chairman.

KNOXVILLE, TENN., CHAPTER—The Knoxville Chapter met Nov. 4 for a supper-meeting at St. John's Episcopal Church. Jack Rogers was host. A short business meeting was held, at which time resolutions honoring all who worked in planning our recent convention were read and approved. Mrs. Marion Pickle, Jr., the ethics and education committee chairman, is promoting a program of composition. Members were encouraged to write a hymn or response for the December meeting. The meeting was "minister's night" with a discussion on our theme for the year, "The Liturgy, Concept of Worship and Service Music of Various Faiths." Ministers and church musicians from Episcopal, Presbyterian, Methodist, Lutheran and Baptist churches responded.—REBA GENTRY, Registrar.

CHESAPEAKE CHAPTER—The Chesapeake Chapter met Nov. 11 for its annual minister-organist dinner at St. Mary's Episcopal Church, Baltimore. The dinner was well attended and provided a pleasant opportunity for informal conversation within the group. The after-dinner speaker was Theodore Schaefer, National Presbyterian Church, Washington, D. C. His subject, "Choir Problems in a Down-town Church," was interesting and vital to many in his audience who have similar problems in their own churches. His approach was practical and helpful and was well sprinkled with humor.

MIAMI CHAPTER—The second hymn festival of the Miami Chapter was held at the First Presbyterian Church Nov. 11. Our dean, Louise Titcomb, F.A.G.O., was again the director of this event. Miss Margaret Squier was chairman of arrangements. Warner Hardman was service organist. Mrs. Kathryn Crowder opened the service with: Fugue in E flat (St. Anne), Bach, and "Picardy," Noble. Miss Lillian Taylor played "Melcombe," Parry. "Nun Danket alle Gott," Karg-Elert, was performed by Preston Dettman. Dr. Ralph Harris, F.A.G.O., read the declaration of religious principles. Twelve choirs of 150 voices took part in this stirring festival.—JOSEPHINE E. HANSEN.

CHARLESTON, S. C., CHAPTER—The Charleston Chapter held its monthly meeting Nov. 4 at the Episcopal Church of St. Luke and St. Paul. At the business meeting final rehearsals were announced for the junior choir festival Dec. 8 at the Citadel Square Baptist Church. George Case, in charge of the evening's program, explained the features of the Allen electronic organ and the instrument was demonstrated by George Thompson. Various members were given the opportunity to play the Allen.—FRANCIS V. KIRKWOOD, Reporter.

News of the American Guild of Organists—Continued

Chapter Holds All-day Meeting.

The North Mississippi Chapter held an all-day meeting in Corinth Oct. 26. The program opened with a brief service with Mrs. J. E. Buchanan at the organ. A short business meeting was conducted by Mrs. V. E. Bosarge, dean, after which Mrs. J. M. Butcher, pianist, and Dean Bosarge played "My Heart Ever Faithful," Bach. Mrs. Johnston, pianist, and Thomas McCage, organist, played "Jesu, Joy of Man's Desiring," Bach, and "Rhapsody," Demarest. William Porter conducted his anthem, "Alleluia, Christ Is Born."

After lunch Miss Zelma McCord presented "Impy the Marionette," and Mrs. George Purvis gave an account of her trip to the I.C.O. in London. Mrs. Butcher and Mrs. Bosarge played several duopiano numbers and Lester H. Groom of Blue Mountain College played the following recital: Preludes and Intermezzi, Schroeder; "Come Now, Saviour of the Heathen" and Fugue in E flat (St. Anne), Bach; Sketch in D flat, Schumann; Movement 1, Sonata 3, Hindemith; Gavotte "Antique," Peeters, and Partita on "Netherlands," Groom.

ESTHER OELRICH, Secretary.

BIRMINGHAM, ALA., CHAPTER—The first meeting of the Birmingham Chapter for the year was held Oct. 8 at the Highlands Methodist Church, the annual organist-pastor banquet with Aleta Brasell, dean, presiding. After a delicious meal members, their pastors and other guests heard an interesting program. Mrs. Myrtle Steele gave a talk on highlights of the recent I.C.O. supplemented by slides. A panel discussion of problems of the organist and choir director was held with Dr. Edward Ramage representing the minister, Hugh Thomas the choir director, Mrs. Minnie McNeill Carr the organist and Milton Andrews the music committee. Officers are as follows: Mrs. Aleta Brasell, dean; Miss Jane Slaughter, sub-dean; Earl Clarke, secretary; Mrs. Florence Wade, treasurer; Samm Batt Owens, librarian; William Kroh, registrar, and Mrs. J. M. Murray and Dr. J. T. MacKenzie, auditors.—RUBY MASSIE.

TAMPA CHAPTER—The November meeting of the Tampa Chapter was held at Christ the King Catholic Church with the organist, Mrs. George Monroe, as hostess. Mrs. Norma Dobson, organist of St. Andrew's Episcopal Church, opened the program with Air and Variations, Frescobaldi; "Priere a Notre Dame," Boellmann, and Fugue in D minor, Lascaux. F. J. Gallagher narrated the program of liturgical music, with the men of the choir singing under the direction of Mrs. Robert Foley. An Introit, Kyrie, Sanctus and Benedictus qui Venit were followed by Palestrina's Gloria Patri; "O Jesu Christe," Jaquet of Mantua; "Ave Maria," Arcadelt; "Haec Dies," Ravanello, and "Tuum Praesidium," Peeters. A business meeting in the school cafeteria followed.—ALICE NEWBERRY, Secretary.

MERIDIAN, MISS., BRANCH—The Meridian Branch of the North Mississippi Chapter met in the lounge of the First Baptist Church Oct. 6 with William Porter, regent, presiding. Ministers were guests. The Rev. W. E. Speed, South Side Baptist Church, declared that worshipful music by the choir and organist is essential to the minister in delivering an effective sermon. A social hour followed with Miss Winifred Cox as hostess.

SPARTANBURG, S. C., CHAPTER—The October meeting of the Spartanburg Chapter was held at the home of George Thompson. After a brief business session Mr. Thompson played several selections on his Allen electronic organ. A social hour followed with impromptu numbers on the organ and organ and piano ensembles. The chapter held its September meeting at St. John's Lutheran Church. The following officers were unanimously elected: Dean, Sam Woodruff; sub-dean, Miss Carroll Bizzell, and secretary-treasurer, Mrs. Florence S. Burch. After the business session Miss Rachel Pierce, Mrs. Lester Collops, Sam Woodruff and John Williams reported on summer workshops they attended.—FLORENCE S. BURCA, Secretary-treasurer.

SOUTH MISSISSIPPI CHAPTER—The South Mississippi Chapter met in the Bay Street Presbyterian Church, Hattiesburg, Nov. 5. Mrs. J. B. Holloway, Mrs. Lora Blount and Mrs. M. V. Mackrell were co-ordinators. Mrs. Holloway, dean, introduced Mrs. E. B. McRaney who led the group in a discussion of the organ offertory. Mrs. McRaney introduced Mrs. Mackrell and David Witt who played the following: "Hark! A Voice Saith All Are Mortal," Bach; "I Will Love Thee, O My Life," Streicker; Prelude and Fugue in C minor, Lübeck, and "Rejoice Greatly, O My Soul," Karg-Elert. Guests were invited to the choir room for refreshments.—MRS. R. T. HUTHMAKER, Reporter.

ST. PETERSBURG CHAPTER—The St. Petersburg Chapter opened the new season with a members-and-subscribers night at St. Thomas' Episcopal Church on Snell Isle. Installation of new officers listed in THE DIAPASON for July was in the charge of Max Miranda, ex-dean. Following this was a program of sacred music. All compositions on the program were written by members of the chapter. Mrs. Emily Byrd, Mrs. Erma Hoag Miranda and Edmund Sereno Ender were represented. There was a display of published and un-published compositions by the local Guild members. Refreshments were in the charge of Mrs. Lura Putnam, hospitality chairman.

WHEELING, W. VA., CHAPTER—The first meeting of the Wheeling Chapter was held Oct. 22 at West Liberty State College. The meeting was preceded by dinner in Shaw Hall. Dr. Alexander Schreiner played the following program: "O Man Bemoan Thy Fearful Sin" and Toccata, Adagio and Fugue in C major, Bach; Fantaisie in A, Franck; "Star of Hope," Biggs; "Chanson," Barnes; Fanfare, Sowerby; "Meditation Religieuse," Mulet; "Water Nymphs," Vierne; Prelude and Fugue in B major, Dupré.—MRS. SARAH EARLEY, Corresponding Secretary.

NORTH LOUISIANA CHAPTER—The North Louisiana Chapter met Oct. 8 at the First Baptist Church in Shreveport to hear a lecture-recital by John D. Jeter on repertory for the small organ. He used the small two-manual unit Wicks organ in the chapel. Pieces by Clerambault, Corelli, Daquin, Pachelbel, Bach, Purcell, Brahms, Bender, Whitlock and Peeters were played in the program. Mr. Jeter also distributed an extensive list of additional repertory.

MOBILE, ALA., CHAPTER—The regular monthly meeting of the Mobile Chapter was held at the Government Street Presbyterian Church. The business session was led by our dean, Dr. Helen Allinger. Plans were made for the Nov. 12 recital by William Teague. James Mayton entertained with organ recordings. Refreshments followed.—MRS. ALVIN EUBANKS.

Litaize Class Sponsored.

The New Orleans Chapter joined the New Orleans music teachers' association and the Catholic music teachers' association to sponsor a master class Oct. 26 by Gaston Litaize. M. Litaize spoke in French; Miss Elise Cambon served as interpreter.

M. Litaize spoke on early liturgical music, giving examples and discussing musical ornamentation. He gave examples of techniques for proper interpretation and clean playing of Bach. By means of examples from Cesar Franck he showed the differences in romantic French music and more suitable liturgical music, pointing out the difference between recital and service playing. He gave examples of contemporary music possible and suitable for service playing.

A valuable contribution was his discussion of improvisation with examples suggested by the class. Without sound knowledge of form and harmony, he said, the improviser should stick to musical texts of proven worth.

M. Litaize's improvisations, both in the class and at his public recital the following day, proved him a master of the art.

GLADYS EVE SINCLAIR, Recorder.

MEMPHIS, TENN., CHAPTER—A tour of churches for the Memphis Chapter was arranged by Lamar King. Following a dinner-meeting at the First Baptist Church a special bus took the organists to the Church of the Little Flower to hear Richard White play: Trumpet in Dialog, Clerambault; "Deck Thyself, My Soul, with Gladness," Walther; "My Inmost Heart Now Yearneth," Buxtehude; "A Mighty Fortress Is Our God," Walther, and Prelude and Fugue in A minor (Little), Bach. The next stop was the Lutheran Church of the Redeemer, where Miss Eugenia Eason played: "In Paradisium," Dubois, and "Postludium Circulaire," Gaul. The final stop on the tour was Whitehaven Methodist Church, where Doyle Groger played: "The Fifers," Dandrieu; "O Sacred Head," Bach, and Psalm 19, Marcello.—MRS. CARLTON WILKES, Registrar.

BLANNERHASSET CHAPTER—The first fall meeting of the Blennerhasset Chapter of Parkersburg, W. Va., and Marietta, Ohio, was held Sept. 27 in St. Luke's Episcopal Church, Marietta. Dean William E. Waxler opened the business meeting, in which plans were discussed for the year. Claire Coci was scheduled for a recital Nov. 22 in Trinity Episcopal Church, Parkersburg. The meeting program consisted of a lecture-demonstration by John E. Sandt, Marietta College, on the composite parts of musical sounds. Dr. Theodore Bennett played on the Felgemacher organ at St. Luke's which has been relocated in the gallery with the great division exposed. A dessert course at the Lafayette Hotel's Gun Room followed.—MRS. KATHLEEN REEL, Publicity.

MANATEE CHAPTER—The Oct. 22 meeting of the Manatee Chapter was based on the general anthem and the chairman for the evening, Mrs. Charles Miller, offered a talk on anthems and their origin, using the choir of the Westminster Presbyterian Church to illustrate her subject. She also provided an opportunity for looking over some of the latest anthems off the press through the courtesy of several publishing houses. Members and guests sight-read the new materials. The meeting was presided over by the new dean, Mrs. Pauline M. May.—K. THOMPSON, Secretary-Treasurer.

SAVANNAH, GA., CHAPTER—Members of the Savannah Chapter and ministers of their churches were given a guided tour Oct. 28 through St. Paul's Lutheran Church, culminating with selections played by the organist, William B. Clarke, Jr. The tour took place after a dinner-meeting in the parish hall. Dr. Monroe G. Epting conducted the tour and explained the symbols of the stained-glass windows and other features of the architecture. Mr. Clarke played two selections on the new three-manual Aeolian-Skinner organ. At the dinner the Rev. Bland Tucker, D.D., rector of Christ Episcopal Church and honorary member of the chapter, conducted a question box forum relative to music, organs, organists and the church. The dinner was opened with an invocation by the Rev. Jackson Harris, chaplain of the chapter. Mrs. Wade H. Harrell, dean, presided.—MRS. CHARLES W. BOWERS, Registrar.

WINSTON-SALEM, N. C., CHAPTER—The Winston-Salem Chapter opened a new season of activity with a clergy-church musicians dinner at Centenary Methodist Church Oct. 8. Miss Virginia Lowrance, dean, presided and Henry Faust, sub-dean, introduced the program. James Hart discussed the many aspects of music in the worship service and the need to achieve unity through subject matter of music, style and key relationships. He stressed the function of choir training for worship first, particularly among youth choirs. Former students of Dr. and Mrs. Clarence Dickinson were recognized. Dr. Paul Robinson spoke of Dr. and Mrs. Dickinson's great contribution to church music, after which the entire group stood for a moment of silent tribute to the late Mrs. Dickinson.—MARY LOUISE SHORE, Corresponding Secretary.

TEXARKANA CHAPTER—John Eargle, organist of the Central Christian Church, gave a program for the Texarkana Chapter Oct. 26 at the First Presbyterian Church. Mr. Eargle is in charge of the Klipschape division of Paul Klipsch Associates, manufacturer of the Klipschorn, located at Hope, Ark. He opened his program with a lecture and demonstration of registrations for a two-manual organ. The program was concluded by Mr. Eargle's playing of the following numbers: Chaconne, L. Couperin; Concerto in F major, Tommaso Albinoni; Benedictus, F. Couperin; Pavane, Elmore, and "Litanies," Alain. Mrs. Carl Pelley, sub-dean, conducted the business session.—DOROTHY ELDER, Registrar.

CUMBERLAND VALLEY CHAPTER—The Cumberland Valley Chapter held its first meeting of the season following a buffet supper at the home of the new dean, A. Norman Lindsay, in Myersville, Md., Sept. 7, at which time plans were made for the Oct. 13 hymn festival in St. Paul's Methodist Church, Hagerstown. Mrs. Richard Rebok was organist and Mr. Lindsay was conductor. Miss Jane Martin played "Meditation Serieuse" by Bartlett. The Rev. Joseph L. Clem, chaplain, gave a meditation on the hymn, "Lead Kindly Light," which was included among the hymns sung by a chorus of more than eighty.—IDA MAE BECKLEY, Secretary.

GREENVILLE, S. C., CHAPTER—The Greenville Chapter met Oct. 21 at St. Michael's Lutheran Church. Paul Littley, flute, played, accompanied by James Greasby, dean. Mr. Greasby also led a discussion on the Guild by-laws and code of ethics and recommendations. Refreshments were served by the hostess, Mrs. H. K. Black, and Miss Esther Madsen.—PHYLLIS BLACK, Secretary.

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News of the American Guild of Organists—Continued

Organ Builders Form Panel.

A well-attended meeting of the Akron Chapter was held Nov. 4 at St. John's Lutheran Church. The program consisted of a panel discussion on organ building and modern-day trends. Three organ companies were represented on the panel. John Schantz represented the Schantz Company, Robert Werve, Hillgreen, Lane and Company, and Dr. Homer D. Blanchard, the Möller Company. Many practical questions were asked by various members and a profitable discussion resulted.

A social hour followed.
MRS. R. H. MARTIN, Registrar.

LANSING, MICH., CHAPTER—Members of the Lansing Chapter attended a recital by E. Power Biggs Nov. 6 at the Central Methodist Church. This recital is an annual event provided by the DeLamar Foundation. Music lovers overflowed the adjoining church parlor rooms for a reception following the recital. Earlier in the day several members met Mr. Biggs at an informal luncheon.

Chapter members boarded a chartered bus Oct. 6 for Detroit and the new Ford Auditorium to hear Marcel Dupré play the dedicatory program on the new Aeolian-Skinner organ. Many members availed themselves of this rare opportunity to hear the noted French musician.

An enjoyable and successful first meeting of the chapter opened the fall season Sept. 29 at the First Presbyterian Church. A large group of organists, their pastors and friends were present. Since seven members of the chapter attended the I.C.O. in London last summer, the program was made up of brief personal reports of the occasion. James Autenrith spoke of his impressions of English organs and Richard Klausli described his stay at Oxford. Wanda Cook and Dr. and Mrs. Clarence Nelson contributed their personal experiences. Dr. Cyril Barker, dean, concluded with his own colored slides of English cathedrals and organs, accompanied by his tape recordings of English choir and organ music. The following buffet supper continued the accent on an English theme, even to English trifle for dessert, prepared by a local English couple.—CAROL BROUGHTON, Registrar.

CHIPPEWA VALLEY CHAPTER—The Chippewa Valley Chapter held a pot-luck supper and business meeting at Christ Church Cathedral, Eau Claire, Wis., Oct. 21 with Clark Angel, sub-dean, presiding. Professor Walter May of Wisconsin State College played a group of organ numbers: "Jesu, meine Freude" and "Wer nur den lieben Gott lässt walten," Bach, and the first movement of a sonata by Rheinberger. Mrs. Alex Keith, Jr., gave a report on the midwest regional convention held at Milwaukee in June. Newly-elected officers for the coming year are: Jack Pingel, dean; Clark Angel, sub-dean; Mrs. Willis Zorn, secretary; Jerry Evenrude, registrar; the Rev. G. S. Thompson, chaplain; Mrs. Donald Brinkman and Miss Jennie Hanson, auditors; Mrs. Julius Krause, librarian. Members sponsored a recital by Gaston Litaize, celebrated blind French virtuoso who is on his first American tour, Nov. 13 at the First Lutheran Church.—MRS. JULIUS KRAUSE, Librarian.

WABASH VALLEY CHAPTER—The Wabash Valley Chapter sponsored a recital Oct. 27 at the Central Christian Church by Arthur Carkeek, DePauw University. Mr. Carkeek played the following program: Toccata and Fugue in F major, Buxtehude; Three Chorale Preludes, Bach; "Piece Heroique," Franck; "Abide with Thy Grace," Karg-Elert; Carillon, Sowerby; "Rhythmic Trumpet," Bingham; Prelude on "Greensleeves," Wright, and Toccata and Fugue in D minor, Bach.

The chapter met Sept. 22 at St. Stephen's Episcopal Church. Following the business meeting a most interesting and informative talk was given on "Diction in Choir Directing" by Richard Rosewall of the Indiana State Teachers College faculty. Refreshments were served by the officers.—MRS. GILBERT LEWSADER, Secretary.

BLACKHAWK CHAPTER—The regular meeting of the Blackhawk Chapter was held Oct. 14 in the faculty lounge, St. Ambrose College, Davenport, Iowa. The program chairman announced the following events to be sponsored by the chapter: Oct. 28 the annual pastor-organist dinner was to be held in the First Baptist Church, Moline, Ill., with Dr. Paul Ensrud, St. Olaf College, Northfield, Minn., speaker. The chapter will sponsor Catharine Crozier in a recital Nov. 10 at the Broadway Presbyterian Church, Rock Island, Ill. A workshop for organists and choir directors will also be conducted by Miss Crozier. The speaker for the October meeting was Father James Greene of St. Ambrose College who recently returned from eight months' study of organ in Paris.—JAMES GALLEY, Registrar.

FORT WAYNE, IND., CHAPTER—Members of the Fort Wayne Chapter held the Oct. 29 meeting in the dining hall of St. Patrick's Catholic Church. Fifty members and guests attended. Dean Richard Carlson presided at the business meeting, which was short in order to allow time for a fine program to follow. Mr. Carlson explained the main purpose of the new telephone committee. He complimented Mrs. David Gerig and her assistants and announced an enlarged program committee under Jack Ruhl, chairman. Neil Thompson and John Yonkman directed a choir of men and boys in ten numbers from the mass. Mrs. Paul Speicher read an interesting account of the life of Buxtehude. Darwin Leitz followed with a talk on the life and music of Seth Bingham. The musical program which followed included: Two Chorales, the "Jigüe" Fugue in C major and Prelude, Fugue and Chaconne, Buxtehude, played by the Rev. Louis Nuechterlein, Tom Bishop, Gail Lancaster and Neil Thompson. Mr. Leitz played three preludes by Bingham.—FLORENCE H. FIFE, Publicity.

TOLEDO CHAPTER—The first meeting of the Toledo Chapter for the season was held Oct. 15 at Augustine Hall of Mary Manse College. Dean Margaret Weber conducted the meeting and extended greetings. A short business meeting was held and the year's programs discussed: these include recitals by Gaston Litaize, Carl Weinrich and Ernest White. The meeting was turned over to Claude Lagace, program chairman, who introduced Dr. J. Robert Carroll, head of the liturgical music school of the Gregorian Institute and organist-choirmaster at St. Catherine's Roman Catholic Church. He was assisted by his choir in a lecture on Byzantine music as related to Gregorian chant. Several Byzantine chants were distributed to the group and all participated in their singing to summarize his fine lecture.—JOHN J. FRITZ, Registrar.

INDIANAPOLIS CHAPTER—The Indianapolis Chapter met Oct. 8 at the Zion Evangelical and Reformed Church with Mr. and Mrs. Mallory W. Bransford as host and hostess. Dinner was served by women of the church. Dean Harry W. T. Martin presided at the business meeting. Silent prayer was offered for the late Phillip Thatcher who lost his life in a recent automobile accident. The program was by three teenage organists: John Alexander and Gwen Ferguson, pupils of Mr. Bransford, and David Matthews, student of Frank Taylor. They played the following: Toccata in D minor, Bach; "Rise Up, O Men of God," Bingham; Allegro, Sonata 2, Hindemith; Fanfare, Wyton; Psalm 19, Marcello; Dialogue, Clerambault; Concert Variations, Bonnet; Passacaglia in C minor, Bach; "How Brightly Shines," Edmundson; Andante Moderato, Concerto Grosso 1, Bloch; Rondo in G, Bull-Ellsasser.—MRS. FLORENCE M. MILLETT.

MINNESOTA CHAPTER—For its opening meeting the Minnesota Chapter, in collaboration with the Colonial Congregational Church of Edina, sponsored Marilyn Mason in the dedicatory recital of the new three-manual Möller organ in the church Oct. 6. The recital was a part of a two-week dedicatory program of this new church building. Mrs. Verne Whitaker, organist of the church, played "Urbs Hierusalem Beata," Willan, for the prelude. The service of dedication was followed by Miss Mason in the following: Concerto 5 in F major, Handel; Chaconne in E minor, Buxtehude; "The Musical Clocks," Haydn; Fantasia and Fugue in G minor, Bach; "Pasticcio" and "Cantilene," Langlais; "Greensleeves" and "Brother James' Air," Wright, and Toccata, Haines. Following this excellent recital a reception was held in the great hall. Everyone present had an opportunity to meet Miss Mason and extend congratulations. The young people of the church were present to show us around the beautiful new church plant during the tea hour.—E. LYLE HAGERT.

ST. LOUIS CHAPTER—For its October meeting the St. Louis Chapter was invited to a vesper service at St. Mary's Convent, O'Fallon, Mo., with the Rev. Dom Ermin Vitry, O.S.B., and the nuns of St. Mary's as hosts. Following the beautiful service, members were shown the new Wicks organ. The unusual console is situated midway down the side of the church and is built so that the organist commands a complete view of the church, the choir director and the singers. Dom Vitry gave a summary of the specification of the organ and invited members to try it out. We were then permitted to see the beautifully embroidered vestments which the sisters have made. Eleven new members were voted into the chapter, two others were re-instated and a new subscribing member was admitted. Officers for the chapter are: Dean, Gordon Williamson; sub-dean, William Davidson; secretary, Fern O. Kelly; treasurer, Russell Rolling; registrar, Richard Stanley, and auditors, Val B. Heisel and Herbert Kolkmeier.—ADDINE G. ERSKINE, Publicity.

WATERLOO, IOWA, CHAPTER—The November meeting was a recital Nov. 4 by Miss Eleanor Taylor, associate professor at Coe College, Cedar Rapids. The event was in cooperation with the music department of Iowa State Teachers College, Cedar Falls, and was in the college auditorium. Miss Taylor's program appears on the recital pages. Following the program a reception in honor of Miss Taylor was held in the college faculty rooms. Recently installed officers of the Waterloo Chapter include the following: Dean, Dr. Joseph Burns; sub-dean, Mrs. Roger Hellenschmidt; secretary, Clarence Pries; registrar, Mrs. Leo Bergmann; treasurer, Lucile Schmidt; acting treasurer, Olive L. Barker; librarian, Patricia Brown; auditors, Mrs. Ruth Jones and Mrs. H. O. Parsons; chaplain, Dr. Fred W. Miller.—TED A. HANKNER, Publicity Chairman.

AKRON, OHIO, CHAPTER—Members of the Akron Chapter chartered a bus for Cleveland Oct. 7 to visit the Trinity Evangelical Lutheran Church and to hear and inspect the four-manual tracker organ installed there by Rudolph von Beckerath of Hamburg, Germany. Refreshments were served on the homeward journey.—MRS. R. H. MARTIN, Registrar.

CENTRAL MISSOURI CHAPTER—The October meeting of the Central Missouri Chapter was a picnic at Sub-dean Carl Burke's cabin near Jefferson City. Plans for the year were discussed with Dean Perry Farrigin presiding. A chili supper was enjoyed by families and friends of the members.—JACQUELINE RAITHEL, Secretary.

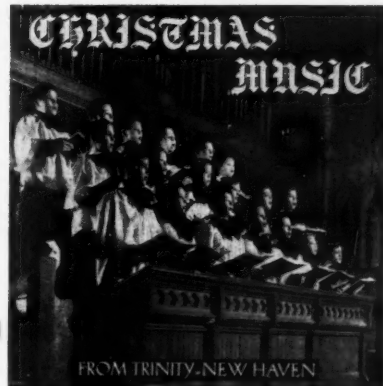
MASON CITY, IOWA, CHAPTER—The Mason City Chapter met at the Congregational Church Oct. 15; thirty were present. At the business meeting plans were made to sponsor Russell Saunders, Drake University, in a recital at the First Christian Church Nov. 17. The program for the evening consisted of organ music played by Ronald Lockwood, Earl Stewart, Marie von Kaelen and Gerald Greeley and included: Prelude and Fugue, Bach; "Prayer," Stark; Chorale 1 and Sonata da Chiesa, Andriessen; "In Thee Is Gladness," Bach; Concerto Movement, Vivaldi-Bach, and "St. Anne" Fugue, Bach. Moving pictures were shown by Mr. Greeley who attended the I.C.O. in London.—WILMA NYCE, Registrar.

ST. JOSEPH VALLEY CHAPTER—The St. Joseph Valley Chapter opened its fall season with a dinner-meeting Oct. 15 at the Grace Methodist Church, South Bend, Ind. We heard the Rev. Patrick Maloney, M.M., C.S.C., of the University of Notre Dame, sing four songs. Dean Daniel H. Pedtke, F.A.G.O., informed members of the activities for the year.

Alexander Schreiner played Oct. 30 at the First Methodist Church.—RUTH ANN LEHMAN.

PEORIA, ILL., CHAPTER—The Peoria Chapter sponsored Fernando Germani in a recital at St. Mary's Cathedral Nov. 10. His program: Toccata 8, Toccata per l'Elevezione and Canzona 4, Frescobaldi; "Mein junges Leben hat ein End," Sweelinck; Toccata, Adagio and Fugue in C, Bach; Toccata, Germani; Passacaglia, Charles Shatto, and Fantasia on "Wie Schön leuchtet," Reger.—AGNES W. CHRISTOPHER, Registrar.

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Good King Wenceslas—Trad. English
Christmas in the wood—Daniels
The Morning star—M. Praetorius
The Holly and the ivy—arr. Davies
There was a rosebud—Marion Shaw
Villagers all—James Angel

O magnum mysterium—Vittoria
In the bleak mid-winter—Darke
To us is born Immanuel—M. Praetorius
Deck the hall—Trad. Welsh
Lullay my liking—Gustav Holst
Patapan—arr. Marion Shaw
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News of the American Guild of Organists—Continued

G. S. G. Begins Active Season.

The Twin City Student Group's season began Oct. 19 when old and new members met at St. Clement's Episcopal Church, St. Paul, Minn., for a fall banquet. Warren Elness, president, acted as toastmaster and welcomed students from Hamline University, Augsburg, Macalester, Concordia and St. Olaf Colleges. Officers for 1957-58 were introduced as follows: Thomas B. Brown, vice-president and social chairman; Priscilla Johnson, secretary; Mrs. Mary Fellows, treasurer and advisor; Mrs. Gerane Rekdahl, director of promotions, and Jack Fisher, advisor. The program included a duo from St. Clement's choir, singing three Schütz duets, a comical quartet composed of Hamline alumni and students rendering a take-off on madrigal singing, a bass solo and two reports on the I.C.O. in London by Mrs. Fellows and Mr. Fisher. The group went to the Hamline Methodist Church, St. Paul, Nov. 19 to hear a lecture and demonstration on organ building by D. Byron Arneson.

Membership campaigns have brought more than a 100% increase of members to the group. Campaign practices include informal talks to interested groups including the use of charts for demonstration and pamphlets explaining purpose and membership in the Guild. Directories for 1957-58 include programs for the year, names and colleges of all members.

GERANE REKDAHL,
Director of Promotion.

PEORIA, ILL., CHAPTER—The Peoria Chapter met Oct. 22 at the Anshel Emeth Temple for the first workshop program of the season under the title "Music of the Faiths." Rabbi Joseph L. Ginsberg spoke on the music of Judaism and illustrations of Hebrew chants were sung by Herbert L. Lane and Fern F. Wilson accompanied by Miss Bertha Brunner, organist of the temple. The second part of the program took place at St. Mary's Cathedral where the Rev. Robert C. Livingston, director of the cathedral choir, explained the music of the Roman Catholic Church. James E. Cluskey played music based on Gregorian chants.—ELISABETH J. ANDERSON.

DUBUQUE, IOWA, CHAPTER—In keeping with the Dubuque Chapter's study of the church year a program of music suitable for the Advent and Christmas season was given in St. John's Episcopal Church Oct. 28. Mrs. Arthur Acheson, St. John's organist, was program chairman. There was a large attendance of members and friends. Four organists, Eunice A. Rath, Dorothy B. Acheson, Mark Nemmers and Doris McCaffrey, played these numbers: Pastoral "The Faithful Shepherd," Handel-Biggs; "The Christmas Tree," Liszt-Biggs; "Emmanuel," Rossini; "Lasst uns alle fröhlich sein," Willan; Noel, Daquin; "Behold the Rose," Brahms; "Christmas Evening," Mauro-Cottone; Noel "Basque," Benoit. Following the program the choir of the host church entertained at a reception in the crypt.

CLEVELAND CHAPTER—The first meeting of the season for the Cleveland Chapter was held Oct. 15 at the First Methodist Church, commencing with dinner, at which W. William Wagner, past-dean, was presented with a past-dean pin. The dinner was followed with the recital by Warren Berryman of Baldwin-Wallace College, Berea, Ohio, which appears in the recital pages.—JOHN LANE.

BLOOMINGTON-NORMAL CHAPTER—The Bloomington-Normal Chapter met Nov. 5 at the home of Mrs. Gail Wilcox. Each member passed his favorite organ and choral Christmas music. The group heard a report from the choral planning committee for the "Messiah" festival to be given Dec. 1 at the Second Presbyterian Church sponsored jointly by the chapter and the Immanuel Bible Foundation. Dr. Alfred Greenfield, New York City, will conduct.

Mrs. George Parker was hostess for the Oct. 7 meeting. Dean May Desmond presided. Ronald Eichenberger and Charles Gaines related experiences at summer sessions. Mr. Gaines led in the singing of two numbers and recommended new choral and organ works. The chapter and Illinois Wesleyan University sponsored E. Power Biggs in a recital Sept. 26 before a capacity house.—EFFIE HOWARTH SUTTON.

BLENNERHASSETT CHAPTER—The third annual pastor-organist dinner of the Blennerhassett Chapter was held Oct. 25 at St. Luke's Lutheran Church, Marietta, Ohio. Miss Corinne Thels, organist. Dinner was served by the women's guild of the church. Members introduced their invited ministers and guests. The main speaker of the evening was Professor L. David Miller of the choral department of Wittenburg College, Springfield, Ohio. He gave his version of the ten commandments for the organist and the minister, stressing mainly the need for close cooperation between the two to advance church music to the glory of God. A brief business meeting was held, conducted by Dean William Waxler, and plans were discussed for the Claire Cocl recital Nov. 22.—KATHLEEN REEL, Registrar.

SANDUSKY, OHIO, CHAPTER—Eighteen members were present when the Sandusky Chapter met in Zion Lutheran Church Nov. 3. Plans were developed for a series of Advent recitals in various churches throughout the city. A committee was appointed to consider sponsoring a recital early in the year. Slides were shown of the step-by-step installation of the Möller organ in Zion Church in 1954. The slides showed the work of the contractor in readying the building for the organ, the unloading of the trucks, close-up pictures of various pipes and the progressive stages of the actual installation. Laura Long and Mary Louise Wilson served as hostesses for the social hour which followed.—LAURA LONG, Secretary.

CENTRAL IOWA CHAPTER—The Central Iowa Chapter met in Ames Oct. 13 for its first fall meeting. Ames members were hosts at the home of Mrs. Noma Jebe for a buffet supper and a short business meeting. A tour of the new Luther Memorial Church was followed by a recital dedicating the new Holtkamp organ by Miss Margaret Snodgrass. Miss Snodgrass, a former member of our chapter, has studied in Europe the last two years under Helmut Walcha and André Marchal and is currently teaching in Randolph-Macon College, Lynchburg, Va.—KATHRYN BORG, Secretary.

SPRINGFIELD, ILL., CHAPTER—The regular monthly meeting of the Springfield Chapter was held Nov. 11 at Grace Lutheran Church. Dean Gladys Kaylor presided at the business meeting. The evening's program by Ward Johnson consisted of high fidelity tape recordings of organ works played by Richard Purvis, George Wright and Mr. Johnson. Following the program Mr. Johnson demonstrated the concert-model Hammond electronic organ which was being installed in the church in preparation for a recital by Dr. Mario Salvador.—MARY LOUISE GORTON, Secretary.

MINNESOTA CHAPTER—The Minnesota Chapter met with the Twin Cities Choirmasters Association Nov. 2 at the Macalester Presbyterian Church, St. Paul, for a dinner in observance of the twenty-fifth anniversary of the choirmaster group. After the dinner Helen Carlson had a fine program prepared. She mentioned all those who had held the office of president in the T.C.C.A. and, as she introduced each one, she wore a hat representative of the period during which the person held office. When the program was over we adjourned to the church to hear the Columbia Heights high school choir and the thirty-rank Austin organ. The seventy-voice choir directed by Ralph Strom sang the following selections: "O All Ye Nations," Schütz; "The Lord Bless You," Lutkin; "O Magnum Mysterium," Victoria; "Mexican Christmas Processional," P. Christensen; "Salvation Is Created," Tschernokoff, and "Wake, Awake," F. M. Christensen. Arthur B. Jennings, designer of the organ, was unable to be present due to illness in the family. In his place Edward D. Berryman played the following program: Toccata and Fugue in D minor, Arioso and Fugue a la Gigue, Bach; "O Sacred Head," Brahms; "Drifting Clouds," d'Antalfy, and Finale, Symphony 1, Vierne.—E. LYLE HAGERT.

NORTHEAST WISCONSIN CHAPTER—An entertaining and educational talk by Paul Shields, musical director of the seminary at St. Nazianz, who spent six weeks in Europe at the Abbey of Solesmes, opened the Appleton Chapter's fall meetings Oct. 13 at the Lawrence Conservatory of Music. Clinton F. DeWitt, dean, presiding over the business meeting, announced that Dan Smith, a member of the chapter, was awarded first place in the student competition at the midwest regional convention. Dan is now eligible to compete in the national competition at Houston, Tex. Following the business meeting and a talk by Paul Shields, refreshments were served.—JOAN BERGER, Corresponding Secretary.

WESTERN MICHIGAN CHAPTER—A meeting of the Western Michigan Chapter was held Nov. 5 at Hope College with Roger Rietberg as host. The chapter heard a recital in the college chapel by John Huston, who played the following: Psalm 19, Marcello; "What God Ordains Is Surely Just," "In Dulci Jubilo" and Pastoral, Double Canon and Fantasia, Bach; Concerto in D minor, Vivaldi-Bach; "Comes Autumn Time," Sowerby; "Twilight at Fiesole," Bingham; Dialogue sur les Mixtures and "Plainte," Langlais, and "Carillon de Westminster," Vierne. A reception for Mr. Huston followed the program.—MRS. GARRET LANTINGA, Corresponding Secretary.

CENTRAL OHIO CHAPTER—The Capital University Conservatory and the Central Ohio Chapter jointly sponsored a recital by Miss Marjorie Jackson Nov. 11 at the university's Mees Hall. Miss Jackson is a new member of the music faculty. Her recital included the following: Fantasia and Fugue in G minor, Bach; "Herr Gott, lass dich erbarmen," Isaac; Toccata in A, Sweelinck; Aria and Giga, Loeillet; Chorale in E major, Franck; "Three Fools in Three Moods," Starling Cumberworth; Epilogue on a Theme of Frescobaldi, Langlais; "Twilight at Fiesole," Bingham, and Concert Piece, Peeters.—HELEN SULLIVAN, Registrar.

ALLEGHENY CHAPTER—The Allegheny Chapter held its first meeting of the season Oct. 28 in the parish house of St. Stephen's Episcopal Church, Olean, N. Y. Dean Harriett E. Lange presided at the business session before the program and urged those present to continue to invite area organists and choir directors to become prospective Guild members. Miss Jean Frantz had the program in the form of an illustrated talk on her recent European voyage and her attendance at the I.C.O. in London. Slides of the great churches of England, plus other interesting sidelights, made an evening long to be remembered by members.—PHILIP F. SMITH.

NORTHEASTERN PENNSYLVANIA CHAPTER—The Northeastern Pennsylvania Chapter met Oct. 22 at the Trinity Evangelical and Reformed Church, Scranton, with the sub-dean, Mrs. Floyd Hallock, presiding. Slides showing stained glass windows both here and abroad were shown, as well as pictures of famous churches. Miss Charlotte Bohrer, organist of the church, was hostess for the social time following the meeting. Refreshments and decorations were in keeping with Halloween.—HELEN FITZ RAWLINGS, Secretary.

DELAWARE CHAPTER—A musical vesper was sponsored by the Delaware Chapter in Christ Episcopal Church, Dover, Oct. 27. Ona Ruth Weimer, Stanley Douglas and the Rev. Paul A. Kellogg, organists, played the following program: Toccata and Fugue in D minor, Bach; Sonata in D minor, Guilment; Canzona, Peeters, and Chorale 3, Andriessen.—CAROLYN CONLY CANN, Registrar.

WESTERN PENNSYLVANIA CHAPTER—The Western Pennsylvania Chapter opened its fall program Sept. 23 with a dinner-meeting at the Bellefield Presbyterian Church. Howard Ralston, A.A.G.O., was host-organist. Dean James W. Evans introduced the committee chairmen for the year. Members moved to the church for the business meeting and program. At Dean Evans' request, Eloise Bonhard read a resolution to the memory of H. Alan Floyd who died Aug. 6 after twenty-two years at the console of the First Baptist Church. Mr. Floyd had been dean of the chapter in 1936-37 and was held in high esteem. A copy of the resolution was spread upon the minutes and the original was sent to Mrs. Floyd. Dean Evans urged all members to seek out something new in choral and organ literature and to perform such a work within the year. He then introduced Horace Hollister who summarized his summer's work as a member of the national council of the National Association for the Improvement of Methodist Music and then reviewed two lists of anthems. He passed out a list of anthems made up of recent publications. Concluding the program was the singing of eight numbers from this list by a double quartet composed of members under the direction of Mr. Hollister.—LILLY S. MCGREGOR, Registrar.

PENNSYLVANIA CHAPTER—A double-feature was held Nov. 9 in the attractive, newly-decorated parish rooms of St. Mark's in downtown Philadelphia. After dinner we enjoyed a first-hand report from the I.C.O. via slide projector and tape recorder. Dr. Duncan Hatton had the foresight to prepare the way for bringing back many unusual recordings of English church and cathedral organs. After playing these, slides of the interesting and historical sights were shown accompanied by comment from the four chapter members who attended the congress, Miss Ferguson, former Dean James Bryan, Will Beck and Dr. Hatton. Ernest Willoughby, who was articulated to the organist characterized in Elgar's "Enigma," gave some authentic highlights of his experiences with one of the organs Dr. Hatton recorded. The second feature was a short but provocative panel discussion of the topic "Modern Church Organs and Repertory." Moderator was Enos Shupp with panel members as follows: John Butterbaugh, Joseph Chapline, Howard Gamble, Newell Robinson and Dr. William Timmings. The chapter was honored to co-sponsor the recitals of E. Power Biggs and Fernando Germani at the First Presbyterian Church.—ALICE FARROW.

CANACADEA CHAPTER—The Canacadea Chapter held its first fall meeting at Alfred, N. Y., Oct. 6. David N. Johnson, Ph.D., A.A.G.O., of Alfred University played a recital at the Seventh Day Baptist Church, including: Trumpet Tune, Purcell; Flute Solo, Arne; Prelude and Fugue in D, Bach; "Beautiful Lord Jesus," Schroeder; Fast and Sinister, Symphony, Sowerby; "Lo, a Rose" and "O World, I Now Must Leave Thee," Brahms, and Toccata and Fugue in D minor. Following the program members adjourned to the home of Dr. and Mrs. S. R. Scholes. After refreshments Dean Lois Boren Scholes conducted the business meeting where plans were completed for a choir festival Nov. 3 at the First Presbyterian Church in Hornell. Choirs from local churches were to participate in the program.—MARION C. CARLSON, Publicity.

WILKES-BARRE, PA., CHAPTER—The Wilkes-Barre Chapter held its regular monthly meeting Nov. 4 in the Forty Fort Presbyterian Church. Miss Zlata Tuhy, dean, presided at a short business meeting preceding the program. It consisted of a symposium on hymns and hymn playing planned by Mrs. Ruth Turn Reynolds and Miss Marguerite Borman. A paper on "The Place of the Hymn in the Worship Service" was read by Mrs. Reynolds and Miss Borman and illustrations of chorale preludes were given by Mrs. Louie Wiegand Ayre, Dean Tuhy and Carl F. Roth.—MARJERIE L. REID, Secretary.

WHITEWATER VALLEY CHAPTER—The Whitewater Valley Chapter held the November meeting at St. Mary's Catholic Church, Richmond, Ind. This meeting continues the chapter's study of music in Christian churches. The Rev. Maurice Dugan, pastor of St. Mary's, explained the mass and Manfred Blum, organist, and the choir of St. Mary's demonstrated the musical portions. The fifty-five members present sang the Latin service under Mr. Blum's direction.—MARJORIE BECK LOHMAN, Registrar.

READING, PA., CHAPTER—The Reading Chapter sponsored a recital by Ralph Kneenam in St. Mark's United Church of Christ Nov. 9. The program included numbers for organ, brass and timpani.

The first meeting of the season was held in Calvary Reformed United Church of Christ with a consecration and communion service for members of the chapter. A business session followed the service, at which time plans for future events were made.—MILDRED I. SCRIBBLE, Registrar.

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News of the American Guild of Organists—Continued

CENTRAL NEW YORK CHAPTER—The regular monthly meeting of the Central New York Chapter was held at the Munson Proctor Institute Nov. 5. Twenty-seven members and several guests were present. The meeting was off to a good start with reports of finances, program plans for the coming months and discussions on the recitalist for the year, in addition to planning for the youth choir festival which comes in May. A question box will be used for future meetings for the purpose of helping members understand the needs of others. The question of discussion was on the speed of canticles. K. Mulder Schull introduced the guest of the evening, John H. Mitchell, district manager of Schulmerich Carillons. He in turn presented a sound film on bells. A tape recorder offered us illustrations of bell music, played by students at the Curtis Institute. A profitable evening with questions and answers followed with refreshments highlighting the session.—ALICE R. BLISS, Registrar.

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter met Nov. 9 in the parish house of Trinity Episcopal Church, Bethlehem, Pa. Albert L. Gundrum was host. A short business meeting was held with Dean John Duld presiding. Dr. Ifor Jones spoke on improvisation and melodic invention and the group worked on extemporaneous modulation and improvisation under Dr. Jones' guidance, the members present playing their own inventions for the others to hear and make comment. Refreshments were served by a committee composed of Mrs. John Morman, Mrs. Elsie Newman and Mrs. Russell Warmkessel.—STODART SMITH, Secretary.

ROCKINGHAM CHAPTER—The first Guild service ever held in Harrisonburg, Va., was conducted by the Rockingham Chapter Oct. 13 in the Asbury Memorial Methodist Church. The program committee was made up of Helen W. Terrell, chairman, Caryl J. Turille, Lowell Watkins and George R. Hicks, A.A.G.O. The musical program included: Chorale in B minor, Franck; "Grieve Not the Holy Spirit," Noble; Solo Cantata, "Sing We unto God," DeLamar; "Father in Heaven," Fleming; "Son of My Soul," Ritter; "Nun komm, der Heiden Heiland," Bach; "Praise to the Lord the Almighty," Shaw. The Rev. Dickson Taylor, chaplain, read the lesson, led the declaration of religious principles of the A.G.O. and gave a helpful message for church musicians.—RUTH B. SPITZER, Secretary.

LORAIN COUNTY, OHIO, CHAPTER—The Lorain County Chapter held its first meeting of the season Oct. 21 in the Lorain Congregational Church. Mrs. John F. Pinckney, new dean, presided over the business meeting. Mrs. Richard Cooley, program chairman, gave an outline of the year's program, including lecture-demonstrations and recitals by Grigg Fountain and Virgil Fox. The Rev. Thomas Curtis, Bowling Green University, gave a talk on the meaning and value of Guild membership to open the chapter's membership drive. Mrs. Dorothy Deininger gave a lecture-recital on Christmas music, featuring: Organ Mass, Purvius; Noels, leBegue; Chorale Improvisations, Karg-Elert; Two French Carols, Franck; "How Brightly Shines the Morning Star," Nicolai, and Chorale Preludes, Bach. After the program a get-acquainted session was held in the church parlors where refreshments were served.—E. BLANCHE SPRINGER, Registrar.

SOUTHWEST MICHIGAN CHAPTER—A meeting of the Southwest Michigan Chapter was held Nov. 4 starting with dinner at the new parish house of the Third Christian Reformed Church. Mrs. Verne Lewis, organist-hostess. Following the business meeting, presided over by Dean Dr. Robert Hieber, Mrs. Henry Overley gave us a very illuminating talk, entitled "This singing business." Following her talk, two of Mrs. Overley's students, Ruth Vander-Polder, soprano, and Donal Dayton, tenor, sang.—GEORGE N. TUCKER, Registrar.

CENTRAL MISSOURI CHAPTER—The Central Missouri Chapter held its Nov. 17 business meeting in Columbia at the Missouri Methodist Church. Future events were planned, including a workshop, devoted to organ and choral music, as well as future concerts. The group discussed appropriate church music for weddings and funerals. After dinner the group attended a "Wesley sing" at the Methodist Church with Dean Perry Parrigan at the organ.—JACQUELINE RATHHEL, Secretary.

KANSAS CHAPTER—The Kansas Chapter met Nov. 11 for a chicken dinner at the Holiday Inn in Topeka. After the meal the group went to the First Presbyterian Church to hear a recital by Robert Clark of Baker University. The recital was open to the public and a good attendance was present to hear the fine program.—DONALD KILMER, Secretary-treasurer.

ARKANSAS CHAPTER—The 250th anniversary of the birth of Charles Wesley was commemorated Nov. 12 in a hymn festival and meeting of the Arkansas Chapter in the Oak Forrest Methodist Church, Little Rock. Mrs. Reece Saxon Price conducted the combined choirs of Oak Forrest and St. Luke Methodist Churches. John Summers gave an interesting and informative lecture on the life, works and influence of Mr. Wesley. The organ accompaniments for the service were played by Mrs. C. E. Saurenman, who also played "Festive Episode" (Scarmolin) for the postlude. The prelude, "Lord Jesus Christ, Be Present Now" (Walther), was played by Murlin Kelsay. The offertory, "O, How Blessed Are Ye," was played by Mrs. Everett Bowman. Following the service, Mrs. Price and her choir entertained the other members of the chapter and their guests at a beautifully appointed coffee hour.—EDGAR W. AMMONS, Dean.

TOLEDO CHAPTER—The regular meeting of the Toledo Chapter was held at St. Mark's Episcopal Church Nov. 12. The chapter has decided to sponsor a student group with Mrs. Charlotte Engelke as advisor. Gaston Litaize's recital Nov. 25 and his master class were discussed. Claude Lagacé, program chairman, introduced three members who told of their summer's activities: Dr. J. J. Fritz reported on the Akron regional convention, Dean Partee told of his month-long Esplanade tour which concluded at the London I.C.O. and Miss Fanchon Schneider showed colored slides of her seven-week tour of Europe. The group then went into the church for a recital by two of its members.—JOHN J. FRITZ, Registrar.

ROCKY MOUNTAIN CHAPTER—The regular meeting of the Rocky Mountain Chapter was held Nov. 4 at the First Baptist Church. The University of Denver choir, directed by Daniel Moe and accompanied by John Moseley, gave a program of modern choral and organ music. Following the short choral service Mr. Moe discussed the use of improvisation on hymn tunes in modern composition. He also talked about the responsibility of the musician to maintain an up-to-date attitude in using modern compositions. The program ended with the choir singing "How Blest Are They." Mr. Moseley invited members and their guests to the fellowship room for refreshments.

"I had so much fun at this concert. He played as though he enjoyed playing," was a remark heard following the William Teague recital Oct. 30 when he played in St. John's Cathedral, Denver, the first of a series sponsored by the chapter. A reception for Mr. Teague was given in the parish hall of the cathedral.—ESTELLA C. PEW, Publicity.

COLORADO SPRINGS CHAPTER—The Colorado Springs Chapter is well on its way in carrying out the 1957-1958 program. Dr. Albert Seay, Colorado College, gave a talk on his experiences in Italy. Dr. Everett Hilty, University of Colorado, spoke on different phases of church music. Especially interesting was Gelineau's psalmody and members enjoyed taking part in the chants.

SALT LAKE CITY CHAPTER—The Nov. 9 meeting of the Salt Lake City Chapter consisted of dinner at the Aviation Club followed by a recital on the Kilgen organ in the Yalecrest Ward chapel by A. A. Selander and Jerry Kooztz. Mr. Selander played: Suite, Titcomb, and "Aria," Peeters, and Mr. Kooztz numbers included works of Bach, Boellmann, Grieg, Karg-Elert and Widor. The chapter began its fall season Oct. 19 with a demonstration of the Conn electronic organ by Glenn Pratt. Prior to this demonstration members and friends had dinner at the Aviation Club.—MARCIA CROSBY.

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter met Oct. 28 at Arizona State College in Tempe as the guests of Dean Nadine Dreskell, head of the organ department. Reports on the regional convention were given by Sue Lombardie, Grace Weller and Helen Donaldson. Berneil Maxey gave a report and showed movies on her trip to the I.C.O. in London. Members brought their favorite organ recordings which were played as a part of the program.—MARVIN ANDERSON, Registrar.

SAN DIEGO CHAPTER—Members of the San Diego Chapter and their guests attended a Guild service Nov. 4 at All Saints' Episcopal Church. James Staatz played the Pastoral from Gullmunt's Sonata in D minor and "Rhosymedre" by Vaughan Williams for the prelude. The congregation remained seated for the postlude and listened attentively to the "Great" G minor Fugue by Bach. The choir of the church, directed by Mrs. Nyla Lawler, sang the liturgy of evensong. The choir of Christ Church, Coronado, directed by Harold Chaney, sang the following anthems: "O Come Ye Servants of the Lord," Tye; "Prayer to Jesus," Oldroyd; "Thou Wilt Keep Him," S. S. Wesley; "O! Taste and See," Vaughan Williams; and "Confortare," Dyson.—HEIDI VON GUNDEN.

PASADENA AND VALLEY DISTRICTS CHAPTER—The Pasadena and Valley Districts Chapter met Oct. 14 with a dinner at the Community Presbyterian Church, San Marino. Dean Huntington briefly reviewed the activities of the last season and called upon Walter Cates, general chairman of the western regional convention, to report on that very successful event which took place in June with this chapter as host. Mr. Cates gave interesting statistics which showed the convention to have been well supported and financially satisfactory. Four new members and many guests were introduced, including Mary Elizabeth Caldwell, organist of the host church, whose published choral works are well known. A delightful feature of the evening was an impromptu and humorous account by Gaylord Carter of happenings at the I.C.O. which he had attended in London. The meeting was followed by a recital on the church's four-manual Casavant by Dr. Irene Robertson, F.A.G.O., University of Southern California. The first and third parts of the program covered works by contemporary composers. From France came Variations on a Noel, Marthe Braquemond; "Cantilene" and "Dialogue for Mixtures," Langlais; from Germany "Toccata Giocosa," Ahrens, and Four Chorale Preludes, Walcha. Holland was represented by Partita on the Evening Hymn, Piet Post; Sweden by Pasacaglia on "I Will Adore and Praise," David Wikander, and the United States by a first performance of Three Short Preludes, Halsey Stevens. Part two consisted of works by Pachelbel, Böhm and Walther. Dr. Robertson's playing evidenced her erudition and finished technique.—G. S. FREESTONE, Registrar.

LONG BEACH, CAL., CHAPTER—Four chapter members played a recital Nov. 5 at the First Church of Christ, Scientist, Long Beach. Rhea Young played Fantasie in G minor, Bach; "A Lovely Rose Is Blooming," Brahms, and Chorale Prelude on "Ton-y-botel," Purvius. Frederick Shaffer played "Piece Symphonique," Tournemire; Toccata, Faulkes, and "Song of Faith," Mueller. Shelby Barnard programmed Psalm 19, Marcello; "Communion," Purvius; "Will o' the Wisp," Nevin, and Toccata, R. K. Biggs. Samuel Schurr played Prelude, Fugue and Ciacona, Buxtehude; Pastorale, Symphony 2, Widor, and "My Heart Is Ever Yearning," Brahms. At a short business meeting prior to the recital the executive board accepted applications for membership.—ELIZABETH LOOMIS, Reporter.

LOS ANGELES CHAPTER—The Very Rev. David deL. Scovil, dean of St. Paul's Cathedral, welcomed members of the Los Angeles Chapter following dinner in the cathedral's parish hall. A half-hour resumé of the history of Moravian music, with interesting personal experiences given by Dr. Roberta Bitgood, the First Presbyterian Church, Riverside, preceded a concert of organ and orchestra music: Concerto 4 in F, Handel; Chorale 3 in A minor, Franck, and Concerto in G minor, Poulenc. The recently rebuilt Murray Harris organ was played by Frank K. Owen, dean of the chapter and organist-choirmaster of St. Paul's, assisted by a small orchestra conducted by Owen W. Brady of the First Baptist Church.—MARTHA FARR.

CHICO, CAL., CHAPTER—The Chico Chapter held a meeting Oct. 21 at the home of John Wurschmidt. The meeting, led by Dean Janice Hill, centered around bringing Jeanne Demessieux for a recital in February. A booklet on wedding music is being sent out to members of the Chico Council of Churches and to each Chico church. Following the business meeting Mr. Wurschmidt served refreshments.

The chapter held its first meeting of the season at the home of Leona Corrie Sept. 16. Mrs. Kathryn Thompson had charge of the program which consisted of a discussion of music of the baroque period. Her talk covered the subject of ornamentation, tempo, phrasing, rhythm and mood. Mrs. Thompson played examples on the piano. Following the business meeting Mrs. Ruth Corrie served refreshments.—WILLIAM TABER.

REDWOOD EMPIRE CHAPTER—Good service music demonstrated by members was the program for the November meeting of the Redwood Empire Chapter at the St. Luke Lutheran Church. Chapter members had the opportunity to hear and play the new large Allen electronic instrument installed there last year. Members who participated were Claire Coltrin, Maxine McDonald, Carolyn Dahlgren, Hans Hoerlein, Franklin Morris and Gordon Dixon. A pleasant social hour was held in the fireside room and plans were laid for a recital and workshop in the spring by Dr. Roberta Bitgood.—VERNA TISCHER, Publicity.

LA JOLLA CHAPTER—The La Jolla Chapter met Oct. 14 for a talk by Dr. Frederick Andrews, reported elsewhere in this issue, and to visit the new La Jolla Presbyterian Church to inspect the twenty-five-rank, three-manual Möller organ being installed there.—LAWRENCE BLACKNELL, Registrar.

SACRAMENTO, CAL., CHAPTER—The October meeting of the Sacramento Chapter was a tour of organs preceding the business meeting. The theme of the tour was Christmas music. The organists appearing on the program and playing at their respective churches were: Mrs. Grace Johnson, Sierra Arden Congregational; Mrs. Beth Hill, Westminster Presbyterian, and Charles Martin, Trinity Episcopal Cathedral. The tour was largely attended by the chapter and the student group members. A varied program was offered giving members an opportunity to enlarge their repertory if so desired. The compositions played were: "Nativity," Langlais; "Sheep May Safely Graze," Bach-Biggs; "Carols for the Christ Child," Marryoff; "Puer Natus Est," Titcomb; Grace Morse, dean, presided at the business meeting where plans were discussed for the forthcoming recital of Jeanne Demessieux.

The chapter held its annual Guild Service Oct. 20 at the Fremont Presbyterian Church. Fred Errett was chairman. The choir of the host church was under the direction of Alexander Gould. The following is the musical portion: Adagio, Symphony 2, Widor (Kenneth Bartlett, organist); "My Eternal King," Marshall; "To Thee We Sing," Tkach; "Listen to the Lambs," Dett; "Old Dutch Lullaby," Dickinson (Marjorie Martin, organist); "The Lord Is My Shepherd," Cain; "Sacrament," Jensen-Sateran; "Battle Hymn of the Republic," Ringwald; "Epilogue," Rowley (Marjorie Meyer, organist). Mr. Errett was organ accompanist.—FLORENCE M. PAUL, Secretary.

LES BOIS CHAPTER—The regular monthly meeting of Les Bois Chapter was held Oct. 21 at the home of C. Griffith Bratt. Two recitals were discussed—the first by Mr. Bratt Oct. 29 and the second by George Markey—both at the Boise Junior College auditorium. In addition, four vesper recitals will be given by members of the chapter, one each month, beginning in January. The recitalists will be: Donald Oaks, Mrs. Delores Waller, Mrs. Ilo Schmid and Roland Crisil. The program for the evening consisted of the group singing Christmas anthems which were brought by different members. Refreshments were served after the meeting.—NORMA L. BERRY.

PORTLAND, ORE., CHAPTER—The Portland Chapter held its meeting at the Central Y.M.C.A. Nov. 9 with a dinner and short business meeting. Our guest speaker for the evening was Dr. Reinhard Pauly of Lewis and Clark College who gave a very interesting talk on Austrian church music of the eighteenth century with emphasis on Mozart and Michael Haydn. Recordings were used to illustrate the style of church music of this period. Dr. Pauly recently returned from two years of study and research in Austria and was well acquainted with his subject. We then enjoyed a short recital on the chapel organ by Dora Haslett. The evening was well attended and two new members were voted into the chapter.—DONALD R. MCPHERSON, Publicity Correspondent.

SPOKANE CHAPTER—The Spokane Chapter held a meeting Oct. 21 at the home of Donald Gorman. Robert Kee, F.A.G.O., played the following program: Toccata, Symphony 4, Widor; "Herzlich tut mich verlangen," Brahms; "Nun freut euch," Bach; "Rhosymedre," Vaughan Williams; Concerto 13, Handel; Fugue in D minor (Fiddle), Bach; "Aquarelle," Delius; Fugue in D major, Bach; Cantilene, Symphony "Romane," Widor, and "Comes Autumn Time," Sowerby. The organ is a three-manual built by Mr. Gorman.

For the first fall meeting Mr. and Mrs. Stephen E. Ayers were hosts at dinner in their home Sept. 24. The new officers for the year are: Mrs. Marilyn Stanton, dean; Don Gorman, sub-dean; Mrs. R. M. Johnson, secretary; Robert Kee, F.A.G.O., treasurer; new board members, Fred Stanton, Dean McLaughlin, Mrs. Virginia Riegel and Mrs. Margaret Harvey; membership chairman, Virginia Riegel; publicity, Bernice Gamble. Dean Stanton announced that the chapter would sponsor Claire Cocl in a recital in the spring. Miss Ruth Webb played two numbers, "Come Now Saviour of the Gentiles," Buxtehude, and Prelude in C major, Bach. Forty members were present.—BERNICE GAMBLE, Publicity.

SEATTLE CHAPTER—The Seattle Chapter met Oct. 14 at the Plymouth Congregational Church. Dean Edward Hansen, A.A.G.O., gave a report of his trip, illustrated with colored slides, to the Organ Institute in Andover, Mass. He was on the faculty, played two concertos with the orchestra and gave a recital at Searlo Hall in Methuen, Mass. Mr. Hansen, organist at Plymouth Church, played the following selections on the four-manual Skinner organ: "Praise Ye the Almighty," Walther; "Adeste Fideles," Adams; "How Brightly Shines the Morning Star," Buxtehude, and Carillon, Vierne.—RUTH CHIVALL.

**HARRISON & HARRISON
IS OPENED IN LONDON**

ALL HALLOWS-BY-THE-TOWER

Organ in New English Church Replacing Edifice Destroyed in War Is Played by Gordon Phillips in Series of Recitals.

The Church of All Hallows Barking by the Tower, London, England, which was destroyed in 1941 by war action, was rededicated in the presence of Queen Elizabeth, the Queen Mother, by the Bishop of London the week preceding the I.C.O. last summer. A new three-manual Harrison & Harrison organ stands in the west gallery in a position similar to the former instrument. Gordon Phillips, F.R.C.O., A.R.C.M., organist of the church, began the first series of recitals Sept. 5, playing two recitals each Thursday. His opening program included the following:

Voluntary in C for Cornet and Trumpet, Purcell; Fantasia and Fugue in G minor, Bach; Four Pieces for a Musical Clock, Haydn; Prelude and Fugue on "B-A-C-H," Liszt; Aria "Semplice," Phillips; Postlude in C, Smart; Toccata and Fugue in D minor, Bach; Voluntary in E, Walond; Sonata 2 in C minor, Mendelssohn; "Le Jardin Suspendu," Alain; "The Modal Trumpet," Karam; Partita on a Plainsong Hymn, Phillips.

Unusual in England, the organ is on from 2 3/8 to 3 3/8 inches wind pressure, with the exception of the great reeds, which are on 5 inches. The stoplist, drawn up by Mr. Phillips in consultation with the builders, is as follows:

GREAT ORGAN.

- Spitzflute, 16 ft.
- Open Diapason, 8 ft.
- Open Flute, 8 ft.
- Rohrflute, 8 ft.
- Octave, 4 ft.
- Stopped Flute, 4 ft.
- Quint, 2 3/4 ft.
- Superoctave, 2 ft.
- Mixture, 4 ranks.

(Enclosed)

- Harmonic Trumpet, 8 ft.
- Harmonic Clarion, 4 ft.

SWELL ORGAN.

- Spitzflute, 8 ft.
- Quintadena, 8 ft.
- Viola, 8 ft.
- Celeste, 8 ft.
- Principal, 4 ft.
- Open Flute, 4 ft.
- Nazard, 2 3/4 ft.
- Gemshorn, 2 ft.
- Tierce, 1 3/4 ft.
- Cymbel, 3 ranks.
- Fagotto, 16 ft.
- Trumpet, 8 ft.
- Clarion, 4 ft.
- Tremulant.

CHOIR ORGAN.

- Stopped Diapason, 8 ft.
- Principal, 4 ft.
- Rohrflute, 4 ft.
- Octave, 2 ft.
- Blockflute, 2 ft.
- Sesquialtera, 2 ranks.
- Mixture, 3 ranks.
- Cromorne, 8 ft.
- Harmonic Trumpet, 8 ft. (Great).
- Harmonic Clarion, 4 ft. (Great).
- Tremulant.

PEDAL ORGAN.

- Open Metal, 16 ft.
- Sub Bass, 16 ft.
- Spitzflute, 16 ft. (Great).
- Octave, 8 ft. (Open Metal).
- Bourdon, 8 ft. (Sub Bass).
- Superoctave, 4 ft. (Octave).
- Mixture, 3 ranks.
- Posaune, 16 ft.
- Trumpet, 8 ft. (Posaune).
- Schalmei, 4 ft.

THE UNIVERSITY OF ILLINOIS men's glee club has been selected to represent the United States at the 1958 Brussels world's fair at Charleroi, Belgium. With two other American choruses, the glee club under its director, Harold A. Decker, will participate in an international festival of choral music Aug. 24-31. The three groups will also sing a joint concert at the United States exhibit building following the festival.

WASHINGTON "U" CLASS HEARS LITAIZE LECTURE



GASTON LITAIZE is shown as he lectured to the organ class at Washington University, St. Louis, Mo. At the extreme left is the Rev. Clarence A. Corcoran,

C.M., who arranged the French organist's American tour. Immediately behind M. Litaize is Howard Kelsey, Washington University organist, whose students complete the picture.

**Larger Works Head
List of Organ Music
in Waning Autumn**

Several sizable works for organ have turned up this month, as well as a useful collection of hymn-preludes. Composers on both sides of the Atlantic continue to find the inspiration for large forms in the organ—a good augury for the future, it seems to us.

A Sonata in B flat by Allan Biggs is being distributed by Mills. Dedicated to Sir William McKie, it is a soundly-written, medium-length three-movement work, not inordinately difficult. Harmonically it is ultra-conservative, hardly touched at all by any of the musical trends since, say, Guilman.

"Fantasie in Three Rhythms" by Manfred Kluge (Breitkopf and Härtel) could hardly be charged with similar conservatism. It too is in three sections: The first is mostly solo recitative, often asking organ pipes to do patterns which only orchestral instruments can do really effectively. The second section begins with a long pedal solo and again uses devices such as repeated octaves which are of questionable effectiveness on the organ. The final section, with its alto clef and further uncharacteristic organ writing, would discourage most of us from undertaking the effort a performance would require. It may very well be a fine piece; several hearings would be needed to know.

Francis Jackson, whose enjoyable recital at Westminster Abbey was the opening event of last summer's I.C.O., has a new Toccata, Chorale and Fugue (Novello, from British American or H. W. Gray). A short, broad introduction precedes a toccata in rapid sixteenths which ends brilliantly. The introductory theme leads next into a warm chorale which will be a worthy, useful piece played alone. A bright fugue subject reintroduces the toccata material in its development toward a big close. Mr. Jackson is clearly aware of the music of his time; he is selective in his adaptation of its means.

Also from Novello is Sir Ernest MacMillan's "Cortege Academique," a show-piece written for the 100th anniversary of the University of Toronto. It is eminently suitable for recital or festival use. Arthur Pritchard's "A Fancy" is a delicate scherzo; his "Elegy" is a short, introspective lyric piece for service use. Desmond Ratcliffe's "Meditation on the Infant King" is pleasant Christmas program material based on a Basque noel. Freda Swain's "English Pastoral" is the kind of piece often needed for pre-service playing: it begins calmly, rises slowly to

a climax, then ebbs gradually to a complete dissolution.

Camil van Hulse's "Eleven Improvisations on Hymn Tunes" (FitzSimons) is a volume in sharp contrast to much of this composer's output. Here are pieces based on familiar hymn-tunes with none of the extreme dissonance and inordinate difficulty that have frightened some organists away from van Hulse. These eleven are designed for average organists; they will find wide acceptance.

The Robert King Company has added four more arrangements for organ and brass to its catalog. This genre is finding increasingly wide use in festivals and church functions. The new issues include three Christmas pieces: Praetorius' "In Dulci Jubilo," Pachelbel's "Allein Gott in der Höh sei Ehr" and Daquin's "Swiss Noel." The fourth number is the ever-popular Marcello Psalm ("The Heavens Are Telling").

Stephen Zoltai's "Berceuse" (Carl Fischer) is routine but usable material. Richard Ellsasser's ornate, chromatic arrangement of "The Londonderry Air" is published by Mills. "Welcome to Christmas" by Virginia C. Thomas (also Mills) contains arrangements of five familiar carols. Probably it will find its admirers mostly among home electronic spinet owners.

Peters distributes a Henman Press solo setting of "The Lord's Prayer" by Ned Rorem. A choral arrangement is in preparation. This setting is neither better nor worse than several others; it has its points. Three solos from Carl Fischer, probably of special use in Christian Science services, are: "I Dwell in the Great Forever," Radcliffe; "The Omnipresent," O'Connor-Morris; and "Eternal God Our Father," Sibelius-Miller.

**FAMED CHORAL CONDUCTOR
DIES AT SIOUX CITY, IOWA**

Paul A. MacCollin, director-emeritus of the conservatory of music, Morningside College, Sioux City, Iowa, died Nov. 4 after a long illness. He came to Morningside after graduation from Oberlin College in 1912 and served as director of the conservatory from 1916 to 1954.

A pioneer in a cappella singing, Dr. MacCollin edited the Morningside College choir series for J. Fisher & Bro. He originated and directed annual performances of Handel's "Messiah" for thirty-three years and helped organize the Sioux City concert course and Sioux City Symphony Orchestra. Dr. MacCollin served Grace Methodist Church and Trinity Lutheran Church for more than thirty-five years. He established a music camp on Lake Okoboji which existed for many years. He was awarded the honorary doctor of music degree by Morningside College in 1954.

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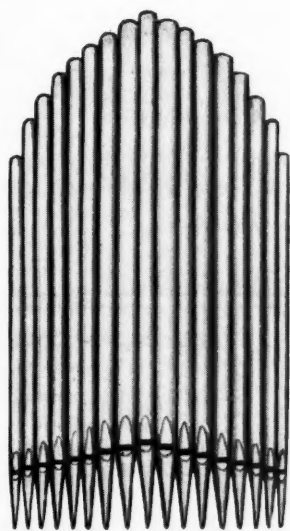
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**FRANKFORD, PA., CHURCH
OPENS THREE-MANUAL**

BUILT BY AEOLIAN-SKINNER

Ernest Willoughby Acts as Consultant—
Mrs. David MacGregor Is Organist—
Director—Alec Wyton Plays
Opening Recital.

The three-manual Aeolian-Skinner organ in St. Mark's Episcopal Church, Frankford, Philadelphia, Pa., is being dedicated Dec. 1. Alec Wyton of the Cathedral of St. John the Divine, New York City, will play the opening recital which is to include: "Sheep May Safely Graze" and Fantasie and Fugue in G minor, Bach; Movement 2, Concerto in D minor, Vivaldi; Chorale with Variations, Sonata 6, Mendelssohn; Allegretto and Andante, Sonata in G, Op. 28, Elgar; Fanfare, Wyton; "The Celestial Banquet," Messiaen; Carillon-Sortie, Mulet.

Several ranks of the instrument are being used from the organ built about 1908 by Charles Eugene Haskell. An Austin console installed in 1940 has been completely rebuilt by Austin for use with the present instrument.

The specification was drawn up by Ernest Willoughby, Bryn Mawr, Pa., in consultation with Mrs. David MacGregor, organist of St. Mark's, and Joseph Whiteford, president of the Aeolian-Skinner Company.

The following is the stoptlist:

GREAT ORGAN.

- Quintade, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Fourniture, 4-6 ranks, 282 pipes.
- Trompette Harmonique, 8 ft., 68 pipes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 12 pipes.
- Gedeckt, 8 ft., 68 pipes.
- Viola Pomposa, 8 ft., 68 pipes.
- Viola Celeste, 8 ft., 68 pipes.
- Aeoline, 8 ft., 68 pipes.
- Spitzflöte, 4 ft., 68 pipes.
- Plein Jeu, 3-5 ranks, 196 pipes.
- Double Trumpet, 16 ft., 68 pipes.
- Trumpet, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.

CHOIR ORGAN.

- Spitz Gamba, 8 ft., 68 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Dolcan, 8 ft., 68 pipes.
- Dolcan Celeste, 8 ft., 56 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Nasard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Trompette Harmonique, 8 ft., 61 notes.
- Clarinet, 8 ft., 68 pipes.

PEDAL ORGAN.

- Open Bass, 16 ft., 32 pipes.
- Montre, 16 ft., 32 pipes.
- Quintade, 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Super Octave, 4 ft., 12 pipes.
- Mixture, 3 ranks, 96 pipes.
- Bombarde, 16 ft., 12 pipes.
- Double Trumpet, 16 ft., 32 notes.
- Trompette, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

J. EARL NESS



J. EARL NESS, Swarthmore, Pa., College organist, is playing a ten-week recital series of Bach's organ works in the first semester. A class of 100 students gathers each week on the day preceding the recitals to analyze the works. The programs are divided into miscellaneous chorale preludes (a study of Bach's chorale prelude technique), the Orgelbüchlein, Schübler Chorales, Eight "Little" Preludes and Fugues, the early period, first master period, mature master period, the Concerti after Vivaldi and a program of Bach Christmas music. The recitals are given for the entire student body of 1100 each Thursday morning.

Mr. Ness played the dedicatory recital on the new Aeolian-Skinner instrument recently installed in the Ridley Park, Pa., Methodist Church. The organ is a small two-manual classic instrument. Mr. Ness' program included works of Bach, Franck, Schubert, Handel, Clokey and Andriessen. A brochure gave the audience the specification of the organ and also the registration used by the recitalist for each work on the program.

**WATKINS PLAYS OPENING
ON NEW AEOLIAN-SKINNER**

A two-manual Aeolian-Skinner organ of nineteen stops was dedicated Oct. 6 in the Georgetown Presbyterian Church, Washington, D. C. William Watkins, organist and choir director, played the opening recital and on succeeding Sundays featured the new instrument in a series of vesper services. He will play a program of Christmas music Dec. 16.

The opening program was as follows: Concerto in A minor, Vivaldi-Bach; "When Adam Fell," Homilius; Flute Solo, Arne; "Aginccourt Hymn," Dunstable; Prelude and Fugue in D, Bach; Magnificat 6 and Antiphon 3, Dupré; Variations on "America," Ives; Carillon, Sowerby; Cortège for organ, three trumpets and three trombones, Litaize.

HARRY GUDMUNDSON, M. Mus., St. Paul's Lutheran Church, Hammond, Ind., played Bach's "Clavierübung" at a Reformation Sunday concert Nov. 3 in Zion Lutheran Church, Wausau, Wis. Combined choirs from Antigo, Merrill and Wausau sang the Bach choral settings before each organ version.

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**Three Organists,
Christmas Music
Are New Releases**

Well timed with Marcel Dupré's first appearances in this country in nearly a decade are two discs from Overtone Records, that small but enterprising young recording company in New Haven, Conn. By arrangements with Disques Lumen, these were recorded in Dupré's own church—Saint-Sulpice in Paris. They are not available to Canadian buyers. The first (No. 13) is devoted to Bach and the second (No. 14) includes Bach and the two Mozart Fantasies. Although it is good to hear the great French master in his home surroundings, it is to be hoped that future recordings may include some of his own works and the works of his predecessor Widor—on the great Cavallé-Coll for which they were written.

Bach's "Nun komm' der Heiden Heiland" is heard with its traditional registration, a cornet, with soft accompaniment. M. Dupré's well-known rules regarding repeated notes tend to break occasionally the flow of this lovely ornamented melody. It moves well. "Wir glauben all' an einen Gott" has a good rhythmic drive and shows off the pedal reeds against manual flues. The performer takes the "Dorian" Toccata at a rapid tempo with a good deal of semi-staccato; the D minor Fugue is solid and its canonic development is neatly delineated. "O Mensch, bewein," played on a different cornet from the one mentioned above, expresses fervent longing without overdoing it. The accompaniment is a bit faint at times. The great F minor Toccata receives a straightforward reading with a brilliant registration and at a good pace. M. Dupré contrasts the fugue, playing with calm serenity.

The big Mozart Fantasia (K. 608) this reviewer heard M. Dupré play at his recent appearance in Detroit and complained that the Andante was a bit ungracious. This is not evident here—perhaps the resonant acoustics help. The smaller F minor Fantasia (K. 594—here called Adagio and Allegro) continues the amazing clarity of the recording of an organ which, though brilliant, is anything but clear and in acoustics which are highly reverberant—no mean task. On the reverse side is heard Bach's E flat Prelude and "St. Anne" Fugue. The performer takes the Prelude at a deliberate pace and plays in the grand manner. If not all of the polyphony shows, at least the architecture of this great piece is made evident. The first two sections of the Fugue are also deliberate, almost ponderous; the last part has a good bounce and a thrilling climax at the final entry of the pedal reeds. Excellent program notes by G. Huntington Byles on the music, the performer and the organ appear on the jackets.

One of many Dupré pupils, Notre Dame's Pierre Cochereau, a young organist who has added the U. S. to his numerous conquests these last two seasons, is heard at Boston's Symphony Hall in Aeolian-Skinner's King of Instruments series (Vol. 12). Recital audiences are accustomed to the inevitable French custom of improvising usually a large-scale piece at the end of a program on themes submitted at the last moment. This "trick" has now been taped for posterity in a Triptych Symphony in four movements (one wonders how four movements can make a triptych). Quoting the jacket

notes, "... no repeat performances were taken and no editing of the tapes was necessary—this is it, exactly as Mr. Cochereau created it that afternoon!"

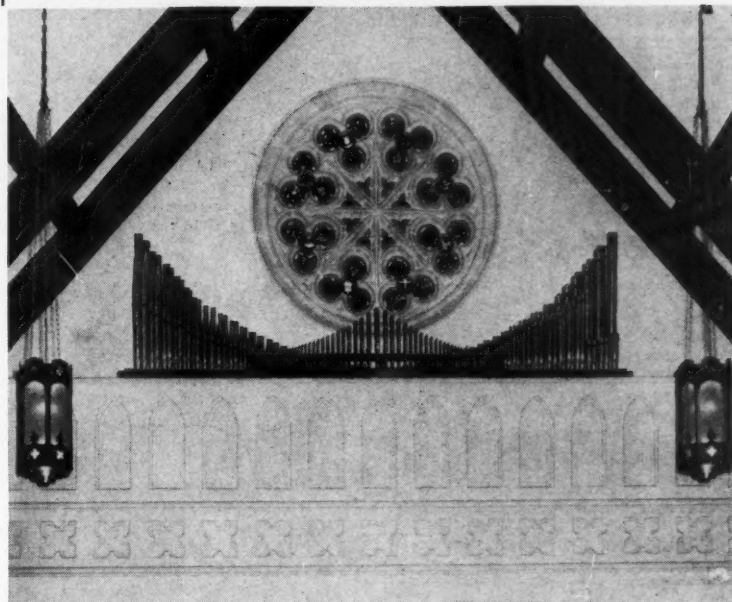
The Symphony Hall organ, a favorite of this reviewer's, is heard to good advantage in the tremendous brilliance in the slow, ponderous first movement of the improvisation, in the scintillating registrations of the Scherzo and "Fileuse" from Dupré's Suite "Bretonne" and in the luscious romantic qualities of the Adagio from the Vienne Symphony 3 and Modere et Expressif by Fleury (another of M. Cochereau's former teachers).

Overtone brings us the third in a series devoted to baroque organ works by Luther Noss (still another Dupré pupil), dean of the school of music at Yale University. This one (No. 12) includes pieces by Böhm and Buxtehude. Discs such as this make the reviewer's life a joy but also offer a problem. There are no high spots (or low spots) to point out because both Mr. Noss and the two Holtkamp organs in Yale's Battell Chapel allow the music to speak for itself—high praise indeed. Every note is crystal clear and Mr. Noss, as would be expected, knows well the music of this period and plays it accordingly. Böhm is represented by the following: Partita "Freu' dich sehr" (the harpsichord-like effect of the apse organ in the ninth variation is delightful), "Christ lag in Todesbanden" and "Allein Gott." Buxtehude works are these: "Der Tag, der ist so freudenreich," "Mensch, willst du leben seliglich," "Ich ruf zu dir," Canzona in C and Prelude and Fugue in A minor (Phrygian).

In time for Christmas listening is one by Overtone which will undoubtedly prove popular: the boys' and men's choir of Trinity Episcopal Church, New Haven, Conn., under G. Huntington Byles in a largely unhackneyed program of Christmas music. This choir has had an unbroken tradition since 1885 and is one which any church interested in the all-male choir would be proud to possess. It is not a professional organization and should be judged accordingly. Most numbers are unaccompanied, the organ being heard only four times largely in accompanying soloists. With the exception of a slight out-of-tuneness occasionally and a few clipped phrase endings, the choir is a fine example of the English tradition. Outstanding to this reporter are: Davies' arrangement of "The Holly and the Ivy," "To Us Is Born Immanuel" by Praetorius, Holst's exquisite "Lullay My Likening" and "Patapan," a gem. The group sounds least comfortable in "O Magnum Mysterium." Vittoria; the Roman and English schools are not easily combined. The remainder of the program includes: "O Leave Your Sheep," Hazlehurst; "One Winter Night," Hunt; "Good King Wenceslas;" "Christmas in the Wood," Mabel Daniels; "The Morning Star," Praetorius; "There Was a Rosebud," M. Shaw; "Villagers All this Frosty Tide," Angel; "In the Bleak Midwinter," Darke; "Deck the Hall," Erickson (interesting ending!); "In Dulci Jubilo," Pearsall-Westbrook, and "Hymn for Christmas Day," Goss.

For those churches that need background music for outdoor creches and others who are interested in familiar Christmas carols with bells, a new release by Columbia of "Caroling on the Carillon" by John Klein should prove valuable. The instruments used are several of the electronic carillons by Schulmerich.—B.H.

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- 4' Clarinet

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

S. E. GRUENSTEIN, Editor and Publisher

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

Subscription price, \$1.75 a year, in advance. Single copies, 15 cents. Back numbers more than two years old, 25 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

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, DECEMBER 1, 1957

For a Happy Christmas

Before another issue of THE DIAPASON reaches its readers we will be in 1958 and 1957 will be a year of history. So we wish all our readers a very happy Christmas season, even if it is a little early. And for 1958 we wish you all good fortune, good health and happiness in all the forms in which it can come to one who devotes himself to the organ.

This year has been one of peace, although the peace has been rather wobbly, and we hope that the world will clear up most of its troubles in 1958. For the church musician Christmas has been a difficult season because it is one of extra hard work, but if everything goes well and your choir members show up at all rehearsals, while the organ behaves itself and develops no ciphers, half the battle will be won. Our hope is that you win all of the battle.

For THE DIAPASON this has been the forty-eighth year of uninterrupted publication, all under the same direction. This in itself is an indication of the loyalty of a clientele which has increased every year over the preceding twelve months.

So with all our hopes and promises we trust 1958 will be the best year of all for you and for us.

Reminiscences of Lemare

An example of the interest taken by many prominent organists' wives or widows in the work done by their husbands is the recent publication of a small book by Mrs. Edwin H. Lemare, widow of the recital organist, a large part of whose career was in the United States. An Englishman by birth, he gave many opening performances in this country and one of the history-making parts of his career consists of the time he was official organist of Carnegie Institute in Pittsburgh, giving the weekly recitals which have made the Carnegie Hall and its organ famous.

Mr. Lemare not only was a first-rank organist but a colorful character and a number of anecdotes of his life are embodied in this book. A special feature is the inclusion of ten pictures of organs on which he played. The title of the book "Organs I Have Met" is based on these illustrations. That Mr. Lemare was original in his habits soon became evident to anyone who listened to him for the first

time. Using his thighs as a pivot, after each number on a program he used to swing his limbs at a safe distance above the bench and land them on the other side to acknowledge applause. This added to his convenience and avoided the necessity of his leaving the bench. Organ mechanics always took good care to see to it that the instrument was in the best condition or he might cancel his recital.

He was an advocate of the tracker action and expressed himself in print as favoring that action as the only correct one. Thus he has scored a "scoop" on those who have recently launched a movement on behalf of trackers in place of electro-pneumatic action.

A number of old-timers remember Mr. Lemare's controversy with Joseph Bonnet when Bonnet was to give a recital in San Francisco, where Lemare was municipal organist. When Bonnet arrived to practice he found the crescendo pedal disconnected. He asked the maintenance man to connect it but the latter told him that Mr. Lemare had forbidden anyone to connect it or to put it in usable condition. The clash reached a deadlock when Mr. Bonnet said he would have the crescendo or he would not give his recital. The issue was taken to the mayor of San Francisco, who ruled that the controversial pedal should be connected for Bonnet's recital but afterwards disconnected, as desired by Mr. Lemare. This seemed to end the clash.

Mr. Lemare's famous Andantino in D flat survives to this day, largely as the air for the popular song "Moonlight and Roses." As a producer of revenue it has leaned heavily on the Andantino.

Mr. Lemare filled an important place in the history of the organ in the United States and the reminiscences brought together by Mrs. Lemare are a worthwhile contribution to his memory.

Miscellaneous Books

An interesting book about a field not widely developed in America is "The Choir School" by Linden Lundstrom (Augsburg). A detailed historical survey precedes chapters on organization, repertory and training. This is a straightforward, stimulating manual.

The Episcopal Choirmaster's Handbook, published by the Minnesota Diocesan Music Commission, is a pocket-sized, spiral-bound opportunity for accurate, thoughtful recording of one's service details throughout the season. Its introductory pages assemble some necessary information.

The Hawthorn Book of Christmas Carols contains beautiful color photographs and would make a suitable and welcome gift. It would not be a very useful or even a good value for practical use.

C. F. Peters' Music Calendar for 1958 is a worthy successor to its long line and contains the usual art works and biographical material. Teachers often use this for student gifts.

Breitkopf has a new detailed catalog of Beethoven's works prepared by Willy Hess. It is in German but will be indispensable to the confirmed Beethoven addict.

JAMES S. DENDY APPOINTED TO CONNECTICUT COLLEGE

James S. Dendy has been named an instructor in the department of music at Connecticut College. In addition to teaching classes, Mr. Dendy will give voice instruction and will assist Professor Arthur W. Quimby, chairman of the department, as organist.

Born in Asheville, N. C., Mr. Dendy received the B.S. degree from Davidson College in 1945, Mus. B. from Yale University in 1949 and his Mus. M. from Yale in 1957.

He was assistant editor of THE DIAPASON from 1950 to 1956 and organist and choirmaster at Grace Episcopal Church, Hinsdale, Ill., during the same period. Mr. Dendy is presently organist and choirmaster at Center Church, New Haven.

DR. FRANZ Herrenschnwand writes that he inadvertently omitted the name of Esplanade Travel Service in the account of its third European tour in the October issue of THE DIAPASON.

ARTHUR R. TEMPLE



ARTHUR R. TEMPLE, veteran organ maintenance man of the Chicago area and for more than twenty years mid-west Casavant representative, has retired from his activities and, with Mrs. Temple, has moved to California to join his daughter and her family.

Mr. Temple was born in Southampton, England, in 1888. He began his work on organs under Robert Hope-Jones and then apprenticed with the South of England Organ Company. He came to the United States in 1910 to work with Mr. Hope-Jones at the Wurlitzer factory in Buffalo, N. Y. He also served with the Kimball and Wangerin Companies before he took over the Casavant agency.

A choir singer for more than sixty years and for many years tenor soloist at Grace Episcopal Church, Oak Park, Ill., Mr. Temple plans to catch up on his long-neglected cricket and fishing in his retirement home.

Letters to the Editor

Defends Acoustics at St. Paul's.

Priddis, Alta., Canada, Oct. 2, 1957—Dear Mr. Gruenstein:

I read with deep interest the article on the international congress of organists in London. . . . Last year I went to England and Scotland for five months, during which I heard sixteen cathedral organs in England and six in Scotland and also visited the organ works of four of the principal organ builders.

Commenting on the article I wish to say that it was a pity that the Cambridge visit was so short as the visitors missed hearing the two fine Harrison organs in Kings and Trinity College chapels. . . .

In regard to the visit to St. Paul's Cathedral I cannot agree with your correspondent that it and St. John's, New York, are about the worst places to hear an organ recital. I submit that your correspondent chose the worst possible place to hear the St. Paul's organ. . . . I have found from experience that the best place to hear it is at the back of the dome on the south side. . . . Hearing an organ is like looking at a beautiful painting: if you stand close to it, the colors only form a blur and the subject becomes indistinguishable, but at the correct distance the whole beauty of the picture reveals itself. . . .

Your correspondent made no mention of the wonderful tuba organ which is an outstanding feature. . . . I have never heard anything to equal it; the French trumpets voiced by Cavallé-Coll that one hears at Notre Dame and St. Sulpice are blatant and coarse by comparison. . . .

After hearing a number of recitals of Bach's music on a baroque German organ, I must say I am not impressed by the present craze for the baroque. I think the average cathedral organ as built by Willis in St. Paul's and many other cathedrals, also by Harrison at Westminster Abbey, York Minster and others, are superior both in voicing and tone to most of the continental organs. Congratulating your correspondent on his most interesting article, I am

Yours very truly,

A. M. STEWART.

THANKSGIVING EVENSONG SUNG AT ST. PAUL'S CHAPEL

At a choral evensong Nov. 25 in St. Paul's Chapel, Columbia University, New York City, Searle Wright, F.A.G.O., F.T.C.L., conducted the choir in the following numbers: Magnificat, Monteverdi; "Song of Thanksgiving," Vaughan Williams; Sanctus, Mass in G, Poulenc; "O Sacrum Convivium," Messiaen, and "The Raising of Lazarus," Bernard Rogers.

Looking Back into the Past

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

What was described as the largest church organ in the world was completed in St. Michael's Church, Hamburg, by the Walcker firm of Ludwigsburg. It had 163 speaking stops, according to the specification published for the first time in America by THE DIAPASON.

A four-manual Skinner organ had just been installed in Plymouth Congregational Church at Seattle and Judson W. Mather was the organist.

Norman & Beard of London completed a large four-manual in Usher Hall at Edinburgh and the specification appeared in THE DIAPASON.

The A.G.O. held a memorial service for Dr. Gerrit Smith Oct. 30 at the Old South Reformed Church in New York City, of which Dr. Smith had long been organist.

The Illinois Chapter of the A.G.O. held its first dinner of the season Nov. 11 and Rossetter G. Cole, the new dean, presided.

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

The effect of the depression on the organ business was reflected in census figures for 1931, issued at Washington. American organ builders produced 917 instruments in that year and their aggregate value was \$5,283,331. These figures showed a drop of 51.2 per cent in the number of organs built and of 52.7 in their value compared with the record of the previous biennial census, for 1929.

Louis R. Dressler, Mus.D., organist and composer, died at his home in Jersey City, N. J., Nov. 8.

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

Dr. Hugh Porter was installed as Dickinson professor of music at Union Theological Seminary.

Emory Gallup, prominent as an organist in Grand Rapids, Mich., and in Evanston, Ill., died at 52.

Pittsburgh honored Caspar Koch on his 75th birthday.

A four-manual Schantz was ordered for the First Presbyterian Church, Canton, Ohio.

Hugh Giles was ordained as a Presbyterian minister.

Statement of The Diapason

Statement required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233) showing the ownership, management, and circulation of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1957.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher—S. E. Gruenstein, 611 Ash Street, Winnetka, Ill.; Editor—S. E. Gruenstein, 611 Ash Street, Winnetka, Ill.; Managing editor—none; business manager—none.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)—S. E. Gruenstein, 611 Ash Street, Winnetka, Ill.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)—None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

S. E. GRUENSTEIN,
Editor and Publisher.

Sworn to and subscribed before me this 3rd day of October, 1957.
(Seal)

DOROTHY ROSEN.
(My Commission Expires October 28, 1957.)

Virgil Fox



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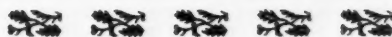
Jules Wolfers
The Musical Courier
Worcester Music Festival '57
Soloist with Philadelphia Orchestra

"As we all know, Virgil Fox is a man of superlative talents. We expect a concert artist to have the skill of mind and finger to accomplish his task superbly. Obviously Fox has also that rare talent many of his critics lack: being able to work hard, consistently, and with a purpose. He enjoys showing people what he has discovered in music. This is as it should be, for art may become stagnant when it is not communicated to others.

"That such abilities should draw the largest audience I have seen at a Detroit organ performance is indeed gratifying. This shows that audiences are not as stupid as many would console themselves into thinking.

"Mr. Fox is a man of courage. What he has to say in music is stated without apology, timidity, or straddling the fence. Few other concert organists have the vitality of imagination necessary for public performance. They send more people home in boredom than the profession can bear, and still keep its head up. Not so with Mr. Fox. His imagination is never turned off."

John Challis
From an article in
The American Organist



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FROM MARZIAL'S "A BOOK OF OLD SONGS" 1883



"Greensleeves" Has Development Both Sacred and Secular

By WILLIAM R. CEENDENIN

Perhaps only a few melodies may be found which, through the course of musical history, can claim the distinction of being known equally well in either the sacred or the secular music fields. The tune "Greensleeves" is one of these.

From out of a profusion of sixteenth-century English ballads, "Greensleeves" emerged. We read first of this ballad in the registers of the Stationers' Company from a note dated September, 1580: "A new Northern Dittye of the Lady Greene Sleeves." It was accepted very soon into the field of religious art, for only twelve days after its first license as a ballad, the following line was written: "Green Sleeves moralised to the Scripture, declaring the manifold benefits and blessings of God bestowed on sinful man." ("The Hymnal 1940 Companion," edited by the Joint Commission on the Revision of the Hymnal of the Protestant Episcopal Church).

Jean Jacques Rousseau, famous philosopher and amateur musician of the eighteenth century, wrote of the noel or Christmas carol as a kind of air wedded to canticles sung by the people at Christmastide. Such airs, he said, should have a rural and pastoral flavor, suited to the simplicity of the text and to that of the shepherds who, we suppose, sang them (Duncan, "The Story of the Carol"). Thus, it is not difficult to see the folksong derivation in such English carols as "Greensleeves," "Crimson Velvet" and "Essex' Last Goodnight," for they speak of a time when merry-making took its music from the nearest and most natural source—the hearts of the people. Nor

need we be surprised at the dance-like rhythms of some of our fine Christmas carols, for the word "carol" is derived from Old French *carole*, meaning a dance in a ring to song. This meaning of "carol" gradually gave way in England and was finally restricted to song, but not just to songs written for Christmas. When this was understood, "Christmas carol" was used. In France, *carole* never meant a Christmas song, the term "noel" being the correct French word (Reed, "Christmas Carols Printed in the 16th Century").

In "New Christmas Carols" (1642), "Greensleeves" was set to a new-year text "The Old Year Now Away Is Fleed." It may be found today as No. 28 in the "Oxford Book of Carols" (1928). Here we read that it is a Waits' carol and that in addition to the three stanzas printed in the "Oxford Book," "There are three more verses, appealing to 'Jack, Bessy, Mary, and Joan,' and also to the dame of the house, rather pathetically pleading for good cheer."

The famous "What Child Is This?" Christmas text by William Chatterton Dix is taken from his "Manger Throne" (c. 1865). A cursory check by this writer has discovered three stanzas of this Christmas carol, set to the tune of "Greensleeves," in several present-day hymnals (e.g., No. 36 in the Episcopal Hymnal 1940) and in numerous collections of Christmas carols.

The secular ballad has the tune set to the familiar theme of unrequited love and can be found in a number of collections of folksongs and ballads. A slight change may be noticed between the tune consistently used in the secular settings and that employed for the sacred text.

NOONDAY recitals at Trinity Church, New York City, in November were played on Wednesdays by George Mead, organist of the church, and on the first four Fridays by Robert Arnold, associate organist. John Bainbridge played Thanksgiving Friday.

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EDNA D. PARKS



Dr. EDNA D. PARKS, whose article on "The Decline of Romantic Organ Music in Recitals" appeared in the October issue of THE DIAPASON, was recently appointed assistant professor of music at Wheaton College, Norton, Mass., where she teaches harmony, counterpoint and the history of music.

Before coming to Wheaton College, Dr. Parks was on the faculty of Western College, Oxford, Ohio, and Green Mountain College, Poughkeepsie, N. Y. From 1937 to 1947 she served as assistant organist and choir director at Trinity Episcopal Church, Boston. Dr. Parks has played organ recitals in the New England states, including a recital at the Portland, Maine, regional convention.

She received her Ph.D. degree at Boston University in June of this year, writing her dissertation on "English Hymns and Their Tunes in the Sixteenth and Seventeenth Centuries." Her previous training includes five years of work at the Yale University music school and summer study at Harvard University. Her organ teachers include: Frank Bozayan, Ruth Conniston Morize and Francis Snow.

SCORE OF 1958 EUROPEAN MUSIC FESTIVALS PLANNED

The calendar of European music festivals for the summer of 1958 has been announced. The festivals at Wiesbaden, Florence, Bordeaux and Vienna begin in May; those at Zurich, Stockholm, Helsinki and Strasbourg are confined to June. The Holland and Granada events begin in June and extend into July; the Dubrovnik schedule runs throughout July and August. Both Bayreuth and Santander begin the last week in July and extend well into August. At Athens, Munich and Lucerne, events begin in August and conclude in September; Besancon and Venice festivals are entirely in September; Perugia and Berlin begin in late September and bring the summer festival season to a close in October.

AS PART OF THE MORAVIAN quincennial observance, the Central Moravian Church, Bethlehem, Pa., heard a recital by Cesare Siepi, Metropolitan Opera basso, with Robert Elmore at the organ.

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HALIFAX CENTRE—More than thirty members of the Halifax Centre met for dinner at the Edgewood United Church. Chairman Joseph MacDonald welcomed members and briefly outlined five recitals, a Christmas carol service and two meetings which will make up the program for the forthcoming year. After dinner Ross MacLean talked about the I.C.O. which he attended. Miss Natalie Littler described her experiences at the Otter Lake music centre.

The first of this season's recitals sponsored by the centre was given Oct. 28 at St. Andrew's United Church by Victor McCorry. Mr. McCorry, returned this summer from the Royal Academy of Music, has become organist in the United Church at Chatham, Ont. He played: Kyrie and Toccata, Frescobaldi; Sweelinck's "Mein Junges Leben hat ein End"; Bach's C minor Passacaglia; Jongen's Menuet-Scherzo; Brahms' B minor Chorale; Pastel 3, Karg-Elert; "Chant de Peine," Langlais; Sark's Toccata Primi Toni; Langlais' "Chant de Paix," and Fugue on "B-A-C-H."—SHIRLEY A. BLAKELEY.

FREDERICTON, N. B., CENTRE—The Fredericton Centre held the October meeting at the home of Miss Hilda E. Shorten. Two new members were welcomed. Plans for the annual carol service in the Wilmot Church in December were discussed. Suitable music was chosen for the massed junior and senior choirs to be heard at this service. T. Morrison presided and ten members were present. Refreshments were served.

MONTREAL CENTRE—A good attendance marked the opening dinner-meeting of the Montreal Centre Oct. 26 at the Knox Crescent and Kensington Church. The new chairman, Christopher Gledhill, outlined an interesting program for the coming season and following the business meeting showed some color slides taken at the recent I.C.O. The centre looks forward to a recital which it is sponsoring Dec. 2 by Gaston Litalze.—CHRISTINA K. McLEAN, Secretary.

HAMILTON AND ST. CATHARINES CENTRES—Members of the Hamilton and St. Catharines Centres held an enjoyable joint meeting Oct. 28 in the Kate Leonard Room of the Y.M.-Y.W.C.A., St. Catharines. A panel discussion, "The Church Musician's Place in Society," proved both amusing and thought provoking as many of the church musician's problems were explored. Panel members were: Miss Norma Plummer, Howard Jerome, Eric Dowling and Murray Timms. Gordon Douglas acted as moderator. Games were enjoyed and a social period concluded the evening.—GORDON KAY, Secretary.

GALT CENTRE—The regular meeting of the Galt Centre met in the Trinity parish hall Nov. 2 under the chairmanship of George Schaller. The program of the evening opened with an illustrated travelogue of colored pictures, shown with a three-dimensional projector, of Nova Scotia. Miss Mable Steele and Mrs. Ivy Chapman gave a running commentary. The business session included a review of the plans for the annual carol service in December. Thirteen massed choirs will sing. At the conclusion of the business session members adjourned to the home of Mrs. Chapman for an excellent lunch.—C. P. WALKER, Secretary.

PETERBOROUGH CENTRE—A public recital was held at the George Street United Church Nov. 2 as part of the meeting of the Peterborough Centre. The recitalists were: Mrs. William Piercy, Charles Allen, Gordon Fleming and Eric McKay. Varied treatments of "Vater unser in Himmelreich" by Peeters, Krieger and Mendelssohn, "Nun danket alle Gott" by Kauffman and Peeters and Carillon, Vierne, were Mrs. Piercy's offerings. Mr. Allen played: Whitlock's "Reflection," Purvis' "Adoration" and Tuba Tune in D major, Lang. Mr. Fleming played: "O Sacred Head," "Rejoice Now Christian Men" and Prelude and Fugue in G major, Bach. Mr. McKay played Three Intermezzi by Schroeder and Prelude and Fugue in D major, Bach. A short business meeting and refreshments followed the recital.

BRANTFORD CENTRE—Members of the Brantford Centre were taken on a trip to Great Britain by two members, Miss Eleanor Muir and John Searchfield, at a meeting in the home of George White Oct. 20. A word picture was given of the I.C.O. in London in July. Church services, concerts, recitals, lectures, excursions and social activities were reported. Miss Muir showed colored slides of the many places she visited. Markwell Perry, chairman, presided over a brief business meeting; the centre decided to affiliate with the Arts Council of Brantford. A social half-hour was enjoyed with the serving of lunch by the hostess.—ELEANOR MUIR, Secretary.

LONDON CENTRE—A meeting of the London Centre was held at the Bishop Cronyn Memorial Church Oct. 20. Chairman Kenneth C. Clarke presided. A good number was present, several of whom were new members. At the business session the forthcoming thirtieth annual Christmas carol service and the Virgil Fox recital were discussed. First-hand accounts with colored photographs were given of the I.C.O. by Gordon Jeffery and William Wickett.—MARGARET NEEDHAM, Secretary.

SARNIA CENTRE—The first meeting of the season was held Oct. 19 at the home of Chairman A. E. Harris. Plans were made for a lecture by an organ builder now installing an instrument in one of the city's new churches. It was also decided to hold the annual praise service early in 1958. J. F. W. Pierpoint gave his impressions and observations of the I.C.O. in London. He spoke glowingly of the recitals given on the beautiful organs of England's cathedrals and also of the special services in St. Paul's and Westminster Abbey. A short question-and-answer period followed Mr. Pierpoint's talk.—MRS. MAUDE ROWLEY, Secretary.

WINNIPEG CENTRE—The Oct. 21 meeting of the Winnipeg Centre was held in the Trinity Hall club room. The speaker was Ed Northrup of Casavant Freres. He spoke on the tonal design of the modern organ, using examples of organs that he had seen in England and later designs in Canada. He also spoke on the effect that acoustic treatment of churches has on organ sound. Using the stoplist of the present organ in the Westminster United Church and the proposed new organ for St. Andrew's, River Heights, Church, he explained the difference in the design of the modern organ and how various stops are designed for different tone production and how they can be combined for various effects in the new St. Andrew's organ. After a discussion period refreshments were served.—F. A. ANDERSON, Secretary.

VICTORIA CENTRE—The Victoria Centre held its November meeting at the studio of Miss Marjorie Tebo. Malcolm Hamilton and Richard Proudman played a program of music for two pianos. The meeting adjourned to Mr. Hamilton's home for refreshments.

VANCOUVER CENTRE—A group of members and friends gathered at the Hotel Grosvenor's new private dining room Oct. 16 to hear Graham Steed, F.R.C.O., of Victoria give his views of the recent congress in London. Mr. Steed apparently did not agree with the reporting in THE DIAPASON. He offered a challenge to organists to take their duties very seriously. Hugh J. McLean, F.R.C.O., gave a capable demonstration Oct. 26 of the recently-installed German organ in the Holy Name Church in Vancouver.—G. HERALD KEEFER, DIAPASON Secretary.

CHORAL MUSIC OF 3 FAITHS SUNG AT WELLESLEY VESPER

The choir of Wellesley College under the direction of William A. Herrmann sang its annual fall vesper service Nov. 10. The service was devoted to music of Roman Catholic, Lutheran and Anglican Churches.

The group of Catholic music opened with "Gaudet in Caelis" by Victoria and closed with Poulenc's "Litanies à la Vierge Noire." Between these two works performed by the entire choir, a small group, directed by student Paula Prial, sang Palestrina's "O Domine Jesu Christe" and Couperin's "Venite Exultemus."

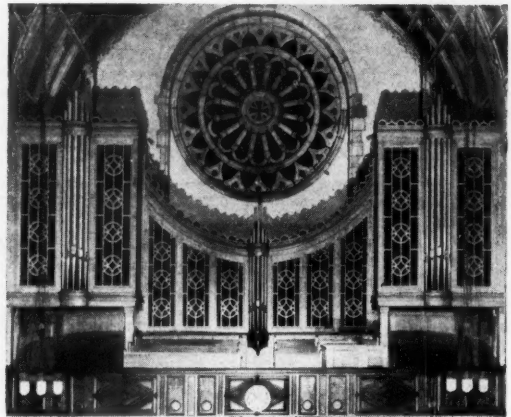
The German group included a work for double chorus by Andreas Hamerschmidt, a solo concerto of Schütz and the final chorus from Bach's Cantata 184. In the Bach chorus the choir was joined by members of the college orchestra, who also played the Sonatina from Cantata 106.

The program closed with English anthems: Gibbons' "Hosanna to the Son of David," Weelkes' "When David Heard that Absalom Was Slain" and Te Deum by Vaughan Williams.

Mr. Herrmann played four Versets, Couperin, and Vaughan Williams' "Hy-frydol." Student organists, Virginia Wiley and Carolyn Bauer, played the choral accompaniments.

The choir will sing Britten's "Ceremony of Carols" in December.

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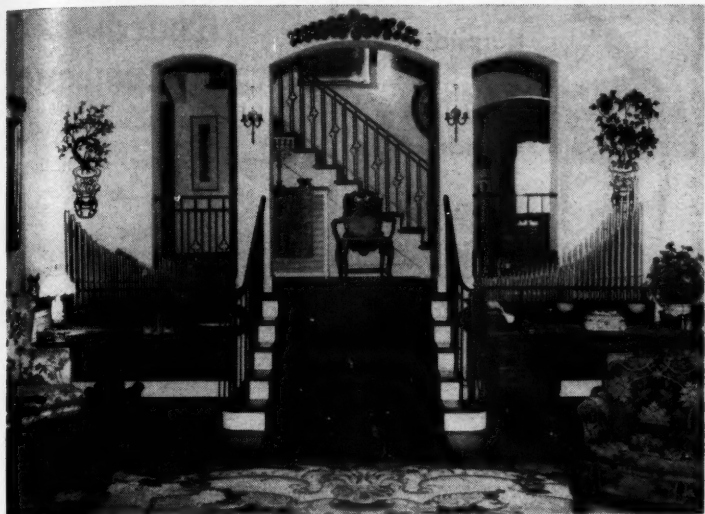
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THE LIVING ROOM in the Evanston, Ill., home of Dr. William H. Barnes has recently had added to its decor the pipes shown above. These are the four-rank great furniture and three-rank choir cornet brought up from the chambers beneath the grillework in the floor. This is the most recent step in the evolution of Dr. Barnes' four-manual residence instrument.

Dr. Barnes played the following recital in New York City's Riverside Church Oct. 20: "O God, Thou Faithful God" and Sinfonia "God's Time Is Best,"

Bach; Fugue a la Gigue, Buxtehude; "May Thy Grace Abide with Us," Karg-Elert; Chorale with Interludes, Courtlandt Palmer; "On a Theme by Vulpius," Willan; Prelude on "Malabar," Sowerby; Prelude and Festal Hymn, Edward Shippen Barnes; "Solemn" Melody, Davies; "The Joy of the Redeemed," Dickinson.

The newly-rebuilt organ in the First Church of Christ, Longmeadow, Mass., was opened by Dr. Barnes Oct. 13. Dr. Barnes was consultant on the new scheme with Martin G. Becker of Waltham doing the rebuilding.

Litaize in Chicago

Chicago had the privilege of hearing the distinguished blind French organist, Gaston Litaize, in recital Nov. 11 at St. Ita's Roman Catholic Church. The church and its organist, René Dosogne, were joined in sponsoring his appearance by the school of music of De Paul University and three groups of organists: the local chapter of the A.G.O., the Chicago Club of Women Organists and the Van Dusen Organ Club. This joint sponsorship assured a good attendance for an interesting performance.

M. Litaize combined three familiar standard works with three of his own and capped the program with an improvisation.

This listener felt that M. Litaize had some difficulty "warming up" to his instrument. This made itself especially evident in an uncertain rhythmic flow in the Clerambault Suite in Mode II with which the recital opened. Perhaps it also accounted for the limited contrast in mood between any two of the seven short movements; but the organ's lack of sparkle was at least as much to blame. M. Litaize's fine musicianship expressed itself in the naturalness and grace of the profuse ornamentation and in the directness of his style.

The recitalist's performance of the Bach Passacaglia and Fugue had many points of beauty. His typically French registration was remarkably consistent and effective. One wonders if his tendency to slow down the beginning of each variation resulted from the special prob-

lems blindness poses in registration at a new instrument. At a familiar console this player's Bach would be a very satisfying experience, for the fugue with its fewer changes had much more lucid contours.

In the Franck E major Chorale M. Litaize did some of his best playing. Beautifully paced, imaginatively scored and ardently played, it is decidedly his special piece. In it he achieved much greater flow and sweep than he had previously attained.

M. Litaize's two Liturgical Preludes (his Nos. 2 and 22) were fine listening both as to intrinsic quality and performance. His first is some deft and charming two-part writing, the second accompanies a soaring lyric with an ingenious double ostinato. His Variations on a Noel Angevin, whose method at times suggests Dupré's larger-scale work, gave the player virtuoso moments which he handled with dash and clarity. The piece itself should find many admirers.

Like all his French confreres, Gaston Litaize ended his program with an improvisation on a decidedly uninspiring and eventually tiresome submitted theme. He showed consummate skill in developing it into three movements: the first with a serviceable staccato figuration; the second with lush chromatic harmonies rising over a seesaw bass to a big climax; the finale a fugato leading into an athletic toccata.

It was good to hear a player who places musicianship and personal warmth of approach above virtuoso speed and dazzle. We should like to hear him when he and his instrument were completely *en rapport*.—F.C.

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LLOYD ALAN WALSER



LLOYD ALAN WALSER, a senior organ major at the University of Oklahoma, was the first-place winner of the 1957 national student musicians contest sponsored by the National Federation of Music Clubs. He received a cash award and played the following at the First Congregational Church in Columbus, Ohio, for the national convention of the federation: Toccata, Adagio and Fugue in C, Bach; "Chant de Paix," Langlais, and "Dieu parmi Nous," Messiaen.

Mr. Walsler, pupil of Mildred Andrews, is associate organist of the First Presbyterian Church in Oklahoma City and was formerly at the First Lutheran Church in the same city. He has been staff accompanist for the university school of music and has appeared twice as soloist with the university symphony orchestra.

Last June Mr. Walsler played for the regional convention of the A.G.O. at Fort Worth, Tex. (the program appeared in the August issue). He will play his senior recital this season and will appear in Oklahoma, Texas and Missouri programs sponsored by the A.G.O. and the National Federation.

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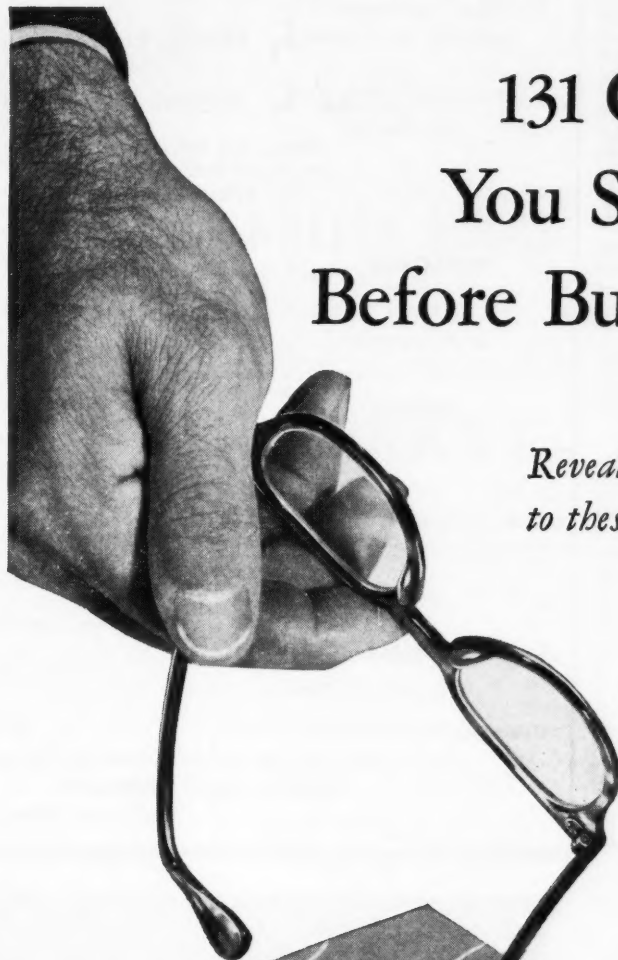
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Christmas Carols Continue Rolling in from Publishers

Several publishers have only now gotten around to sending us some of their new Christmas numbers. Few directors this late can heed our words on them in time for this season. Perhaps some church musicians are already planning for next year.

Novello's famous list of carols continues to grow. (Get them from British American or H. W. Gray!) A charming little Dutch modal one, "Sing Lullaby," appears in Cockshott's unison version and "Here Comes Holly" has simple four-part music by Graham-Dixon. Three unison carols are: Swan's "Children Do Hark" and "Come My Merry Boys and Girls," designed for school use, and Milner's "When All the Angels" for adult choirs. Hawkey's "Sweet Sleep" has attractive structural detail and is very short. Hand's "Alleluia, Puer Natus" is rather easy SSA with folk quality. Neil Saunders' "Three Christmas Songs" are well contrasted; they will require a bit of work next season. Eldridge's free-rhythm unaccompanied "He Came All So Still" is full of tenderness and charm. A pleasant unison "Carol for the New Year," Rowley, may still be in time; it is easy.

Non-holiday fare from Novello is headed by a large-scale Magnificat and Nunc Dimittis by Britain's eminent Herbert Howells and a unison version of a Communion Service in E flat by Cruikshank. In contrast to these larger works are an easy hymn-anthem, "Praise We the Lord," by Robert Elliott and a short benediction, "May the Grace of Christ," by Guy Eldridge which the publishers suggest for weddings. Hutchings' "Victim Divine" is a slow motet for communion use. Purcell's not-unfamiliar "Thou Knowest, Lord" is edited by Watkins Shaw. British American distributes these Canadian publications: "For the Might of Thine Arm," Heath-Gracie, a hymn-anthem which can be used unison or in parts, and a Piggott setting of "O Lord, How Manifold" which appears easy and effective.

Along with anthems C. F. Peters had previously sent us months ago came two by Willan we had not reviewed: a big festival "O Be Joyful in God" with a considerable solo; it may suggest itself for next year's Thanksgiving season. Its length and frequent divisi specialize its interest. The composer's "Ye Shall Know That the Lord Will Come" is likewise on a large scale and soundly written.

To return to Christmas music, Educational Music Service has issued "The Christmas Story" by Joseph Roff. It has many practical uses; much of the music is familiar and the arrangements are simple and direct. A special attraction is a set of film strips carefully cued to the music. The collection includes fifty-six art masterpieces. A narrator is used in the performance; orchestra parts are available.

♦ ♦ ♦

"Anthems for the Christian Year" compiled by Joachim Scharfenberg and Peter Waring (Birchard) duplicates few numbers in an average choir library. Its able editors show a predilection for pre-eighteenth-century music and the samples of it they provide are varied, practical and worthy. The introductory material is extraordinarily helpful.

A pocket score from Breitkopf and Härtel (such tiny print!) of David's monumental Requiem indicates the tremendous scope of this work for chorus, soloists and symphony orchestra. Breitkopf also sends some smaller German language works. Seven "Spruchmotetten" by Clytus Gottwald are extremely short choral bits in five, six and seven parts. Manfred Kluge's "Messe Maienzeit" likewise extends into multiple parts. Kurt Fiebig's "Missa Media Vita" is in Latin; it is tonally difficult.

Canyon Press also sends some Christmas music. Jean Davis' "Sing Christmas Alleluia" is a bright, not difficult anthem. Russell Field's "Venite Adoremus" has a short, high soprano solo but is largely unison and easy. "See, Amid the Winter's Snow," Goss-Hutson, is a hymn-anthem for SAB. "The King Is Knocking," Sateran, is based on a Norwegian folk-tune; it uses divided parts. Lovelace's

"Hymn of the Nations" is standard SAB material. A Lenten "Drop, Drop, Slow Tears" by Robert Graham is small and tender and decidedly effective.

Remick sends an SA arrangement by Campbell-Watson of a familiar Czech carol, "Shepherds Arise!"; a Hadyn Morgan SSA Christmas hymn-anthem, "Sing, O Sing, this Blessed Morn"; an SSA version by K. K. Davis of "For the Beauty of the Earth," and a Morgan TTBB of Bach's "Come Now Sweet Death" which a very good glee club might make very effective. The naive words and music of La Mure's "Thanksgiving Chorale" may appeal to youth groups. Evans' The Ninety-first Psalm is conventional block-harmony material.

From Witmark comes Candlyn's SAB Christmas "The Love of the Father" with a curious and attractive melodic quirk which choirs should like, and Melville Smith's "Lully, Lullay" in free rhythm which meter changes make look much more difficult than it is.

Fletcher's "At the Cry of the First Bird" (Summy-Birchard), in free rhythm for unaccompanied choir, is program material for a flexible, well-trained group. Two sixteenth-century motets by Gallus—"Regem Natum" ("Birth of a King") and "Orietur Stella" ("A Star Shall Rise")—are not for casual amateurs; in skilled hands they should bloom.

♦ ♦ ♦

An interesting issue from Boosey and Hawkes is a set of "Twelve Moravian Chorales by John Antes" edited by Thor Johnson; these have individuality and a special kind of charm. "Three Christmas Carols" by Praetorius (the final one, "Lo! How a Rose," in a lower key) are edited by Walter Ehret. Also for Christmas is "Sing, O Sing this Blessed Morn" by Eric Smith, a good tune with a piano accompaniment requiring adaptation to the organ. Ehret's arrangement of a Saint-Saens "Christmas Oratorio" chorus, "Praise Ye the Lord," is for combined choirs.

Christmas music comprised the entire packet from Hall and McCreary. Rinehart's "Little Jesus Came to Town" is pleasant; it introduces SAB and TTBB passages. Nora Brown's "Carol of the Angels" is a short, practical Gloria in Excelsis. "Happy Christmas Eve" is a Norwegian carol in a version by Parke Barnard. Maier's "Oh, Rejoice Ye Christmas Loudly" is undistinguished. Brott's arrangement of "O Nightingale Awake" is busy; the fine tune hardly needs so much handling. McKay's "On the Morning of Christ's Nativity" combines four short melodic ideas. Harris' "Cradle Hymn of the Virgin" is tasteful and tender. Lohr's "The First Christmas" is commonplace both in text and music.

A pageant, "This Is Christmas," is issued by Shawnee Press. Its complete staging directions and the simplicity of both its music and its idea should make it very useful. A new youth collection, "Belles and Beaus," is largely secular and suitable for school use. So too are transcriptions of five chorales from Bach cantatas which Arthur Frackenpohl has arranged to utilize the band.

Webber's "All My Heart this Night Rejoices" (Choral Services) is practical Christmas fare. Lovelace's "Peace on Earth" would be useful in junior choirs. Corliss Arnold's Magnificat adds an effective organ part to a unison choir. Vleugel's "From Heaven Above" has solos for alto and tenor.

John Larkin's "Mass for the Popes" (sections honor popes from early times to the present) is practical for Catholic service use for two equal voices with organ; with orchestra it has appeared on concert programs (World Library of Sacred Music).

John Leo Lewis' "Tending Sheep" is a graceful carol with an individual flavor.—F.C.

NIES-BERGER TO CONDUCT CHRISTMAS CONCERT DEC. 18

The annual Christmas concert at the First Congregational Church, Los Angeles, Cal., will feature the cathedral choir, a string ensemble, harp and organ conducted by Edouard Nies-Berger. On the program will be: Pastorale, Christmas Concerto, Corelli; Sacred Concerto for Christmas, Johann Vierdandk; "The Sleep of the Infant Jesus," Busser; "Sing, O Ye Heavens," Peter; "Thou, Lord, Art Our Shepherd," Gregor; Fantasia on "Greensleeves," Vaughan Williams, and Christmas Oratorio, Saint-Saens.

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Contents

PROLOGUE:

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

CHORUS:

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

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DOUGLAS IAN DUNCAN



DOUGLAS IAN DUNCAN, dean of the La Jolla Chapter of the A.G.O., has been appointed by the city of San Diego, Cal., as the new civic organist of the Spreckels Memorial Organ Pavilion in Balboa Park, where he will play the four-manual Austin, the largest outdoor organ in the world. He succeeds Charles Shatto.

Mr. Duncan is organist and choirmaster of St. Andrew's Episcopal Church, La Mesa, a San Diego suburb, and is director of music of San Miguel School, Episcopal junior-senior high school for boys.

Mr. Duncan's organ study was with Lillie M. High, Margaret Whitney Dow, F.A.G.O., and the late Charles H. Marsh, F.A.G.O. He did undergraduate study at the University of Redlands and received his B.A. degree in music from California Western University, San Diego.

NEW SELBY ANTHEM IS SUNG BEFORE AUDIENCE OF 4200

An anthem by Wesley Selby, M. M., organist-choir director of St. John's Episcopal Cathedral, Albuquerque, N. M., for double chorus, brass quartet and organ, based on the text of the 150th Psalm, was heard in its first performance at the Reformation Day service Oct. 27 in the civic auditorium. Joseph Grant, F.A.G.O., was organist. More than 4200 attended the union service sponsored by the Albuquerque Ministerial Alliance. The choir of 400 under the direction of Mr. Selby sang the Bach chorales, "Salvation unto Us Hath Come" and "Lord, Keep Us Steadfast in Thy Word," in addition to the special anthem. Mr. Grant played three chorale preludes, Pastorale in F and the "Cathedral" Prelude and Fugue in E minor, Bach, and "Ye Christians All," by Wilhelm Friedemann.

Mr. Selby is at present on leave from the cathedral to the University of Colorado where he is in the graduate school of the music department and is guest instructor in organ.

MINNEAPOLIS CHOIR WILL SING CHRISTMAS PROGRAM

The forty-voice choir of the Highland Park Presbyterian Church, Minneapolis, Minn., will sing a program Dec. 15 at a Christmas tea under the direction of Louise Borak. Anthems will include works by Billings, Schneckler, Kountz, Simper, Bach, Christiansen and Handel.

BACH'S CHRISTMAS ORATORIO will be sung Dec. 8 by the Michigan State University chorus, Gomer L. Jones conducting.

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Teague in Newark

An enthusiastic and appreciative audience of 300 organists, students and music lovers was present at the opening recital of the series sponsored by the Metropolitan New Jersey Chapter of the A.G.O. in the Old First Presbyterian Church of Newark Oct. 28 to hear William Teague.

Mr. Teague opened his recital with a spirited and straightforward reading of the Handel Concerto 10 in D minor. He followed with "Come, Saviour of the Gentiles" and Prelude and Fugue in A minor by Bach and Solo for Flute by Arne.

The real "meat" of the program was in the Reubke Sonata on the 94th Psalm which Mr. Teague played with dramatic effects, fluent technique and thorough understanding of the capacities of the four-manual Austin organ.

The closing group of contemporary compositions was varied and delightful: the Prelude on "Pange Lingua" by Ronald Arnatt and Adagio Molto, Sonata in E minor by Herbert Nanne, were both played from manuscript. Mr. Nanne was present at the recital and acknowledged the applause with Mr. Teague. Fanfare by John Cook came to life in Mr. Teague's performance. Prelude and Fugue in G minor by Dupré closed the program.

In response to continued applause, Mr. Teague gave a fine performance of the favorite Toccata from Symphony 5 by Widor, which he played brilliantly and with clear staccato throughout.

WALTER N. HEWITT,
A.A.G.O., Ch.M., F.T.C.L.

PAUL BENTLEY, Mus. M., has been appointed director and teacher in the Hamilton Music Studio, a new, endowed school of music in Waco, Tex. In addition to directing the activities of the school, Mr. Bentley teaches piano, organ and voice. He comes to Waco from sixteen years in Portland, Ore., where he served St. Mary's Cathedral and St. Rose and St. Michael and All Angels' Churches.

BUXTEHUDE'S cantata, "Jesu, meine Freude," was sung Oct. 13 at the Grosse Pointe, Mich., Memorial Presbyterian Church with an accompaniment by violins, bassoon and harpsichord. Malcolm John directed.

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Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 3 ranks, 183 pipes.
Chimes, 21 notes.

SWELL ORGAN.

Lieblichgedeckt, 16 ft., 73 pipes.
Gedeckt, 8 ft., 61 notes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Fugara, 4 ft., 61 notes.
Flautino, 2 ft., 61 pipes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Nasonfföte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Gemshorn Celeste, 8 ft., 49 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nasard, 2 2/3 ft., 61 pipes.
Blockfföte, 2 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
Harp, 4 ft., 61 bars.
Tremulant.

PEDAL ORGAN.

Contrebasse, 16 ft., 56 pipes.
Lieblichgedeckt, 16 ft., 32 notes.
Gemshorn, 16 ft., 12 pipes.
Contrebasse, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Contrebasse, 4 ft., 32 notes.
Posaune, 16 ft., 12 pipes.
Trompette, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

PUTNAM PORTER directed a choral service Oct. 27 at the Buncombe Street Methodist Church, Greenville, S. C., in commemoration of Reformation Sunday. Brahms' "Alto Rhapsody," Whitlock's "Evening" Cantata and anthems by Haydn and Vaughan Williams were sung.

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Joy to the World (with descant)	Arr. Charles Black	.16
The Noel Carol (15th Century, French)	Arr. Mary E. Caldwell	.20
Three Short Carols (1. Torches. 2. A Little Child. 3. Bell Carol)	M. Carkeek	.25
Far Away the Chorus Swells	M. S. Chamberlin	.20
A Child My Choice	Richard Dirksen	.16
Christmas Wish	R. H. Fryxell	.20
Nativity Morn (Organ accomp., with Hand Bells or Chimes ad lib.)	John La Montaine	.20
Sing We Now of Jesus	Frederick Monks	.20
Cradle Hymn (19th Century, American)	Arr. Leo Sowerby	.20
A Ballad of Christmas Eve	Frank Willgoose	.25
Now Let Us All Right Merry	David H. Williams	

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

Psalms 67	Samuel Adler	.20
Draw Us in the Spirits Tether	Jack Ossewaarde	.16
A Prayer for Brotherhood	Ross Hastings	.16
We Praise Thee, O God	G. F. Handel, arr. R. Peek	.20
O Lord the Very Heavens	Dennis Lane	.25
O Be Joyful in the Lord	M. Searle Wright	.20
Variants for St. Anne	N. Coke-Jephcott	.22
Seek Him that Maketh	E. Elgar, arr. G. Strickling	.20
Praise My Soul, the King of Heaven	David H. Williams	.20
Thine is the Mighty Plan	Doris C. Parr	.20

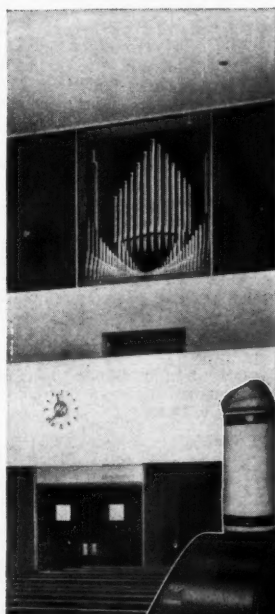
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NOVA BRANSBY HONORED FOR LONG SERVICE



NOVA M. BRANSBY is shown receiving a silver tray honoring her twenty-five years of service as organist of the Faith Lutheran Church in Detroit, Mich. The Rev. Charles H. Lange looks on as the Rev. Robert Snyder, minister of music, makes the presentation on behalf of the congregation.

Mrs. Bransby was honored Oct. 13 at the choir reunion service held in connection with the fortieth anniversary celebrations.

As a part of the musical service Mrs. Bransby played: "Now Thank We All,"

Karg-Elert; Solemn Prelude from "Gloria Domini," Noble, and Toccata and Fugue in D minor, Bach. The present choirs of the church sang "Glorious is Thy Church," Stowers, and "Great and Glorious," Dickinson. Sixty-five former choir members returned for the service and sang "Praise Ye the Father," Gounod, and the "Hallelujah Chorus" from "The Messiah."

Mrs. Bransby has been a member of the Detroit Chapter of the A.G.O. for thirty years. Mr. Snyder is the present chaplain.

HOLYOKE NOONDAY SERIES
BEGUN BY ADEL HEINRICH

A new series of noonday recitals has been begun by Miss Adel Heinrich, organist and choirmaster of the Second Congregational Church in Holyoke, Mass., held in the Skinner Memorial Chapel. This chapel was given as a memorial to Second Church to be used for city functions as well as church purposes and has a thirty-five-rank Ernest Skinner organ. The Skinner Chapel is considered one of the most beautiful chapels in the New England area.

Miss Heinrich opened the series Sept. 13, programming: Prelude and Fugue in G minor, Buxtehude; Prelude and Fugue in E minor (Cathedral), Bach; Prelude, Fugue and Variation, Franck; "Litanies," Alain.

A recital of contemporary German organ music Nov. 1 was played by Stanley E. Tagg. His program: "Ein feste Burg," Bender; "Herzliebster Jesu," Walcha; "Lobe den Herren," Micheelsen; "Schönster Herr Jesu," Schroeder; "Gelobt sei Gott," Pepping, and three selections from the Hindemith Sonatas.

FOURTH ORGAN TOUR PLANS
ANNOUNCED BY ESPLANADE

The fourth European organ tour scheduled by the Esplanade Travel Service for July 14 to Aug. 10 will include important organs in Portugal and Spain, Swiss organs in the Zurich vicinity with Dr. Viktor Schlatter as guide, southern German organs with Dr. Walter Supper as guide, the Silbermann organs in the Strassburg area with Francis Muller as advisor and instruments at Rheims, Soissons, Meaux and finally Paris. Melville Smith will again be director of the tour.

The restricted number on the tour will allow each traveler to play each of the organs if he wishes.

CARKEEK GRANTED LEAVE;
WILL STUDY IN GERMANY

Arthur D. Carkeek, M.S.M., A.A.G.O., assistant professor of organ and church music and university organist at DePauw University, Greencastle, Ind., has been granted a sabbatical for the second semester of the academic year 1957-58. Mr. and Mrs. Carkeek and their two children will sail Feb. 4 for Germany. They will be principally in Hamburg where Mr. Carkeek will study organ design and voicing with Rudolph von Beckerath and organ playing with Charles Letestu. A study of important organs in north Germany, Holland and Scandinavia is also planned. Both Mr. and Mrs. Carkeek, the former Maureen McCormick, are graduates in organ from DePauw University and hold the M.S.M. degree from Union Theological Seminary. Mr. Carkeek will resume his duties at DePauw in the fall of 1958.

PARIS CHURCH CENTENNIAL
HEARS PENDLETON CANTATA

"I Was Glad," a cantata composed by Edmund Pendleton for the centennial service of the American Church in Paris, France, was given its world premiere Sept. 22 in the presence of the American ambassador and dignitaries from French and American churches and the French government.

Madame Maurice Durufé was at the console as Mr. Pendleton conducted. "Dialogues" for two trumpets and organ, also composed by Mr. Pendleton for the centennial service, was played at the half-hour musical prelude preceding the service.

HAROLD FRIEDEL conducted Mendelssohn's "Elijah" in three Sunday evensongs at St. Bartholomew's Episcopal Church, New York City, Oct. 6, 13 and 27.

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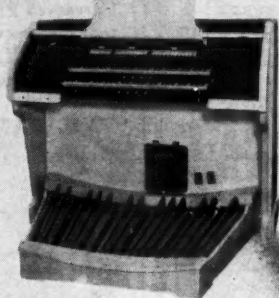
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SIBYL KOMNINOS



SIBYL KOMNINOS, A.A.G.O., A.C.C.O., L.T.C.L., has been appointed organist and choirmaster of the Teaneck, N. J., Presbyterian Church. Miss Komminos is a post-graduate of the Guilman Organ School. She was heard in the following recital Nov. 15 at St. Bartholomew's Church, New York City: Grave, W. F. Bach; Allegretto in D, Rameau; Fantasie and Fugue in G minor, Bach; Scherzetto, Vierne, and March, Sowerby. She will be heard Dec. 1 at the Cathedral of St. John the Divine.

In the absence of Svend Tollefsen, Miss Komminos is teaching at the Guilman School.

THE CHANCEL CHOIR and soloists of the United Congregational Church, Bridgeport, Conn., sang Fauré's Requiem and Brahms' "Alto Rhapsody" Nov. 3 under the direction of Charles Hickman, S.M.M. Mr. Hickman played Willan's "Elegy."

THE CHURCH OF THE REDEEMER, Bryn Mawr, Pa., hears an anniversary program Dec. 8 with choir, soloists, organ and strings under Ernest Willoughby's direction, performing music of Buxtehude and Elgar.

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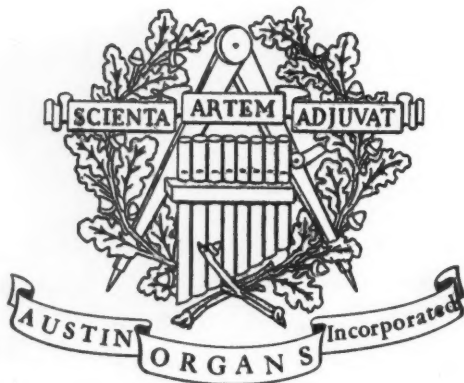
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**CHURCH IN MARYLAND
PLANS THREE-MANUAL**

MÖLLER PART OF EXPANSION

Bethesda Methodist in Washington Suburb Extending Chancel End of Edifice — Instrument Placed in Extension.

To meet the needs of the fast-growing suburb of our nation's capital, the Bethesda Methodist Church, Bethesda, Md., has found it necessary to enlarge its edifice. The chancel end of the church is being extended. Included in the expansion program is a new three-manual Möller organ.

The swell and choir divisions of the new instrument will be installed in chambers on each side of the chancel and the great organ will be exposed.

The stoplist is as follows:

GREAT ORGAN.

- Quintaton, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Furniture, 3 ranks, 183 pipes.
- Chimes.

SWELL ORGAN.

- Rohrgedeckt, 16 ft., 12 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 61 pipes.
- Schalmel, 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.
- Tierce, 1 3/4 ft., 61 pipes.
- Kopffregal, 8 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN.

- Soubasse, 16 ft., 32 pipes.
- Rohrgedeckt, 16 ft.
- Principal, 8 ft., 32 pipes.
- Soubasse, 8 ft., 12 pipes.
- Rohrflöte, 8 ft.
- Octave, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Octavin, 2 ft., 12 pipes.
- Double Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft.

**MARRIOTT DIRECTS FALL
CHORAL EVENTS IN DETROIT**

Brahms' "Alto Rhapsody" was sung Nov. 10 at the Central Methodist Church, Detroit, Mich., by Arlene Sollenberger and the male choir under the direction of Frederick Marriott, organist and choir-master. The following Sunday Central Church played host to all Detroit Methodists in a hymn festival honoring the 250th anniversary of the birth of Charles Wesley. Handel's "The Messiah" is being performed Dec. 1 with trumpets from the Detroit Symphony and the annual Christmas pageant and candlelighting service will be held Dec. 15.

**MUSIC AND ART TOUR WILL
AGAIN RETURN TO EUROPE**

The lack of organ interests in the Orient and Far-east has persuaded D. Sterling Wheelwright to conduct his sixth music and art tour back to Europe and postpone world travel to future years of less Mid-east tensions.

Dr. and Mrs. Wheelwright will leave New York July 3 with their party for organ gallery tours, festivals and sights of Europe, including stops at the Brussels world fair and Copenhagen, as well as capitals of nine other nations.

**ROCKHOLT CONDUCTS CHORUS
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The Albany, N. Y., Collegium Musicum, Preston Rockholt, F.A.G.O., conductor, is giving a concert Dec. 1 at the Cathedral of All Saints. Works include renaissance madrigals, Charpentier's Magnificat and Psalm 112 of Handel. Members of the Albany Symphony Orchestra assisted.

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Programs of Organ Recitals of the Month

Virgil Fox, New York City—Mr. Fox played this program Oct. 21 at the Bushnell Memorial, Hartford, Conn.: "Now Thank We All Our God," "In Dulci Jubilo," "Come, Sweet Death" and Prelude and Fugue in B minor, Bach; "Petite Litanie de Jesu," Grovlez; Suite, Op. 5, Durufle; "Epitaphie," Berbeiller; "Greensleeves," Vaughan Williams; Fantasia and Fugue on "How Brightly Shines the Morning Star," Reger.

David Craighead, Rochester, N. Y.—Mr. Craighead played Oct. 23 at the Kresge Auditorium, M.I.T., Cambridge, Mass., including: Sinfonia, Cantata 146, and Passacaglia and Fugue in C minor, Bach; "How Brightly Shines the Morning Star," Buxtehude; Andante in F, Mozart; Partita on Psalm 8, van der Horst; Minuet with Variations, Stanley; Carillon, Sowerby; Prelude and Fugue in G minor, Dupre.

Beatrice Collins, New Orleans, La.—Miss Collins played a faculty recital Oct. 22 for the New Orleans Baptist Theological Seminary in the E. O. Sellers music building. Her program: Noel, Claude M. Almand; "Komm süßer Tod," "Wachet auf," "Nun freut euch" and Toccata and Fugue in D minor, Bach; Chorale, Jongen; Toccata, Sowerby; "Le Jardin Suspendu" and "Litanies," Alain; "Divinum Mysterium," David Stanley York; "Rhosymedre," Vaughan Williams; Tiento and "Acclamations," Suite "Medievale," Langlais.

Richard Nelson, New Orleans, La.—Mr. Nelson played a recital in the Lawless Memorial Chapel at Dillard University Sept. 29, including these numbers: Tiento de Quarto Tono, de Araujo; Canon, Purcell; "Wie schön leuchtet der Morgenstern" and Prelude and Fugue in D, Buxtehude; Fantasia in F minor (K. 594), Mozart; Final in G major, Symphony 6, Widor; Toccata, Villancico y Fuga, Alberto Ginastera; "Tranquil Music," Anthony Strlido; Epilogue sur un theme de Frescobaldi, Langlais.

Dale Peters, A.A.G.O., New York City—Mr. Peters, assistant organist of St. Paul's Chapel, Columbia University, played these numbers in the chapel Oct. 31: Dialogue, Dandrieu; Suite du Deuxieme Ton, Clerambault; "Piece Heroique," Franck; "Cantilene" and "Chant Heroique," Langlais. He played the following program Oct. 15: Echo ad Manuale Duplex Forte et Lene, Scheidt; Concerto "del Sigr. Meck," Walther; "Herr Jesu Christ, dich zu uns wend," Böhm; Prelude and Fugue in D, Bach.

Searle Wright, F.A.G.O., F.T.C.L., New York City—Mr. Wright played the following program on the Tuesday-Thursday series at St. Paul's Chapel, Columbia University, Oct. 24: Kleine Präludien und Intermezzi, Schroeder; "St. Anne" Fugue in E flat, Bach; "L'Orgue Mystique 35," Tournemire. Oct. 1 he played Passacaglia and Fugue in C minor, Bach; Intermezzo, Andantino and Marche "Nuptiale," Vierne.

Garth Peacock, Winfield, Kans.—Mr. Peacock played a faculty recital in Southwestern College's Richardson Auditorium Oct. 22. The program: Prelude and Fugue in D, "These Are the Holy Ten Commandments" and "We All Believe in One God," "Clavierübung," Bach; Chorale in E major, Franck; Sonata 3, Hindemith; "Les Bergers" and "Jesus Accepte la Souffrance," "La Nativité," Messiaen.

Harold Heeremans, F.A.G.O., F.T.C.L., New York City—Mr. Heeremans played this recital Oct. 13 at the First Unitarian Church, Brooklyn: Prelude and Fugue in E, Lübeck; Allegro, Trio-sonata 1, "In Peace and Joy," "Rejoice, Christians" and "We All Believe in One God," Bach; Concerto in F, Handel; Pastorale, Franck; "Le Banquet Celeste," Messiaen; Toccata, Symphony 5, Widor.

Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.—Mr. Baird played this program Oct. 27 at the Reformed Church: "Finlandia," Sibelius; Adagio for Strings, Barber; Minuet "Antico," Yon; Fugue in E flat (St. Anne), Bach; Grand Choeur, Lemmens; "A Deserted Farm," Dett; "At Evening," Buck; March on a Theme of Handel, Gullmunt. Emma Selfridge, soprano, assisted.

H. Wellington Stewart, Troy, N. Y.—Mr. Stewart played this program Nov. 10 at the Union College chapel: Toccata, Adagio and Fugue in C, Bach; "Piece Heroique," Franck; "Sempere Semplice," Karg-Elert; "Eclogues," Wagenaar; "Veni Emmanuel," Curtis; "Christian Union," Donovan; Symphony 3, Vierne.

Paul J. Siffer, Oyster Bay, N. Y.—One of the weekly series of recitals at Columbia University's St. Paul's Chapel was played Oct. 22 by Mr. Siffer, including the following: "L'Orgue Mystique 45," Tournemire; "An Wasserflüssen Babylon," Bach; "Combat de la Mort et la Vie," Messiaen.

Alexander Schreiner, Salt Lake City, Utah—Dr. Schreiner played this program Oct. 30 at the First Methodist Church, South Bend, Ind., under the sponsorship of the St. Joseph Valley Chapter of the A.G.O.: "O Man Bemoan Thy Sin" and Toccata, Adagio and Fugue in C, Bach; Fantasia in A, Franck; "Star of Hope," R. K. Biggs; "Chanson," E. S. Barnes; Fanfare, Sowerby; "Meditation Religieuse," Mulet; "Water Nymphs," Vierne; Prelude and Fugue in B, Dupre.

George Markey, Maplewood, N. J.—Mr. Markey played a recital Nov. 18 under the aegis of Les Bois Chapter of the A.G.O. in the auditorium at Boise Junior College. His program: Toccata, Adagio and Fugue in C, Bach; "Musical Clocks," Haydn; Fantasia in F minor, Mozart; Prelude, Fugue and Variation, Franck; Scherzo, Vierne; Fantasia on "A Mighty Fortress," Reger; Aria, Peeters; "Outburst of Joy," Messiaen.

Rupert Sircom, Minneapolis, Minn.—Mr. Sircom played a dedicatory recital Oct. 20 in the Westminster Presbyterian Church assisted by the Westminster choir. Organ numbers were: Toccata per l'Elevazione, Frescobaldi; "Sweet Father, Lord and God," Isaac; "Now Come, Saviour of the Gentiles" and Prelude and Fugue in B minor, Bach; "Christe, Redemptor Omnium," Willan; Meditation on "Ave Maris Stella," Grace; Scherzetto, Vierne; "Romance" and Final, Symphony 4, Vierne.

Arthur C. Becker, Chicago—Dr. Becker played this recital at Marymount College, Salina, Kans., Oct. 9: Toccata and Fugue in D minor, Bach; Three Preludes on Christmas Carols, Denizot-Boëly; "Twilight at Fiesole," Bingham; Chorale in A minor, Franck; "O Mensch" and "Nun freut euch," Bach; Magnificat 5 and 6, Dupre; "Litanies," Alain; "Chant de May," Jongen; "Salve Regina," Becker; Andantino, Symphony 5, Widor; Communion, Tournemire; Gavotte, Martini; Toccata, Reger.

Marilyn Becker, La Crosse, Wis.—Miss Becker played the following recital Sept. 15 at the First Baptist Church under the sponsorship of the La Crosse Chapter of the A.G.O.: Toccata in F, Buxtehude; "Herzlich tut mich verlangen," Bach; Fugue on the Kyrie, Couperin; Introduction and Toccata, Walond; "O Gott, du frommer Gott," Brahms; Prelude, Fugue and Variation, Franck; Larghetto, Jan Bender; "Abide, O Dearest Jesus," Peeters; "Cathedral" Prelude and Fugue in E minor, Bach.

Barbara Vaughn, Sacramento, Cal.—Miss Vaughn played a recital Nov. 4 at the First Baptist Church, including: Psalm 19, Marcello; "Hark! A Voice Saith All Are Mortal" and Prelude and Fugue in D, Bach; "Now Thank We All Our God," Karg-Elert; Canon in B minor, Schumann; "Le Banquet Celeste," Messiaen; Variations de Concert, Bonnet. The Junior Saturday Club assisted.

Jack Ossewaarde, M.Mus., A.A.G.O., Houston, Tex.—Mr. Ossewaarde played this recital Oct. 8 at Christ Church Cathedral: Sonata for trumpet and strings, Purcell; "Come, Saviour of the Heathen," "Rejoice, Christians" and Passacaglia and Fugue in C minor, Bach; Fantasia in A, Franck; Scherzetto, Vierne; "Requiescat in Pace," Sowerby; "Jannequin" Variations, "The Hanging Garden" and "Litanies," Alain.

H. Gerald Ballard, Knoxville, Tenn.—Mr. Ballard played the following program of contemporary American music Oct. 20 at the First Baptist Church: "Rhythmic Trumpet," Bingham; Four Carol Preludes, Purvis; "Mist," Doty; Variations on "America," Ives; Three Preludes on Old Southern Hymns, Read; Fast and Sinister, Symphony in G, Sowerby.

Dorothy Young Mallory, Rome, Italy—Mrs. Mallory played this recital Oct. 13 at St. Paul's American Church: Chaconne, Couperin; Basse et Dessus de Trompette, Clerambault; Prelude and Fugue in A minor, Bach; Sonata on the 94th Psalm, Reubke; "The Musical Clocks," Haydn; "Carillon of Westminster," Vierne.

Heinz Arnold, Columbia, Mo.—Dr. Arnold was heard Oct. 20 in the chapel at Stephens College in a program for organ, strings and harp. Organ numbers were the following: Sonata 8, Mozart; "Come, Saviour of the Gentiles," Allegro and Largo, Sonata 5 in C, and Toccata and Fugue in D minor, Bach; Sonatas 1 and 10, Mozart.

Albert Russell, Hartford, Conn.—Mr. Russell played the first in a series of eight recitals Oct. 15 at All Saints' Church, Worcester, Mass., including: "The King's Majesty," Sowerby; "Starlight," Karg-Elert; "Rhythmic" Suite, Elmore; "In Quiet Joy," "Christ Is Risen" and "O Blessed Jesus," Schroeder; Toccata, Symphony 2, Dupre.

Claire Coci, New York City—Miss Coci played a recital on the Holtkamp organ in M.I.T.'s Kresge Auditorium Nov. 8. Her program: Prelude and Fugue in A minor, Bach; Chorale Prelude, Brahms; "Miniature," Rossi-Coci; Prelude and Fugue 1, Henk Badings; "Primavera," Bingham; "Flandria," Maekelberghe; Fantasia 1, Alain; Epilogue for Pedal Solo, Langlais; Suite "Bretonne" and Variations sur un Noel, Dupre.

Paul Koch, Pittsburgh, Pa.—Mr. Koch played this recital Oct. 20 at Carnegie Hall: Fantasia in G minor, Bach; Aria Pastorella, Rathgeber; "The French Clock," Bornschein; "Elegie," Peeters; Bourree and Musette, Chenoweth; "Entrée," Dubois. Allen Hood, violin, assisted. Mr. Koch played these numbers Oct. 27: Prelude, Fugue and Chaconne in C, Buxtehude; "La Concertina," Yon; Flute Solo, Arne; Etude for Pedal Solo, Eugene de Bricqueville; Grand Choeur, Anthony Javelak. Anna Louise Amedick, soprano, assisted.

Robert L. Miller, St. Louis, Mo.—Mr. Miller played this recital at the Trinity Lutheran Church, Cape Girardeau, Mo., for the Oct. 15 meeting of the Southeast Missouri Chapter of the A.G.O.: Rigaudon, Campra; "Sheep May Safely Graze" and Fantasia and Fugue in G minor, Bach; Aria, Concerto 10, Handel; Psalm 19, Marcello; "Piece Heroique," Franck; "Belgian Mother's Song," Benoit-Courboin; "Fountain Reverie," Fletcher; Adagio, Sonata 1, Mendelssohn; Final, Symphony 1, Vierne.

Harold C. O'Daniels, Binghamton, N. Y.—Mr. O'Daniels gave the second in his Sunday afternoon series, doing an all-Buxtehude program with three solo cantatas with organ and string accompaniment. Organ numbers were the following: Chaconne in E minor, "Ein feste Burg," "Nun bitten wir," "Komm, heiliger Geist, Herre Gott," "Puer Natus in Bethlehem," "Wie schön leuchtet" and Prelude, Fugue and Chaconne in C.

Douglas Breitmayer, M.S.M., Charlotte, N. C.—Mr. Breitmayer played this recital Sept. 29 at the Covenant Church: "Grand Jeu," du Mage, Benedictus, Couperin; Noel "Suisse," Daquin; Concerto 5, Handel; "Wachet auf," "Wo soll ich fliehen" and Fantasia and Fugue in G minor, Bach; "Wie soll ich dich empfangen," "Ich steh an deiner Krippe" and "Mach hoch die Tur," Pepping; "Le Jardin Suspendu" and "Litanies," Alain.

Weston L. Brannen, Kensington, N. H.—Mr. Brannen played a recital at the Kensington Congregational Church Sept. 29, including: Trumpet Voluntary, Purcell; "Water Music" Suite, Handel; Sarabande and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Menuet and Scherzo, Jongen; Prelude on an Old Folk Tune, Mrs. H. H. A. Beach; Toccata, Sowerby.

Lucy Anne McCluer, Due West, S. C.—Miss McCluer played this faculty recital Oct. 10 at Erskine College: Fugue in C major, Buxtehude; "The Musical Clocks," Haydn; Allegro Pomposo, Roseingrave; "Herzlich tut mich verlangen," Kirnberger; Aria con Variazione, Martini; Chorale in B minor, Franck; "Carnival," Crandell; Koraal and Scherzo, "Modale" Suite, Peeters; "Symphoniesque," James Houston Spencer.

Warren Berryman, Berea, Ohio—Mr. Berryman played a recital Oct. 15 at the First Methodist Church, Cleveland, under the sponsorship of the Cleveland Chapter of the A.G.O. The program: Concerto 5, Handel; Aria, Loeille; Prelude and Fugue in B minor, Bach; Pastorale, Franck; Dorian Prelude on "Dies Irae," Simonds; "Roulade," Bingham; "Lied" Symphony, Peeters.

Richard Westenburg, Missoula, Mont.—Mr. Westenburg played these numbers on a program Aug. 15 at the First Congregational Church, Minneapolis, Minn.: Allegro, Concerto in A minor, Vivaldi; Sarabande, Cello Suite 6, Vivalde, Trio-sonata in G, and Passacaglia, Bach. Geraldine Braden, soprano, and two violinists took part in the program.

Guy Criss Simpson, Lawrence, Kans.—Mr. Simpson played this faculty recital Nov. 17 at the University of Kansas: Toccata in F and "O Man, Bewail Thy Grievous Fall," Bach; Gavotte in F, Wesley; "The Cuckoo," Daquin; "Romanza," "Eine Kleine Nachtmusik," Mozart; Fantasia and Fugue in C minor, Bach; Symphony in E flat, Maquaire.

Herbert Burtis, M.S.M., Short Hills, N. J.—Mr. Burtis played Oct. 3 on the recital series at St. Paul's Chapel, Columbia University, programming: Prelude, Fugue and Chaconne and "Von Gott will ich nicht lassen," Buxtehude; "L'Apparition de l'Eglise Eternelle" and "Tres Lent," "Dipityque," Messiaen; Carillon, Vierne.

Carl Weinrich, Princeton, N. J.—Mr. Weinrich played these numbers in a recital Nov. 3 at the Duke University chapel, Durham, N. C.: Prelude, Fugue and Chaconne in C, Buxtehude; Fantasia in Echo Style, Sweelinck; Pavan "The Earl of Salisbury," Byrd; "Wachet auf," "In dir ist Freude," "In Dulci Jubilo" and Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; Three Pieces for Mechanical Clock, Haydn; "Benedictus," Reger; Fugue on "Ad Nos," Liszt.

Gilbert Macfarlane, Louisville, Ky.—Mr. Macfarlane played a recital on the new Schantz organ in the Centenary Methodist Church, New Albany, Ind., Oct. 20. His program: Introduction and Allegro, Stanley; Flute Solo, Arne; "I Cry to Thee, Lord Jesus Christ," "If Thou but Suffer God to Guide Thee," "Come, Saviour of the Race" and Prelude and Fugue in C minor, Bach; Suite for a Musical Clock, Handel; "O God, Thou Faithful God" and "Deck Thyself, My Soul," Brahms; "Solemn Melody," Davies; Prelude on "St. Anne," Noble; "Romance," Purvis; Chorale and Toccata, Suite "Gothique," Boellmann.

Robert L. Hobbs, Indianapolis, Ind.—Mr. Hobbs played this recital Nov. 8 at Christ Church Cathedral: "O God Thou Faithful God," Bach; "Sheep May Safely Graze," Bach-Biggs; "Reverie" and "Saraband Processional," William H. Harris; Prelude on a Tune by Gibbons and "Epilog," Willan. His program Nov. 22 was as follows: "God's Time Is Best" and Prelude and Fugue in B minor, Bach; "Benedictus," Reger; "Canzonetta," Hollaender; Variation and Toccata on "America," Coke-Jephcott.

Lawrence Robinson, Greenwood, S. C.—Mr. Lawrence played the tenth anniversary vesper recital for the Greenwood Chapter of the A.G.O. Oct. 13 at the First Presbyterian Church, including: Grand Jeu, du Mage; "We All Believe in One God," Prelude and Fugue in C and Trio-sonata in E, Bach; Sonata 6, Mendelssohn; "Nalades," Vierne; "The Legend of the Mountain," Karg-Elert; Toccata, Gigout; Adagio and Finale, Symphony 4, Widor.

Berniece Fee Mazingo, Indianapolis, Ind.—Mrs. Mazingo played an all Karg-Elert program Nov. 15 at Christ Church Cathedral, including: "Blessed Jesus, We Are Here," "The Beauteous Day Now Closest," "Wake, Awake" and Three Pastels, Opus 92. Her Nov. 28 recital included: Suite "In Praise of Merbecke," Wyton; Prelude on a Theme by Tallis, Darke; Prelude on "Edsall," Darwin Lett; Prelude on "Rochelle," Elmore.

Stanley L. Gunn, Fort Wayne, Ind.—Mr. Gunn played this recital Sept. 15 at the Simpson Methodist Church: Canzona, Gabrieli; Toccata per l'Elevazione, Frescobaldi; Prelude, Clerambault; Pastorale, Clokey; "Meditation a Sainte Clotilde," James; "Song without Words," Bonnet; "The Vision of the Church Eternal," Messiaen; "The Transfiguration," Benoit; "Deep River," Burleigh; "Ein feste Burg," Whitford.

Jeanette Snyder, Utica, N. Y.—Miss Snyder, pupil of John L. Baldwin, Jr., played the following recital Oct. 13 at the South Congregational Church: Concerto 3 in C major, "O Whither Shall I Fle?" "My Soul Exalts the Lord," Vivace, Sonata 3, and Prelude in B minor, Bach; Prelude au Kyrie, Elevation and Fantasia, "Homage a Frescobaldi," Langlais.

Raymond Martin, Decatur, Ga.—Mr. Martin played this program in Presser Hall, Agnes Scott College, Oct. 7: Prelude in F, Buxtehude; Fantasia and Fugue in G minor and "Ich ruf zu dir," Bach; "Grande Piece Symphonique," Franck; "Apparition de l'Eglise Eternelle," Messiaen; "Ein feste Burg" and "Wer nur den lieben," Walcha; Carillon-Sortie, Mulet.

Frederick Monks, Schenectady, N. Y.—Mr. Monks played a recital at the Union College chapel Oct. 27, including: Chaconne, L. Couperin; Elevation and "Soeur Monique," F. Couperin; "Little" G minor Fugue, Bach; Flute Solo, Arne; Concerto in D minor, Vivaldi-Bach; Adagio and Toccata, Symphony 5, Widor; "Romance sans paroles," Bonnet; Chorale in A minor, Franck.

C. Griffith Bratt, Boise, Idaho—Mr. Bratt was sponsored in a recital Oct. 29 by Les Bois Chapter of the A.G.O. and Boise Junior College in the college auditorium. Pieces included: Concerto in F, Handel; Passacaglia in C minor, Bach; Partita "Jesus Priceless Treasure," Walther; "Pageant," Sowerby.

Grover Oberle, F.A.G.O., Boston, Mass.—Mr. Oberle played a recital Oct. 29 at Columbia University's St. Paul's Chapel. His program: Prelude and Fugue in G minor, Buxtehude; Partita "O Gott du frommer Gott," Bach; Deuxieme Symphonie, Dupre.

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EXTENSIVE MUSIC PROGRAM BASED ON ORATORIO CHOIR

The Philadelphia Oratorio Choir, which performs weekly at the First Baptist Church, has announced its series of Christmas services: Dec. 1 Handel's "Messiah," Dec. 8 Bach's "Christmas Oratorio," Dec. 15 and 18 Menotti's "Amahl and the Night Visitors" and Dec. 22 Britten's "Ceremony of Carols." The Menotti work will be staged with Bruce Renshaw of the Columbus Boy Choir School in the role of Amahl. Marilyn Costello, harpist of the Philadelphia Orchestra, will provide accompaniment.

The current season, which began Oct. 7 with Verdi's "Manzoni" Requiem, has included Mendelssohn's "Elijah" and "Hymn of Praise," Haydn's "Imperial" Mass, Debussy's "L'Enfant Prodigue," Bruckner's Mass in E minor and Britten's "St. Nicholas." J. Earl Ness is in his sixth season as conductor of the group. Programs will continue each Sunday evening through Easter.

Another important feature in the active musical program of this church is the Wednesday noonday recital series. Participating organists on these programs have been: John Weaver, Cynthia Eney, Doris Hamel, David Ulrich, Temple Painter, Wesley Day, Robert Elmore, Bruce Eicher, Eugene Roan, Frederick Roye and Mr. Ness. Emphasis is being placed on contemporary music. A work of Hindemith, Langlais, Alain, Messiaen or Sowerby has been played on each program.

STATION AT INDIANAPOLIS HAS SIXTH YULE PROGRAM

For the sixth year the Greater Indianapolis Christmas week program at the union railway station—"Bringing the Church to the Traveler"—will offer a schedule which involves church musicians, the church federation of greater Indianapolis and the railroad community committee. Dec. 18 will be the official opening day with music by Indiana Central College choral groups under Allan Schirmer and organist Harry W. T. Martin, dean of the Indianapolis Chapter of the A.G.O. For the following eight days there will be programs or pageants on the high balcony where a huge stained glass window and the Nativity scene on the second level give an appropriate background. A huge Christmas tree has been placed in the rotunda, and the Baldwin Company has installed one of its large electronic instruments. Mrs. Cecil Millett is chairman of arrangements.

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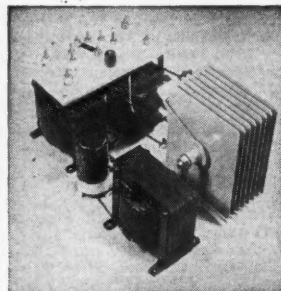
William K. Meyer has been appointed organist of St. Paul's Episcopal Church in Riverside, Ill. He is currently studying toward a master's degree at the American Conservatory in Chicago under Dr. Edward Eigenschenk. Mrs. C. Roland Dunning is the new director of the choir.

RUDI KREMER played Bach's Clavierübung, Part 3, Nov. 10 at the Graham Memorial Chapel, Washington University, St. Louis, Mo.

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FOR SALE
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