

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. 3—Whole No. 579

CHICAGO, ILL., U.S.A., FEBRUARY 1, 1958

Subscription \$1.75 a year—15 cents a copy

REUTER ORGAN CHOSEN FOR FORT WORTH FANE

PREPARATION FOR POSITIV

University Christian Church in Texas City Will Have Large Three-manual Instrument—Emmet G. Smith Is Consultant.

The Reuter Organ Company has been awarded the contract to build a new three-manual organ for the University Christian Church of Fort Worth, Tex. The pipework for the great division will be exposed to view and located along one side of the chancel wall. The positiv organ is to be prepared for in the console at the time of initial installation; at a later date the pipework for this division will also be placed in an exposed location on the chancel wall opposite the great division.

Chairman of the organ purchasing committee and consultant for the church is Emmet G. Smith, Texas Christian University.

The stoptist:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
 Principal, 8 ft., 61 pipes.
 Rohrflöte, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Spillflöte, 4 ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Quinte, 1½ ft., 61 pipes.
 Sifföte, 1 ft., 61 pipes.
 Mixture, 3 ranks, 183 pipes.
 Chimes (prepared for).

SWELL ORGAN.

Flauto Dolce, 16 ft., 97 pipes.
 Geigenprincipal, 8 ft., 68 pipes.
 Gedeckt, 8 ft., 68 pipes.
 Viole de Gambe, 8 ft., 68 pipes.
 Viole Celeste, 8 ft., 61 pipes.
 Flauto Dolce, 8 ft., 68 notes.
 Flute Celeste, 8 ft., 61 pipes.
 Principal, 4 ft., 68 pipes.
 Flute Harmonic, 4 ft., 68 pipes.
 Flauto Dolce, 2 ft., 61 notes.
 Plein Jeu, 3 ranks, 183 pipes.
 Basset, 16 ft., 80 pipes.
 Trumpet, 8 ft., 68 pipes.
 Basset, 8 ft., 68 notes.
 Vox Humana, 8 ft. (prepared for).
 Hautbois, 4 ft., 68 pipes.
 Tremolo.

CHOIR ORGAN.

Viola, 8 ft. (prepared for).
 Waldflöte, 8 ft., 68 pipes.
 Dulciana, 8 ft., 68 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Fugara, 4 ft., 68 pipes.
 Flute d'Amour, 4 ft., 68 pipes.
 Rohrquinte, 2½ ft., 61 pipes.
 Zauberflöte, 2 ft., 61 pipes.
 Tierce, 1½ ft., 61 pipes.
 Cymbale, 2 ranks (prepared for).
 Fagotto, 8 ft., 68 pipes.

POSITIV ORGAN. (Prepared for)

Bordun, 8 ft.
 Principal, 4 ft.
 Koppelflöte, 4 ft.
 Principal, 2 ft.
 Quintaten, 2 ft.
 Quinte, 1½ ft.
 Sifföte, 1 ft.
 Scharf, 3 ranks.

PEDAL ORGAN.

Acoustic Bourdon, 32 ft., 32 notes.
 Contre Basse, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Quintaten, 16 ft., 32 notes.
 Waldflötenbass, 16 ft., 12 pipes.
 Flauto Dolce, 16 ft., 32 notes.
 Dolce Quinte, 10½ ft., 32 notes.
 Octave, 8 ft., 32 pipes.
 Bourdon, 8 ft., 12 pipes.
 Quintaten, 8 ft., 32 notes.
 Waldflöte, 8 ft., 32 notes.
 Flauto Dolce, 8 ft., 32 notes.
 Twelfth, 5½ ft., 32 notes.
 Super Octave, 4 ft., 12 pipes.
 Bourdon, 4 ft., 12 pipes.
 Mixture, 3 ranks, 96 pipes.
 Bombarde, 16 ft., 32 pipes.
 Basset, 16 ft., 32 notes.
 Trompette, 8 ft., 12 pipes.
 Basset, 8 ft., 32 notes.
 Clarion, 4 ft., 12 pipes.

FAMOUS DUTCH BUILDER VISITS ALABAMA COLLEGE



IN SPITE OF A busy schedule on his last visit to the United States early in December, 1957, D. A. Flentrop, the noted Dutch organ builder, found time to give an illus-

trated lecture at the school of music of Alabama College, Montevallo. Pictured above are Mr. Flentrop (center) and Alabama College organists John Fesperman and Dr. Betty Louise Lumby.

CROZIER PLAYS EXTENSIVE ROLLINS COLLEGE SERIES

Catharine Crozier, professor of organ and organist of Knowles Memorial Chapel, Rollins College, Winter Park, Fla., is giving a series of eight vesper recitals in January and February on the recently-installed Aeolian-Skinner organ in the chapel.

Miss Crozier is being assisted in these programs by Alice Anderson, soprano, Ross Rosazza, baritone, Charlotte Gross and Robert Setzer, organists, and a string ensemble under the direction of Robert Hufstader, director of the college conservatory.

The programs cover a wide variety of literature and special programs are devoted to Brahms, Buxtehude, French composers and American composers.

JOHN HUSTON LISTS CHORAL WORKS DONE AT N. Y. CHURCH

A capacity congregation filled New York City's First Presbyterian Church for the annual performance of Handel's "The Messiah" Dec. 22. Other services of music this season have included Bach's "A Stronghold Sure" and "The Sower" by Harold Darke Oct. 27, the Bach Christmas Oratorio Dec. 1, a service of carols Dec. 15 and Robin Milford's "The Pilgrim's Progress" Jan. 26.

Harp and violin will augment the organ accompaniment in the Fauré Requiem Feb. 23. On Passion Sunday, March 23, Bach's St. Matthew Passion will be sung and the oratorio season will end with the Easter section of "The Messiah" Easter night. John Huston is organist and director of music at the First Church.

ORATORIO SOCIETY SINGS BLOCH'S SACRED SERVICE

The 100-voice Oratorio Society of New Jersey, Peter Sozio, conductor, will sing Ernest Bloch's Sacred Service ("Avodath Hakodesh") Feb. 2 in the memorial auditorium of the Montclair, N. J., State Teachers College. Arthur Wolfson, cantor of Temple Emanu-El, New York City, will serve as cantor in this performance sung to observe Jewish music month and the tenth anniversary of the state of Israel.

THE APOLLO CLUB, Chicago's oldest musical organization, sang Handel's "The Messiah" Dec. 26 at a regular concert of the Chicago Symphony Orchestra. The day was proclaimed as Chicago's official "music day" by Mayor Richard J. Daley. The club sang part of the work Dec. 3 on WGN-TV under Henry Veld. C. Gordon Wedertz was at the organ.

C.C.W.O. SPONSORS SERVICE TO HONOR DR. LEO SOWERBY

The Chicago Club of Women Organists, in cooperation with the Cathedral of St. James, will sponsor a festal evensong and Te Deum Sunday, Feb. 16, at 4:00. All of the music to be used was written by Dr. Leo Sowerby, who will conduct the cathedral choir. Guest organists will be Loretta Berry and Robert Rayfield.

The National Federation of Music Clubs has proclaimed February as American music month. Many musicians will wish to pay tribute to America's leading composer of church and organ music by attending this service.

WILMA LEAMON, President.

GERMANI OPENS TWO ORGANS AT END OF EXTENSIVE TOUR

Near the end of his long American tour, Fernando Germani, Italian virtuoso, opened the new thirty-six-rank Estey organ in the Church of the Holy Family, Union City, N. J., with a recital Dec. 5. (The stoptist for this instrument appeared on page 6 of THE DIAPASON for January.)

Two days later Mr. Germani opened the refurbished organ at the Holy Trinity Catholic Church, Boston. The instrument, originally built by Hook and Hastings in 1879 and badly damaged in a fire in 1956, was completely reconstructed by Conrad O. Olson.

BASE ENTIRE ORGAN RECITAL ON "MORNING STAR" CHORALE

An entire recital based on the Epiphany chorale, "How Brightly Shines the Morning Star," attributed to Nicolai, was played Jan. 7 in the James Chapel, Union Theological Seminary, New York City, by the Rev. Robert A. Schilling, a candidate for the M.S.M. degree. The congregation sang the basic chorale, after which Mr. Schilling played chorale fantasies, preludes and improvisations by Buxtehude, Buttstett, Bach, Karg-Elert, Dupré, Peeters and Reger.

ORGAN DESIGN DISCUSSED AT YALE MEETING OF C.M.A.

The annual meeting of the College Music Association, held at Yale University Dec. 27-28, heard a demonstration revolving around problems relating to organ design. The fifty-five-stop Holtkamp in Battell Chapel and the 177-stop Skinner in Woolsey Hall served as models for the demonstration by Professor H. Frank Bozyan, university organist, and Aubrey Thompson-Allen, curator of pipe organs at Yale.

FINE NEW CATHEDRAL TO GET LARGE MÖLLER

FOUR-MANUAL IN BALTIMORE

Beautiful Church Edifice of Mary Our Queen Now Being Built Will Also Have Two-manual Instrument in Sanctuary.

The new Cathedral of Mary Our Queen, Baltimore, Md., presently under construction, has contracted for two Möller organs. Edward B. Gammons is the consultant and has prepared the specifications in consultation with Maginnis, Walsh and Kennedy, Boston, Mass., architects. Installation will be completed in time for the dedication of the cathedral in the summer of 1959.

A four-manual organ is to be on the west gallery and a two-manual in the sanctuary. The four-manual console on the gallery will control both organs, with all stop controls and couplers of the sanctuary organ included. The sanctuary organ will have its own two-manual console and the gallery organ will be playable from this console by means of separate general combination pistons affecting the gallery instrument.

The stoptist of the gallery organ is as follows:

GREAT ORGAN.

Geigenprincipal, 16 ft., 61 pipes.
 Diapason, 8 ft., 61 pipes.
 Geigen, 8 ft., 12 pipes.
 Bourdon, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Spitzflöte, 4 ft., 61 pipes.
 Octave Quinte, 2½ ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Cornet, 3-5 ranks, 249 pipes.
 Fourniture, 4 ranks, 244 pipes.
 Scharff, 3 ranks, 183 pipes.
 Chimes, 25 tubes.

SWELL ORGAN.

Flauto Dolce, 16 ft., 68 pipes.
 Principal, 8 ft., 68 pipes.
 Rohrflöte, 8 ft., 68 pipes.
 Flauto Dolce, 8 ft., 12 pipes.
 Flauto Dolce Celeste, 8 ft., 61 pipes.
 Salicional, 8 ft., 68 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Prestant, 4 ft., 68 pipes.
 Flauto Traverso, 4 ft., 68 pipes.
 Nazard, 2½ ft., 61 pipes.
 Octavin, 2 ft., 61 pipes.
 Tierce, 1½ ft., 61 pipes.
 Plein Jeu, 5 ranks, 305 pipes.
 Acuta, 3 ranks, 183 pipes.
 Basson, 16 ft., 68 pipes.
 Trompette, 8 ft., 68 pipes.
 Hautbois, 8 ft., 68 pipes.
 Vox Humana, 8 ft., 68 pipes.
 Clarion, 4 ft., 68 pipes.
 Tremulant.

CHOIR ORGAN.

Holzquintade, 16 ft., 68 pipes.
 Lieblichgedeckt, 8 ft., 68 pipes.
 Violoncello, 8 ft., 68 pipes.
 Dolcan, 8 ft., 68 pipes.
 Dolcan Celeste, 8 ft., 61 pipes.
 Geigenprincipal, 4 ft., 68 pipes.
 Zauberflöte, 4 ft., 68 pipes.
 Spillflöte, 2 ft., 61 pipes.
 Cymbel, 3 ranks, 183 pipes.
 Chalmreau, 16 ft., 68 pipes.
 Cromorne, 8 ft., 68 pipes.
 Rohrschalmel, 4 ft., 68 pipes.
 Tremulant.

POSITIV ORGAN.

Spitzprinzipal, 8 ft., 61 pipes.
 Nasonflöte, 8 ft., 61 pipes.
 Prinzipal, 4 ft., 61 pipes.
 Koppelflöte, 4 ft., 61 pipes.
 Oktav, 2 ft., 61 pipes.
 Larigot, 1½ ft., 61 pipes.
 Sifföte, 1 ft., 61 pipes.
 Sesquialter, 2 ranks, 122 pipes.
 Mixture, 4 ranks, 244 pipes.

BOMBARDE ORGAN.

Grand Plein Jeu, 5 ranks, 305 pipes.
 Bombarde, 16 ft., 68 pipes.
 Trompette Harmonique, 8 ft., 68 pipes.
 English Horn, 8 ft., 68 pipes.
 Clarion Harmonique, 4 ft., 68 pipes.
 Tremulant.

PEDAL ORGAN.

Grand Cornet, 7 ranks, 32 ft., 32 notes.
 Soubasse, 32 ft., 32 pipes.
 Contrebasse, 16 ft., 32 pipes.
 Geigen, 16 ft.
 Bourdon, 16 ft., 12 pipes.
 Flauto Dolce, 16 ft.
 Holzquintade, 16 ft.
 Octave, 8 ft., 32 pipes.
 Geigen, 8 ft.
 Gedecktpommer, 8 ft., 32 pipes.
 Flauto Dolce, 8 ft.
 Octave Quinte, 5 1/2 ft., 32 pipes.
 Superoctave, 4 ft., 32 pipes.
 Nachthorn, 4 ft., 32 pipes.
 Waldflöte, 2 ft., 32 pipes.
 Mixture, 3 ranks, 96 pipes.
 Fourniture, 4 ranks, 128 pipes.
 Bombarde, 32 ft., 32 pipes.
 Posaune, 16 ft., 32 pipes.
 Bombarde, 16 ft., 12 pipes.
 Basson, 16 ft.
 Posaune, 8 ft., 12 pipes.
 Cromorne, 8 ft.
 Clarion, 4 ft., 12 pipes.
 Cromorne, 4 ft.
 Cornettino, 2 ft., 32 pipes.
 Chimes.

The stoplist of the sanctuary organ is this:

GREAT ORGAN.

Quintaton, 16 ft., 68 pipes.
 Principal, 8 ft., 68 pipes.
 Hohlflöte, 8 ft., 68 pipes.
 Gemshorn, 8 ft., 68 pipes.
 Gemshorn Celeste, 8 ft., 61 pipes.
 Octave, 4 ft., 68 pipes.
 Flute Couverte, 4 ft., 68 pipes.
 Blockflöte, 2 ft., 61 pipes.
 Mixture, 4 ranks, 244 pipes.
 Tremulant.

SWELL ORGAN.

Holzgedeckt, 16 ft., 68 pipes.
 Holzgedeckt, 8 ft., 12 pipes.
 Viol de Gambe, 8 ft., 68 pipes.
 Viole Celeste, 8 ft., 61 pipes.
 Fugara, 4 ft., 68 pipes.
 Flute Octavante, 4 ft., 68 pipes.
 Plein Jeu, 3 ranks, 183 pipes.
 Corno di Bassetto, 16 ft., 68 pipes.
 Trompette, 8 ft., 68 pipes.
 Hautbois, 4 ft., 68 pipes.
 Tremulant.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
 Quintaton, 16 ft.
 Holzgedeckt, 16 ft.
 Principal, 8 ft., 12 pipes.
 Flute Conique, 8 ft., 32 pipes.
 Holzgedeckt, 8 ft.
 Choralbass, 4 ft., 32 pipes.
 Flute Conique, 4 ft., 12 pipes.
 Corno di Bassetto, 16 ft.

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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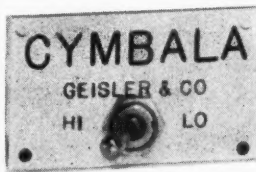
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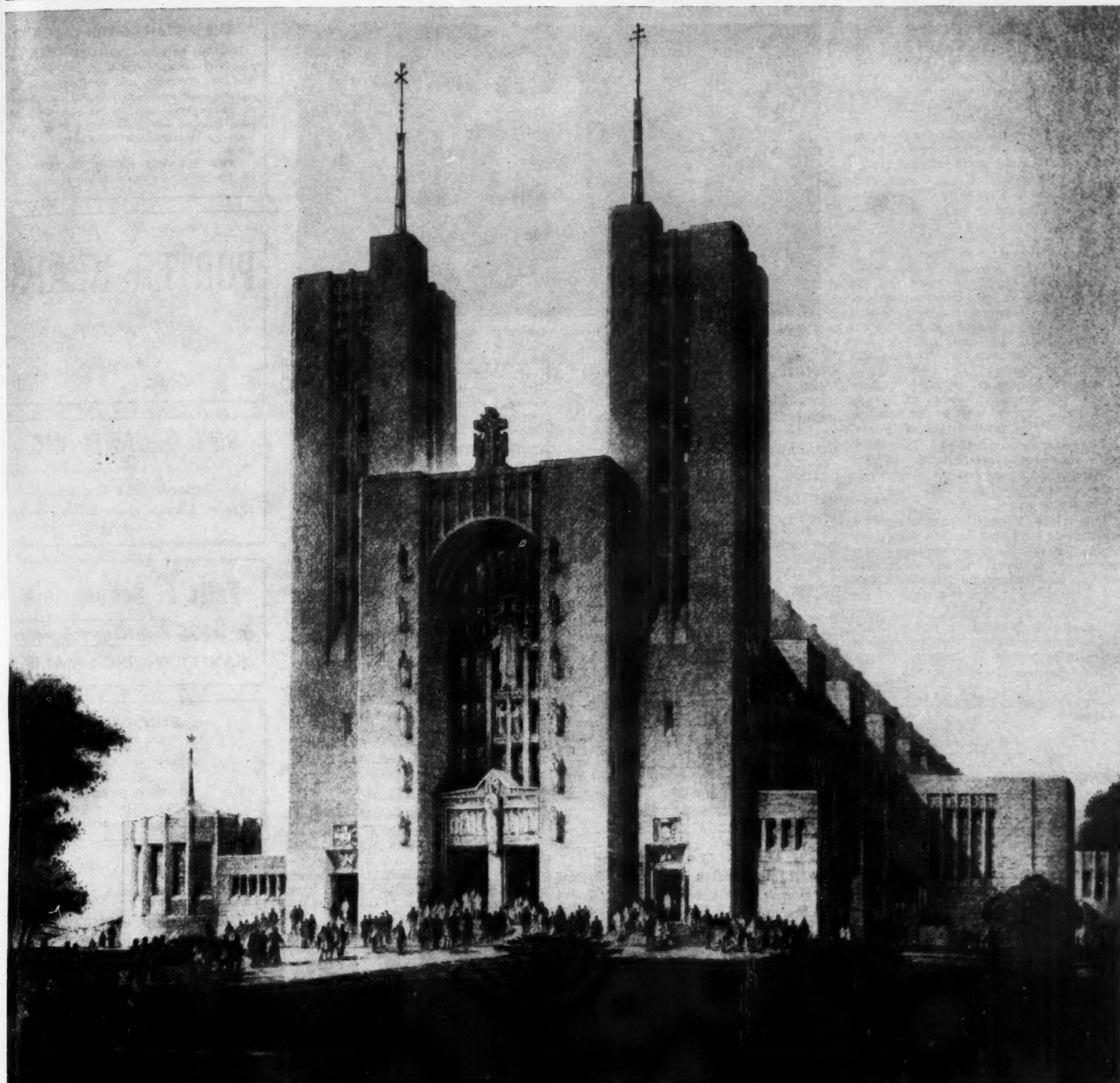
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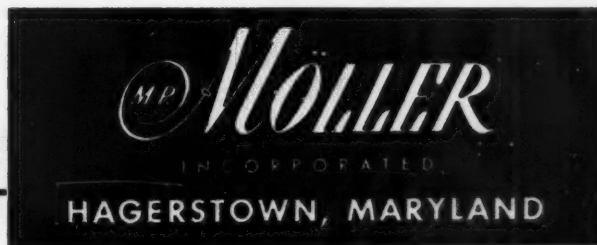
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**CHRISTMAS CONCERT GIVEN
IN NEW ORLEANS CATHEDRAL**

The annual Christmas concert of the St. Louis Cathedral, New Orleans, La., was given Dec. 15. Elise Cambon, organist and music director, opened the program with Grand Jeu, du Mage, and Noel in G major, Daquin. This French group was concluded with Marchand's Basse de Trompette. Miss Cambon showed great discrimination and taste in coloring, phrasing and articulation. She gets eminently satisfying results from a good instrument.

The cathedral choir under Miss Cambon's direction is joined in these concerts by the schola cantorum of Notre Dame Seminary, directed by the Rev. Robert J. Stahl, S.M. The seminarians introduced the number in Gregorian chant and the choir answered with a polyphonic arrangement of the piece, a tradition of the Roman Catholic musical liturgy heard too infrequently. The most gratifying use of this tradition was in Vittoria's "O Magnum Mysterium." The purity of the polyphonic lines was especially praiseworthy and the fine acoustics of the old cathedral were most kind to the sensitive handling of this great mystic work.

The program continued with Miss Cambon's exuberant interpretation of the "Gigue" Fugue ascribed to Bach. Her phrasing and registration made this truly a Christmas work.

Palestrina's Missa "Papae Marcelli"—what music for Christmas and what a joy to hear it in a live performance!—was heard only in the Kyrie and the Gloria, enough to convince the standing-room-only audience that here is a choir of the first rank.

Old carols arranged by Ernest White and several modern carols formed the last sung section of the concert.

Miss Cambon closed with "In dir ist Freude" of Bach. She was especially aware of the proper emphases of various motives.

JOHN J. NICKEL

**HERBERT GRIEB HONORED
AFTER 20 YEARS AT TEMPLE**

Herbert Grieb was honored at Temple Emanu-El, Birmingham, Ala., Dec. 13 on his twentieth anniversary as temple organist and choir director. The liturgical music for the service consisted entirely of Mr. Grieb's own Sabbath Eve Service. The Emanu-El choir and the choir of the Episcopal Church of the Advent, where Mr. Grieb has played and directed for thirty-two years, participated in the service. A program of his compositions took the place of the usual sermon.

Following the service, a reception for Mr. and Mrs. Grieb and their daughter was held in the social hall of the temple. He was given a substantial check as a token of the love and esteem which the temple has for him.

ORGANISTS POSE WITH GEORGE WRIGHT AT CONN



THIS GROUP of organists is gathered around a Conn electronic organ to congratulate George Wright, theatre organ stylist and recording star, who was the guest of honor at a party given by Steinway & Sons in New York City to an-

nounce its acquisition of the Conn organ franchise. Back row left to right are: John Gart, Ashley Miller, Ray Bohr, Stan Hyer, Milton Page, John Norris, Virgil Fox, Searle Wright and Alec Wyton. In the front row are: Glenn Derringer, Ann Leaf and Mr. Wright.

**COLLEGE GROUPS COMBINE
FOR RIVERSIDE PROGRAM**

Choral clubs of Hood College, Frederick, Md., directed by Peter Flanders, and Franklin and Marshall College, Lancaster, Pa., directed by Hugh A. Gault, will sing a program of sacred music at the Riverside Church in New York City Feb. 2 in the church's "ministry of music" series.

Assisted by Reginald F. Lunt and William Sprigg, organists, and a brass ensemble from Franklin and Marshall College, the combined choirs of 130 voices will sing works ranging from sixteenth-century motets to contemporary compositions by Holst and Peeters. The program will begin with the concerted group singing two antiphonal choruses of the Venetian school by Gabrieli and will end with a Te Deum by Peeters. The middle part of the concert will consist of selections by the treble choir of Hood College and the male glee club of Franklin and Marshall College performing separately.

**BACH AND WILLIAMS HEARD
AT RICHMOND, VA., SERVICE**

At a service of music Nov. 17, 1957, in Grace Covenant Presbyterian Church, Richmond, Va., William H. Schutt directed his choir in Bach's "God's Time Is Best" and "A Hymn of the Immortals" by David McK. Williams. Organ numbers were by Willan and Walther.

PARVIN TITUS will direct Mozart's Requiem Feb. 23 and Wood's Passion according to St. Mark March 30 at Christ Church, Cincinnati, Ohio.

**SCHOLARSHIP IS AWARDED
BY PITTSBURGH SORORITY**

Margaret A. Black, a Westminster College junior from Cherry Point, N. C., recently won a cash award scholarship in organ from the Pittsburgh Alumni Chapter of Mu Phi Epsilon, national music sorority. She won the award in competition with students of Mu Phi Epsilon chapters in the Pittsburgh area at the Shadyside Presbyterian Church.

Miss Black is a student of Raymond H. Ocock. She has held the position of organist at the First Presbyterian Church of Sharon.

Miss Black played Bach's "We All Believe in One True God" and the first movement of Vierne's Symphony 2 at the Pittsburgh competition.

**ADVENT RECITAL SERIES
PLAYED BY HAROLD EINECKE**

C. Harold Einecke played a recital at Trinity Episcopal Church, Santa Barbara, Cal., each Friday of Advent. His opening program Dec. 6 included: "Veni Emmanuel," Egerton; "Wachet auf," Bach; "Dies Irae," Purvis; "Es ist ein Ros' entsprungen," Brahms; Miniature Suite, Berlioz-Marilyn Mason; Prelude, Lundquist; "Now Woods and Fields Are Sleeping," Edmundson; "When the Salutation Gabriel Had Spoken" and Gloria, Magnificat, Dupré. Succeeding programs included works by Benoit, Buxtehude, Andrews, Langlais, Yon, Purvis, Edmundson, Huston, Elmore, Bunjes, Thomson and Dupré. Archie A. Drake was soloist Dec. 20.

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Hutchings Pipework—
Gammons Is Consultant.**

A three-manual Aeolian-Skinner organ has been completed in the Arlington Street Church, Boston, Mass., the first large public building to be erected in the Back Bay area, dating from 1860. The instrument was designed by Edward B. Gammons, organist at the Groton School, Groton, Mass., and Joseph S. Whiteford, president of Aeolian-Skinner. It replaces the former Hutchings organ of 1892. Some of the old pipework has been used in the new instrument after being re-cased and revoiced.

A service of music was given Jan. 5 with Mr. Gammons sharing the program with John B. Woodworth, organist and choir director. The choir sang Vaughan Williams' "O How Amiable" and "Canticle of Wisdom" arranged especially for the occasion, by Mabel Daniels.

The stolist:

GREAT ORGAN.

- Contra Geigen, 16 ft., 12 pipes.
- Principal, 8 ft., 61 pipes.
- Geigen, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Holzflöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Couverte, 4 ft., 61 pipes.
- Quinte, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Cornet, 3-5 ranks, 297 pipes.
- Fourmixture, 4 ranks, 244 pipes.
- Trumpet, 8 ft.
- Chimes (prepared for).

SWELL ORGAN.

- Lieblieh Gedackt, 16 ft., 12 pipes.
- Principal, 8 ft., 68 pipes.
- Salicional, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flauto Dolce, 8 ft., 68 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Gedackt, 8 ft., 68 pipes.
- Geigen Principal, 4 ft., 68 pipes.
- Flauto Traverso, 4 ft., 68 pipes.

- Flageolet, 2 ft., 61 pipes.
- Plein Jeu, 3-5 ranks, 233 pipes.
- Fagotto, 16 ft., 68 pipes.
- Trumpet, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 68 pipes.
- Clarion, 4 ft., 24 pipes.
- Hautbois, 8 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Quintaton, 16 ft., 68 pipes.
- Spitzgeigen, 8 ft., 68 pipes.
- Dolce, 8 ft., 68 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Prestant, 4 ft., 68 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Rohr Nasat, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Cymbale, 3 ranks, 183 pipes.
- Bass Clarinet, 16 ft., 68 pipes.
- Cromorne, 8 ft., 68 pipes.
- Regal, 4 ft., 68 pipes.
- Trumpet, 8 ft.
- Tremulant.

PEDAL ORGAN.

- Sub Bourdon, 32 ft., 12 pipes.
- Principal, 16 ft., 32 pipes.
- Geigen, 16 ft.
- Bourdon, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Lieblieh Gedackt, 16 ft.
- Octave, 8 ft., 32 pipes.
- Quint, 10 3/4 ft.
- Geigen, 8 ft.
- Flute Conique, 8 ft., 32 pipes.
- Gedackt, 8 ft.
- Super Octave, 4 ft., 32 pipes.
- Flute, 4 ft., 12 pipes.
- Waldflöte, 2 ft., 32 pipes.
- Mixture, 4 ranks, 128 pipes.
- Trombone, 16 ft., 32 pipes.
- Fagotto, 16 ft.
- Trumpet, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes (prepared for).

**RETIRED ST. OLAF COLLEGE
ORGANIST, 74, ENDS CAREER**

Carl Abrahamson, for twenty years until his retirement in 1952 a faculty member of the music department of St. Olaf College, Northfield, Minn., died Dec. 29, 1957, following a heart attack. He was 74. A native of Chicago, Professor Abrahamson graduated from the American Conservatory in 1908. For nearly two decades he was the organist of the college radio station.

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ANTHEMS

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Thou Hallowed Chosen Morn	Leo Sowerby	.22
The Importance of Christ's Resurrection	David H. Williams	.18
Christ the Lord is Risen (Adult & Juniors)	Claude Means	.22
An Easter Laud	David Pizarro	.18
One Thing More (Syrian Carol)	Arr. M. B. Licht	.22
Christ Our Lord is Risen	Wihla Hutson	.22
Easter Introit Carol	Garth Edmundson	.22
O Come and Mourn with Me	Henry Overley	.22
Easter Flowers (Unison)	Austin C. Lovelace	.18
Hosanna in the Highest (Treble Voices)	Richard Warner	.22
In Joseph's Lovely Garden (S.S.A.)	Arr. Clarence Dickinson	.22
Five Carols for Easter	David H. Williams	
1. When They Bereaved His Life (S.A.)18
2. The Whole Bright World (S.A.)18
3. Forth He Came at Easter (S.A.)18
4. O Sons and Daughters (S.S.A.)22
5. Alleluia! (S.S.S.A.A.)22

GENERAL

The 98th Psalm	Everett Titcomb	.22
God Who Made the Earth	John Tasker Howard	.18
In Quiet Confidence	W. Glen Darst	.18
Praise the Lord	Emma Lou Diemer	.22
Awake, My Heart (1957 A.G.O. Prize Anthem) ..	Jane M. Marshall	.22

ORGAN

Elegy	Everett Titcomb	.75
Rhapsody on Gregorian Motifs	Everett Titcomb	.75
Night Soliloquy	August Maekelberghe	.75
Jesus and the Children	Austin C. Lovelace	.75
Trumpet Tune	David Ouchterlony	.75
Chorale Prelude on "Foundation"	Paul Hamill	.75

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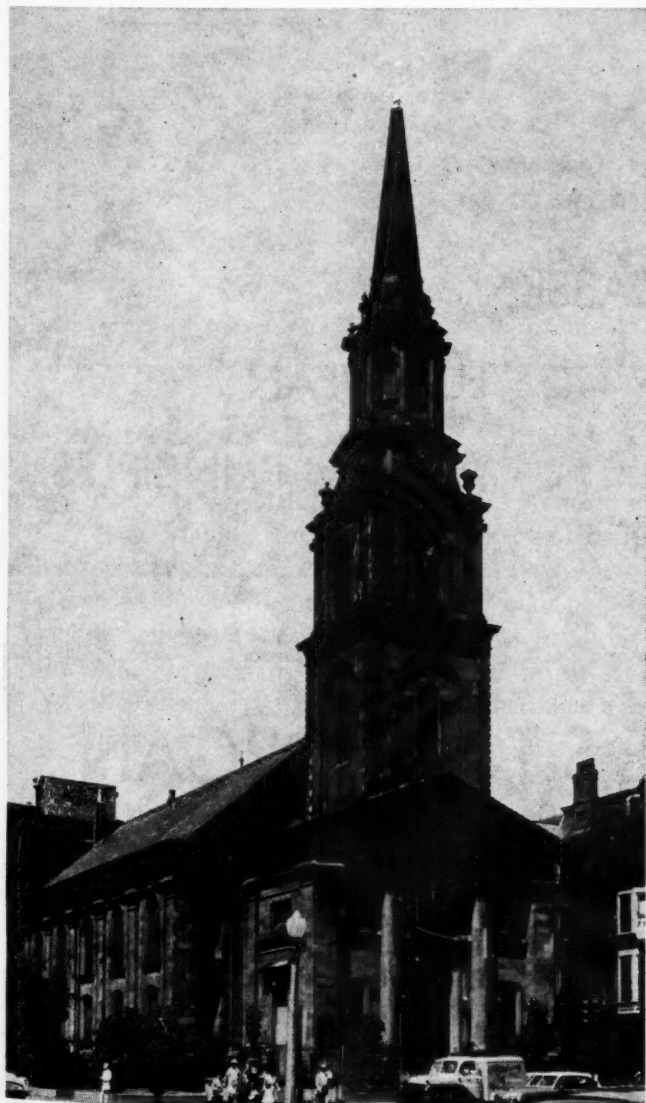
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INSTALLATION of a new instrument in this historic church has just been completed.

Aeolian-Skinner Organ Company, Inc.
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**NEW TRACKER BY FLENTROP
OPENED BY DR. FLEISCHER**

A two-manual Flentrop organ from the Netherlands was dedicated Jan. 10 in the Old Chapel of Salem College, Winston-Salem, N. C. The small tracker instrument was opened by Heinrich Fleischer, Ph.D., F.A.G.O., organist of the Rockefeller Chapel, University of Chicago, in the following program: Magnificat, Scheidt; Prelude and Fugue in B minor, Reger; Sonata in E flat, Hindemith; Prelude and Fugue in A minor, Three Chorale Preludes and Fantasie in G, Bach.

Although it is against the general policy of THE DIAPASON to run stoplists of two-manual organs, it is felt that the current interest in organs of this type warrants an exception.

The specification is as follows:

HAUPTWERK.

Gedakt, 8 ft.
Principal, 4 ft.
Flute, 4 ft.
Octave, 2 ft.
Mixture, 3 ranks.
Sesquialter, 2 ranks.

RÜCKPOSITIV.

Gedakt, 8 ft.
Rohrflute, 4 ft.
Principal, 2 ft.
Quinte, 1½ ft.
Cymbel, 1-2 ranks.
Krumhorn, 8 ft.
Tremolo.

PEDAL ORGAN.

Bourdon, 16 ft.
Gedakt, 8 ft.
Waldflute, 4 ft.
Rauschpfeif, 2 ranks.

COUPLERS.

I to Pedal.
II to Pedal.
II to I.

DR. ARTHUR BIRKBY, Western Michigan University, was invited to give a lecture-recital entitled "The Lutheran Organist—His Responsibilities and Privileges" before the Grand Rapids district convention of Lutheran clergymen, Missouri Synod.

**JACK FISHER IS SOLOIST
AT EAU CLAIRE, WIS., CONCERT**

Jack Fisher, St. Clement's Memorial Episcopal Church, St. Paul, Minn., was the featured soloist Dec. 1 in Sowerby's Classic Concerto for organ and string orchestra at the fourth annual Advent concert in the First Congregational Church, Eau Claire, Wis.

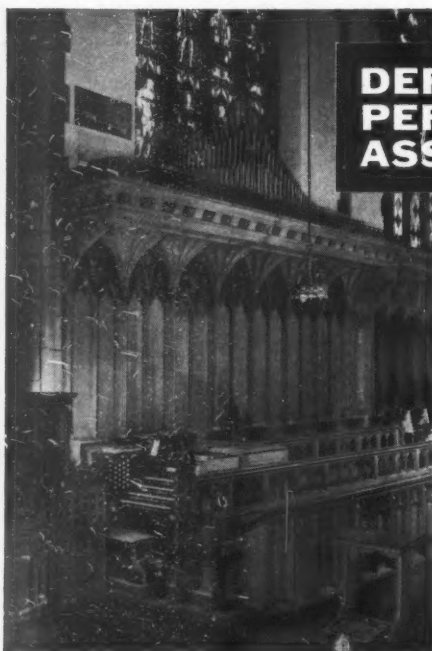
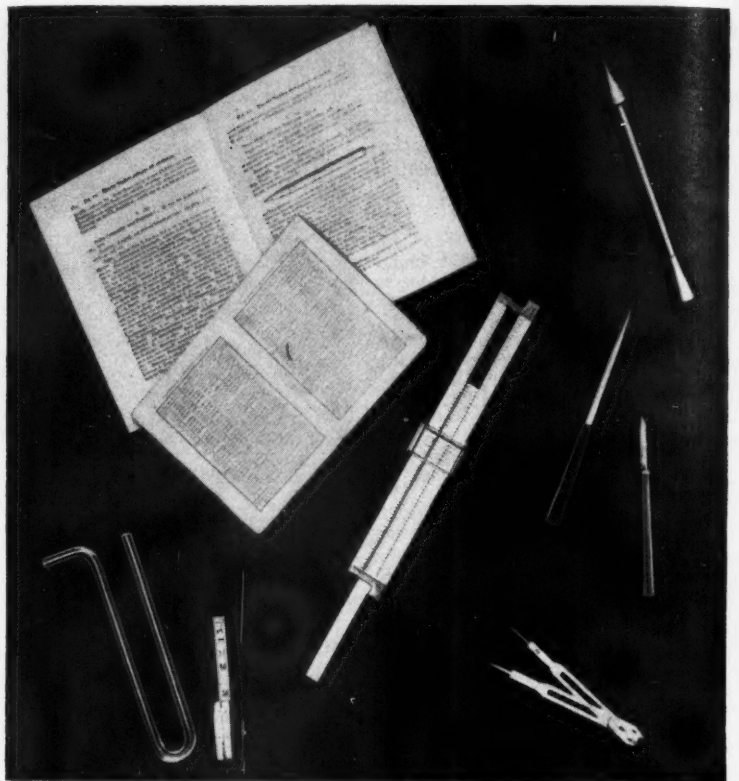
The church's three choirs and chamber orchestra combined in a program of smaller choral and orchestral works. The orchestra played accompaniments for the choirs and was heard in the Fantasy on One Note by Purcell. Choral music included: "Blessed Are Those That Are Undeified," Maurice Greene; "Rejoice in the Lord Alway," Ley; "The Canticle of Peace," Clokey; "Adam Lay Ybounden," Warlock; "How Fair Is Thy Face," Grieg, and "Five Hymns," Ernst Bacon, the accompaniment of which was orchestrated for this concert. Mr. Fisher played Bach's "Sleepers Wake!" Clark B. Angel is the church's director of music.

**SEASON'S CHORAL SERVICES
ARE ENUMERATED BY DE TAR**

Services of music at the Church of the Ascension, New York City, under the direction of Vernon de Tar this season have included: Mozart's Requiem Oct. 28, Bach's "Sleepers, Wake!" and "Apparbit Repentina Dies" by Hindemith (with brass) Nov. 25, the Bach Christmas Oratorio Dec. 22 and Jan. 5, a Christmas Eve service of carols over ABC radio and Honegger's "King David" for the tenth consecutive year Jan. 27.

**"KING DAVID" PERFORMANCE
SCHEDULED FOR EVANSTON**

Honegger's "King David" will be performed Feb. 2 at the First Methodist Church, Evanston, Ill. The church's choir will be joined by the a cappella choir and the women's glee club of Northwestern University and by members of the Chicago Symphony Orchestra. William Ballard will conduct and Austin Lovelace will be at the organ.



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European Journey Shows New Trends in Organ Building

By D. DE WITT WASSON

A trip to Europe can be a vacation with a purpose. Ours was just that. We endeavored to visit organ builders and/or to see organs wherever we journeyed. The following account describes the highlights of our wanderings. Many of the organ specifications have not been published previously in an American publication.

Our visit to Norway was centered in Bergen with a side trip around the Sogne and Hardanger fjords. Through the courtesy of Harold Saeverud, Norway's outstanding contemporary composer, we were introduced to Trygve Fischer, the organist of St. Jacobi's Church. We were given an excellent demonstration of the three-manual Frobenius organ in St. Jacobi's. This is probably the best organ in Norway.

The St. Jacobi organ has mechanical action for the rygpositif and hauptwerk and pneumatic action for the swell organ. Mr. Fischer and Walter Frobenius desire to change the pneumatic to mechanical action when funds are available. One set of 8 ft. flute pipes has too prominent a chuff for the best musical results, but this can be remedied easily.

At the Domkirche we met several of the Frobenius staff who were in the midst of installing a classical instrument with mechanical action using portions of the former inferior three-manual pneumatic instrument. A portable Kemper positif has been in use during the restoration of the main organ.

At Voss, Ulvik and Fana we tried organs built by the local Bergen organ builder. All had sluggish pneumatic actions causing repeated notes to overlap. At the Fana Church we heard Sigmund Skaga play a superb service with ten hymns; they were preceded by interesting improvisations on the hymn tunes, many of which were composed by the organist. Mr. Skaga has been a pupil of Ernest White.

Our visit to Grieg's summer home at Troldhaugen was followed by a visit to the Fantoft Stave Church built in the twelfth century where an old Estey reed organ does service. Charming glimpses of Norwegian home life were gained as we were entertained at dinner by the Fischer family and at "coffee" in the Saeverud home where we heard a recording of Saeverud's first piano concerto. From the discussion on Norwegian church music with Mr. Fischer and Mrs. Saeverig, the wife of the director of the Bergen Conservatory, one would gather that raising church music standards is slow going and very similar to many parish situations in our own country.

The next city visited was Copenhagen. We enjoyed the spectacular Tivoli Gardens which have to be seen to be believed. In the beautiful new Tivoli concert hall we were fortunate to hear a Buxtehude-Haydn-Nielsen orchestral concert conducted by Mogens Woldike on his sixtieth birthday.

Walter Frobenius, one of two sons in business with the elder Th. Frobenius, showed us through his well-equipped factory at Lyngby and shared his views on organ building. Mr. Frobenius believes America will eventually revert to mechanical (tracker) action, except for the very large organs. He is definitely convinced that slider chests and tracker action are prerequisites to good organ building. This is particularly interesting because Walter Frobenius is a graduate electrical engineer.

Two outstanding Frobenius organs in Copenhagen were visited. The 1953 organ at St. Jacobs Kirche has a brilliant sound and is much admired by Helmut Walcha and many American organists. The organ is thrilling but has more "chuff" than is necessary on several flutes.

The stoplist of this three-manual instrument is as follows:

HOVEDVAERK.

Gedakt, 16 ft.
Principal, 8 ft.
Rorfløjte, 8 ft.
Oktav, 4 ft.
Spidsfløjte, 4 ft.
Quint, 2½ ft.
Oktav, 2 ft.
Mixture.
Cymbel.
Trompet, 8 ft.

RYGPOSITIV.

Gedakt, 8 ft.
Quintaton, 8 ft.
Principal, 4 ft.
Rorfløjte, 4 ft.
Kobbelfløjte, 2 ft.
Quint, 1½ ft.
Scharf.
Dulcian, 8 ft.
Tremulant.

BRYSTVAERK.

Traegedakt, 8 ft.
Gedaktfløjte, 4 ft.
Principal, 2 ft.
Sivfløjte, 1 ft.
Sesquialtera.
Cymbel.
Ranket, 16 ft.
Vox Humana, 8 ft.
Tremulant.

PEDAL.

Principal, 16 ft.
Subbas, 16 ft.
Oktav, 8 ft.
Gedakt, 8 ft.
Oktav, 4 ft.
Nathorn, 2 ft.
Mixture.
Basun, 16 ft.
Trompet, 8 ft.
Regal, 4 ft.

Hovedvaerk til Pedal.
Rygpositiv til Pedal.
Rygpositiv til Hovedvaerk.
Brystvaerk til Hovedvaerk.

My preference is definitely for the 1956 St. Andreas Kirche organ which is four stops larger and has superior voicing. (None of Frobenius' pipes are nicked.) Mr. Frobenius has spent years experimenting and admits that five years previously he could not have produced the tone heard at St. Andreas Kirche. This organ is the happiest synthesis of classic and romantic that I have heard. The specification is very much like that of St. Jakobs with the overvaerk taking the place of the rygpositiv. The addition of a second 2 ft. on both the hovedvaerk and the brystvaerk is well worth while. The organ has a general crescendo pedal, a swell pedal to overvaerk and two general pistons. The specification is:

HOVEDVAERK.

Quintaton, 16 ft.
Principal, 8 ft.
Rorfløjte, 8 ft.
Oktav, 4 ft.
Nathorn, 4 ft.
Nasat, 2½ ft.
Oktav, 2 ft.
Blokfløjte, 2 ft.
Mixture.
Cymbel.
Trompet, 8 ft.

OVERVAERK.

Gedakt, 8 ft.
Quintaton, 8 ft.
Salicional, 8 ft.
Principal, 4 ft.
Blokfløjte, 4 ft.
Tvaerfløjte, 2 ft.
Quint, 1½ ft.
Sesquialtera.
Scharf.
Dulcian, 8 ft.
Tremulant.

BRYSTVAERK.

Gedakt, 8 ft.
Rorfløjte, 4 ft.
Principal, 2 ft.
Gedakt, 2 ft.
Sivfløjte, 1 ft.
Cymbel.
Ranket, 16 ft.
Krumhorn, 8 ft.
Tremulant.

PEDAL.

Principal, 16 ft.
Subbas, 16 ft.
Oktav, 8 ft.
Gedakt, 8 ft.
Oktav, 4 ft.
Gemshorn, 4 ft.
Nathorn, 2 ft.

Mixtur.

Fagot, 16 ft.
Trompet, 8 ft.
Skalmje, 4 ft.

Hovedvaerk-Pedal.
Overvaerk-Pedal.
Overvaerk-Hovedvaerk.
Brystvaerk-Hovedvaerk.

At the famous Grundtvigs church, where the facade is in the shape of organ pipes, we heard a recital on the little temporary two-manual Marcussen installed in the west gallery. Eventually this church will have a big organ in the rear. Naturally the recital was limited by the resources of the instrument which has no accessories! How the man ever played the Liszt "B-A-C-H" with its dynamic changes is hard to conceive. Of course Liszt sounds quite foreign on a classic organ and one questions the advisability of programming such music on this instrument.

Two other Marcussen organs were explored: the large four-manual in the concert hall of the State Broadcasting Station and the new three-manual at Trinitatis Church where Finn Videro is the organist. We attended divine worship and heard Mr. Videro play. The new organ is not completely satisfactory in its ensemble, but Mr. Videro expects to change the scaling of the pipes in the near future. The disposition:

HAUPTWERK.

Principal, 16 ft.
Oktav, 8 ft.
Spidsfløjte, 8 ft.
Gedakt, 8 ft.
Oktav, 4 ft.
Kobbelfløjte, 4 ft.
Rorquint, 2½ ft.
Oktav, 2 ft.
Flachfløjte, 2 ft.
Mixture, 6-8 ranks.
Scharf, 4 ranks.
Trompet, 16 ft.
Trompet, 8 ft.

RUCKPOSITIV.

Principal, 16 ft.
Gedakt, 8 ft.
Quintaton, 8 ft.
Oktav, 4 ft.
Rorfløjte, 4 ft.
Oktav, 2 ft.
Gemshorn, 2 ft.
Nasat, 1½ ft.
Sesquialtera, 2 ranks.
Scharf, 4 ranks.
Dulcian, 16 ft.
Krumhorn, 8 ft.
Regal, 4 ft.
Tremulant.

BRUSTWERK (SWELL).

Rorfløjte, 8 ft.
Spidsgamba, 8 ft.
Principal, 4 ft.
Traversfløjte, 4 ft.
Gedaktfløjte, 4 ft.
Waldfløjte, 2 ft.
Blokfløjte, 2 ft.
Oktav, 1 ft.
Cymbel, 3 ranks.
Skalmje, 8 ft.
Vox Humana, 8 ft.
Tremulant.

PEDAL.

Principal, 16 ft.
Subbas, 16 ft.
Quint, 10½ ft.
Oktav, 8 ft.
Gedakt, 8 ft.
Oktav, 4 ft.
Quintaton, 4 ft.
Nachthorn, 2 ft.
Mixture, 6 ranks.
Basun, 16 ft.
Fagot, 16 ft.
Trompet, 8 ft.
Zink, 4 ft.

The disposition of the organ in the Statsradiofonie in Copenhagen is as follows:

MANUAL I. (Hauptwerk.)

Principal, 16 ft.
Gedaktpommer, 16 ft.
Principal, 8 ft.
Spidsfløjte, 8 ft.
Gamba, 8 ft.
Bordun, 8 ft.
Oktav, 4 ft.
Rorfløjte, 4 ft.
Quint, 2½ ft.
Oktav, 2 ft.

(Continued on page 25.)

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**HAGERSTOWN CHURCH
TO HAVE NEW MÖLLER**

THREE-MANUAL IN TRANSEPT

Two-manual Chancel Division and Positiv Also Included in Design for Trinity Lutheran in Maryland City.

A three-manual organ is being built by M. P. Möller for Trinity Lutheran Church, Hagerstown, Md. The church is Gothic in architecture and built on the cruciform style. An organ gallery is to be furnished in the right transept to contain the main organ. The choir is directly across from this gallery and will receive considerable benefit from it. In addition to the main organ, a great and swell two-manual chancel division is being placed in a chamber to the left of the chancel with the opening into the left transept adjacent to the choir. A positiv division will be exposed in the tone opening of the chamber to the right of the chancel adjacent to the main organ.

The stoplist is as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 3 ranks, 183 pipes.
Tremulant.

CHANCEL GREAT ORGAN.

Bourdon, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 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.
Flute Triangulaire, 4 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bassoon, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Rohrschalmel, 4 ft., 61 pipes.
Tremulant.

CHANCEL SWELL ORGAN.

Gedeckt, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Gemshorn, 2 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Chimes, 20 bells.
Tremulant.

CHOIR ORGAN.

Lochgedeckt, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 49 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Cromorne, 8 ft., 61 pipes.
Tremulant.

POSITIV ORGAN.

Quintflöte, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.

Larigot, 1 1/2 ft., 61 pipes.
Cymbale, 3 ranks, 183 pipes.
Tremulant.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Rohrgedeckt, 16 ft.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft.
Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Mixture, 2 ranks, 64 pipes.
Double Trompette, 16 ft., 12 pipes.
Bassoon, 16 ft.
Trompette, 8 ft.
Trompette, 4 ft.

CHANCEL PEDAL ORGAN.

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

**OSWALD RAGATZ PLAYS FOUR
RECITALS IN THREE DAYS**

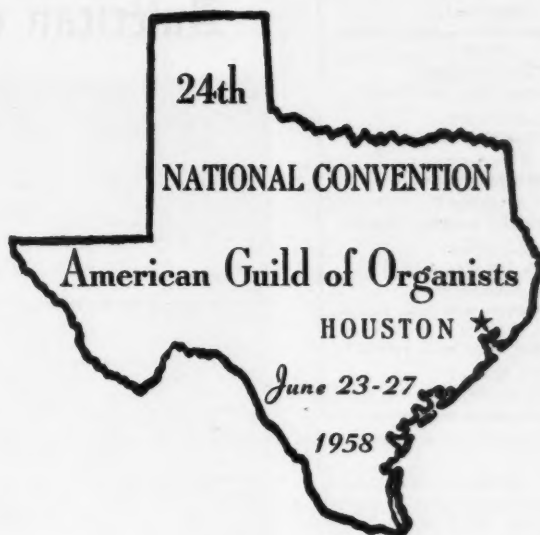
Oswald G. Ragatz, Indiana University, had a very busy three-day schedule in mid-December. Sponsored by the Kansas City Chapter of the A.G.O., he played a recital Dec. 16 on the Austin organ in the Missouri city's First Lutheran Church. On this program Dr. Ragatz included music by Buxtehude, Kerll, Telemann, Walther, Bach, Franck, Jepson, Karg-Elert and Sowerby.

The following day Dr. Ragatz made the first of three appearances on the new Reuter instrument at the Kansas State Teachers College, Pittsburg. This lecture-recital dealt with "Six Generations in the Golden Age of the Organ" with music from Gabrieli to Bach.

A lecture-recital on the "Leipzig" chorales by Bach took place in the afternoon of Dec. 18 followed in the evening with "Three Centuries of Christmas Music for Organ." Earlier centuries were represented by Buxtehude, Pachelbel, Bach, Balbastre and Daquin. This century's music included pieces by Karg-Elert, Milford, Langlais, Messiaen, Searle Wright and Edmundson.

**PROGRAMS GIVEN TO HONOR
MEMORY OF DR. PFATTEICHER**

Two programs dedicated to the memory of Dr. Carl Pfatteicher were performed in December. A concert of sacred music of the baroque era, heard Dec. 1 at the Methuen, Mass., Memorial Music Hall, combined the Abbot Academy choir, Kate Friskin, director, the Phillips Academy choir, William Schneider, director, the Phillips Academy brass choir, William Clift, director, and Lorene Banta, organist. Music by Bach, Pachelbel, Couperin, Walther, Schütz and Albert was included. A Christmas carol service in Dr. Pfatteicher's memory at the Cochran Chapel of Phillips Academy in Andover (where Dr. Pfatteicher was a faculty member from 1912 to 1947) made use of carols of many periods and origins. Dr. Banta preceded the service with a short recital.

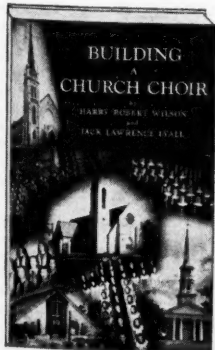


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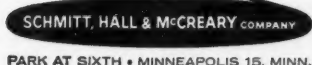
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Editor Addresses Chapter.

The Jan. 12 meeting of the Long Island Chapter was the third annual organist-clergy dinner. There were about 100 in attendance, and after the delicious pot roast dinner, Ray Berry, editor of *The American Organist*, gave an illustrated lecture on "Design in Worship." His lecture was informative and especially interesting to those who are in the process of planning new church buildings.

The chapter held its December meeting, a Christmas party, at the Babylon Methodist Church. After a covered-dish supper and disposition of the business affairs, members were entertained by Charles Wells, a magician. Following this, Mario Sinisi, organist of the host church, led the group in the singing of Christmas carols, both in the conventional method and backward.

GENEVIEVE M. ALTHENN, Secretary.

CHAUTAQUA CHAPTER—The Chautauqua Chapter sponsored its third city-wide carol sing Dec. 16, including a recital by the Jamestown Guild of Bell Ringers.

Dr. Charles Peaker, University of Toronto, Canada, played a brilliant recital on the Casavant organ in the First Lutheran Church Nov. 19, followed by a reception in his honor. The following night Dr. Peaker was entertained at dinner and spoke informally to the chapter. The chapter met Nov. 26 at the Presbyterian Church. Advent and Christmas music was reviewed and demonstrated.

The chapter attended the dedicational recital Oct. 7 of a new Aeolian-Skinner in St. Luke's Church played by Vernon de Tar. An evensong Oct. 20 was sponsored at St. Luke's Church.

The chapter opened the 1957-58 season with a chicken barbeque. After reports by members who had attended summer workshops, the Möller organ in the Hurlbut Memorial Church was demonstrated, and then a Möller "Artist" in the home of one of the members was shown.—RUTH M. SKINNER, Registrar.

SUFFOLK CHAPTER—The first 1958 meeting of the Suffolk Chapter was held Jan. 5 at the home of the dean, Mrs. Catherine Margeson. After the business meeting there followed a lively discussion on the A.G.O. brought about by the editorial in the December issue of *The American Organist*. The program of the evening was the playing and discussion of Easter music for the organ. A social hour with refreshments was enjoyed.

The annual Christmas party held each year at the home of Mr. and Mrs. Ernest A. Andrews in Oldfield has become a tradition of the Suffolk Chapter. This year it was held Dec. 20 and was more enjoyable than ever, for after a brief business meeting, Mr. Andrews, secretary of the chapter, treated members to a well-planned and expertly played organ program of the following: Aria, Tenaglia; "In Dulci Jubilo," Bach; Pastorale, Milhaud; Chaconne, Couperin; "Greensleeves," Purvis; Noel, Mulet; "Christ Child Lullaby," G. O. Hornberger; Fugue in E flat (St. Anne), Bach. Mrs. Hazel Blake-lock, accompanied by Mrs. Eva Stewart at the piano, sang a charming lullaby composed by Mrs. Andrews. The recital was followed by carol singing and musical games. Food was served and all agreed the party was the best ever.—ERNEST A. ANDREWS, Secretary, and CATHERINE MARGESON, Dean.

QUEENS CHAPTER—The month of February will be an important one in the life of the Queens Chapter. A choral service Feb. 9 in the Church of St. Luke and St. Matthew, Brooklyn, conducted by Grant McK. Smith, A.A.G.O., will mark the first anniversary of the chapter. Searle Wright, F.A.G.O., will play a recital Feb. 24 in St. George's Episcopal Church, Flushing. ANNA L. SCHUB, Registrar.

PORTLAND, MAINE, CHAPTER—The Portland Chapter traveled to neighboring Pine Point for an Oct. 28 meeting at the lovely new Blue Point Christian Congregational Church where Dr. Austin C. Lovelace played an enjoyable recital on the new Austin organ. His program included selections by Buxtehude, Arne and Bach, and then music chosen to display the resources of the organ by Jeremiah Clarke, Haydn, Schroeder and Jørgen. His last group was by Fleury, Dupré and Franck. An inspection of the new organ revealed original and very useful touches, the fruit of the inventive engineering skill of Harold Snow, organist and prime mover in the building activities of the church. Dr. Lovelace talked informally to the chapter members on choir problems. A social hour was arranged and refreshments were served.

Another journey took the cavalcade of organists to Lewiston to St. Peter's and St. Paul's Catholic Church. Bernard Piché, organist of the church, played a recital on the Casavant organ installed when the church was built some years ago. The remainder of the program was devoted to the music of the Christmas mass sung by the men's choir.

The program committee, headed by Mrs. Nina Bailey of Gorham, announced the annual get-together of organists and ministers in the Woodfords Congregational parish house, Portland. The speaker of the evening will be Dr. Everett Titcomb, Boston.—MAUD H. HAINES, Publicity Chairman.

ROCKLAND COUNTY CHAPTER—The January meeting of the Rockland County Chapter was held at Grace Episcopal Church, Nyack, N. Y., Jan. 13. Mrs. Margaret Rednour, dean, presided. The feature of the evening was a program by the choir of Holy Trinity Church of Garnerville, N. Y., under the direction of Mrs. Inez Roberts, organist and choir director, with numbers taken from the Christmas festival of lessons and carols sung in the church Dec. 29. Mrs. Roberts invited members to join in singing a number of carols, after which the choir continued with the following anthems: "In dir ist Freude," Gastoldi; "The Angel Gabriel," Basque; "Song of the Bells," Arbeau's Orchesographie; "Sing Noel," French, and "Verbum Caro," English. The finished performance of this fine choir exhibited the result of excellent training. After the usual business meeting and refreshments served by Mrs. Rednour, she and Harlow Hawthorne gave a brief organ recital of material for use in church services.—KATHLEEN MARTINE, Registrar.

METROPOLITAN NEW JERSEY CHAPTER—Members of the Metropolitan New Jersey Chapter had a joint meeting with their ministers Jan. 13 at the Congregational Christian Church, East Orange. Among the guests were Dr. Wesley Megaw, minister of the West End Presbyterian Church, New York City, and Lester Berenbrock, organist-director of the Madison, N. J., Presbyterian Church, who served as joint moderators on discussion of the teamwork and cooperation required to assure a dignified and worshipful service. More than fifty members and guests attended.—W. A. COBB, Registrar.

BANGOR CHAPTER—The Bangor Chapter held its first meeting of the new year at the Clayton A. Rogers home, Brewer, Maine, Jan. 5. Out-of-town members were present from Bar Harbor, Auburn and Old Town. A hi-fi record program followed the business meeting. Recordings of organ music included famous organs in Spain, England, Canada and the United States. Refreshments were served by Mrs. Rogers.—MARY S. BECKFORD, Secretary.

PENNSYLVANIA CHAPTER—The monthly meeting of the Pennsylvania Chapter was held Jan. 11 at the First Baptist Church, Philadelphia. After dinner the group moved to the large rehearsal room where Elaine Brown conducted an "anthem sing." The organists and guests comprised the chorus for an enjoyable session.—ALICE FARROW,

WESTERN PENNSYLVANIA CHAPTER—The December meeting of the Western Pennsylvania Chapter was held Dec. 30, 1957, at the Pilgrim Lutheran Church in Sunset Hills. Bertha M. Frank and Ruth C. Hunter were host-organists. Following dinner and a short business meeting members moved from the social rooms to the church for a program by the Baroque Trio composed of Patty Grossman, recorder; Conrad Seaman, tenor voice and recorder, and Homer Wickline, harpsichord, who played the following program: Trio-sonata 9 in G major, Sammartini; "Come Again, Sweet Love" and "Flow Not So Fast, Ye Fountains," Dowland; Suite for Harpsichord, Boutmy; "Flora, Wilt Thou Forsake Me?" Morley; "Under the Greenwood Tree," Arne; "Pastorale per la Notte della Nativitate Christi," Heinen; "Greensleeves to a Ground," and Noel 10, Daquin. At the conclusion the chapter returned to the social rooms for the annual Christmas party directed by Marie L. Stritmaier.

The Dec. 2 meeting of the chapter was held in the Carnegie Institute cafeteria. Following dinner Dean James W. Evans presented certificates for the degrees of Choirmaster and Associate to Carolyn Slough and Franklin Watkins, respectively, and Fellow to Robert McCoy in absentia.

Members then proceeded to Carnegie Music Hall for a recital by Fernando Germani, who played the program as reviewed in the December issue.—LILLY S. MCGREGOR, Registrar.

YORK, PA., CHAPTER—A Christmas party and meeting of the York Chapter was held at the Hotel Yorktowne. Members exchanged gifts and carols were sung. Ethel Laws was guest soloist with Mrs. Edythe Wareheim, sub-dean, as accompanist. Dean Adam Hamme conducted the business session. The group later went to nearby Zion Lutheran Church where an informal recital was played by Mr. Hamme. One new member was received.—EDYTHE WAREHEIM,

CENTRAL NEW JERSEY CHAPTER—The January meeting of the Central New Jersey Chapter was held Jan. 6 in the Slackwood Presbyterian Church with Dean Marion Flintzer presiding. William Reed was host to the group and played a program featuring music and interpretation for the small organ. The organ was a Möller "Artist." Selections were played by Past-dean Dorothy Meyers, Sub-dean Lois Sorter and Mr. Reed. Following a brief business meeting refreshments were served and members were invited to inspect a collection of organ music given to Mr. Reed.—WILLIAM E. REED, Registrar.

CHESAPEAKE CHAPTER—The meeting of the Chesapeake Chapter, Baltimore, Md., for January was held at St. John's of Hamilton Methodist Church. The fine program was arranged by the host organist, David W. Hinshaw, and the choir of the church. The choir was heard in the following numbers: "In Dulci Jubilo," Buxtehude; "Thou Must Leave Thy Lowly Dwelling, Berlioz; "A Virgin Unspotted," Billings, and "Goodnight, Sweet Jesus," Traditional. Mr. Hinshaw played: Voluntary in D minor, Stanley; "Wachet auf, ruft uns die Stimme" and "Nun komm, der Heiden Heiland," Bach, and "Wie schön leuchtet," Buxtehude. After a short business meeting the group was served refreshments by the social committee.—MARGUERITE BLACKBURN, Secretary.

WILKES-BARRE, PA., CHAPTER—The Wilkes-Barre Chapter held its Jan. 6 meeting at St. Paul's Lutheran Church. The interesting meeting was in the form of a workshop of Lenten and Easter choral and organ music with members bringing anthems and organ music which had proven successful in their various churches. Mrs. Peter Broadt, chairman and hostess for the evening, offered music from local music stores for examination. Refreshments were served by the social committee.—MARJERIE L. REID, Secretary.

LUBBOCK, TEX., CHAPTER—"Worship" was the keynote of the Jan. 7 meeting of the Lubbock Chapter at the Bowman Memorial Chapel of the First Methodist Church. The program was designed to be of special benefit to those planning the worship service and to church building committees. William Slaughter, pastor of the Shepherd King Lutheran Church, discussed the worship service. Arnold Maeker, of the firm DeWitt and Maeker, discussed "Architecture as an Aid to Worship." Mrs. Hugh Ashlock played Prelude and Fugue in E minor by Bach and Toccata in D minor by Nevin.

Twenty-five members and guests attended a Christmas dinner-meeting at the Plainsman Hotel Dec. 15. Following the dinner the group went to the home of Miss Ruth E. Ford where the following were heard in a mixed program: William G. Moore, Jr., Harold Clappett, Johnny and George Biffe, Mark Pair, Mesdames Hugh Ashlock, G. N. Atkinson and William G. Moore, Jr. The program closed by singing Christmas carols. Punch and cookies were served.—MRS. CLAUD H. DALTON, Corresponding Secretary.

ALAMO CHAPTER—The Alamo Chapter's Christmas party was held Dec. 13 at the home of Dean Harry N. Currier, San Antonio, Tex. Carrying out the Christmas theme were attractive decorations throughout the house and the appearance of Santa Claus' assistant, John Rumsey, who distributed gifts which were exchanged among guests. The host was assisted in entertaining by the Rev. James W. Campbell who directed the singing of rounds, canons and the traditional Christmas carols. Mrs. Frank Hammett accompanied at the organ. An added treat for the gala affair was a number of entertaining games. At the tea table Mrs. Campbell poured coffee while Miss Carrie M. Fleming served refreshments. . . . The remaining meetings of the Guild year will feature "membership recitals." The first recital was played by Mr. Rumsey and Bryant Walker on the new Kilgen organ in St. Joseph's R. C. Church Jan. 20.—BRYANT WALKER, Registrar.

GALVESTON, TEX., CHAPTER—Members of the Galveston Chapter heard an interesting program Dec. 17 at the Central Methodist Church. Organ solos were played by Miss Evanthia Constantine and Miss Julia Webster and included: "O Little Town of Bethlehem," Oetting; Ronde Française, Boellmann; "Donkey Dance," Elmore; Toccata in D Major, Laqueruet; "For Advent," Benoit; Scherzo Pastorale, Federlein; "The Good Shepherd," Benoit; "Berceuse," Spiney, and "Sortie Fenoit," Boslet. After vocal solos the program closed with Christmas numbers sung by the Central Methodist choir directed by Niels Nilson. A reception was held in the church hall.—URSALISE RAHE, Secretary.

TEXAS CHAPTER—The regular monthly meeting of the Texas Chapter was held Dec. 9 at St. Mark's School for Boys. After an excellent dinner and brisk business meeting conducted by Dean John Newell, the chapter adjourned to the new campus chapel, recently dedicated by the bishop of Dallas. The traditional Christmas service of nine lessons and carols by the school choir was under the direction of Norman Blake, organist and choirmaster. Readers for the lessons were from the choir, the school and the chapter. The organ is a new Möller. Mr. Blake will represent the chapter on the annual exchange recital program with the Fort Worth Chapter. . . . George Markey was heard on the chapter series Jan. 14 at the Highland Baptist Church.—PEG CAROL BUE, DIAPASON Correspondent.

WACO, TEX., CHAPTER—The Waco Chapter met Dec. 17 at Lavender's Westview Cafeteria for a "no-host" supper followed by a brief business meeting conducted by Dean Harry Lee Spencer. Members then attended a performance of "The Messiah" at Waco Hall, Baylor University.

News of the American Guild of Organists—Continued

Chapter Sponsors February Series.

The Akron, Ohio, Chapter is sponsoring a series of four recitals in the month of February to be played at Trinity Evangelical and Reformed Church on the new three-manual Hillgreen-Lane organ whose stolist appeared in THE DIAPASON for July, 1957. Dr. Wilbur Held, Ohio State University, Columbus, will open the series Feb. 2; Kent Hill, winner of the Guild student organ playing contest, will play Feb. 9; Marjorie Jackson, Capital University, Columbus, will be heard Feb. 16, and F. Broadus Staley, Mount Union College, Alliance, Ohio, will close the series Feb. 23.

The chapter opened the new year with a dinner-meeting Jan. 6 at Grace Methodist Church with ministers and their wives as guests. The speaker of the evening was Dr. Howard Brown, minister of the Church of the Saviour, Cleveland Heights, who described the conditions of the churches in Russia and his experiences on two recent trips to Europe.

RUTH VERBULECZ.

TACOMA, WASH., CHAPTER—The Tacoma Chapter joined with the Central Lutheran Church in sponsoring Winston A. Johnson, A.A.G.O., in Christmas vespers Dec. 29 at the church. It was one of a series of dedicatory programs being given in the recently completed church on the thirty-one-acre organ rebuilt by Balcom and Vaughn of Seattle. Miss Orpha Moser, organist at the church, gave the first recital at the new console in October. Mr. Johnson, a faculty member of the Seattle Pacific College, played the following numbers: "The Day So Full of Joy" and "In Dulci Jubilo," Bach; Noel, Daquin; "Puer Natus Est," Titom; "Christmas in Settimo Vittone," Yon; Variations on a Noel, Dupré; "Away in a Manger," Marryott; Bohemian Carol, Poister; Pastoral, Clokey; "A Polish Lullaby," Kraft; Improvisation on "God Rest Ye, Roberts;" "In Dulci Jubilo," Karg-Elert; "Silent Night," Black, and "From Heaven Above," Edmundson. A reception was held in the church parlors.

Christmas music was the topic at the Nov. 6 meeting at the Zion Lutheran Church. Miss Clara Rieman had on display new and proven Christmas music for the organ. Miss Orpha Moser played "All My Heart" and "From Heaven Above" by Christiansen, and Lonnie Merkel played "Miles Lane," Whitney, and "Morning" by Stickles. The group then gathered at the home of Mrs. Arline Baker for a social hour.

"Capturing the Wind," a movie produced by the Wicks Organ Company, opened the Oct. 14 meeting in Burnham Chapel of the First Baptist Church. Members then heard William L. Pulliam, Jr., play the following numbers on the three-manual Estey in the church: Prelude and Fugue in E flat (St. Anne), Bach, and "Nun bitten wir," Buxtehude. Hostesses for the social hour were Mrs. Walter McHaney and Miss Marna Taylor.—Mrs. JAMES EUBANKS, Registrar.

PORTLAND, ORE., CHAPTER—The Portland Chapter held its annual banquet Jan. 11 at the Mallory Hotel with 110 in attendance. This is the occasion at which the chapter honors ministers and their wives as special guests of the evening. Dr. John Anderson, Lewis and Clark College, was the principal speaker. Miss Marlene Kajovski, violinist, and Ed Beach, tenor, accompanied by Mrs. Freda Beach, provided the musical portion of the program. Dean Howard Backlund presided; toastmaster was Eskil Randolph; Mrs. Meta Holm was general chairman; Mrs. Winifred Worrell was responsible for decorations, and Miss Lillian Howells and Mrs. Norma Gaylord for the reservations.—DONALD R. McPHERSON, Publicity Correspondent.

ROCKY MOUNTAIN CHAPTER—The new year of 1958 began for the Rocky Mountain Chapter Jan. 6 with a meeting in the beautiful new building of Denver's Montview Presbyterian Church. It has a high vaulted ceiling with excellent acoustics for both music and speaking. Franklin Mitchell of the Reuter Company discussed the building and playing of organs. In his discussion he gave a detailed picture of the new four-manual Reuter organ now being installed in the church. A new electronic carillon has also been installed. Paul Rowe explained the use of the carillon and Everett Hilty played several numbers. Members of the Boulder Chapter were guests at the meeting. Mrs. Elsie Replogle, organist of the church, invited all present to a small reception room for a social hour and refreshments.

SALT LAKE CITY CHAPTER—The Salt Lake Chapter held its annual Christmas party Jan. 10 at the Aviation Club. Chairman was Glenn Pratt who arranged a clever party for members and guests. Favors for all came from the Daynes Music Company. Dinner was served followed by an evening of games.—MARCIA V. CROSSY, Registrar.

DR. FLEISCHER WITH WICHITA GROUP



DR. HEINRICH FLEISCHER is shown with the Guild Student Group of Friends University, Wichita, Kans., and their advisor, Dorothy Addy, A.A.G.O. Dr. Fleischer was sponsored in a recital Dec. 6 by the parent Wichita Chapter at the Alumni Auditorium of the university. He played: Magnificat Anima Dea Dominum, Scheidt; Kyrie and Benedictus, Organ Mass I, Couperin; Prelude and Fugue in

G minor, Buxtehude; Prelude and Fugue in A minor, "Our Father, Thou in Heaven Above," "Christ our Lord to Jordan" and Passacaglia and Fugue in C minor, Bach.

Dr. Fleischer's recital was part of a Bach festival which also included two performances of the Christmas Oratorio Dec. 8 by "the Singing Quakers" with soloists and orchestra.

LONG BEACH, CAL., CHAPTER—Dr. Robert Magin entertained the Long Beach Chapter Jan. 7 in his penthouse atop the Villa Riviera. The drawing room was lighted by tapers and candelabra and the view of the cities of the harbor area from his many windows is superb. Dr. Leslie P. Spelman, F.A.G.O., gave a supplementary account of the recent I.C.O. in London last summer. He expressed three personal impressions that he received there: first, that the organists of the United States were the outstanding recitalists, speaking well for American schools and methods; second, that the English excel in choir work, particularly in boys' choirs, and third, that English organists have a know-how for service playing and accompaniments which is lacking in this country as a rule. Dr. Spelman also made available a list of American organ compositions which he and Carl L. Anderson compiled to familiarize foreign organists with American composers. Dr. Magin gave a short recital on the quaint seven-rank tracker organ he has installed in his apartment, playing: Ricercare, Palestrina; Aria, Loeliet, and "Agurell" and "Serenade," Delius. Alex McConnel sang, accompanied by Dr. Magin. Refreshments were served by the committee, Dean Agnes Spies presiding at the table.

LA JOLLA CHAPTER—The La Jolla Chapter held its December meeting at the Point Loma home of Mrs. Marian Crampton. Mrs. Crampton's house and grounds command a fine view over San Diego Bay, across North Island naval and amphibious bases and embrace an uninterrupted panorama, including the city of San Diego, suburbs and Laguna Mountains. The business meeting was presided over by Dean Douglas I. Duncan. Plans for the coming recital series were discussed. Dr. Leslie Spelman's offer to present one of his artist students here was accepted. A major recital by one of the country's outstanding organists is planned for the summer, to be sponsored by the chapter and given on the Balboa Park outdoor organ. The meeting closed with the discussion by Mrs. Crampton of unusual music publications for organ and choir.

TULSA, OKLA., CHAPTER—The Tulsa Chapter met in the First Methodist Church Jan. 7. After dinner and a short business meeting the program was turned over to Sam Bright, who played the Aeolian-Skinner recording "The King of Instruments" which explains and demonstrates organ stops and combinations.

PEORIA, ILL., CHAPTER—The Peoria Chapter had a delightful Christmas party Dec. 28 at the home of Mrs. Ruth Dixon Black. There was no business and the social committee had arranged an evening of fun for the holiday with delicious refreshments.

CHICAGO CHAPTER—A choral materials workshop, planned by the program committee of the Chicago Chapter, Dr. Austin Lovelace, chairman, was held Jan. 13 in the Lyon and Healy concert hall. The meeting was well attended and most helpful. Ewald Nolte, Northwestern University, included in his presentation of material some procedures in rehearsing anthems. Max Janowski, Temple K.A.M., was assisted by Mrs. Bea Horowitz, contralto, and brought to the group some interesting comments on Jewish music in addition to the anthems. A distinction between parish anthems and cathedral anthems was made by Richard Vikstrom, Rockefeller Memorial Chapel, University of Chicago. This interesting workshop came to a close when Dr. Lovelace brought to the group some anthems especially written for junior and high school groups. A group of members met at Mario's for luncheon following the workshop.—GRACE SYMONS, Registrar.

BLOOMINGTON - NORMAL CHAPTER—The women's lounge at Wesley Methodist Church was the scene of the Jan. 6 meeting of the Bloomington-Normal Chapter. Mrs. May Desmond, dean, presided; plans were begun for the hymn festival which the chapter will sponsor at St. Matthew's Episcopal Church Feb. 9. The development of hymn tunes from plainsong through the chorale prelude is to be narrated by Lloyd Pfautsch, Illinois Wesleyan University, assisted by Rod Eichenberger and Charles Gaines. Henry Charles will be at the organ.—EVELYN HOWARTH SUTTON, Sub-dean.

TOLEDO CHAPTER—The Sylvania Country Club was the site of the annual Christmas dinner party Dec. 10, 1957. The group gathered for a social time around the large Christmas tree in the lobby before a delicious dinner was served. Members were entertained by the Eurydice Club under Walter R. Rye in a program of the season's music. This club is the oldest group of woman singers in the State of Ohio. Those attending returned to the lobby for carol singing to complete an enjoyable evening.—JOHN J. FARR, Registrar.

WESTERN MICHIGAN CHAPTER—The Western Michigan Chapter met Jan. 6 at St. Alphonsus' Church, Grand Rapids, where a beautiful Christmas mass was sung with an explanation of each of its many parts. The Rev. John Thome was the celebrant and the Rev. Francis Brunner gave the explanation. Joan Boucher played the new Wicks organ high in the balcony of this large church and she was joined there by a sizable choir. The Guild members regarded this meeting as an opportunity seldom offered. A reception followed.—ALYCE LANTINGA, Corresponding Secretary.

New Chapter Formed in Aiken, S. C.

A new chapter has been formed in Aiken, S. C. The executive committee of the national council granted a charter Nov. 18 to the new group, known as the Aiken Chapter.

The first regular meeting of the new chapter was held Dec. 10 at the home of Dr. and Mrs. R. C. Milham. Nominations were made and the following officers were elected to serve the first year: Dr. Robert C. Milham, dean; Kris L. Gimmy, sub-dean and secretary; Virginia Hollingsworth, treasurer and recorder.

KNOXVILLE, TENN., CHAPTER—The Knoxville Chapter met Jan. 6 at Temple Beth El with Rabbi Meyer Marx as host. Jack Edwin Rogers was program chairman for the evening. The program was an introduction to Reformed Jewish liturgy. Mr. Rogers made some introductory remarks concerning the music which is based on traditional themes, strongly melodic. Rabbi Marx made commentary, explaining the Sabbath Eve service as the choir sang the appropriate responses.

The chapter sponsored a recital Jan. 7 by John Weaver. Numbers heard were: Introduction and Tocatta, Walond; Andante quasi Allegretto, Battishill; Gavotte, Arne; Noel Grand Jeu et Duo, Daquin; "Whither Shall I Flee?," "Come Saviour of the Gentiles," "Lord Jesus Christ, Be Present Now" and Tocatta in F, Bach; Finale, Symphony 6, Vienne; Andante Cantabile, Symphony 4, and Variations, Symphony 5, Widor.—RENA GENTRY, Registrar.

SAN JOAQUIN VALLEY CHAPTER—The San Joaquin Valley Chapter celebrated the Christmas season Dec. 14 with a progressive dinner, joining forces with the Choral Conductors Guild for courses at the homes of Carl Kronberg, Hazel Petersen and Dr. Lucille Williams. Musical numbers and a talk by Aram G. DerZakarian, the "soy bean wizard," provided entertainment.

The October meeting, also a combined affair with the Choral Conductors Guild, was a family-style dinner served by the women of Immanuel Lutheran Church of Easton. Ministers and their wives were guests and the program was a discussion of "the historic background and contemporary trends in church music" with a panel of Fresno clergymen representing Protestant, Catholic and Jewish faiths.

The September meeting was a potluck supper at the home of Dean Hazel Petersen. Dr. Charles Schilling, College of the Pacific, was the speaker.—NEVA-JO DULL, Secretary.

FORT SMITH, ARK., CHAPTER—The Fort Smith Chapter met Jan. 6 at the Goddard Memorial Methodist Church. After a short business meeting Donald Hendricksen and Mrs. Hugh Wilder led a discussion of wedding and funeral service music. Much was gained from the contributions of different members and it was stressed that the education of the congregations was the chief way to help bring up the musical standards of the wedding service. Two new members sang: Mrs. Clair Fitting sang "Kol Nidre" accompanied by Mrs. Ben Watkins, and Miss Ann DuVall sang "He Shall Feed His Flock" accompanied by Mrs. Hugh Wilder.

The chapter held its annual Christmas party at the home of Howard Bass Dec. 7. Following a buffet supper a film from the Wicks Organ Company was shown and recordings were played. About fifty members and guests enjoyed the evening.—Mrs. CHARLES W. McDONALD, Secretary.

LA CROSSE, WIS., CHAPTER—Members of the LaCrosse Chapter held their January meeting at the home of Mrs. Vera Gray. Gordon Follendorf continued his series of lessons in organ registration, a chapter project for the season, and Rita Brewer started her series of talks on harmony.

The November meeting was held at the First Baptist Church. Mr. Follendorf gave the second of his lesson series begun in October and Jeff Davis, organist of the church, offered a display of organ pipes.—JEFF DAVIS.

CENTRAL IOWA CHAPTER—The Jan. 6 meeting of the Central Iowa Chapter was held at Howard Hall, Drake University. Thirty members were present. After a short business meeting, Dean Frank Jordan of the School of Fine Arts was the speaker. His topic, "Subsidization and Its Responsibilities," gave the members a much food for thought. Refreshments and a social time were enjoyed after the meeting.—KATHRYN BORG, Secretary.

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News of the American Guild of Organists—Continued

ATLANTA, GA., CHAPTER—The season of the Atlanta Chapter thus far has included these meetings and programs: October, dinner-meeting at the Peachtree Christian Church, Theodore Ripper, organist-director, a fine program of organ and choral music; November, recital by Robert Baker at The Temple attended by more than 1000 people; Jan. 13, recital by David Beaty, Shorter College, on the rebuilt 1873 Pilcher in the Shrine of the Immaculate Conception preceded by a short business meeting, Marcus Bartlett, dean, presiding. The chapter is deeply grieved at the loss of Joseph Ragan, F.A.G.O., whose passing is reported elsewhere in this issue; a memorial concert at All Saints' Church with E. Power Biggs and a brass ensemble will be the chapter's tribute to Mr. Ragan.—**WILLIAM WEAVER**.

WHEELING, W. VA., CHAPTER—A festival of Christmas carols was sponsored by the Wheeling Chapter Dec. 1 with seventeen junior choirs participating in the First Christian Church. Mrs. Mildred Upton was accompanist and J. Loren Mercer conductor.

The November meeting of the chapter was held Nov. 19 at St. Mark's Lutheran Church in Elm Grove. At the business meeting the programs for the coming year were discussed. Two of the most interesting programs will be a seminar in February on choral repertory and technique by Dr. Richard T. Gore of Wooster College and a recital in March by Dr. Robert Baker. Following the business meeting slides were shown of two members' recent European trips. Refreshments were served by the choir members of St. Mark's Church.—**MRS. SARAH EARLEY**, Corresponding Secretary.

PATAPSCO CHAPTER—The PatapSCO Chapter sponsored a recital by Mark Fax, F.A.G.O., Howard University, Jan. 30 at the Wayland Baptist Church, Baltimore.

The chapter met Dec. 7 at the home of Mrs. Mae J. Brown. Dean Charles Parker introduced Dr. James Allan Dash of the All-America Chorus who gave a lecture on his tour to France, England, Germany, Italy, Austria, Belgium, Switzerland, Luxembourg, Monaco and Holland. At the conclusion of his lecture he played several recordings. Mrs. Brown served refreshments.

Members met Nov. 30 at the Wayland Baptist Church for a demonstration of the Allen electronic organ by Robert J. Zeigler who played a program of Advent music.

The chapter met Nov. 2 at the home of Herbert M. Frisby with Dean Parker presiding. Visitors were introduced.

The Oct. 5 meeting was held at Bethel A.M.E. Church with Gladys W. Davis in charge of the program. Organ selections were played by Edward Tildon, Jeanne Simms and Mrs. Davis and the senior choir of the host church sang under the direction of Mary Robinson. Officers for the season were installed.—**FRANCES C. WATKINS**.

CENTRAL NORTH CAROLINA CHAPTER—Russell Broughton, F.A.G.O., head of the music department at St. Mary's Junior College in Raleigh, was the speaker for the December meeting of the Central Carolina Chapter. The meeting was preceded by a luncheon in the dining hall at St. Mary's. Then the group joined Mr. Broughton in his studio for a discussion of improvisation and modulation. Illustrating his remarks by examples played on the piano, he later took the group into the chapel to see and hear the newly-completed organ. Mrs. Lois Geeslen, who has just taken over the post of dean of the chapter, presided at the session and announced a well-planned series of programs for the season. Members will be given wallet-sized cards listing the dates for meetings and concerts.—**PEGGY HOFFMANN**, Registrar.

NEW G.S.G. AT GEORGETOWN COLLEGE IN KENTUCKY



THE MUSIC DEPARTMENT of Georgetown College has organized a Guild student group under the sponsorship of the Central Kentucky Chapter. The fourteen members are shown around the Schlicker practice organ in Nunnelley Music Building. Mrs. Lewis Parker Bradley, associate

professor of organ, is the faculty supervisor.

Officers of the organization are: President, Mickey Charmichael; vice-president, Max Jackson; secretary, Sue Arnold, and treasurer, Ken Jarret. In April the group will give a program for the sponsoring chapter.

LYNCHBURG, VA., CHAPTER—The Lynchburg Chapter was afraid of a "let-down" feeling following the successful regional convention last May, but members have been delighted with the varied programs of this season.

For the Nov. 25 meeting Wilmer Hayden Welsh of Baltimore played a recital at the Rivermont Avenue Baptist Church. Mr. Welsh, the regional contest winner, gave an able performance of a well-balanced program which included an interesting original Sonata for organ. A reception followed the recital.

Members attended a service Oct. 18 as guests of Agudath Shalom Synagogue. Dean Robert Lee was guest organist for the occasion.

The Sept. 23 meeting was an "al fresco" party at the home of T. J. Ingram. The program featured a tape recording of new or generally unfamiliar organ selections for service playing. These were performed on various organs in Lynchburg and members had fun guessing the identity of organs and performers.—**DOROTHY S. LEACHMAN**.

TAMPA CHAPTER—The Tampa Chapter sponsored Lawrence Robinson in a recital at St. Andrew's Episcopal Church Jan. 6. The Rev. N. J. M. MacLean, deacon, presided. Mr. Robinson's versatility was displayed in the following program: Grand Jeu, du Mage; Chorale Prelude, Prelude and Fugue in D major and Trio-sonata in E flat major, Bach; Sonata 6, Mendelssohn; "Naiades," Vierne; Symphony 4, Widor, and Toccata, Gigout. Preceding the recital Mr. Robinson conducted a workshop at the home of Mrs. Abbie W. Standerwick. His knowledge of problems and needs of all church organists was brought forth in a very complete outline of hymn playing and service music. His suggestions and the open discussion were very helpful.—**ALICE NEWBERRY**, Secretary.

ST. PETERSBURG, FLA., CHAPTER

The St. Petersburg Chapter held its annual junior choir Christmas candlelight festival Dec. 8. Choirs from sixteen churches participated. Donald Mathis was director and Florence Anderson was program chairman. The prelude was played by Edmund Ender and the offertory by Robert McGuire with two flutists. Participating directors were: Mrs. David P. Bennett, Mrs. John Reynolds, Mrs. Jerry Powell, Miss Madge Miller, Mrs. Alice Riedle, Mrs. Harold Oeschger, Mrs. F. S. Browne, Mrs. Paul Hultquist, Mrs. Thomas Kirk, Mrs. Ann Ault, Mrs. Stanley Anderson, Mr. McGuire, Robert Setzer, Mrs. George Miller, Mrs. H. L. Dickson and Miss Christine Baker. More than 2000 people attended, with almost as many more being turned away for lack of seating or standing room. There were 450 children taking part.—**FLORENCE G. ANDERSON**, Corresponding Secretary.

MIAMI CHAPTER—The Miami Chapter met Jan. 6 at the Miami Musicians' Club in Coral Gables for a Twelfth Night party. The first part of the evening was a get-acquainted period. A short business session followed. New members were given certificates of membership. Dr. Harris proposed acceptance of six more members. Mrs. Mary Ellison was given her A.A.G.O. certificate. Chaplain Florence Austin read a psalm and said a prayer. Robert Lee, sub-dean, introduced Tom Grierson whose short program opened with Purcell's Trumpet Tune, followed by waltzes of Mozart, Brahms and Chopin. He also played some "pops" numbers and Dubois' "March of the Magi Kings." The coup d'etat was his duet with a piano recording of a Liszt Rhapsodie. Dean Titcomb explained the origin of the Twelfth Night festivity. After the meeting members enjoyed delicious refreshments in the dining room.—**JOSEPHINE E. HANSEN**, Registrar.

LOUISVILLE, KY., CHAPTER—The Louisville Chapter sponsored a program of Catholic music at St. Leonard's Church Jan. 12. Robert Crone, organist, was assisted by strings and by Jean Cassidy, soprano. The numbers heard were: Church Sonata 1 in G minor, Rosenmueller; Kyrie, Organ Mass, and Kyrie, Mass 4, Cavazzoni; Elevation, Organ Mass, Frescobaldi; Trio-sonata in A major, Albinoni; Grand Jeu, du Mage; Benedictus, Mass for Convents, Couperin; Suite from an Offertoire and a Magnificat, Dandrieu; Sonata in G, Mozart; Offertory, "Wedding" Mass, and Communion, "Ecce Panis," Nieland; Three Songs for Nuptial Low Mass, Crone; "Jesu Corona Virginum," de Klerk, and Trio-sonata in D major, Corelli.

CHARLESTON, S. C., CHAPTER—The first meeting of the new year was held Jan. 6 at St. Matthew's Lutheran Church. Following supper Mrs. John Remington from Augusta, Ga., gave a program on the A.A.G.O. examinations. She illustrated her lecture with examples and also provided a fine display of useful textbook material. Included as part of the program was the playing of two of the exam pieces: Chorale Improvisation on "Picardy," Noble, played by Vernon Weston, and Fugue in G minor (The Little), Bach, played by Miss Janet Moede.—**JANET MOEDE**, Secretary.

CHARLOTTE, N. C., CHAPTER—The Charlotte Chapter attended the recital played Jan. 7 by George Markey at the First Methodist Church of Gastonia, N. C. The music of Bach, Purcell and Handel were played in the first part of the evening, followed by works of Saint-Saens, Franck and Karg-Elert. A brief business session was held at which time future programs were announced by Miss Mildred Crowder, sub-dean. Members had the pleasure of meeting Mr. Markey at the reception given in his honor.—**NELL MORGAN**, Secretary.

GREENVILLE, S. C., CHAPTER—The Greenville Chapter met Dec. 16 at the home of the treasurer, Mrs. Merrill C. Patten, for the annual Christmas party. Members and guests were greeted outside by life-size choir figures and an organist at the console—complete with recorded Christmas carols. Mr. Clark's program committee furnished musical games, a grab-bag of gifts and two Christmas readings by Mrs. Nutting of the speech department of Bob Jones University. The hostess served refreshments at a table decorated in red and silver.—**PHYLLIS BLACK**, Secretary.

DAYTON, OHIO, CHAPTER—Dayton Chapter members were guests of St. Mary's Catholic Church Jan. 6 for a celebration of the mass on the Feast of the Epiphany. The church choir and schola cantorum sang under the direction of Joseph P. Geiger who assembled a varied program ranging from Gregorian to Pietro Yon.

The chapter was privileged to have E. Power Biggs Dec. 2 for a master class. Mr. Biggs, a firm believer in piano practice for organists, suggested good approaches to organ practice and technique. While in Dayton, Mr. Biggs also lectured on some of the organs he has "met" in his travels. His entertaining remarks were interspersed with tape recordings of the organs he described, including one in Iceland. Mr. Biggs concluded his lecture with a plea for more well-built tracker action organs in the "States."

The previous night Mr. Biggs played a recital at the First Lutheran Church before a capacity audience of 1400 persons on the recently installed Schlicker organ. Mr. Biggs played in his usual clear, articulate style from the works of Sweelinck, Byrd, Purcell, Daquin, Bach and Mozart.—**ONDA O'ROARK**, Registrar.

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News of the A.G.O. — Continued

INDIANAPOLIS CHAPTER—The Indianapolis Chapter held its Christmas party Dec. 10 at the Meridian Heights Presbyterian Church. Don Martin, organist and choir-master. A delicious dinner was served by women of the church. In spite of a blizzard, there were nearly seventy members and guests in attendance. In the absence of the dean, Clarence F. Elbert presided. Dinner music was played by a group from the technical high school under the direction of Raymond A. Brandes. Lewis Lyons, program chairman, introduced the madrigal singers, directed by Mr. Martin, which sang a program of secular and sacred music. The social chairman, Dorothy K. Greene, had promised the chapter some surprises, and the last was a reading of Dickens' "Mr. Pickwick's Christmas" by Aldo Bertorelli. Incidental music was composed and played by Robert Nowicki.

ST. JOSEPH VALLEY CHAPTER—The St. Joseph Valley Chapter met Dec. 28 in the South Bend, Ind., home of Mrs. J. H. Buzby for its traditional Christmas party. Professor D. H. Pedtke, dean, made a few announcements and urged those members who are interested in taking the Guild examinations this spring to attend the monthly meetings which guide the study for the exams.

NORTHEASTERN WISCONSIN CHAPTER—The Jan. 12 meeting of the Northeastern Wisconsin Chapter was held at Trinity Episcopal Church, Oshkosh. Mrs. Lauretta Cotton, Robert Legler and Miss Jane Krenkel, members of the Milwaukee Chapter, showed slides and moving pictures illustrating their experiences last summer at the I.C.O. in London. Coffee and kuchen were served following the program.—**JOAN BERGER**.

KNOXVILLE CHAPTER—The '57-'58 concert series for the Knoxville Chapter was opened Jan. 7 with a recital by John Weaver of the Curtis Institute of Music in Philadelphia. Knoxville music lovers were so impressed with Mr. Weaver's performance last June at the regional convention that a return engagement was arranged. The following program was played on the new three-manual Schantz organ at St. John's Episcopal Church: Introduction and Toccata, Walond; Andante quasi Allegretto, Battishill; Gavotte, Arne; Noel Grand Jeu et Duo, Daquin; Three Chorale Preludes and Toccata in F, Bach; Finale, Symphony 6, Vienne; Andante Cantabile, Symphony 4, Widor; Variations, Symphony 5, Widor.

SOUTHWEST MICHIGAN CHAPTER—The Southwest Michigan Chapter held its Jan. 6 meeting at the First Congregational Church of Battle Creek with Dr. Robert Hieber, dean, as host. After a pot-luck supper, at which the chapter entertained two large boys' groups as its guests, a short business meeting was conducted. The program consisted of all boys, the Pilgrim bell ringing choir of the host church and St. Luke's Singing Lads of Kalamazoo. The bell ringers demonstrated their new set of English hand bells from the Whitechapel foundry in England. Indeed it was a joy to hear their precise work. The Singing Lads, under the direction of George N. Tucker, sang a program of eleven miscellaneous sacred numbers and Christmas carols.

DELAWARE CHAPTER—The annual Christmas dinner of the Delaware Chapter was held Dec. 16 at the University Club. Frederick White was chairman. Dean Sarah Hudson White extended season's greetings and appointed Mrs. Firmin Swinnen to take charge of the chapter's gift to the neediest families. Joseph Glemont, director of visual aids in the Wilmington public schools, showed films of "Silent Night" and "The Littlest Angel." Carolyn Conly Cann was in charge of the program.—**CAROLYN CONLY CANN**, Registrar.

CUMBERLAND VALLEY CHAPTER—The Cumberland Valley Chapter held its Christmas meeting at St. Paul's Methodist Church, Hagerstown, Md. A schedule was planned for the coming season. The program featured Christmas music as follows: "A Christmas Suite," Alfred Taylor, played by Ruth Seibert; "Carol Rhapsody," Purvis, and a "Christmas Lullaby" on Luther's Cradle Hymn, Schmutz, Asher S. Edelman, Sr., and Suite "Noel," Alec Templeton, played by Richard Main.—**IDA MAE BECKLEY**, Secretary.

SOUTH MISSISSIPPI CHAPTER—The South Mississippi Chapter met in the Main Street Methodist Church, Hattiesburg, Jan. 7. Mrs. R. T. Huthmaker, Mrs. O. L. Ashcraft and Miss Virginia Avery were co-ordinators. Mrs. Lora Blount led the group in a discussion of the organ postlude, stressing the importance of the type of postlude which is in keeping with the mood of the church service. Miss Virginia Avery played the Prelude and Fugue in G by Bach. Guests were then invited to the recreation room for refreshments.—**MRS. R. T. HUTHMAKER**, Reporter.

"SURPRISE!"

February is a good month for surprises. The Christmas Season is fading in the memory to the point where only the good things are remembered.

Easter is far enough away so that we don't get qualms in the stomach thinking about all the work that must be done by then.

Spring is only a month away, but in the meantime it's just plain cold and miserable outside. We are living in a sort of chilly doldrums.

Maybe that's why St. Valentine's Day has become a time to exchange heart-shaped greeting cards signed "???" or "Guess who?"

At this time of the year, we are looking for some pleasant, unexpected event that will keep up our interest in life.

And we can even manufacture surprises for ourselves, and they will do the job. Many mental health experts recommend this: always have something interesting planned that you can look forward to.

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Sing and Rejoice (Long-Play, 33 1/3) contains recorded versions of the following Shawnee Press anthems: Let All the Nations Praise the Lord; An Easter Paean; Early in the Morning; Rejoice, Ye Pure in Heart; Love Is Come Again; How Lovely Are the Words of Jesus; Come to Me, All Ye that Labour; Three Christmas Scenes; Gracious Spirit, Dwell with Me; The Beatitudes.

Three of them are Easter anthems, so you can even combine business with pleasure. One anthem is for children's choir, sung by children. One is for unison children's choir with adult mixed choir.

The others are for your adult choir, sung by the Shawnee Choir, a group of adult volunteers from the Pocono Mountains area of Pennsylvania, directed by Dr. Earl Willhoite.

The recordings were made in a church, with pipe organ accompaniment.

You'll find a wide variety of styles and periods represented: classic, contemporary, diatonic, chromatic; and (depending upon your taste preferences) good, bad, and indifferent.

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If you decide to keep the *Sing and Rejoice* record album and/or binder, the price is \$2.50 for the record album, \$2.00 for the binder of scores, or \$3.50 for the two together.

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ADVENT SERIES IN DETROIT FEATURES THREE PLAYERS

A series of three Advent recitals was played at the Fort Street Presbyterian Church, Detroit, Mich. James S. Darling, Shaker Heights, Ohio, was the Dec. 1 recitalist, playing music of Buxtehude, du Mage, le Begue, Franck, Arnell, Litaize and Bach.

The Dec. 8 recital by Phillip Steinhaus, Pontiac, Mich., featured Handel's Concerto 5, two Bach chorale preludes and the Prelude and Fugue in D major; Pastorale, Roger-Ducasse, and the Mulet Toccata completed this program.

The third recital Dec. 15 by Bertha Hagarty, organist-director of the Fort Street Church, was largely Bach, including the Fantasie and Fugue in G minor, three Advent chorales and a trio-sonata movement. "Greensleeves," Purvis, "Berceuse," Vierne, and Variations on a Noel, Dupré, were also heard.

TWO-MANUAL PELS ORGAN IS INSTALLED IN PITTSBURGH

The Pels Organ Company, Grand Rapids, Mich., has completed installation of a two-manual instrument in the First Evangelical and Reformed Church, Pittsburgh, Pa.

The stoplist was prepared by A. Blackmore Watson, president of Pels, in collaboration with Paul Koch, organist of St. Paul's Cathedral, Pittsburgh. Mrs. Earl Brecht is organist of the church.

The contract was negotiated through T. W. Dodds, Pennsylvania representative of the builder.

ORGANIST, STUDENT BUILD CYMBELSTERN IN ROCHESTER

Charles F. Strobel, Jr., Rochester, Minn., a physics major at the University of Minnesota, has built a modern version of an antique cymbelstern for the organ of the first Universalist Church, Rochester, where Orvis Ross is organist. Mr. Ross and young Strobel were intrigued by the sound of the old bell stop as heard on a recording of the organ at Arnstadt, Germany, and they set out to re-create one, using Sarna bells from India.

ARMY POST CHAPEL HEARS HOLIDAY CHORAL CONCERT

A concert of Christmas choral music Dec. 15 in the post chapel of Fort Leonard Wood, Mo., was an excellent example of the remarkably well-planned and effectively performed Christmas concerts given in post chapels of the far-flung installations of the American military services.

Leslie P. Peart, conductor, and Lawrence P. Schreiber, organist, both active A.G.O. members before their induction, began their work several months in advance and were able to construct a program of beauty and variety which had sufficient interest to attract capacity audiences for two performances. Each concert was preceded by a short organ recital. The program included a wide selection of carols and an excerpt from "The Messiah."

CHRISTMAS AT ST. THOMAS' INCLUDES 3 CHORAL EVENTS

The choir of St. Thomas' Church, New York City, performed the Mass in A of César Franck Dec. 22. This performance was given with the accompaniment of a thirty-three-piece orchestra with William Self conducting. The Vienna Choir Boys returned to St. Thomas' for their fourth consecutive yearly visit Christmas Eve. The Service of Nine Lessons and Carols was sung Dec. 29.

STUDENTS OF MISS ANDREWS ARE ORCHESTRAL SOLOISTS

Nancy Jane Davis and B. J. Whitehead, students of Mildred Andrews, were featured as organ soloists with the University of Oklahoma symphony orchestra Jan. 21. Miss Davis played the Normand Lockwood Concerto for Organ and Brasses. Mr. Whitehead played the Poulenc Concerto in G minor. The soloists were chosen in auditions last fall.

W. WILLIAM WAGNER directed the choir and soloists of the Old Stone Church, Cleveland, Ohio, in Clokey's cantata "When the Christ Child Came" Jan. 5. THE DIAPASON had previously listed "The Messiah" for this date.

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New Easter Cantata:

(see description in January issue of The Diapason—Page 29)

Glorious Resurrection

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Lead Us, Dear Lord—SATB—No. 723Pallma-Lynn	.22
We Dedicate This House, Lord, To Thee—SATB— No. 724Pallma-Lynn	.20

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Some Conservative Trends Are Noticed in Christmas Music

The programs and bulletins from churches of various denominations and locations which readers send to THE DIAPASON office in the weeks following Christmas always provide material for fascinating study. Perhaps they even give a fairly reliable cross section from which one might hazard a few conclusions.

This season's "crop," slightly smaller than last year's, seems to reflect at least to a degree the character of the times we are facing. The programs exhibit a much less noticeable tendency to try the new, to set out in different directions or to explore the unfamiliar. Times of stress traditionally are expected to have a conservative influence on artistic expression. Certainly these programs seem to support such a tradition.

This may explain the strong return of the perennial favorite, Handel's "The Messiah," after several seasons of comparative neglect. Perhaps, too, "The Messiah" carries within it more hope, more courage, more strength than other music. At any rate it is back, in a great flood of interesting performances.

Many of the "Messiah" leaflets we received bore such penciled addenda as "400 turned away" or "over 2000 heard it this year" and some were accompanied with flattering press clippings. These indicate that Christmas 1957 was a real "Messiah" year with frequent fine performances and with large crowds experiencing a real feeling of participation.

Among the "Messiahs" we had reported to us were: Grace Methodist Church, Wilmington, N. C., Royal Jennings, minister of music, combined with St. Andrew's - Covenant Presbyterian Church, Ralph K. Sydow, director; Westminster Presbyterian Church, Portland, Ore., Eskil Randolph, director; St. Paul's Cathedral, Los Angeles, Cal., combined with St. Edmund's, San Marino, with Frank Owen directing and E. Robert Kursinski at the organ; all the Methodist churches of El Paso and Ysleta, Tex., with Crawford Mearns conducting; the First Congregational Church, Glen Ellyn, Ill., Amo Cappelli directing; Highland Park Methodist Church, Dallas, Tex., with Federal Lee Whittlesey conducting and Bennett Penix at the organ; First Presbyterian Church, Dallas, Travis Shelton, director, and Sarah Jane Baker, organist; Grace Covenant Presbyterian Church, Richmond, Va., James Sydnor, director, and William H. Schutt, organist; the First Presbyterian Church, Geneva, N. Y., Charlotte Morse Bullock, director; the Choral Conductors' Guild at the First Methodist Church, Santa Barbara, Cal., C. Harold Einecke conducting and Lucile G. Beasley as organist. These, of course, are just a few.

The trend noted a year ago of introducing more pre-Bach Christmas choral music is much less in evidence this year. One Buxtehude work, "Rejoice, Beloved Christians," received a number of performances; perhaps the availability of an excellent new edition influenced this. It was sung at St. John's of Hamilton Methodist Church, Baltimore, under David Hinshaw's direction along with the same

composer's motet, "Now Sing We." It appeared on the program of St. Andrew's Presbyterian Church, Toronto, Canada, under Douglas Elliott with the Schütz Christmas Oratorio and at the Evangelical Lutheran Church of St. Luke in Chicago where Herbert D. Bruening is music director and Erich von Behren choirmaster. Another Buxtehude work, "In Dulci Jubilo," appeared at Baltimore's Emmanuel Church where Fredrick Erickson directs. Byrd's "The Heavens Are Thine" was sung under David Pizarro at St. Philip's Church, Durham, N. C. Sweelinck's "Hodie, Christus Natus Est" which appeared on the same program was also heard at the Grace Covenant Presbyterian Church, Richmond, Va., where William Schutt directed.

Among contemporary American choral works were several geared at multiple choir systems or which used staging or pageants. The Church of the Covenant, Cleveland, Henry Fusner, director, saw "The Pageant of the Holy Nativity" by Leonard Young and David McK. Williams. The Harold Friedell-Lee Bristol "Feast of the Star" was seen at Trinity Church, Santa Barbara, Cal., where C. Harold Einecke directs, to mention a random example. Joseph Clokey's "Child Jesus" had many hearings, among them at the First Methodist Church, Duluth, Minn., and at two big Dallas, Tex., Methodist Churches: Highland Park and University Park. Theodore Ripper also performed it at the Peachtree Christian Church, Atlanta, Ga. An original cantata, "The Nativity of Christ the King" by Bertram T. Wheatley, was heard at the Ressler Methodist Church, Dallas, where Ned Miller is organist and choirmaster. Willan's "The Mystery of Bethlehem" was sung at the First Presbyterian Church, Tyler, Tex., under John D. Jeter, and Matthews' "The Eternal Light" was listed at Grace Lutheran Church, Hartford, Conn. (Raymond Lindstrom), the Rose Valley Chorus, Swarthmore, Pa., the Fourth Baptist Church, Philadelphia, Pa. (Philip Warren Cooke), in Haddon Heights, N. J. (Harold Gilbert) and at the First Congregational Church, Madison, Conn., under the composer's baton.

No other Christmas program approached the carol service in its widespread use and undoubtedly in its universal appeal. With the quantity and variety of available arrangements becoming nearly infinite, the director's tools for this type of program become more and more useful. Among our bulging folders of Christmas events are hundreds of interesting carol programs. We list a few of the senders:

Grace Evangelical Lutheran Church, Milwaukee, Wis., Arthur A. Grieblich; St. Paul's Church, Syracuse, N. Y., H. Winthrop Martin; First Congregational Church, Glen Ellyn, Ill., Amo Cappelli; the Old Stone Church, Cleveland, Ohio, W. William Wagner; Emmanuel Church, Baltimore, Md., Fredrick Erickson; Church of the Covenant, Cleveland, Ohio, Henry Fusner; First Methodist Church, Sioux Falls, S. D., Richard Hoffland, director, Merle Pfeuffer, organist; Bethany Lutheran Church, Erie, Pa. (special Scandinavian with costumes), Florence Rubner; Augustana College groups, Sioux Falls, S. D., Arnold J. Running; Christ Church, Greenwich, Conn., Claude Means; St. Paul's Methodist Church, Wilmington,

Del., Lee C. Sistare; Yorkminster Baptist Church, Toronto, Canada, D'Alton McLaughlin; Highland Park Methodist Church, Dallas, Tex., Federal Lee Whittlesey, director, Bennett Penix, organist; St. Luke's Evangelical Lutheran, Chicago; St. Philip's Church, Durham, N. C., David Pizarro; Fort Washington Collegiate Church, New York City, Willard Sektberg; First Presbyterian Church, Shreveport, La., Norman Z. Fisher; First Presbyterian Church, Dallas, Tex., Travis Shelton, director, Sarah Jane Baker, organist; Christ Church Cathedral, Indianapolis, Ind., Robert Hobbs, organist-director, Bernice Fee Mazingo, pre-service recitalist; Peachtree Christian Church, Atlanta, Ga., Theodore Ripper; St. Rita's R. C. Church, Detroit, Mich. (pre-mass), Noel Goemanne; St. Matthew's Cathedral, Dallas, Tex., Henry Sanderson; Calvary Presbyterian Church, Riverside, Cal., Roberta Bitgood; Christ Church, Cincinnati, Ohio, Parvin Titus.

Even organ music tended to follow familiar lines this year, but a large number of contemporary names were found attached to voluntaries. Among them were Purvis and Poister; Milford ("On Christmas Night") and McKay ("Nativity" Trilogy); Elmore ("Night of the Star") and Edmundson ("Vom Himmel hoch"); Walcha and Willan; Rowley, Hitchcomb, Langlais, Bingham, Bedell and Dupré. Pachelbel and Buxtehude were prime baroque favorites after the omnipresent Bach Advent and Christmas chorales and the ubiquitous Daquin noels. Many old favorites appeared, such as Vienne, Karg-Elert, Franck, Mulet, Brahms (how many times the "Rose" chorale?) and Gigout.

Many churches used instrumental ensembles and a favorite continued to be the Corelli "Christmas" Concerto, heard at the First Presbyterian Church, Bloomington, Ind., with Hugh Johnson conducting and Mary Ragatz at the organ, and at Zion Lutheran Church, Wausau, Wis., Carl Schalk combined it with Peter Warlock's "Capriol" Suite. Bell choirs played an even larger part in Christmas planning than before. Space does not permit listing these or the familiar "brass choir from the tower" listed so often. Directors are doing a better job all the time of utilizing the talent potentials in their groups.

Ruth Kilmer, whose messages from various spots in Africa reach THE DIAPASON's columns from time to time, air mailed us a "service of lessons and carols" heard Dec. 22 at All Saints' Cathedral, Cairo, Egypt; this was the most distant country heard from in our survey of Christmas music. It was interesting, even reassuring, to find, in a pre-service recital in a location whose news has recently been so unfavorable to Americans, names of men whose fame rests largely on their service to American church music—such men as Poister, Purvis, Noble and Yon.

All-in-all 1957 sounded and looked from here like a good Christmas for music, with more emphasis on the old and familiar and less on the new and untried.—F. C.

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**MRS. ATKINSON APPOINTED
TO LA JOLLA CHURCH POST**

Charlotte Tripp Atkinson has been appointed organist of the La Jolla, Cal., Presbyterian Church. Dr. Walter Teutsch is choir director. In addition to her duties as organist, she is developing a graded choir system. The first services were held in the new edifice Nov. 24 and Mrs. Atkinson played the dedicatory recital on the new three-manual Möller organ whose stoplist appeared in THE DIAPASON for January, 1957.

In addition to her duties at the La Jolla church, Mrs. Atkinson is organist-choir director at the Army-Navy Academy in Carlsbad, Cal. She is scheduled to play for the San Diego Chapter of the A.G.O. on its annual "artist" recital and for the La Jolla Chapter on the new La Jolla Presbyterian organ.

**MAJOR MUSIC PUBLISHERS
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Two company names, well known to the music profession for more than half a century, have been blended as the Schmitt, Hall & McCreary Company to identify complete unification in operation and for stepped-up development of service and material. A new catalog in preparation will include and describe publications of the combined lists and will be made available later in the year. Robert A. Schmitt, Sr., is president of the new company; Ed Olson, vice-president, and general manager; Welford D. Clark, vice-president in charge of all production, and W. B. Lindsay, manager of sales, advertising and public relations. Editors are: Ruth Heller, choral, and Oscar B. Dahle, instrumental.

**WILLIAM BEST APPOINTED
TO FLORIDA FACULTY POST**

William Best has been appointed instructor in music at the Florida Agricultural and Mechanical University, Tallahassee. A native of Chicago, he received his bachelor and master of music degrees from the American Conservatory of Music. Mr. Best was a member of the United States Army for the last two years, serving as chaplain's assistant at Fort Knox, Ky., and as organist for the Lutheran parish on the post. In addition he was an organ student of Dr. Francis Hopper at the University of Louisville.

**BUILDS SEPARATE STUDIO
TO HOUSE THEATER ORGAN**

Last year Lucius Downer and his son Ron purchased the seven-stop two-manual theater organ from the Varsity Theater, Palo Alto, Cal. In order to house it properly they built a separate studio building on the grounds of their San Francisco home.

CLARENCE K. DRETKE



CLARENCE K. DRETKE was honored Dec. 29 for his twenty-five years of service as minister of music in the First Christian Church, Canton, Ohio. A choir director in the Canton area for more than forty-eight years, Mr. Dretke received a tape recorder in recognition of the occasion.

Mr. Dretke's career as a choral director began in 1909 and has included a variety of community and industrial choruses as well as several church choirs.

An active member of the Canton Chapter of the A.G.O. since its organization in 1954, Mr. Dretke has served as corresponding secretary, assistant treasurer and publicity chairman.

**BERLINSKI PLAYS PROGRAM
OF JEWISH ORGAN NUMBERS**

An unusual recital made up entirely of music for the organ by Jewish composers, all but the two opening numbers contemporary, was played Jan. 26 at Temple Emanu-El, New York City, by Herman Berlinski. The occasion was the observance of Jewish music month.

The program was listed as follows: "A Psalm of David," Rossi; "Agadah," Michael Milner; "Elegy," Jediah Admon; Prelude, Marc Lavry; "Tranquil Music," Strilko; Three "Masks" ("Haman," "Queen Esther" and "Mordcaï"), Miriam Gideon; Prelude for Rosh-Hashonah and Passacaglia on the "Kol-Nidre," Berlinski, and "Invocation" and Postlude, Isadore Freed.

"ELIJAH" by Mendelssohn was sung Nov. 26 by the choirs of St. Mark's Episcopal Church and the First Presbyterian Church of Shreveport, La., in the latter church. Norman Z. Fisher conducted and William C. Teague was organist.

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The second, a one-manual of twelve stops in the Congregational Church, Chester, N. J., was originally built and installed in 1873 and has served the church regularly since that time. It has the familiar "sliding door" type console built into the case.

**A.A.G.O. HOLDER NAMED 1957
WOMAN OF YEAR IN ATLANTA**

Mrs. Walter B. Spivey, A.A.G.O., twice dean of the Atlanta, Ga., Chapter of the A.G.O., was named Atlanta's 1957 Woman of the Year in Arts. Organist at The Temple, for the last six years, Mrs. Spivey has served the North Avenue Presbyterian Church for twenty-two years and the Lutheran Church of the Redeemer for two years.

One of three Georgia women to hold the A.A.G.O., she has played four times at conventions of the Guild and has been guest recitalist at the Riverside Church in New York City. A number of her students hold important positions.

Mrs. Spivey was cited for the "wonderful work she has done in helping Atlanta develop a greater appreciation of good music."

THE FIVE CHOIRS of the Budd Park Christian Church, Kansas City, Mo., totaling seventy-five voices, combined in singing a cantata, "Born Today," compiled from scriptural and musical sources by Mrs. William Partridge who directed. The organ was played by Mrs. Herschel J. Whitese. The program was designed to include all the choirs.

DAVID WILLCOCKS



DAVID WILLCOCKS, F.R.C.O., CH.M., A.R.C.M., organist and musical lecturer of King's College, Cambridge University, England, will be a faculty member at the choirmaster conference of the Wa-Li-Ro choir school, Put-in-Bay, Ohio, June 23-27.

Mr. Willcocks started his musical life as a boy chorister in Westminster Abbey. He studied at the Royal School of Church Music, at the Royal College of Music and at Cambridge University. After five years of war service he became organist and master of the choristers of Salisbury Cathedral, later moving to Worcester Cathedral where he became a director of the famous Three Choirs' Festival.

He has conducted many of the principal orchestras of England, including the BBC Symphony, the London Symphony, the Bournemouth and the City of Birmingham Orchestras, the Royal Liverpool Philharmonic and the Halle Orchestra, and several large choral organizations. He has been recitalist in leading cathedrals and churches and for the BBC.

Mr. Willcocks will be working daily during the choirmaster conference. The complete program will be announced later.

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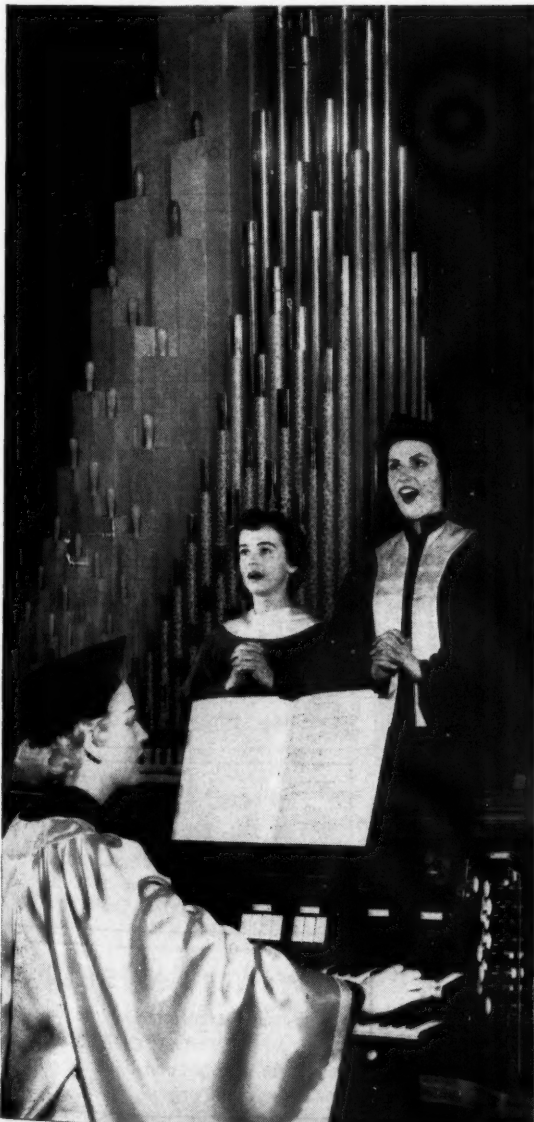
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New Lent & Easter Antbems Dominate Recent Choir Music

Choir directors have long since finished their after-Christmas "mopping up" and most of them are deeply engaged in working out their Lenten and Easter programs. Music counters are again crowded with church musicians looking for fresh choral materials. The publishers as usual are cooperative.

Concordia sends us another of those valuable Paul Bunjes editings from German sources. "We Sing With Rejoicing" by Christian Ritter (1706) is termed a "choral suite for Easter." As usual the editor suggests a variety of possible presentations. Strings may be used; a good tenor or soprano soloist is needed. Though the piece is not long, the vocal parts have some florid passages.

Easter titles appear frequently among the new anthem lists. The *carol* is becoming nearly as popular for the Easter season as for Yuletide. Several numbers in this form come from H. W. Gray. "One Thing More," a Syrian carol arranged by Myrtha B. Licht, "Christ Our Lord Is Risen," an original by Wilha Hutson, and Austin Lovelace's unison "Easter Flowers Are Blooming Bright" are valuable additions to the literature and will arouse wide interest among directors seeking practical material. Edmundson's "Easter Introit Carol" goes into eight parts and so would require a larger group. Definitely practical is David Pizarro's "An Easter Laud" based on the "Agincourt" Hymn. With provision for a brass quintet and timpani, it would offer an impressive moment in an Easter service. Resourceful directors will use their brass again in David H. Williams' "The Importance of Christ's Resurrection;" this use is not specifically indicated. Claude Means' "Christ the Lord Is Risen Today" provides a good combined-choir item for such a service. For Lent Henry Overley has set "O Come and Mourn with Me" with a tenor solo; his prosody is sometimes a little strange.

Gray's new list also includes several full-throated anthems which choirs and congregations often enjoy. These rafteraisers serve a definite purpose. Emma Lou Diemer's "Praise the Lord" is a very good example of this category as are David H. Williams' "Praise, My Soul, the King of Heaven" and Titcomb's "The Ninety-eighth Psalm." (We would like to hear a real old-fashioned bass on the solo!) Searle Wright's "O Be Joyful in the Lord" is full of nervous energy and has an interesting organ part; it is not easy. Claude Means' three-stanza "Let Us, with a Gladsome Mind" is an example of effective writing for a unison choir. Glen Darst's "Psalm of Praise" is equally good two-part youth choir material; youngsters will enjoy the well-used if conventional devices. Kenton Parton's "Jubilate Deo" explores some interesting paths; its lack of key center and its many accidentals pose tuning problems. Samuel Adler's "Psalm 67" offers changes of meter that are not comparable stumbling blocks. Dennis Lane's "O Lord, the Very Heavens" has a curious "alleluia" ending; we wonder how it would "come off."

Last year's A.G.O. prize anthem, Jane Marshall's "Awake, My Heart" (Gray), is eminently singable with much unison and no problems. This prize-winner will be widely used. No well-trained choir will have trouble with the Handel-Peck "We Praise Thee, O God." Coke-Jephcott's Variants for "St. Anne" is festival material particularly useful when trumpets and timpani are available.

To continue Gray's list: We were intrigued at settings of the same text at the same time by two distinguished organists who are on close personal terms. We wonder about the story behind settings by Harold Friedell and Jack Osseward of "Draw Us in the Spirit's Tether." Though the soundness of technique and the similarity of taste of the two men are evident, the text had a somewhat different impact on them. Many directors will enjoy com-

paring these two. Ross Hastings' "A Prayer for Brotherhood" is short and tender. Its chromatic writing requires exact tuning; in capable hands it could be very appealing. Glen Darst's "In Quiet Confidence" is short and melodic. John Tasker Howard's "God Who Made the Earth" could be used as a short anthem; either complete or in parts it could serve response or "call to worship" functions. Doris Parr's free-rhythm "Thine Is the Mighty Plan" has a long alto solo and a real organ part. Elgar's "Seek Him That Maketh the Seven Stars" is available in an arrangement by George Strickling with high-voice solo.

Galaxy has "A Carol" by Ernst Bacon suggested for Easter or Christmas. Written for SSA, it uses a quaint old English text. The same publisher also distributes a Stainer and Bell "Jubilate" by Donald Paine; an American director will find rather surprising the part written for the congregation, which can be omitted without distortion.

Three anthems from Augsburg bear the name of G. Winston Kessler; two are arrangements. "Rejoice with Pious Mirth" is an Easter carol which successfully applies some imitative devices to a very characteristic tune; TTBB "I Bind unto Myself Today" is an interesting treatment of an old Irish tune. His original "O Jesu, Blessed Lord" uses several interesting devices; it is not easy and has some divisi. Leland Sateren's "Praise the Lord, His Glories Show" is chorale-like with solidity and dignity; his Norwegian folk tune arrangement, "My Heart Is Longing to Praise My Saviour," has considerable flavor.

Two with George Brandon's name from Augsburg are: SAB "Alleluia! Hearts to Heaven," Easter season material, and SA hymn-anthem "Blessed Is the King" based on "Winchester New." Austin Lovelace's "The Season of Questions Is Over" is a suitable setting of an interesting poem; it presents no problems. "Glory to God on High," Milgrove-Riedel, is an SAB version of typical material. Paul Fetter's "Give Ear to My Words" is not difficult but is rather cluttered with rhythmic patterns. Glarum's "Be Merciful unto Me" (SSAB) is conventional but practical. Raphael's rendering of a Crueger "Ah, Holy Jesus" is rather impressive as it moves into more complex texture ending in seven independent voices.

Two short choruses from a larger work by Normand Lockwood—"See What Love" and "Return to the Lord"—come from Choral Services, Inc. Both make use of divided voices and both give some feeling of being "out of context;" they evidence the composer's usual skill in the choral idiom. A reprint, short five-voice "Let My Prayer Come Up," arranged by Bridge from Purcell, has service uses. Another reprint is Arthur Sullivan's undistinguished "Yea, Though I Walk." Kaderavek's "Blessed Art Thou, O Lord God" is in a big style, long and with divisi; it might be performed very impressively. John Denny's "Trust in the Lord" has bass, baritone and tenor solos and some fairly effective choral writing. "Thy Years Will Never End," Bruckner-Pooler, gets frequent divisi, very high and very low ranges, pianissimi and fortissimi into six very short pages. Frederick Stanley Smith's "In Excelsis Gloria" has a carol flavor; look at it for next Christmas. Mr. Smith's "God My King" (M. Witmark) is a practical short anthem with considerable unison.

"Can You Count the Stars?" (Shawnee Press SA) arranged by Joseph Roff from a German folk song is pleasant youth choir material. So is his SSA "He Careth for Me" whose obvious little imitations will please youngsters.

We wonder if the migration division of the Department of Labor of the Commonwealth of Puerto Rico will be swamped with requests for a charming book of fourteen "Christmas Songs of Puerto Rico" which is being offered without charge to schools, churches, community groups and interested individuals who send requests to the office at 88 Columbus Ave., New York 23, N. Y.—F. C.

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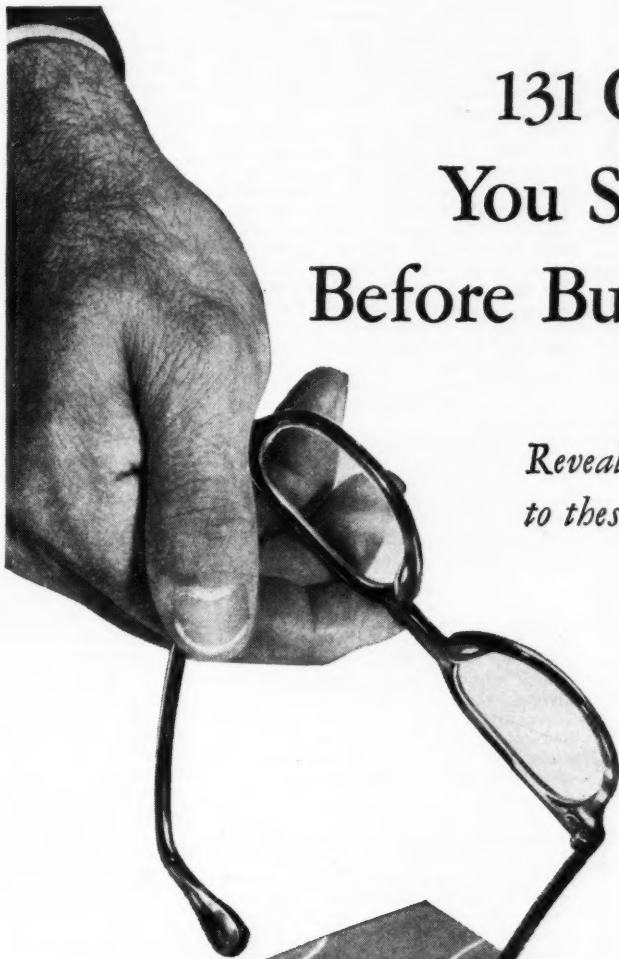
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THE DIAPASON

ESTABLISHED IN 1909.
(Trademark registered at U. S. Patent Office.)
S. E. GRUENSTEIN, Publisher 1909-1957

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

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

M. GRUENSTEIN, Publisher
FRANK CUNKLE
BENJAMIN HADLEY
Associate Editors

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, FEBRUARY 1, 1958

Continuing a Tradition

It is with great humility that your new associate editors attempt to step into the shoes of Siegfried E. Gruenstein, who has almost single handedly guided the destiny of THE DIAPASON from its earliest beginnings. His insistence on extreme accuracy and conciseness has made them office watchwords. His interest in articles which are informative, news coverage up to the last minute, constructive analysis of new music and performances, recital programs, choral concerts and organ specifications representative of the whole field and advertising as a service to readers—all these will be our continuing goals. It will not be easy to come up to his high standards, but the ideal he has set before us will serve as an inspiration in the years to come to "help the organist keep up to date."

Letters to the Editor

Dislikes Distortion of Carols.

West Englewood, N. J., Jan. 12, 1958—
Dear Sirs:
Now that the Christmas season is past, I would like to ask a question: Just why do so many of our church organists seem to feel that it is their privilege to destroy the beauty and simplicity of our lovely Christmas hymns and carols? They seem to feel that by changing the harmonies they are showing their so-called skill at re-arranging the harmony. Many of their efforts are crude to the extreme.

I am an F.A.G.O., doubtless a member of the old school, but I protest much of this show off which to my mind only serves to mutilate and destroy what is all too lovely in our church hymnology. Only one with a trained ear could ever recognize the carol melodies. After all they are for the congregation to sing and enjoy, not for the organist to exploit. In my church this season I was definitely annoyed and others in the congregation shared my feeling. Let's get back to the real values found in hymns as the composers wrote them.

Sincerely yours,

ARTHUR R. RAMSDEN.

Organist in Hospital.

Toronto, Ont., Canada, Dec. 29, 1957—
Dear Sirs:
I dreamed happily. I had a right to, having gone to bed after a successful fourth Sunday in Advent. Now, seated at the organ, I was bowing merrily down the Queen Elizabeth Way, accompanied by choir and clergy. We had got nicely started on "While Shepherds Watched" when an angel on a motor-bike said "pull in to the kerb." I pulled in and the congregation went whirling by.

Time stood still for a moment while an old pump shuddered, paused in mid-stroke, then resumed its bloody toil. In that moment the angel decided whether I should be "embedded" or "engraved." Since this was my second conviction, I was lucky. I was sentenced to a month in bed.

I awoke in pain. A horse, it might have been a "nightmare," had stepped on my chest. I called my wife, who called the doctor, who called the ambulance and here I am on my back in the Lockwood Clinic.

A week! Only a week ago a ruby light flashed on the console—I pressed a silver stud and a thousand pipes spoke as choir and clergy came up the grand aisle of St. Paul's.

Now I am a nobody. My robes are gone. I wear an odd sort of surplice that buttons up the back. I have no initiative. When the chimes of the "Manufacturers' Life" strike seven in the morning I am roused, and when they fall silent at night, so do I. In between those hours I am washed and fed, and everything I eat or drink is recorded by the nurses. Thermometers are stuck in my mouth, needles elsewhere and automobile tires are wound around my arms. My doctor, a musical Welshman, strikes me like a gong and listens for harmonics. I am "sedated" regularly and not infrequently electrocuted. This last business produces a ribbon which reminds me of the stock market. In a sense it is "ticker" tape, of course.

Apart from the commitments I had, which do sadden me since I cannot fulfill them, why am I so flattened out in hospital? Is it the various indignities I suffer in shamed silence? Is it my pathetic nightie? I think not. I see the nurses leading an elderly medical man about. All this is old stuff to him, but his "bedside manner" is certainly gone.

I am reminded of an eloquent picture I saw in the papers. There, on the bridge of a great liner, were three men. A quarter-master had the wheel. A French-Canadian pilot stood a little to the rear and alongside them was a haughty English captain in his gold braid. While the ship threaded the shoals of the St. Lawrence, he stood aside and said nothing.

I am like that skipper. I may not con my own ship. Nay—more! I am in dry dock while experts observe my engines and test my boilers. This figure has gone quite far enough—suffice it to say that I am trying to calibrate my own compasses.

Morale? Well, I shall regain some of my stature when I can put my trousers on, but I shall really be myself when I sit at the organ and my lovely choir sings the Te Deum.

Laus Deo.

CHARLES PEAKER.

Answers Robert Wyant.

Auburn, Maine, Nov. 21, 1957—

Dear Sirs:

Re Robert Wyant's letter on page 22 of THE DIAPASON for November, how about microfilm (and a safe-deposit box)?

Cordially,

ADRIAN W. ROTH.

FREDERICK VAN HAGEN DIES;

RETIRED TOLEDO ORGANIST

Frederick J. Van Hagen, 84, died Jan. 15 in Toledo, Ohio. He had been organist of the First English Lutheran Church there for thirty years, retiring in 1952.

Mr. Van Hagen was born in Tuddenham, Suffolk, England. In 1912 he came to Canada where he taught music and English at Ridley College, St. Catharines, Ont. From 1914 to 1916 he taught the same subjects at DeVeaux College, Niagara Falls, N. Y.

His musical career included countless recitals in England, some of them before the royal family. He also played in the Pantheon, Valentine, Strand and the old Alhambra Theaters in Toledo. Among his pupils he counted Franchot Tone, Hollywood actor.

Surviving are his widow, a son and daughter.

NEW ROFF CANTATA GIVEN

PREMIERE CHRISTMAS EVE

The Teachers College choir, Columbia University, under the direction of Dr. Harry Robert Wilson, gave the premiere Christmas Eve of a new cantata by Dr. Joseph Roff, "The Christmas Story from the Bible." The performance was seen and heard on television over New York City's Channel 5.

THE DIAPASON TO CONTINUE

UNDER GRUENSTEIN NAME

Miriam McNitt Gruenstein is now the publisher of THE DIAPASON, succeeding her late husband, Siegfried E. Gruenstein, editor and publisher from 1909-1957. Benjamin Hadley and Frank Cunkle have been named associate editors. Both have been assistant editors for the last two years.

The Organ in Church
Design Is Handsome
and Valuable Book

The most beautiful and valuable book on organs which we have seen is the truly remarkable "The Organ in Church Design" prepared by Joseph Edwin Blanton and available only from Venture Press, Albany, Tex. The realization of Mr. Blanton's ideal of making this treasure trove available resulted only through the cooperation of a considerable list of "subscribers" from many states and several foreign countries.

This unique book is illustrated by 550 fine plates. These include drawings and photographs of organ pipes and parts, pictures of beautiful cases and interesting consoles and striking installations in many countries and periods. Most organists could spend months with the illustrations before dipping very deeply into the valuable text whose main divisions are "The Organ as an Instrument" and "The Organ and Church Architecture." Two appendices deal with dispositions of contemporary organs and a listing of organ recordings. These are followed by excellent notes, a careful bibliography and a very useful index.

The binding, the printing and the paper are all first quality. The book's only drawback is its price (\$20 and worth it). Organists should put it high on their lists of gifts they fervently wish their choirs, music committees or families would give them for important anniversaries.

Leland B. Sateren's little manual, "The New Song" published by Augsburg, is an intelligent introduction to "modern" church music from the standpoint of the director, the choir and the congregation. Illustrations from a variety of music, new conducting techniques needed for new music and clarification of technical detail all contribute to the book's value.

"Gregorian Chant and Medieval Hymn Tunes in the Works of Bach" by Sister M. John Bosco Connor, R.S.M., is published by St. Joseph College, West Hartford, Conn. This is an erudite piece of work of chief interest perhaps to music scholars; but since the music it treats is so much a part of every organist's daily experience, there are few who will not find interesting information in it. Nearly half the book is devoted to one appendix consisting of a synopsis of chants and medieval hymns in Bach's works and another made up of musical examples. For less than the scholar this book is not so much for cover-to-cover study as for frequent curious short explorations over a period of time.—F. C.

PUGET SOUND WILL OFFER

DEGREE IN SACRED MUSIC

The school of music of the College of Puget Sound has announced the inclusion in the 1958-1959 catalogue of a major in sacred music, which will be offered under the bachelor of music degree now given. The degree will be offered with a concentration in either voice or organ and can be taken in conjunction with a religious education minor. In charge of the new program will be Charles M. Fisher, S.M.D.

In addition to the regular course, a church music workshop will be offered for credit each summer, featuring outstanding leaders in the field of sacred music. Dates for this year's workshop are July 28 through Aug. 1 and will coincide with the annual pastor's school of the Pacific Northwest Conference of the Methodist Church on the campus.

RELEASE NEW ELLSASSER

ALBUM IN UNUSUAL SERIES

Richard Ellsasser's second album of original modern organ music recorded at the John Hays Hammond Museum, Gloucester, Mass., was released by M-G-M Records Jan. 15. Composers in this second release include: Castelnuovo-Tedesco, Ginastera, Ibert, d'Indy and Respighi. Future releases will include music by Bloch, Piston, Vaughan Williams, Thomson and others, plus compositions commissioned for the series by such composers as James La Maida and Alan Hovhannes.

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of Feb. 1, 1913—

THE DIAPASON published the stop specification of the great organ to be built for the Liverpool Cathedral by Henry Willis & Sons. It was announced that the instrument would take four years to complete, that it would cost £18,000 and that it would have 167 ranks of pipes.

It was announced that "T. Tertius Noble, one of the most famous organists of England, has decided to accept the post of organist at St. Thomas' Episcopal Church, New York, where he succeeds Will C. Macfarlane." Mr. Noble, in the United States on a recital tour, had been organist of York Minster in England for fifteen years.

Ernest M. Skinner won the contract for the construction of a large four-manual organ for the new Fourth Presbyterian Church edifice in Chicago.

The contract for a four-manual for the Chapel of the Intercession, Trinity Parish, New York City, was awarded to the Austin Organ Company.

Twenty-five years ago the following news was recorded in the issue of Feb. 1, 1933—

W. K. Kellogg, the Battle Creek, Mich., breakfast food manufacturer, awarded to the Aeolian-Skinner Company the contract to build a four-manual organ for the auditorium he had built as a gift to the Battle Creek public schools.

Nearly all of New York and environs that was organ conscious came out Jan. 19 to hear Günther Ramin's first recital on American soil and gave approval to the performance of the man who filled the post in Leipzig once held by Bach.

Dr. J. Frederick Wolle, noted organist and Bach authority, and organizer and conductor of the famous Bach Choir of Bethlehem, Pa., died Jan. 12 at the age of 69 years.

The large new Aeolian-Skinner organ in the Church of St. Mary the Virgin, New York City, was opened with a recital Jan. 11 by Palmer Christian.

Humphrey J. Stewart, organist and composer, who had presided over the outdoor organ in Balboa Park, San Diego, Cal., since its installation, died Dec. 28. He was 78 years old.

Ten years ago the following news was recorded in the issue of Feb. 1, 1948—

The A.G.O. conclave in New York City Dec. 29-30 drew a large crowd in spite of a record snowstorm. The conclave dinner honored Dr. and Mrs. T. Tertius Noble. Messrs. Spelman, Ragatz, Hilliar, Candlyn, Ragan and Brady were heard on various organs.

Nicola A. Montani, authority on liturgical music, died in Philadelphia.

Arthur Jennings dedicated the four-manual Aeolian-Skinner organ in Plymouth Congregational Church, Minneapolis, Minn.

A three-manual Reuter organ was ordered for the First Presbyterian Church, Newport News, Va.

St. John's Lutheran Church, Steelton, Pa., ordered a four-manual organ to be built by the Camnarsa Organ Company.

RELEASE OF I.C.O. RECORDS

WILL BEGIN IN FEBRUARY

The release of the L-P records of the I.C.O. in London last summer, forecast in the congress report in THE DIAPASON for September, 1957, begins Feb. 15.

The outline of the six albums of two records each is extraordinarily interesting and comprehensive. Plans call for the release of an album per month. Album 1 will include Marilyn Mason's performance with orchestra at Westminster Abbey, Gerald Bales at Westminster Cathedral and Sir William McKie's address.

Full details of the entire series, prices and ordering instructions will be found elsewhere in this issue.

Many A.G.O. chapters will wish to add these historic "documents" to their permanent libraries or to give them as official gifts to the record collections of their local public libraries. Their historic importance and the wide variety of organ sound they will contain should make them a delight to the average hi-fi collector.

THE DIAPASON expects to review each album as it appears.

S. E. Gruenstein 1877-1957

May I add a word of appreciation for all that the late S. E. Gruenstein did for organists in this country through his long and devoted work as publisher of THE DIAPASON. I am sure that there is hardly a church musician today who has not benefited greatly from the information so generously published the year round, and Mr. Gruenstein's high principles have kept the content of the magazine at a level that is equalled by few professional journals. May his standard of integrity and his devotion to our art inspire many to similar effort!

VERNON DE TAR,
Church of the Ascension,
New York City.

In behalf of the American Guild of Organists, of which Mr. Gruenstein was an honored member, past-dean and past regional chairman, and personally, I want to express our appreciation of all that he did through the Guild and by means of the magazine which he founded and carried forward so successfully for nearly a half century, thus making it possible for members of our profession to be kept in touch with the activities of their confreres throughout the entire country. He also was helpful in the expansion of our Guild in which he was so interested.

S. LEWIS ELMER, President,
American Guild of Organists.

The death of Mr. Gruenstein brings to a close a long life of devotion to the cause of organists all over the country. During the years that I collected and reported Canadian news for THE DIAPASON, Mr. Gruenstein was most amiable and courteous, often warmly personal. His editorials were always timely, sincere and thought provoking, revealing the man himself.

I wish to express the appreciation of all our Canadian organists for the gracious attention given to our affairs by Mr. Gruenstein for many years.

MURIEL GIDLEY STAFFORD, President,
Canadian College of Organists.

Though I had never known Mr. Gruenstein personally, I am sure we have all benefited tremendously from his interest and have appreciated his efforts in behalf of organ and choral music. His contributions to this field throughout the years can never be really adequately appraised nor sufficiently praised. We are deeply indebted to him and his work.

JOHN J. TYRRELL,
Aeolian-Skinner Organ Company,
Boston, Mass.

I was deeply shocked to learn of the death of Mr. Gruenstein. The last time I met him was when he called on us in St. Hyacinthe upon his return from a visit to the Gaspé Peninsula. I distinctly recall how I played for him on a large organ for the Church of St. Roch in Quebec City and how interested he was in the stoptist.

STEPHEN STOOT,
Casavant Freres,
St. Hyacinthe, P. Q., Canada.

We were very sorry to learn of the passing of Mr. Gruenstein. We enjoyed his friendship for many years and shall always hold him in deep affection.

WILLARD IRVING NEVINS,
Guilmant Organ School,
New York City.

While I have known Mr. Gruenstein over a long period of years, it was only in recent years that I was able to drop in at his home and enjoy a really good organ chat with him. He was not only most interesting to talk with, but I found myself constantly surprised by the breadth of his understanding of the entire organ field, as well as the thorough and minute knowledge of organ playing from the artistic side.

FREDERICK C. MAYER,
Organist, U. S. Military Academy,
West Point, N. Y., 1911-1954.

With so many, many others I was deeply shocked to hear of Mr. Gruenstein's passing. We all lost a good friend and a stalwart champion of our common cause.

LUDWIG ALTMAN,
Congregation Emanu-El,
San Francisco, Cal.

He will be greatly missed for he was beloved by all whom he met. His editorship was a monumental contribution to the world of music. He gave unstintingly of his time, money and efforts to advance the cause of worthy church and recital music. He truly lived up to the purposes of the American Guild of Organists.

H. WINTHROP MARTIN,
St. Paul's Church,
Syracuse, N. Y.

We have learned of the death of Mr. Gruenstein. May we offer our condolences and sympathy and the hope that his staff will continue his good work in THE DIAPASON for many years to come.

HERMAN J. TELLERS,
Tellers Organ Company,
Erie, Pa.

He was a fine gentleman and a wonderful scholar whom I have known for thirty or forty years and I, among hundreds of others, am going to be poorer for his transition into a lovelier world.

NORMAN WINDSOR LORD,
Council, N. C.

The organ world has lost its greatest luminary in the passing of Mr. Gruenstein.

GEORGE L. HAMRICK,
Reuter Representative,
Atlanta, Ga.

I hasten to send my most sincere sympathy. Mr. Gruenstein has been a friend of mine for thirty-five years at least. He has done a lot for me and I appreciate it.

ALEXANDER MCCURDY,
First Presbyterian Church,
Philadelphia, Pa.

We were so sorry to read of the passing of Siegfried Gruenstein. For many years we have known him as we have advertised in THE DIAPASON since the very beginning. I met him at many conventions of the American Guild of Organists.

EDWARD H. MOHR,
Louis F. Mohr and Company,
New York City.

Mr. Gruenstein was one of the finest gentlemen that it has ever been my pleasure to know. His high standards and the work that he did for the organ industry and for organ men in general will be a lasting monument to his memory. His loss will be felt by all who knew him.

AUSTIN LAMARCHE,
LaMarche Manufacturing Company,
Chicago.

All of us here at Schmitt, Hall and McCreary wish to express our deepest sympathy for your loss of a great man, Siegfried E. Gruenstein. When the Hall and McCreary Company was in Chicago we were in frequent touch with him and he was a great help to us. We shall miss him.

W. D. CLARK,
Schmitt, Hall and McCreary Company,
Minneapolis, Minn.

In recognition of Mr. Gruenstein's great interest in the Chicago Club of Women Organists and his encouragement of our projects, we are planning to offer annually a scholarship in his memory to be awarded to a talented young organist. We are anticipating that this gesture will be met with enthusiasm and support and we are hoping that other organizations will be inspired to act similarly with the purpose of perpetuating his aims.

CHICAGO CLUB OF WOMEN ORGANISTS,
Bernice Skooglund, Courtesy Chairman.

We were very sorry to learn of the death of Mr. Gruenstein. I was acquainted with him for over forty years and always enjoyed being with him. The last time we saw him was when the organ builders met in Chicago and we asked him to make a few remarks at the luncheon.

R. L. HILLGREEN,
Hillgreen, Lane and Company,
Alliance, Ohio.

I was shocked when I received my DIAPASON to learn that my good friend had passed on. Somehow it never occurred to me that he ever would pass on because I had known him and read THE DIAPASON since I was a small boy. His going is a real loss and I shall miss him, as I know all of us in the profession will miss him.

C. HAROLD EINECKE,
Trinity Church,
Santa Barbara, Cal.

I was truly grieved at the passing of Mr. Gruenstein. That is a fine picture of him and well displays all his warm, intelligent nature.

CHARLES PEAKER,
St. Paul's Church,
Toronto, Ont., Canada.

What a personal loss is conveyed by the notice of the passing of our long-time friend. His passing is a loss to the profession, for his long life covered the most significant years of organ building and professional organizations in this country. His influence was constant and steady and always kindly. His admitted prejudices were never reflected in his columns and, with a newspaperman's true objectivity, he gave his best every issue of every year.

D. STERLING WHEELWRIGHT,
San Francisco State College,
San Francisco, Cal.

Mr. Gruenstein was an able and industrious disseminator of news of the organ world. His loss will certainly be felt for a long time to come.

GEORGE SCOTT,
State College of Washington,
Pullman, Wash.

We are certainly sorry to read of Mr. Gruenstein's death as he had certainly done much for organists and the organ industry. His loss will be felt keenly by us all.

HOMER A. FRANK,
Reuter Organ Company,
Lawrence, Kans.

We deeply regret the passing of Mr. Gruenstein and trust that the good work he has begun will be continued. THE DIAPASON is eagerly read each month from cover to cover, including the ads. It does all of us church musicians a great service in keeping us abreast of new publications, new compositions, new and old organs and, not least, organ personalities.

D. DE WITT WASSON,
South Presbyterian Church,
Dobbs Ferry, N. Y.

BE IT RESOLVED: that in the infinite wisdom of the Almighty, He has seen fit to remove from our midst Siegfried E. Gruenstein, a most worthy and distinguished servant, a cultured musician, a Christian gentleman and a devoted husband, we, the Milwaukee Chapter, A.G.O., do hereby express in words far too inadequate our feeling of great loss and do extend to his bereaved ones our most sincere condolences. Requiescat in pace.

ARNOLD J. MUELLER, Dean,
The above resolution passed at the official board meeting of the Milwaukee Chapter of the A.G.O. Dec. 7, 1957.

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BLAKE STERN, Evangelist; DAVID LAURENT, Je:us;
JAMES BORDEN, Pilate; GRAHAM GEORGE, Organist
and members of the Yale University Orchestra

... Blake Stern gives a moving interpretation of the taxing role of the Evangelist and David Laurent sings the role of Jesus with gratifyingly fine tone. The chorus acquits itself well... it is apparent that the whole performance was presided over by a knowing hand—*David Randolph* (High Fidelity Magazine)

DIETRICH BUXTEHUDE—Four Cantatas

HERR, AUF DICH TRAU E ICH; SINGET DEM HERRN (for Soprano)
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JOHANN ROSENMUELLER—Four Cantatas

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DIE AUGEN DES HERREN; CONFITEBOR TIBI, DOMINE (for Chorus)
with **HELEN BOATWRIGHT, Soprano**

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**DEATH TAKES HAMLIN HUNT,
ORGANIST OF MINNEAPOLIS**

Dr. Hamlin H. Hunt, for many years an outstanding organist of the Northwest, died at Minneapolis Oct. 15, 1957, at the age of 91.

Born in Dodge County, Minn., Mr. Hunt received his early education at Dodge Center. Graduating from the music department of Carleton College in Northfield in 1884, he served as organist and teacher at Winona. He went to Berlin to study organ with Wilhelm Middelschulte and Franz Grunicke and piano with Ernst Jedliczka. On his return he was organist at the First Congregational Church, Quincy, Ill., and director of the Quincy Conservatory of Music. In 1895 he married Laurina J. White, who survives him. He went back to Europe for further study in Berlin and with Guilman in Paris.

Mr. Hunt came to Minneapolis in 1898. First he was organist-director at St. Mark's Episcopal Church. In 1900 he went to Plymouth Congregational Church; in 1909 he planned the installation of the four-manual Skinner organ. His annual series of recitals each October became the traditional opening event of the music season. He gave recitals at the expositions at Buffalo, St. Louis, San Francisco and San Diego and for many years was organist of the Minneapolis Symphony Orchestra.

After the formation of the Minnesota Chapter of the A.G.O., Mr. Hunt passed the associateship examination in 1911 and served the chapter as dean 1912-1914.

He became a teacher and officer of the MacPhail School of Music in 1918. Twice he was president of the Minnesota State Music Teachers' Association. Mr. Hunt retired from Plymouth Church in 1939 after a service of nearly forty years. Two years later he became dean of MacPhail College of Music, serving until last June, when he received the honorary degree doctor of music.

The Hunts celebrated their sixtieth wedding anniversary in 1955. Three generations of musicians trained by Mr. Hunt paid their respects by personal calls or greetings from across the nation.

A memorial service was held at Plymouth Church Oct. 21, 1957. Arthur B. Jennings played the service.

**WHEELING CHORAL GROUP
SINGS CHRISTMAS CONCERT**

The Oglebay Singers of Wheeling, W. Va., under the direction of Jack Randolph, sang a Christmas concert Dec. 1 at the First Methodist Church. Numbers included were by: Gretchaninoff, Cain, Roff, Shvedof, Christiansen, Clokey, D. H. Williams, Dawson, Mueller, Bach, K. K. Davis, Britten, Wood and Handel. Eleanore Bidka, accompanist, played Variations on a Noel, Daquin, and "Carol Rhapsody," Purvis.

DR. THYRA LEITHOLD directed the choir of All Saints' Church, Phoenix, Ariz., in the Fauré Requiem Nov. 3, 1957. A string quartet and harp assisted in the accompaniment.

JOSEPH T. RAGAN



JOSEPH T. RAGAN, F.A.G.O., well-known Atlanta, Ga., organist and choral director, died Jan. 6 in an Atlanta hospital at the age of 66. He had served All Saints' Episcopal Church since 1931. A native of Dawson, Ga., Mr. Ragan began his organ career at the age of 14.

Prominent in A.G.O. affairs, he was a charter member of the Atlanta Chapter and served twice as its dean. He was a successful business man as well as a musician. Several composers, including Seth Bingham and Richard Purvis, have dedicated music to him and his choir.

Mr. Ragan is survived by a brother and a sister.

**PARKER AND CHOIRS HEARD
IN COLUMBIA, S. C., CONCERT**

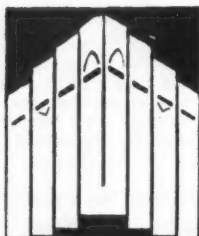
Howard Parker played a recital Nov. 24 in the First Presbyterian Church, Columbia, S. C., assisted by his church choir and the Columbia College choir, Guthrie Darr, director. Organ numbers were the following: "Adoramus Te," Palestrina; Fugue in C major, Buxtehude; "Come, Saviour of the Gentiles," Bach; "My Jesus, I Will Not Forsake Thee," Walther; "Mode of E minor," Langlais; "Liturgical" Prelude 2, Oldroyd; "The Little Clocks" and "Adoration," Purvis. Choral works were these: Pastorale, "John Huss," Karl Loewe; "Hallelujah, Amen," "Judas Maccabaeus," Handel; "Now Let Every Tongue Adore Thee," Bach; "O Lord, Increase Our Faith," Gibbons; Nunc Dimittis, Tallis; "Let this Mind Be in You," Lovelace; "Ye That Believe," Clokey.

**FORT WORTH CHOIRS YEAR
BOOK IS NOW OBTAINABLE**

The 1957 year book of the First Methodist Church choirs, Fort Worth, Tex., is now available. The annual review indicates that 350 people took part in seven choirs and a recorder group under the direction of Robert R. Clarke, M.S.M., minister of music.

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Salem E.U.B. Congregation Culminates Renovation Program with Custom-built Instrument—Doris Brandt Is Organist.

Culminating the renovation and decoration of its church, the congregation of the Salem Evangelical United Brethren Church has purchased a three-manual Allen electronic organ. Installation was made in December, 1957. Director of music is Mrs. Harvey Schell; organist is Miss Doris Brandt. Negotiations were handled by Howard C. Fritz, Allen representative in the area.

The stoplist is as follows:

GREAT ORGAN.

- Principal, 8 ft.
- Bourdon, 8 ft.
- Gemshorn, 8 ft.
- Dulciana, 8 ft.
- Octave, 4 ft.
- Rohrflöte, 4 ft.
- Spitzflöte, 4 ft.
- Quint, 2 2/3 ft.
- Super Octave, 2 ft.
- Blockflöte, 2 ft.
- Grave Mixture, 2 ranks.

SWELL ORGAN.

- Geigen Diapason, 8 ft.
- Viole de Gambe, 8 ft.
- Rohrflöte, 8 ft.
- Echo Viole, 8 ft.
- Flute Dolce, 8 ft.
- Viole Celeste, 8 ft.
- Echo Viole Celeste, 8 ft.
- Flute Celeste, 8 ft.
- Octave Geigen, 4 ft.
- Gemshorn, 4 ft.
- Nachthorn, 4 ft.
- Doublette, 2 ft.
- Spillflöte, 2 ft.
- Larigot, 1 1/2 ft.
- Plein Jeu, 3 ranks.
- Trompette, 8 ft.
- Hautbois, 8 ft.
- Vox Humana, 8 ft.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft.
- Gedackt, 8 ft.
- Liebllichflöte, 8 ft.
- Aeoline, 8 ft.
- Viola Celeste, 8 ft.
- Unda Maris, 8 ft.
- Principal, 4 ft.
- Koppelflöte, 4 ft.
- Nazard, 2 2/3 ft.
- Waldflöte, 2 ft.
- Carillon.
- Celesta.
- Harp.
- Tremulant.

PEDAL ORGAN.

- Contra Basse, 16 ft.
- Bourdon, 16 ft.
- Violone, 16 ft.
- Liebllich Gedackt, 16 ft.
- Octave, 8 ft.
- Gedackt Pommer, 8 ft.
- Violoncello, 8 ft.
- Stillgedackt, 8 ft.
- Choral Bass, 4 ft.
- Flute Ouverte, 4 ft.
- Flute Dolce, 4 ft.
- Bombarde, 16 ft.
- Fagott, 16 ft.



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June 29-July 4

Elementary Music Education Workshop

July 6-11

Choral Workshop

July 13-18

Choral Workshop

July 20-25

"Alumni" Choral Workshop

July 25-31

Youth Orchestra Workshop

July 27-August 1

Piano Sessions Workshop

August 1-10

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Each summer since 1947, the Fred Waring Music Workshop has held fast-moving, intensive short courses for the purpose of presenting first-hand, the professional rehearsal and performance techniques which Fred Waring and the members of his staff have developed in their many years of presenting music in concerts, films, recordings, radio and television.

In addition to the choral activities, an Elementary Music Education Workshop, a Master Class for piano teachers, a Youth Symphony Orchestra and Youth Choral Workshop are also scheduled.

The 1958 faculty, headed by Fred Waring, will include Dr. Earl Willhoite, Tom Waring, Sigmund Spaeth, Jack Best, Leo Arnaud, John Raymond, Wallace Hornbrook, Charles Webb, Ed McGinley, Harry Simeone, Ray Sax, Helen Garlington, and Hawley Ades with Don Craig, well-known professional and festival choral conductor as guest instructor for the "Alumni" Workshop.

- For additional details concerning Texas session, write: Dean of the School of Music, SMU, Dallas.
- Concerning all Pennsylvania sessions, address: Registrar, Fred Waring Music Workshop Delaware Water Gap, Pa.

Recordings

A new organ recording by Rupert Sircom available from the Paul A. Schmitt Music Company in Minneapolis, Minn., was done on a 1927 Kimball in Minneapolis' Westminster Presbyterian Church, where Mr. Sircom has served since 1930. According to the jacket notes, which are confined to a description of the instrument and Mr. Sircom, the organ has had two major overhauls, apparently the more recent one of last year a complete tonal revision. Although basically a romantic sound, the instrument is not without brilliance.

Mr. Sircom devotes the first side to Bach: the B minor Prelude and Fugue and "Now Come, Saviour of the Gentiles." The recitalist goes after the general effect and not minute details. The structure is sound; refinement is sometimes lacking. The fugue begins with a somewhat muffled sound and builds to a tremendous climax.

The reverse side contains Grace's Meditation on "Ave Maris Stella," typical English service music played with an understanding of the style, and Vierne's Scherzetto and Carillon. The Scherzetto tends to be a bit sporadic; the Carillon is full of nervous energy. Apparently to fill the remaining space, Mr. Sircom plays Beethoven's hymn "Ode to Joy" through twice, once louder than the other.

Two of Overtone's earliest releases, but not mentioned in our columns, were Scarlatti's Passion according to St. John under the direction of Howard Boatwright and a mixed program by the Divinity School choir of Yale University.

The passion, of course, has been of great interest to musicologists and is very pleasant listening if one is prepared for what to expect. The work is almost entirely of recitative with the chorus confined to the infrequent and very short "turbae," the ejaculatory parts of "the people" traditional in the more liturgical passions. The star is Blake Stern, who sings the part of the evangelist in fine form, with David Laurent as the Christus a close second. Mr. Boatwright is an expert in music of this period and keeps things moving with authority. Excellent notes by Leo Schrade and complete text, both in Latin and English, complete an impressive offering.

The Yale divinity students, directed by Jim Borden, are careful to point out that each member of the choir, including the conductor, is a non-professional and that the record was produced purely for enjoyment. They then proceed to put most "professionals" to shame by a first-rate performance with that most wonderful of all qualities—spirit. The pieces performed are made up of a sampling of the group's repertory, ranging from plainsong to Virgil Thomson and Richard Stark. High spots for this reviewer were Handel's "Repleti Sunt," "O God, to Rescue Mee" from the Bay Psalm Book and Thom-

TEXAS SEMINARY TO HOLD CHURCH MUSIC WORKSHOP

The Southwestern Baptist Seminary will be host to a church music workshop Feb. 3-7 to be led by outstanding personalities in the field of church music. Conference highlighters will be Alfred M. Greenfield, New York University and the Oratorio Society of New York; Ruth Krehbiel Jacobs, children's choir specialist, and W. Hines Sims of the Baptist Sunday School Board.

The program will include exhibits and classes on choral techniques and materials, instrumental ensembles, organ familiarization and music in worship. Special features will include a joint concert by the Southwestern Singers, conducted by R. Paul Green, and the North Texas State College brass choir, directed by L. F. Brown.

VETERAN MANCHESTER, N. H., WOMAN ORGANIST PASSES

Bertha A. (Mrs. Nathaniel T.) Platts of Manchester, N. H., died Dec. 25, 1957. Mrs. Platts was a charter member of the New Hampshire Chapter of the A.G.O. She was organist and choir director at the First Methodist Church of Manchester for sixty-seven years and retired in 1953 because of health limitations. On the occasion of her sixtieth anniversary THE DIAPASON printed a front-page summary of her career in its December, 1948, issue.

Mrs. Platts was active in church activities, serving on the official board, in the Sunday school and in other organizations of the church.

A fund has been established to place a suitable memorial in the church in Mrs. Platts' memory.

BACH'S CHRISTMAS Oratorio was given Dec. 22 at the Lookout Mountain, Tenn., Presbyterian Church under the direction of Stephen J. Ortlip, A.A.G.O. Orchestra and harpsichord accompanied.

son's Psalm 136.

Another in the Shawnee Press series of "reference recordings" is entitled "Praise God" and is again by the Shawnee Choir under the direction of Earl Willhoite with Richard Lindroth at the organ.

Harter's arrangement of the Scotch tune to the Twenty-third Psalm is just plain lovely and sung to match. Other good moments are in Normand Lockwood's "Open My Eyes, That I May See," "As Smoke Is Driven Away" by McCormick and the Pfautsch "How Far Is It to Bethlehem?" Two by Mendelssohn—"Lord God of Abraham" and "He, Watching over All the World"—receive this group's usual clean-cut and rhythmic treatment. For those who need it, Ringwald's arrangement of "The Palms" by Faure is one of the best. Two pieces that are objectionable, to this reporter at least, are Simeone's desecration of Luther's "A Mighty Fortress" and Ringwald's "The Ten Commandments."—B. H.

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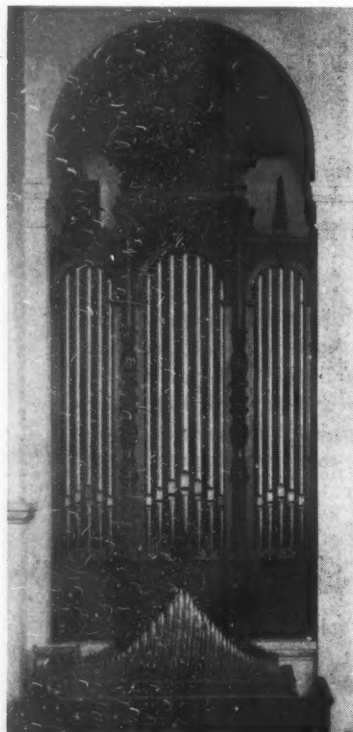
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By D. DE WITT WASSON

(Continued from page 8.)

Waldflöte, 2 ft.
Rauschquint, 3 ranks.
Mixture, 7-8 ranks.
Trompet, 16 ft.
Trompet, 8 ft.

MANUAL II. (Positiv.)

Traeprincipal, 8 ft.
Gedakt, 8 ft.
Quintaton, 8 ft.
Oktav, 4 ft.
Gedaktflöte, 4 ft.
Oktav, 2 ft.
Gedaktflöte, 2 ft.
Nasat, 1 1/2 ft.
Sesquialtera, 2 ranks.
Scharf, 4 ranks.
Rankett, 16 ft.
Krumhorn, 8 ft.
Regal, 4 ft.

MANUAL III. (Swell.)

Quintaton, 16 ft.
Hornprincipal, 8 ft.
Nathorn, 8 ft.
Sallcet, 8 ft.
Gedakt, 8 ft.
Unda Maris, 8 ft.
Oktav, 4 ft.
Gemshorn, 4 ft.
Spidsquint, 2 1/2 ft.
Blokflöte, 2 ft.
Gemshornterz, 1 1/2 ft.
Quint, 1 1/2 ft.
Septima, 1 1/7 ft.
Sivflöte, 1 ft.
Mixture, 4 ranks.
Cymbel, 2 ranks.
Dulcian, 16 ft.
Trompet, 8 ft.
Vox Humana, 8 ft.
Skalmelje, 4 ft.

MANUAL IV. (Swell.)

Bordun, 16 ft.
Flute Harmonique, 8 ft.
Viola di Gamba, 8 ft.
Rorflöte, 8 ft.
Voix Celeste, 8 ft.
Gedaktquint, 5 1/2 ft.
Violinprincipal, 4 ft.
Flute Octaviane, 4 ft.
Gambetta, 4 ft.
Piccolo, 2 ft.
Cornet, 4 ranks.
Mixture, 7 ranks.
Fagot, 16 ft.
Trompette Harmonique, 8 ft.
Oboe, 8 ft.
Clairon, 4 ft.

PEDAL.

Untersatz, 32 ft.
Principal, 16 ft.
Gemshorn, 16 ft.
Subbas, 16 ft.
Gedakt, 16 ft.
Quint, 10 1/2 ft.
Oktav, 8 ft.
Gedakt, 8 ft.
Oktav, 4 ft.
Quintaton, 4 ft.
Nachthorn, 2 ft.
Flute Octaviane, 1 ft.
Cornet, 4 ranks.
Mixture, 6 ranks.
Basun, 32 ft.
Basun, 16 ft.
Dulcian, 16 ft.
Trompet, 8 ft.
Zink, 4 ft.
Cornet, 2 ft.

The concert hall organ is a real concert organ capable of producing music of all periods. It is a fine instrument by any standard and even has a good number of accessories.

We made arrangements to visit the Danish School for the Blind. Upon arrival we found that one of the two organs had caused a fire only three days previously and the roof of the building had burned. Both organs were out of commission.

On the opening night for opera in the Charlottenborg Palace we enjoyed a charming performance of Pergolesi's "Il Maestro di Musica," sung in Danish, and saw an uninspired ballet to Vivaldi's "Le Quattro Stagioni."

Next we moved into Germany, visiting Hamburg first. The Music Hall with the big von Beckerath organ was unfortunately closed. With some difficulty we managed to spend a few minutes on the four-manual von Beckerath organ at Petrikirche. The sound was thoroughly enjoyable and we wished there were more time to get acquainted. The stoptist:

HAUPTWERK.

Prinzipal, 16 ft.
Oktave, 8 ft.
Spielflöte, 8 ft.
Oktave, 4 ft.
Nachthorn, 4 ft.
Quinte, 2 1/2 ft.
Oktave, 2 ft.
Flachflöte, 2 ft.
Mixture, 6 fach.
Scharf, 4 fach.
Trompete, 16 ft.
Trompete, 8 ft.

BRUSTWERK.

Holzgedackt, 8 ft.
Holzprinzipal, 4 ft.
Quintadena, 4 ft.
Prinzipal, 2 ft.
Quinte, 1 1/2 ft.
Scharf, 3-4 fach.
Schlagtone, 3 fach.
Trichterregal, 8 ft.

OBERSWERK.

Quintadena, 16 ft.
Violprinzipal, 8 ft.
Gemshorn, 8 ft.
Holzflöte, 8 ft.
Oktave, 4 ft.
Koppelflöte, 4 ft.
Nasat, 2 1/2 ft.
Nachthorn, 2 ft.
Mixture, 4-6 fach.
Zimbel, 3 fach.
Cornett, 4-5 fach.
Rankett, 16 ft.
Trompete, 8 ft.
Schalmel, 4 ft.

RÜCKPOSITIV.

Prinzipal, 8 ft.
Gedackt, 8 ft.
Quintadena, 8 ft.
Oktave, 4 ft.
Rohrflöte, 4 ft.
Quintflöte, 2 1/2 ft.
Oktave, 2 ft.
Terz, 1 1/2 ft.
Quinte, 1 1/2 ft.
Sifföte, 1 ft.
Scharf, 5 fach.
Dulzian, 16 ft.
Barpfeife, 8 ft.

PEDAL.

Prinzipal, 16 ft.
Subbass, 16 ft.
Oktave, 8 ft.
Oktave, 4 ft.
Nachthorn, 2 ft.
Rauschpfeife, 5 fach.
Mixture, 6 fach.
Contrafagott, 32 ft.
Posaune, 16 ft.
Dulzian, 16 ft.
Trompete, 8 ft.
Trompete, 4 ft.
Cornet, 2 ft.

A telephone call to Rudolf von Beckerath brought an invitation to visit the factory and play a small positiv built for the chapel of an American church. After visiting the factory and taking note of the superiority of the portable positiv, I was taken by Mr. von Beckerath to see the organ in the ultra-modern Erlöserkirche. The two-manual, 23-stop with mechanical action is a joy to behold. The disposition reads:

HAUPTWERK.

Quintadena, 16 ft.
Prinzipal, 8 ft.
Oktave, 4 ft.
Quinte, 2 1/2 ft.
Flachflöte, 2 ft.
Mixture, 5-6 fach.
Trompete, 8 ft.

BRUSTWERK.

Gedackt, 8 ft.
Rohrflöte, 4 ft.
Prinzipal, 2 ft.
Spitzflöte, 2 ft.
Quinte, 1 1/2 ft.
Sesquialtera, 2 fach.
Scharf, 4 fach.
Regal, 8 ft.

PEDAL.

Untersatz, 16 ft.
Prinzipal, 8 ft.
Oktave, 4 ft.
Nachthorn, 2 ft.
Mixture, 5-6 fach.
Posaune, 16 ft.
Trompete, 8 ft.
Cornet, 2 ft.

Brustwerk-Hauptwerk.
Brustwerk-Pedal.
Hauptwerk-Pedal.

A second organ was visited in a Roman Catholic church. Although I took no notes on this instrument I remember with pleasure the gentle flutes and the grand effect of the diapason chorus in such a resonant building. The characteristics of von Beckerath's organs which impressed me most were the steady wind supply at all times, the clarity of ensemble, the lack of any rattle in the reeds and most important—each pipe producing a musical sound!

FLORIDA GROUP INCLUDES UNUSUAL MUSIC IN CONCERT

The Florida State University Singers directed by Dr. Wiley Housewright sang several unusual works in their Dec. 10 concert in Opperman Music Hall on the Tallahassee campus. The program by the seventy-voice chorus was without solos or instrumental accompaniment and included: "The Lamentations of Jeremiah" by Argentine composer Alberta Ginastera; "Who with Grieving Soweth," Schein; Topoff's "The Angel to the Shepherds"; von Herzogenberg's "Comest Thou, Light of Gladness"; "The Falcon," John Gerish; "A Hymn to the Virgin," Britten, and "The Three Kings," Willan. Traditional carols rounded out the evening.

THE COLLEGE MUSIC SOCIETY is the name for the newly-effected merger of the College Music Association and the Society for Music in Liberal Arts Colleges.

Mr. von Beckerath's conception of organ building is down-to-earth and rightly deserves to be used as a model. America is fortunate to have a fine installation in Cleveland for observation. Professor Walcha is to have a new three-manual von Beckerath for the Hochschule in Frankfurt next year. By American standards the von Beckerath organ is inexpensive, but Professor Walcha says it is the most expensive German organ.

In Luebeck, a charming old city restored in contrasting modern architecture, we visited the large Kemper organ factory. The impression we received was that organs are mass produced here whereas the previously visited smaller companies give personal and exacting attention to every detail in producing an organ.

Visits were made with Mr. Kemper to St. Jacobi and the Marienkirche. The St. Jacobi is a three-manual rebuild with each drawknob having a face carved on it. The figures of Mr. Kemper, his father and his grandfather are represented. One stop which affects nothing has the figure of a mute person. The Methuen Organ Institute has used a photo of the console. The doors with paintings on them are connected to a drawknob which when pulled, with difficulty, make an echo of the Brustwerk. The bottom octave of each keyboard is short—that is, from E up to C chromatically sounds C, F, D, G, E, A, B flat, B, C. The action was not good on this instrument. It was almost impossible to push down the pedal notes, no less to hold them down. The tone quality was not particularly commendable. The visit to the Marienkirche was most profitable. Professor Kluger demonstrated the Totentanz organ. The tone was impressive with the live acoustics and the instrument was very easy to handle. We regret not having met the organist of the Marienkirche, Walter Kraft, who was out of town at the time.

From Luebeck we went to Detmold to visit Dr. Michael Schneider, director of the department of Evangelical Church music at the Northwest German Music Academy. The beautiful palace and gardens form an ideal setting for a music school. The visit to the school and an extensive auto tour of the surrounding countryside, with Dr. Schneider's genuine appreciation of the historical and the beautiful, made our visit to Detmold unforgettable. We heard several of Dr. Schneider's pupils play and could not help but be impressed with the rhythm and coordination displayed.

With Dr. Schneider we tried a new three-manual Ott of Göttingen which was in the process of installation in a Detmold church. The voicing was fine. One slight difficulty was observed when trying to play low C on the pedals with a wall built close-up to the pedal board not allowing the foot to rest fully on the note. A visit to the famous old organ at Lemgo was frustrating because no key could be obtained to try the instrument.

At Düsseldorf we played two fine von Beckerath organs. Dr. Schneider had suggested seeing the Johanniskirche organ because he is giving the complete organ works of Bach on it. Fortunately the service men from the factory were tuning and we were given ample time to explore the large instrument. A smaller edition of this instrument at the Friedenskirche was suggested by the tuner and we found it to be equally fine. The console to this organ is a floor below the instrument. The tracker connections are enclosed in glass and can be observed while playing.

(To be continued.)

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The opening program of the concert series sponsored by Christ Church Cathedral, St. Louis, Mo., took place Dec. 2, 1957, at the City Art Museum, scene of three events. The program was given in honor of Stravinsky's seventy-fifth birthday by the St. Louis Chamber Chorus and players from the St. Louis Symphony Orchestra under the direction of Ronald Arnatt, musical director of the series. The Mass for chorus and double wind quintet and "L'Histoire du Soldat" received first performances in St. Louis.

The second concert was held at the cathedral Dec. 17. Martha Deatherage, soprano, Jane Allen Aranda, piano, and members of the string section of the symphony orchestra under the direction of Mr. Arnatt took part in the program. The Christmas Concerto by Corelli opened the concert and was followed by the cantata, "Dies Natalis" by Finzi, Bloch's Concerto Grosso for strings and piano and Introduction and Allegro for strings, Elgar.

Both these concerts were helped greatly by a grant from the performance trust fund of the musicians' union. Other artists appearing in the future are Nita Akin and Charles Huddleston Heaton, organists, and Eloise Polk, pianist.

**FRIEDEL LISTS NOVEMBER,
DECEMBER CHORAL WORKS**

At Sunday afternoon evensong services in St. Bartholomew's Episcopal Church, New York City, the months of November and December, Harold Friedell directed his choir in the following featured works: Haydn's "Creation," "Pilgrim's Progress" by Milford, the Fauré Requiem and the first part of Bach's Christmas Oratorio. The last Sunday of Advent Dr. Friedell directed "A Pageant of the Holy Nativity" by Leonard Young and David McK. Williams.

THE UNION STATION in Indianapolis, Ind., again had the annual "bringing the church to the traveler" Dec. 18-25, 1957. Fifteen organ recitals and more than 20 choirs were heard.

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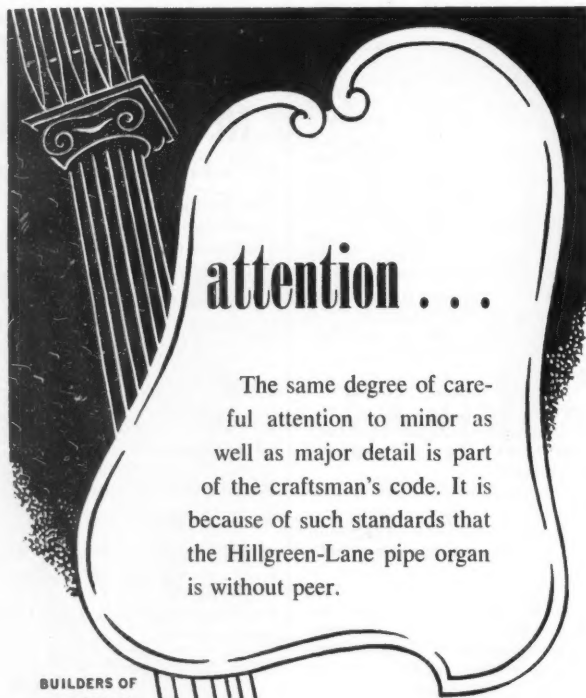
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TORONTO CENTRE—The Heliconian Club was again the locale for the annual new year's party Jan. 6. A large turn-out of members and guests enjoyed a pleasant evening of diversified entertainment arranged by Kenneth Davis, who also acted as master of ceremonies. The "opening exercises" consisted of a game in which it was required to identify a number of local members from early photographs and a sing-song led by Alice Wilson. The featured entertainer for the occasion was Alec Read, a radio and television performer from Hamilton. On his first appearance he gave clever treatment to the seasonal "Jingle Bells" in the prevailing musical styles of various countries. Skits included an analysis of organists' occupational hazards by Charles Richardson, a preview of the coming fashions in ladies' apparel by some suspiciously un-feminine models and the rehearsal by Ronald Woolard of a delightfully undisciplined choir in favorite anthems. There was also a brief showing of slides taken by various members at the I.C.O. in London last summer. Mr. Read returned to amuse with clever impersonations of some of the earlier radio performers; as an encore he performed an imaginary Mozart opera for which he received a rousing hand. Refreshments ended what all agreed to have been a most successful party.—**JOHN DEDRICK.**

OSHAWA AND DISTRICT CENTRE—The Oshawa Centre sponsored the annual carol festival in the Simcoe Street United Church Dec. 15. This year's festival offered two unusual features: the variety in age groups of the choirs taking part and a different seating arrangement for these choirs. The Westmount Public School choir, under the direction of Mrs. Olive McIntosh, and the Oshawa Missionary College choir, under the direction of Mrs. Margaret Young, alternately occupied the front choir loft in singing groups of carols. An adult choir, under the direction of George Rapley, sang a group of unaccompanied carols from the back of the gallery and added to the interest in the congregational singing of carols by singing faux-bourbons to some of the verses. The organist for the evening, Kelvin James, played "How Brightly Shines the Morning Star," Karg-Elert; "Come, Rock the Cradle for Him," Ley, and "In Dulci Jubilo," Bach. A collection was taken for the headquarters building fund. Following the festival a coffee party was held at the home of Mrs. G. K. Drynan.—**MARGARET DRYNAN, Secretary.**

LONDON CENTRE—The thirtieth annual Christmas carol service was held Dec. 15 at the Metropolitan United Church under the auspices of the London Centre. Conducted by T. C. Chattoe, and accompanied by Lansing MacDowell, the adult choir which numbered 130 with some twenty-nine churches of various denominations represented sang four compositions. They were: "Cherubim Song," Bortniansky; "A Lovely Rose is Blooming," Praetorius, "Praise," Rowley, and "All My Heart This Night Rejoices," Ebeling. For the first time a junior choir of over 100 voices took part. Conducted by Miss Bette Leake and accompanied by W. H. Wickett, the children sang: "O Come, Little Children," German; "Infant Holy," Polish, and the French "Gloria in Excelsis Deo." The proceeds went to the Crippled Children's Treatment Centre.—**MARGARET NEEDHAM, Secretary.**

BRANTFORD CENTRE—A program of Christmas music was sponsored by the Brantford Centre at Zion United Church Dec. 14. The program opened with a group of organ numbers: "In Dulci Jubilo," Bach and Buxtehude; "A Boy Is Born in Bethlehem," Buxtehude, and Carillon-Sortie, Mulet, played by John Searchfield. "See Dear Jesus," Reed, and "O Come to My Heart," Ambrose, were sung by a trio from the Park Baptist Church. Rose Ullas played some violin solos and Norman Baldwin, baritone, sang. The program concluded with organ numbers by Mr. Swinton: Carol, Whitlock, and Chorale and Variations, Sonata 6, Mendelssohn.—**ELEANOR MUIR, Secretary.**

HALIFAX CENTRE—To usher in the Yuletide season the ninth annual carol festival, sponsored by the Halifax Centre, was held Dec. 10 in St. Matthew's Church. Eight choirs participated in the event; directors participating were: Natalie Littler, Murray Vanderburgh, Clifford Gates, Mona Mitchell, Eric Tennant, Ross MacLean, Maitland Farmer and Harold Hamer. In contrast to the program of English, Basque, Burgundian, Austrian and Polish carols, was Mr. Hamer's new arrangement of "Brightest and Best." Organ interludes were played by Vera Digidon, Peter Hawkins and James Burchill; Joseph MacDonald accompanied the hymns. Proceeds from the festival were used for the organ scholarship fund established by the centre.

MONTREAL CENTRE—Gaston Litaize, the distinguished blind French organist, gave a recital Dec. 2 in Notre Dame Church under the auspices of the Montreal Centre. His program included works by the following: Scheidt, Pachelbel, Buxtehude, Zipoli, Marchand, Bach, Viérne, Tournemire and Litaize. . . . On three days prior to Christmas, noonday community carol singing was sponsored by the centre in Christ Church Cathedral. This venture, started last year, brought a good response and was much appreciated by shoppers and office workers in the downtown area.—**CHRISTINA K. McLEAN, Secretary.**

PETERBOROUGH CENTRE—At the meeting of the Peterborough Centre in the George Street United Church Jan. 4, an interesting panel discussion was held. Topics covered were the observance of the liturgical year in various churches and the problem of choice of wedding music. The centre decided to approach the local ministerial association to obtain its viewpoint on wedding music. The possibility of forming a group of ministers and organists to discuss the subject was suggested.—**G. M. FLEMING.**

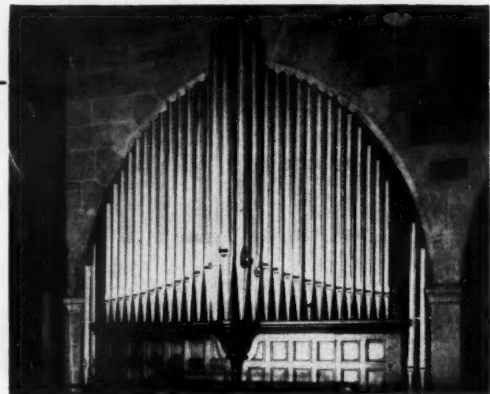
WINDSOR CENTRE—The Windsor Centre held its annual Christmas carol festival Dec. 15 in the Temple Baptist Church. The program opened with the following organ selections played by Alex Dubs: "Gesu Bambino," Yon; "Divinum Mysterium," Purvins, and "A Lovely Rose Is Blooming," Brahms. Choirs from six churches sang a varied selection of carols. Mrs. Louise Rock, Percy Bradbury, Clifford Seaby, Bernard Leshley, Miss Gretta French and Wayne Belton were participating directors. Favorite Christmas hymns for congregational singing were interspersed through the program and the massed choirs, under the direction of Kenneth Madill, sang the "Hallelujah Chorus" with Wayne Belton at the organ and George Craig and Vern Peifer, trumpet. The program closed with a postlude played by Mrs. Dorothy Seaby, Fantasie on Christmas Carols.

WINNIPEG CENTRE—The Winnipeg Centre held its annual Christmas dinner Dec. 16 at the St. Regis Hotel. Following the chairman's remarks, R. W. Gibson spoke of the late Dr. Arthur Egerton who died recently. Dr. Egerton had been a Winnipeg organist and conductor of the Winnipeg Choral-Orchestral Society from 1921 to 1926. The speaker of the evening was Dean J. Burton Thomas who gave a talk on cathedrals, churches and castles, showing pictures of many places that he had visited last summer in England, Scotland, France and Italy.—**F. A. ANDERSON, Secretary.**

CALGARY CENTRE—One of the highlights of the year's activities, the annual Christmas meeting of the Calgary Centre, took place Dec. 14 at the home of Dr. and Mrs. E. P. Scarlett. By means of the fine hi-fi set in Dr. Scarlett's home, more than forty members and friends were treated to a program of recorded music to commemorate the achievements of the centre and the dedication of divers new organs. Musical quotations from outstanding recordings by Biggs, Walcha, Commette and Farnam, interspersed with music of Gabrieli, portions of a mass by Gilles and a Te Deum by Charpentier, were heard. Interesting commentary and program notes were by Dr. Scarlett. . . . A recital and lecture by E. Power Biggs was heard the latter part of January.—**V. E. GRAHAM, Secretary.**

MUSIC SCHOOL OF BOSTON "U"
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 Boston University's school of fine and applied arts will move into a newly-remodeled six-story structure on the university's Charles River campus in February. Three organ studios will be located on the fourth floor and ten organ practice rooms at the ground level.

ERIC ROLLINSON, F.R.C.O., is acting as "locum tenens" in St. Paul's Anglican Church, Toronto, Ont., Canada, while Charles Peaker, regular organist, convalesces in the Lockwood Clinic from a heart attack.
THE CANADIAN Broadcasting Corporation Dec. 17 aired performances from the I.C.O. in London by Gordon Jeffery and Gerald Bales.



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**Moravian Church
500th Anniversary
Observed In N. Y.**

By F. R. WEBBER

The Moravian Church celebrated its 500th anniversary in 1957. As a part of this jubilee, lovers of fine church music had the privilege of attending a concert shortly before Christmas in the First Moravian Church in New York City. Franklin Fulton and his choir performed eleven numbers, eight of which were taken from the rich musical heritage of the Moravian Church. The quaint old church building, the old organ in the gallery and a group of performers on musical instruments of the sixteenth century gave a singular impressiveness to Mr. Fulton's choral numbers and soloists. The presentation of this early American Moravian music in such a setting was one of the outstanding events of 1957 in Manhattan's musical circles.

The church was established in 1741 when the town's population was but a few thousand. In 1752 the congregation built a church on Fair (now Fulton) Street near Nassau. In it was one of the city's first church organs, for an account of a New Year's service in 1755 mentions "the joyful peal of the organ." This instrument appears to have been given to a congregation on Staten Island. In May, 1815, First Moravian bought an organ from Johann Geib, the first organ builder in America to attain eminence. The congregation moved in 1845 to Houston and Mott Streets and in 1869 it bought the present brick church from the Episcopal Church of the Mediator.

The concert given by Mr. Fulton, his singers and his instrumentalists included compositions by Johann Christian Bach (1784-1857), Johannes Herbst (1735-1812), Karl Gottlieb Reissiger (1798-1851), Simon Peter (1743-1819), John Antes (1740-1811), Anton Stamitz (1717-1757), Johann Friedrich Peter (1746-1813) and others of the early Moravian group of composers. A duet from Bach's Cantata 78, the Benedictus from the same composer's Mass in B minor and an aria from Mendelssohn's "St. Paul" completed the program.

Mr. Fulton and his singers and instrumentalists deserve unqualified praise for the fine quality of their program and for the manner in which it was presented. Dr. Clarence Dickinson and his wife, the late Dr. Helen Dickinson, deserve the gratitude of all church people for their part in making available some of the best examples of Moravian musical compositions.

Much has been said about the Plymouth colony, the Jamestown settlers, the Dutch pioneers in Nieuw Amsterdam, but the Moravian colonists in Bethlehem, Litzitz, Nazareth and Salem are rarely mentioned. They brought with them fine musical traditions, some of the earliest church organs in America and a group of organ builders whose work is praiseworthy. The articles by Dr. Joseph A. Maurer of Lehigh University, which have appeared in historical and other magazines, the exceptional work of the choirs of the Central Moravian Church of Bethlehem, the work of Drs. Clarence and Helen Dickinson in enriching our American church music with representative examples of early Moravian compositions and the production of such finished concerts as that of Mr. Fulton are certain to do much to acquaint the church people of our country with the splendid musical contributions of a denomination famous for both missionary zeal and music.

VERDI'S REQUIEM will be sung Feb. 8 in the series of evening concerts by the Brooklyn Philharmonic, Siegfried Landau, conductor, at the Brooklyn, N. Y., Academy of Music. The choirs of the Manhasset Congregational Church, Robley Lawson, director, will take part.

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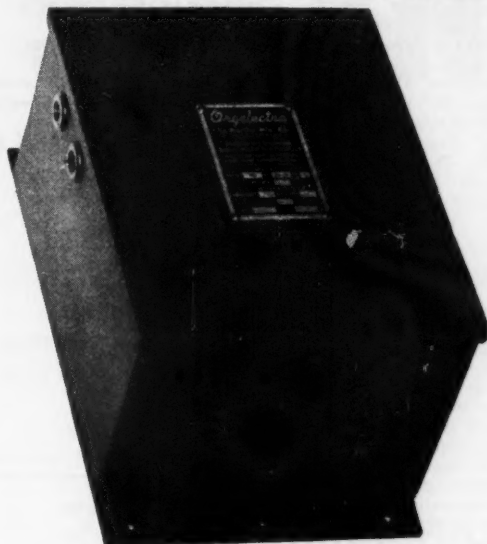
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MUSICAL PROGRAMS OPEN

NEW NASHVILLE EDIFICE

The dedication of the new million-dollar First Presbyterian Church of Nashville, Tenn., where Cyrus Daniel, F.A.G.O., is organist and director, was the occasion of three musical programs. The first, a dedication of the electronic carillon, was Nov. 24. Several of Mr. Daniel's arrangements were heard on this program.

An organ recital Nov. 24 introduced the new three-manual Casavant instrument described in THE DIAPASON for February, 1956. Included were: "Cortege and Litany," Dupré; Sonata 6, Mendelssohn; Toccata and Fugue in D minor, Bach; Three Chorale Preludes, Purvis; Minuet in G, Mozart; "Reverie," Bonnet; Etude, Chopin-Daniel; "Nocturne," Daniel, and "Piece Heroique," Franck.

A third program Nov. 28 featured "Festival Cantata, Psalm 68" for chorus, soloists and organ written by Mr. Daniel especially for the occasion.

MUSICOLOGISTS' ANNUAL

MEET HELD IN CALIFORNIA

The American Musicological Society met Dec. 28-30 at the Hotel Miramar in Santa Monica, Cal. The University of Southern California and the University of California at Los Angeles were the host institutions. On the concert programs of the meeting were heard Japanese and baroque music as well as premieres of several contemporary American works. Papers were read by representatives of a cross-section of American universities. A special display was arranged at the Huntington Library.

The Academy of Motion Pictures Arts and Sciences prepared an "evening with film composers" with an opportunity to discuss scores and the techniques of writing for the films.

MARY ANNA OECHSNER, wife of Ferdinand Oechsner, a pipe maker for the Kimball Organ Company for thirty years, died Dec. 16 in Hollywood, Cal. John F. Oechsner, a son, is western director for the Kilgen Organ Company.

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MRS. HOWARD LUNDVALL



Mrs. HOWARD LUNDVALL played the dedicatory recital Dec. 15 on the new William Delle organ in the First Methodist Church, Des Plaines, Ill. The two-manual instrument contains sixteen ranks. Her program included numbers by Schuurman, Bach, Sowerby, Balbastre, Titcomb and Bijster.

Mrs. Lundvall assumed her duties as organist-director in the Des Plaines church Sept. 1. She received her master's degree from Northwestern University under Thomas Matthews last spring. Formerly she was assistant organist of the First Methodist Church in Evanston, Ill.

**ST. PAUL'S NOONDAY SERIES
FEATURES SIX ORGANISTS**

December noonday recitals at St. Paul's Chapel, Columbia University, New York City, were played by Searle Wright (Dec. 5 and 12), Dale Peters (Dec. 3) and Herbert Burtis (Dec. 10). The chapel choir sang Dec. 17 with Mr. Wright conducting and Mr. Peters at the organ; the program included Vaughan Williams' Magnificat and "A Cerenony of Carols" by Britten.

The recitalists in January were Mr. Wright (Jan. 9 and 30), Mr. Peters (Jan. 7 and 21), Mr. Burtis (Jan. 28), John Huston (Jan. 14), Albert Russell (Jan. 16) and Leonard Raver (Jan. 23).

Mr. Raver's recital concluded with the first performance of Seth Bingham's recently completed Sonata for Organ, Opus 60.

**FOUR PLAYERS ARE HEARD
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The Friday noon-hour recitals at Christ Church Cathedral, Indianapolis, Ind., in the month of January featured programs by Herbert L. White, Jr., Berniece Fee Mazingo, Lawrence Apgar and Francis Hopper.

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RICHARD HUDSON is shown at the new organ in his studio in West Los Angeles, Cal. The instrument was built by Hunter Mead and Raymond Durant of Pasadena; pipes were made by Gebrüder Käs at Beuel am Rhein, Germany. The six ranks are on 2 5/8 inches wind pressure. Mr. Hudson opened his studio last year after two years on the staff of Oberlin

Conservatory in Ohio. Previously he had been associate professor at Converse College in Spartanburg, S. C. Mr. Hudson holds a B.Mus. from Oberlin and a M. Mus. from Syracuse University. In both institutions he was a student of Arthur Poister. In 1952 Mr. Hudson was a Fulbright scholar in the Netherlands.

NAFOMM SUMMER SESSION
WILL BE HELD AT BOSTON "U"

The National Fellowship of Methodist Musicians will meet at the Boston, Mass., University school of theology July 13-18, beginning with a recital Sunday night and closing Friday noon with a choral performance by the registrants under the direction of Allen Lannom.

The conference will include recitals; panel discussions on methods, materials and repertory for churches of varying sizes; sessions for organists on techniques and repertory; music in Christian education; youth choir, emphasizing work with the changing voice and with high school age groups, and election of national officers for the next two years. A tour of Boston area organs is being arranged.

A partial list of leaders includes Mr. Lannom, Louis Diercks, Robert McGill, Robert Scoggin, Mr. and Mrs. Caleb Cushing, Mr. and Mrs. Glenn Aiken, Juanita Simpson, John Gilbert, Donald Sanford, Adelaide Spurgin, Austin C. Lovelace, Edith L. Thomas, James R. Houghton, Nancy Poore Tufts and Philip Watters.

EDWARD LINZEL will play two recitals at the Church of St. Mary the Virgin, New York City. He will feature works by Bach, Dupré and Franck Feb. 3 and pieces by Marchand, Franck, Breydert, Elmore and Tournemire Feb. 10.

DR. BARNES OPENS TELLERS
IN LANSDOWNE, PA., CHURCH

Dr. William H. Barnes opened the new Tellers organ (described in the June, 1957, issue of THE DIAPASON) in St. John the Evangelist's Church, Lansdowne, Pa., Jan. 5. Dr. Barnes was consultant and finisher of the three-manual instrument. The program: "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; "Solemn" Melody, Davies; Ancient Bohemian Carol, Poister; Noel with Variations, Bedell; "Christmas in Sicily," Yon, and "Divinum Mysterium," Purvis.

FLORIDA CHURCH INSTALLS
TWO-MANUAL ORGAN BY PELS

A new two-manual, twenty-four-rank Pels organ has been installed in the First Christian Church, Jacksonville, Fla. The stoplist was prepared by John Morton, F.A.G.O., the Riverside Avenue Christian Church, Jacksonville, in consultation with A. Blackmore Watson of the Pels Company, Grand Rapids, Mich. The contract was negotiated through J. Robert Marcellus, Florida-Georgia representative of the company. The dedicational recital was played Jan. 27 by Claude Murphree. Organist of the church is Miss Eva Miner.

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**Additions Issued
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Anthology Series**

H. W. Gray is continuing the issuance in America of the Bornemann French editions prepared by Rolande Falcinelli in the series entitled "Anthology of Classic Masters of the Organ." These are in every sense examples of careful editing; the music itself is uniformly worthy. There are a few cautions, however: the paper is not of the best quality, despite a fairly high price; of the excellent notes only those of the "explanation of signs" page (not the biographical notes) have been translated into English. The newest issue includes four numbers by Lübeck: Preludes and Fugues in D minor, G minor and E major, printed separately, and the Partita on "Nun lasst uns Gott;" Pachelbel's F minor Chaconne and his Prelude, Fugue and Chaconne in D minor; Scheidt's "Contraria" Fugue; Scheidemann's Preamble and Canon in F major and his Preamble and Fugue in D minor, and "O Lux Beata Trinitas" by Praetorius—surely a feast from the classic period.

Willard Nevins' volume "Handel to Grieg" (also Gray) serves a very different need. Here are ten well-made transcriptions of comparatively familiar but intrinsically good music from a variety of sources. Hammond registration is included.

Seven numbers arrived in Gray's familiar and generally distinctive "St. Cecilia" series. These include two with Everett Titcomb's familiar skill, both based on Gregorian melody. "Elegy" will be most serviceable for memorial services or other solemn occasions. "Rhapsodie on Gregorian Motifs" is program material with variety and a brilliant close. Maekelberghe's "Night Soliloquy" is short, quiet and has considerable charm; it has many uses. "Trumpet Tune" by David Ouchterlony catches a bit of the style and spirit associated with this familiar English form. Roberta Bitgood's arrangement of a passage from Bach's "St. Matthew" Passion ("At Eventide") is prepared with skill. Two numbers based on familiar tunes are interesting and serve definite purposes: Paul Hamill's Chorale Prelude on "Foundation" makes original use of this pungent old American tune; Austin Lovelace has used "Jesus Loves Me" as the basis of a gentle, almost whimsical "Jesus and the Children" for use in children's services.

It is good to have a look at Herman Berlinski's "The Burning Bush" which caused so much comment at the Temple Emanu-El service at the last national A.G.O. convention in New York City. It puts strong demands on many facets of an organist's musical equipment.

In a considerable stack of Novello organ issues sent us by H. W. Gray we found just one piece not previously reviewed in these columns within the last two years. It was William Harris' "Miniature Suite." The last movement of this is especially pleasing; a lyric tune precedes a scherzo variation on it.—F. C.

LEONARDUS HUBERTUS VERSCHUEREN, well-known Netherlands organ builder, died Oct. 10, 1957, at the age of 91.

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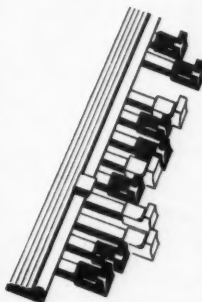


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FREDERICK F. JACKISCH



FREDERICK F. JACKISCH has been appointed instructor in music at Wittenberg College, Springfield, Ohio. He will teach courses in church music, theory, music history and will be an instructor in organ.

Mr. Jackisch received his bachelor of science in education from Concordia College, River Forest, Ill., and the master of music degree from Northwestern University, where he was a pupil of Thomas Matthews. He also studied under Frederick Marriott at the University of Chicago and with Frank Collins of Louisiana State University.

For the last seven years Mr. Jackisch has been organist and choirmaster of Emmaus Lutheran Church, Fort Wayne, Ind., and a teacher in the Emmaus School. He taught organ at the Fort Wayne Bible College. He was active in the Fort Wayne Chapter of the A.G.O. and served as its dean.

Mr. Jackisch is married and the father of two children.

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ANTIPHONAL IN FUTURE PLAN

First English Evangelical Lutheran,
Grosse Pointe Woods, Mich., Will
Have 3-manual Installation—
James Hunt Is Organist.

The First English Evangelical Lutheran Church in Grosse Pointe Woods, Mich., has contracted for a new three-manual Möller organ. It is nearing completion of an extensive building program in which the organ is included. The installation date is scheduled for December, 1958. Möller's representative in Detroit, David Walsh, designed the specification in consultation with James Hunt, organist of the church. The console is being prepared for the addition of an antiphonal division.

The stoplist is as follows:

GREAT ORGAN.

- Quintadena, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Quintadena, 8 ft., 12 pipes.
- Octave, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Chimes.
- Tremolo.

SWELL ORGAN.

- Rohrbourdon, 16 ft., 12 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Viola Pomposa, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 49 pipes.
- Geigen Oktav, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Flautoino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Vox Humana, 8 ft. (prepared for).
- Tremolo.

CHOIR ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Rohrmasat, 2 3/4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Terz, 1 3/4 ft., 61 pipes.
- Zimbel, 3 ranks, 122 pipes.
- Harp (prepared for).
- Tremolo.

ANTIPHONAL ORGAN.
(Prepared for)

- Gemshorn, 8 ft.
- Gedeckt, 8 ft.
- Prestant, 4 ft.
- Mixture, 3 ranks.
- Pedal Gedeckt, 16 ft.

PEDAL ORGAN.

- Contre Basse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintadena, 16 ft.
- Rohrbourdon, 16 ft.
- Principal, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Quintadena, 8 ft.
- Rohrflöte, 8 ft.
- Choral Bass, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Mixture, 2 ranks, 64 pipes.
- Bombarde, 16 ft., 32 pipes.
- Trumpet, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

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Programs of Organ Recitals of the Month

Charles Peaker, Toronto, Ont., Canada.—Dr. Peaker played these numbers on his first Advent recital Dec. 7 at St. Paul's Church: Prelude and Fugue on "B-A-C-H," "Come Redeemer of Our Race" and "Once He Came in Blessing," Bach; "La Vallée du Behorleguy," Bonnal; "The School of the Little Fauns," Pierné; "Cortège Academique," MacMillan. Marie Peaker, pianist, assisted. Dr. Peaker's Dec. 14 program used: "The Bells of St. Chad's," Statham; Toccata for Flutes, Stanley; Carol and Fanfare, Whitlock; Choral Song and Fugue, Wesley. The choir and quartet assisted.

Ejnar Krantz, South Bend, Ind.—Dr. Krantz played an organ vespers in the First Presbyterian Church Dec. 29, 1957. The program: Prelude, Fugue and Chaconne in C, "Puer Natus in Bethlehem" and "In Dulci Jubilo," Buxtehude; "Puer Natus in Bethlehem," "Gelobet seist du, Jesu Christ," "Der Tag, der ist so freudereich" and Toccata and Fugue in D minor, Bach; "O God, Thou Faithful God" and "Behold, a Rose Is Blooming," Brahms; Carillon, Sowerby; "A Christmas Cradle Song," Poister; "Christus Natus Est," Robert Barrow; Carillon-Sortie, Mulet.

Liese Pfeiffer, M.S. Mus. Ed., Schenectady, N. Y.—Miss Pfeiffer was guest recitalist before the Christmas Eve solemn eucharist at St. George's Church and played the following: Toccata, Dubois; "Vom Himmel hoch" and "Wachet auf," Bach; "The Heavens Declare the Glory of God," Marcello; Christmas Pastoral, Corelli; Suite, Handel; "A Lovely Rose Is Blooming," Brahms; "Veni Emmanuel," Egerton; "The Fifers," Dandrieu; "Gesu Bambino," Yon; Fugue, Buxtehude; Pastoral, Franck.

Charles Shaffer, Santa Ana, Cal.—Mr. Shaffer will play a program of music for organ and orchestra in the First Methodist Church Feb. 2. Dr. James M. McKelvey will conduct. The program will include: Sonatas 4, 1, 5 and 10, Mozart; "Cortège et Litanie," Dupré; "Merrily, with Snap," "Classic" Concerto, Sowerby; Passacaglia, Kohs; Prelude and Allegro, Piston; Prelude and Fugue in B minor, Bach; Fantaisie-Toccata sur le "Dies Irae," van Hulse.

Nesta Lloyd Williams, Durham, N. H.—Miss Williams played a pre-service recital of Christmas music Dec. 24 at St. George's Church, including: "From Heaven High," Pachelbel; Noel and Three Variations, Dupré; "Gloria in Excelsis" and "Rejoice Christians," Bach; "The Holy Boy," Ireland; "Es ist ein Ros' entsprungen," Brahms; "Divinum Mysterium," Martin. Instrumental ensembles divided her groups.

B. J. Whitehead, Norman, Okla.—Mr. Whitehead was sponsored by the Waco, Tex., Chapter of the A.G.O. in a Nov. 19 recital at the Seventh and James Street Baptist Church. He played: Prelude and Fugue in A minor, "I Call to Thee, Lord Jesus Christ" and "In Thee Is Gladness," Bach; Andante and Gavotte, Arne; Chorale in A minor, Franck; "Litanies," Alain; "Chant de Paix" and "Te Deum," Langlais.

Frederick Jackisch, Springfield, Ohio.—Mr. Jackisch played a recital at Weaver Chapel, Wittenberg College, Nov. 8 which included: Toccata, Adagio and Fugue, Bach; Gavotte, Martini; Fantaisie in F minor, Mozart; Improvisation and "Te Deum," Langlais; "The Fountain," DeLamarter; "Claire de Lune," Karg-Elert; "Westminster" Carillon, Vierne.

Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L., Brooklyn Heights, N. Y.—Mr. Heeremans played the following recital at the First Unitarian Church Dec. 8: Marche "Pontificale," Widor; Cantabile, Franck; Fugues 1 and 3 on "B-A-C-H," Schumann; Fantaisie in G major, Largo, Trio-sonata 5, and Fugue in G minor (Jesser), Bach; Pastoral, Reger; Carillon, Vierne.

Clarice Marlow, Aberdeen, Wash.—Mrs. Marlow played the following program Dec. 15 at St. Andrew's Episcopal Church: Introduction and Toccata, Walond; "How Lovely Shines the Morning Star," Pachelbel; Fantaisie and Fugue in G minor, Bach; "La Nativité," Langlais; Chorale in A minor, Franck; "The Star Proclaims the King Is Here" and "Lift Up Your Heart," Peeters; "Litanies," Alain.

Douglas Elliott, Toronto, Ont., Canada.—Mr. Elliott played this recital Dec. 21 at St. Paul's Church: Chaconne in G minor, Couperin; Flute Tune, Arne; Adagio, Fiocco; Toccata in F, Bach; "Rhapsodie Gregorienne" and "Chant de Paix," Langlais; Variations on a Noel, Dupré. Elizabeth Elliott assisted.

Fernando Germani, Rome, Italy.—Mr. Germani played a recital at the Detroit Institute of Arts Dec. 3, 1957. His program: Dialogue, Basse et Dessus de Trompette and Recit de Nazard, Clerambault; Concerto in D minor, Vivaldi; Toccata, Adagio and Fugue in C major, Bach; Noel, Daquin; "Grande Piece Symphonique," Franck.

David K. Blanchar, Sioux Falls, S. D.—Mr. Blanchar played the opening recital Oct. 27 on the three-manual Schantz organ in the East Side Lutheran Church described in THE DIAPASON for May, 1957. He included these numbers: Kyrie, Kyrie Eleison and Canzona "Post II Communio," Frescobaldi; "Cathedral" Prelude and Fugue, "O Sacred Head," "Christ Lay in Death's Dark Prison," "The Old Year Now Hath Passed Away" and "Come, Sweet Death," Bach; "O World, I Now Must Leave Thee," Walther; Trumpet Voluntary, Purcell; Carillon, Vierne; "Greensleeves," Purvis; "Puer Natus Est," Titcomb; "The Last Supper," Weinberger; "Now Thank We All Our God" and "Holy God We Praise Thy Name," Peeters.

Vanita A. Smith, Washington, D. C.—Mrs. Smith played this recital Dec. 11 in the Bethlehem Chapel of the National Cathedral: "Now Come, Redeemer of Our Race" and "How Lovely Shines the Morning Star," Buxtehude; "Wake, Awake, for the Night Is Flying," Peeters; "Veni Emmanuel," Rowley; "A Rose Breaks into Bloom," Brahms; "Lobt Gott, ihr Christen," Willan; "Gesu Bambino," Yon; "Break Forth, O Beautiful Heavenly Light," Bach; Canon on "Silent Night," Goller.

Marcia Loeffler, Rochester, N. Y.—Miss Loeffler, a candidate for the performer's certificate at the Eastman School of Music under David Craighead, played her graduation recital in Kilbourn Hall Dec. 13. The program was as follows: Fantaisie in F minor (K. 608), Mozart; "Kommst du nun, Jesu, vom Himmel herunter," Bach; Chorale 2 in B minor, Franck; Concerto 2 in A minor, Vivaldi-Bach; Nazard, Suite "Francaise," Langlais; Variations sur un Noël, Dupré.

Frederick Monks, Schenectady, N. Y.—Mr. Monks played the second in a series of monthly recitals at the Union College memorial chapel Oct. 27, including: Chaconne, L. Couperin; Elévation and "Soeur Monique," F. Couperin; "Little" Fugue in G minor, 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.

Thomas McBeth, Houston, Tex.—Mr. McBeth played this program Dec. 22 at the Matthews Memorial Presbyterian Church, Albany, Tex.: Prelude and Fugue in C major, Leyding; "From Heaven on High," Pachelbel; "This Day Which Is So Joyous," Bach; "Lo, How a Rose E'er Blooming," Brahms; "My Jesus I'll Not Forsake," Walther; Sonata 3, Mendelssohn; Passacaglia, Videro; Pastoral in F, Bach.

Thyra Leithold, Phoenix, Ariz.—Dr. Leithold played a program Nov. 17 at the First Christian Church as an event in the Christian concert series. The program: Fugue in D minor, Bach; Concerto in F major (Cuckoo and Nightingale), Handel; Chorale in E major, Franck; Scherzo, Symphony 4, Widor; Pastoral and "Nocturne," Purvis; Carillon-Sortie, Mulet.

Lawrence Robinson, Greenwood, S. C.—The Tampa Chapter of the A.G.O. sponsored Mr. Robinson in a recital at St. Andrew's Episcopal Church Jan. 6. His program: Grand Jeu, du Mage; "We All Believe in One God, Father," Prelude and Fugue in D major and Trio-sonata in E flat major, Bach; Sonata 6, Mendelssohn; "Naiades," Vierne; Adagio and Finale, Symphony 4, Widor; Toccata, Gigout.

D. Robert Smith, Lewiston, Maine.—Mr. Smith will play this program Feb. 4 in the chapel of Bates College: Introduction and Toccata, Walond; Flute Solo, Arne; Dialogue in D minor, Clerambault; "Deck Thyself and Toccata in F, Bach; "The Nativity," Langlais; Prelude and Fugue in D minor, Dupré.

Edward G. Mead, F.A.G.O., Oxford, Ohio.—Mr. Mead played this program Dec. 13 at St. John's Unitarian Church, Cincinnati, Ohio: "Saviour of the Heathen, Come" and "O Thou of God, the Father," Bach; "A Lovely Rose Is Blooming," Brahms-Holler; "Priere a Notre Dame," Boellmann; Scherzo in G minor, Mead; "Christmas," Foote.

Paul Bentley, Mus.M., Waco, Tex.—Mr. Bentley played this recital Dec. 15 to open the Fr. Polcak memorial organ at the Church of the Assumption, West, Tex.: "Who Only God Alone Lets Reign," Bach; Psalm 18, Marcello; Four Improvisations, Schehl; "Regina Coeli," Titcomb; "Reverie," Dickinson; Toccata, R. K. Biggs.

John Anson, San Francisco, Cal.—Mr. Anson, a student of Ludwig Altman, played this recital Dec. 29 at Temple Emanu-El: Ricercare in C minor, Pachelbel; "How Brightly Shines the Morning Star," Pachelbel and Buxtehude; Trio-sonata in E minor, Pastoral and Prelude and Fugue in A minor, Bach.

Helen Howell Williams, Lynchburg, Va.—The music department of Osbourn High School, Manassas, Va., sponsored Mrs. Williams in this recital at the Church of the Brethren Nov. 17: Psalm 19, Marcello; Gigue, Concerto in F, Felton; Offertoire sur les Grand Jeux, F. Couperin; "In Dulci Jubilo" and "Jesu, meine Freude," Zachau; Fugue à la Gigue, Sonatina, "God's Time Is Best," and Prelude and Fugue in B minor, Bach; "O World, I Now Must Leave Thee" and "My Faithful Heart Rejoices," Brahms; Two Preludes, Schroeder; "Lo, How a Rose," Pasquet; "Thou Art the Rock," Mulet.

Royal D. Jennings, M.M., A.A.G.O., Wilmington, N. C.—Mr. Jennings was sponsored in a recital Nov. 18 by the New Hanover Chapter of the A.G.O. at the First Presbyterian Church. His program: Grand Jeu, du Mage; Benedictus, Couperin; Rondo, Concerto for Flute Stop, Rinck; "When We Are in Deepest Need" and Prelude and Fugue in D minor, Bach; Pastorale, Roger-Ducasse; "Chollas Dance for You," Leach; "Te Deum," Langlais; "Prayer from Christ Ascending toward His Father," Messiaen; Toccata, Sowerby.

Phares L. Steiner, Cincinnati, Ohio.—Mr. Steiner played a recital Dec. 1 on the Fouser organ in the Mariemont Community Church. His program included the following: Prelude and Fugue in D major and "Now Comes the Gentiles' Saviour," Bach; Prelude, Fugue and Variation, Franck; "The Shepherds" and "The Angels," "Nativity" Suite, Messiaen; "Cantilene," Suite Breve, Langlais; Scherzetto, "Legende" and "Carillon de Westminster," Vierne.

Mrs. Everett Perry, Warsaw, Ind.—Mrs. Perry played the following program Dec. 8 at the First Methodist Church: "On Jordan's Bank," "The Advent of our King" and "O Come, O Come, Emmanuel," van Hulse; "In Dulci Jubilo," Bach; "Christmas Evening," Mauro-Cotone; "The Christmas Pipes of County Clare," Gail; Noel, Daquin-Walters; "Silent Night," Kohlmann. The carol choir assisted.

Irwin Wilson Miller, Staten Island, N. Y.—Mr. Miller played the following numbers at pre-service recitals Dec. 22 and 24 at the Immanuel Union Church: "Petite Marche Champetre de Noel," Bedell; Christmas Pastoral, Rogers; Pastoral, Bedell; "Good King Wenceslas," Campbell; Pastoral, Matthews; "Rorate Coeli," Yon; "Nightfall in Bethlehem" and "The Manger Scene," Taylor.

Charles Hoke, South Bend, Ind.—Mr. Hoke played the following recital Dec. 1, 1957, at Trinity Methodist Church: Concerto 5, Handel; "In Dulci Jubilo" (three settings) and Prelude and Fugue in G minor, Bach; "Lo How a Rose," Brahms; Scherzo, Symphony 2, Vierne; Toccata, Symphony 5, Widor; "Star of Hope," R. K. Biggs; Folk Tune, Whitlock; "Greensleeves" and "Supplication," Purvis.

Harold C. O'Daniels, M.S.M., Binghamton, N. Y.—Mr. O'Daniels played the following music Dec. 24 at Christ Church: "Jesus, Priceless Treasure," "Now Blessed Be Thou, Christ Jesus" and Pastoral, Bach; "I Know a Rose Tree Springing" and "Deck Thyself, My Soul," Brahms; "In Dulci Jubilo," Karg-Elert; "The Nativity," Langlais; Toccata per l'Elevazione, Frescobaldi; "Quem Pastores," Willan; Noel "Basque," Benoit.

Jack Rodland, Altoona, Pa.—Mr. Rodland played the following program Nov. 29 at Juniata College, Huntingdon: Trumpet Fanfare, Purcell; Toccata in F, Bach; Suite for a Musical Clock, Handel; "Lo, How a Rose," Brahms; "Rock of Ages" and "Bell" Prelude, Clokey; "The Cuckoo," Daquin; Flute Tune, Arne; "Greensleeves," Purvis; Suite "Gothique," Boellmann.

Thomas Matthews, Evanston, Ill.—Dr. Matthews played this recital Nov. 24 at the East Side Lutheran Church, Sioux Falls, S. D.: Chaconne, Couperin; "Schönster Herr Jesu," Schroeder; "Frohlich soll mein Herze springen" Walcha; Partita on "Een Vaste Burg," Kee; Aria, Peeters; Noel with Variations, Balbastre; "The Octave of Christmas," Tournemire; Carillon-Sortie, Mulet.

Richard W. Litterst, Omaha, Neb.—Mr. Litterst played this recital Nov. 24 at the First Congregational Church: Prelude and Fugue in B minor, Bach; Adagio, Mozart; Chorale in B minor, Franck; "Distant Chimes," Snow; "The Bells of St. Anne de Beauré," Russell; "I am Black but Comely" and Prelude and Fugue in G minor, Dupré. Two bell choirs assisted.

George Black, London, Ont., Canada.—Mr. Black played the second of three Advent recitals Dec. 8 at the Wesley United Church. His numbers were: Concerto in G major, Vivaldi-Bach; Aria, Zipoli; Trio, Krebs; Passacaglia in E minor, Rheinberger; Moderato Cantabile, Symphony 8, Widor; Five Chorale Preludes, Pepping; Dorian Prelude on "Dies Irae," Simonds.

Students of Dorothy Addy, Wichita, Kans.—Carolyn Powell, Erma Jean Dunn, Carl Boaz, Janet Johnson, Bob Peterson, Elizabeth Hinton, Charmaine Ierger, Anton Godding and Cleo Wilson, all students of Mrs. Addy, played this program Nov. 26 at Friends University alumni auditorium: Theme and Variations, Rheinberger; Toccata and Fugue in D minor, Bach; "Green Boughs" and Marche "Grottesque," Purvis; "O Lord My God" and "In My Beloved God," Dupré; "Sleepers, Wake," Bach; "Now Thank We All Our God," Karg-Elert; "The Fifers," Dandrieu; Theme and Variations in D minor, Handel; "Dorian" Toccata, Bach; "Homage to Perotin," Roberts; Concerto 1, Handel.

Lloyd Endter, St. Paul, Minn.—Mr. Endter, pupil of Jack Fisher, played this recital Dec. 29 at St. Clement's Episcopal Church: Psalm 19, Marcello; Toccata per l'Elevazione, Frescobaldi; Basse et Dessus de Trompette, Clerambault; Prelude, Fugue and Variation, Franck; "From Heaven Above to Earth I Come," "Hail the Day, So Rich in Cheer" and "Deck Thyself, O My Soul, with Gladness," Bach; "Greensleeves," Wright; "Jon-neguin" Variations, Alain; Prelude and Fugue in B minor, Bach.

Richard Hawley, Milwaukee, Wis.—Mr. Hawley played the dedicatory recital at Grace Evangelical Church Nov. 24, including: "Now Let Us Come before Him," "In Thee, Lord, Have I Put My Trust" and "From God Shall Naught Divide Me," J. C. Bach; Air in A minor and "Jesu, Joy of Man's Desiring," J. S. Bach; Psalm 19, Marcello; "Meinem Jesu lass ich nicht," Walther; "A Lovely Rose Is Blooming," Brahms; "Auf meinen lieben Gott" and "Wie schön leuchtet" Buxtehude; Chorale Prelude, Willan.

Marshall H. Pierson, Jacksonville, Fla.—Mr. Pierson will play a recital March 4 in the student scholarship series at Jacksonville College of Music. His program: "Alle Menschen müssen sterben" and "Wir glauben all an einen Gott, Schöpfer," Bach; "Mein Jesu, der du mich," Brahms; Fantaisie in A, Franck; "Rhosymedre" and "Hyfrydol," Vaughan Williams; "The Cuckoo," Daquin; "Mountain Sketches," Clokey; Carillon, Roberts; Symphony 1, Vierne.

Valerye Bosarge, Meridian, Miss.—Mrs. Bosarge played the following recital Dec. 8 at the First Presbyterian Church for the North Mississippi Chapter of the A.G.O.: Prelude and Fugue, Buxtehude; "Vom Himmel hoch," Pachelbel; "In Dulci Jubilo," Bach; "Es ist ein Ros' entsprungen," Brahms; Noel "Basque," Benoit; "Greensleeves," Purvis; Psalm 19, Marcello; "I Wonder as I Wander," Niles; "Weinachten 1914," Reger.

William Wickett, London, Ont., Canada.—Mr. Wickett played the first of three Advent recitals Dec. 1 in the Wesley United Church, programming: "Cortège Academique," MacMillan; Meditation on "O Little One Sweet," Coultts; "Come, Saviour of Our Race," Buxtehude; Concerto in G, Handel; "In Dulci Jubilo" and Prelude and Fugue in A minor, Bach; Passacaille, Ennemond Trillat; Psalm Prelude 1, Set 2, and Rhapsody, Howells.

Louis Huybrechts, Rochester, N. Y.—Mr. Huybrechts played the following dedicatory recital Dec. 8 at Corpus Christi Church: Magnificat, Buxtehude; "Jesu, Joy of Man's Desiring" and Prelude and Fugue in E major, Bach; "Behold, a Rose Is Blooming," Brahms; Prelude and Fugue on "B-A-C-H," Liszt; "Ave Maria," van Hulse; "Improptu," Vierne; "God among Us," Messiaen; Finale, Symphony 5, Widor.

Richard Babcock, Baltimore, Md.—Mr. Babcock's recital at Emmanuel Church Dec. 25 listed this music: "Quem Pastores," Richard Warner; Noel, Mulet; Variation on a Noel, Daquin; "From the Depth of My Heart," Karg-Elert; March of the Magi Kings, Dubois; Christmas Suite, Warner; Overture and Pastoral, "Messiah," Handel.

Richard Bennett, M.A., Newport, R. I.—Mr. Bennett played this recital Dec. 15 in the chapel of St. George's School: Ciacona in E minor, "Nun komm' der Heiden Heiland" and "Herr Christ, der einig Gottes Sohn," Buxtehude; Chorale in A minor, Franck; "Gottes Sohn ist kommen," Pepping; Sonata 1, Hindemith.

Harold Fink, New York City.—Mr. Fink played this recital Dec. 24 at the Fordham Lutheran Church: "Sleepers Wake," "Come Redeemer of Our Race," "Rejoice, Ye Christians" and "In Dulci Jubilo," Bach; Symphony de Noel, de Maleingreau. He repeated the program Dec. 29 at the West Side Presbyterian Church, Englewood, N. J.

Richard Peek, Charlotte, N. C.—Mr. Peek played this recital Jan. 5 at the Riverside Church, New York City: Introduction and Toccata, Walond; Trio-sonata 1, Bach; Fantaisie in F minor, K.594, Mozart; Sonata 2, Hindemith; Pastoral, Roger-Ducasse; Allegro, Symphony 2, Vierne.

**FEBRUARY M.T.N.A. MEETING
SET FOR MINNEAPOLIS, MINN.**

The east central division of the Music Teachers National Association, which includes Illinois, Indiana, Michigan, Minnesota, North Dakota, Ohio and Wisconsin, will hold its third biennial convention Feb. 16-19 at the Hotel Nicollet, Minneapolis, Minn. Many events of the meeting will have special relevance to the choral and organ fields.

Special choral music will be heard at Sunday services in these churches: the House of Hope Presbyterian, St. Clement's Episcopal, the Hamline Methodist and Mount Olive Lutheran.

Sectional meetings will be held on church and choral music. One of these will be in the form of a concert by the Augsburg Choir at the Central Lutheran Church Feb. 16. Mary Fellows, Hamline University, will be chairman of a church music meeting Feb. 17. Jack Fisher will address the Feb. 19 church music meeting.

Many general teaching problems will be discussed and a variety of concerts and recitals will be heard. Russell Harris, division president, will preside at the convention.

**RONALD STAUDE APPOINTED
TO ST. PAUL'S, MONTROSE, PA.**

Ronald L. Staude is the new organist and choir director of St. Paul's Episcopal Church, Montrose, Pa. The church has recently installed a two-manual Bullions organ on which Clifford E. Balshaw, F.A.G.O., Wilkes-Barre, Pa., played the dedicational recital Nov. 17, 1957.

Mr. Staude studied at Syracuse University and at Gettysburg College and has been organist of the New Bloomfield, Pa., Presbyterian Church.

**ELECTRONIC CARILLON IS
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The bishop of Central New York dedicated a new Maas-Rowe symphonic carillon at Trinity Episcopal Church, Syracuse, N. Y., Jan. 19. The instrument is a sixty-four-bell installation complete with automatic hymn player and automatic "call to worship" bell. Robert L. Kendall is organist and choir director of the church.

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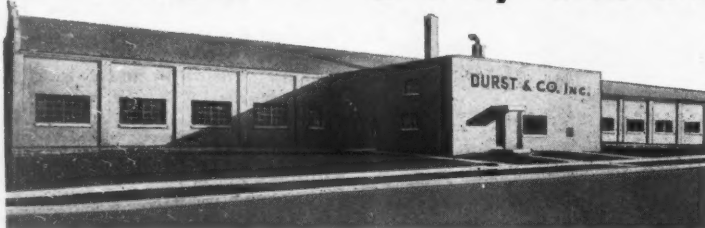
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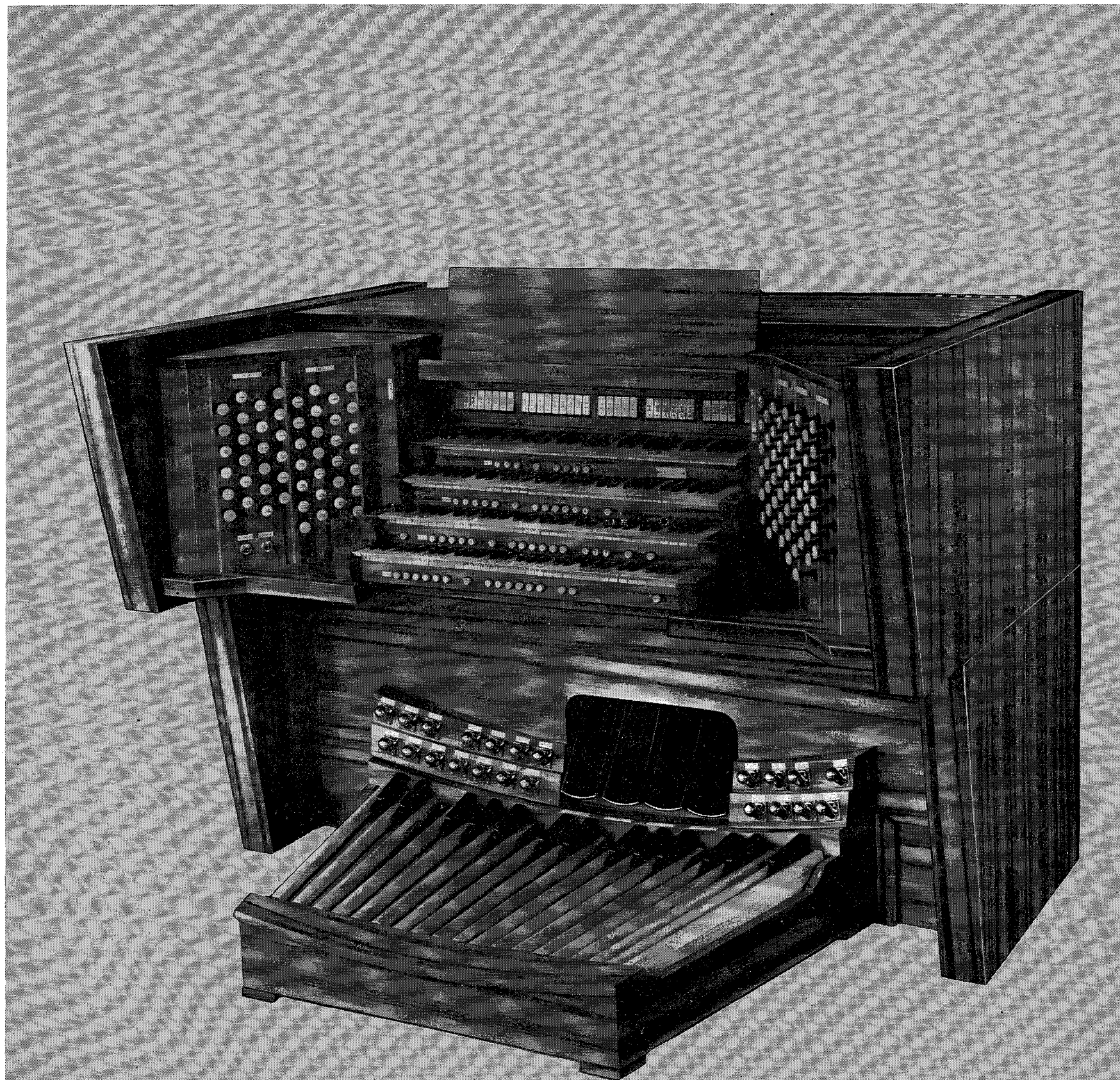
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