

THE DIAPASON

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

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HEART ATTACK FELLS DR. HAROLD FRIEDEL

NOTED N. Y. CHURCH MUSICIAN

St. Bartholomew's Leader Was Composer,
Active as Guild Officer and Worker—
on Faculties of Both Juilliard
and Union Seminary.

Harold W. Friedell, Mus. D., F.A.G.O., F.T.C.L., was stricken with a fatal heart attack Feb. 17 while walking through heavy snow from his home at Hastings-on-Hudson, N. Y., to the railroad station. His age was 52.

Dr. Friedell succeeded David McK. Williams at St. Bartholomew's Episcopal Church, New York City, in 1946. Previous to that date he had served Calvary Episcopal Church from 1934. He had been a faculty member of Union Theological Seminary and of the Juilliard School; at one time he had been a student at both schools. Among his teachers were Dr. Williams, Clement Gale and Bernard Wagenaar. Missouri Valley College, Marshall, Mo., conferred an honorary doctorate in 1957.

Dr. Friedell was for years an active and valuable worker in the A.G.O. He served several terms on the national council, as treasurer, as auditor and as the chairman of the examination committee. Just one week before his death, Dr. Friedell, as chairman of the nominating committee, had presented the new slate of national officers which will be acted on at the annual general meeting May 19. He represented the A.G.O. at the I.C.O. last summer.

As composer of many anthems and canticles, Dr. Friedell's name was frequently to be seen on church service bulletins of many denominations.

Funeral services were held in St. Bartholomew's Church Feb. 20. His widow, a son, a daughter, a brother and a sister survive.

E. HAROLD GEER PASSES; WAS 36 YEARS ON VASSAR STAFF

E. Harold Geer, 71, professor emeritus at Vassar College, died Dec. 23, 1957, in the Sharon, Conn., hospital. He had served on the Vassar faculty for thirty-six years prior to his retirement in 1952 and had been chairman of the music department for several years.

As director of the Vassar College choir, Mr. Geer arranged and edited more than 100 compositions for women's voices. He was editor of the "Hymnal for Colleges and Schools" and author of "Organ Registration in Theory and Practice." Under his direction the Vassar choir gave concerts at New York City's Town Hall and St. Thomas' Church and at colleges and universities in various parts of the country.

Mr. Geer was born in Tabor, Iowa, in 1886. He received the A.B. and M.A. degrees from Doane College in Nebraska and the Mus. B. degree from Oberlin Conservatory. He studied organ and composition with Widor and Gedalge in Paris, organ with T. Tertius Noble and piano with Ernest Hutcheson. In 1949 Doane College bestowed on him an honorary doctor's degree.

Before joining the Vassar faculty he had taught at Lake Erie College for Women in Painesville, Ohio, and at Albion College in Michigan. Following his retirement from Vassar he was attached to Chatham College in Pittsburgh and subsequently became acting chairman of the music department at Hood College, Frederick, Md.

Among the organ recitals given by Mr. Geer were those at Prague Municipal Auditorium, York Minster in England and at many churches and colleges in this country.

He is survived by his wife, a daughter and two sons.

WILBUR HELD AT NEW OHIO STATE "U" ORGAN



WILBUR HELD played the dedicatory recital Jan. 26 of the new Schantz organ in Mershon Auditorium of Ohio State University, Columbus. The stoplist appeared in THE DIAPASON for September, 1957.

The opening program drew an audience of 2,400, said to be a record for Columbus. Most of the listeners remained after the recital for a fifteen-minute demonstration

by Professor Held of the instrument's tonal and mechanical resources.

The recital program was as follows: Trumpet Voluntary, Purcell; Benedictus, Couperin; Prelude and Fugue in A minor, "Ich ruf' zu dir" and "Ach bleib bei uns," Bach; "Piece Heroique," Franck; "Schönster Herr Jesu," Schroeder; "Sonne der Gerechtigkeit," Pepping; "Twilight at Fiesole," Bingham, and "Pageant," Sowerby.

C.C.W.O. ANNOUNCES DETAILS OF GRUENSTEIN MEMORIAL

The Gruenstein memorial organ contest for young women, offered by the Chicago Club of Women Organists, will be held May 26.

Candidates must be woman organists between 16 and 35 years of age and must be musically advanced. Numbers need not be memorized.

The required numbers this year are: "Little" G minor Fugue, Bach, and Chorale Prelude on "Picardy," Noble. All applications must be received by May 15. The winner will receive \$50 and the opportunity to appear before the club in the 1958-59 season.

Application blanks or any further information may be obtained from Miss Grace Symons, Creative Arts Center, 64 East Van Buren St., Chicago 4.

BOYCE RETIRES AS LEADER OF BROOKLYN APOLLO CLUB

After twenty-five years of inspired leadership, Alfred Boyce will resign as conductor of the Apollo Club of Brooklyn, N. Y., at the end of the current season, the club's eightieth. Under the Boyce baton, the Apollo concerts have been noted for their interesting, ambitious and varied programs. Outstanding stars of opera and the concert stage have sung with the club as guest artists.

Mr. Boyce will continue as organist and choir director of the Church of the Holy Communion in New York, a post he has held more than twenty-five years.

BENEFIT FOR SCHWEITZER HOSPITAL LISTS PREMIERE

The premiere of the third movement of Lukas Foss' Symphony of Chorales highlighted the Schweitzer Hospital benefit concert by the Boston University symphony orchestra and chorus at Symphony Hall, Boston, Feb. 17 with Charles Munch as guest conductor. The concert is sponsored jointly by the Friends of Albert Schweitzer and Boston University. Foss' symphony was commissioned by the Koussevitzky Music Foundation and was dedicated to Dr. Schweitzer, as was another piece on the program, Toch's Symphony 2. The concert was held in connection with Dr. Schweitzer's 83rd birthday.

DR. CLARENCE DICKINSON RECOVERING FROM ILLNESS

Dr. Clarence Dickinson, dean of American church musicians, has had a serious illness and has been forced to take a leave of absence from his duties at New York City's Brick Church. His condition, however, is much improved and he plans to return to the church before Easter. Plans for the Dickinson festival at the Riverside Church April 27 are moving ahead as planned.

BACH'S PASSION according to St. John will be performed March 16 by the University of Chicago choir and members of the Chicago Symphony Orchestra at Rockefeller Chapel under the direction of Richard Vikstrom. Heinrich Fleischer is to be at the organ.

CONFERENCE HONORS LUTKIN CENTENNIAL

ANNUAL EVANSTON MEETING

Eighth Northwestern Midwinter Event
Has Schaefer and Harper as Guests
—Lectures, Recitals, Demon-
strations on Agenda.

The school of music of Northwestern University held its eighth annual midwinter conference on church music for laymen and ministers Feb. 3 and 4 on the Evanston, Ill., campus. Theodore Lams, chairman of the church music department, was in charge. This midwinter meeting coincided with the 100th birthday of Peter Christian Lutkin, the first dean of the school of music at the university, the founder of its church music department and one of the founders of the American Guild of Organists. It was appropriate that the conference should center its activities in Lutkin Hall, the intimate student chapel and recital room named in memory of this eminent champion and composer of church music.

Seven states—Iowa, Illinois, Minnesota, Michigan, Missouri, Ohio and Wisconsin—were represented among the 100 delegates and they were augmented by sixty music students and thirteen members of the faculty. The immediate Chicago area was, of course, well represented; hardly a suburb failed to appear on the list.

The featured guests for the conference were Theodore Schaefer, organist and choirmaster of the National Presbyterian Church, Washington, D. C., which the Eisenhowers attend, and Earl E. Harper, director of the school of fine arts at the University of Iowa. Both confined their appearances to the Monday sessions.

"King David" Sung

A suitable and inspiring prelude to the conference was the performance of Honegger's "King David" the night before the official opening. Evanston's large First Methodist Church was packed beyond comfort as the a cappella choir and the women's glee club of the university joined the chancel choir of the church, sixteen wind and percussion players and a harpist under William Ballard's direction. Austin Lovelace supplied string and trombone parts at the organ and was responsible for some highly successful color effects.

The chorus work was generally very satisfactory in matters of tone, precision and balance. Rabbi Edgar E. Siskin's narration had considerable feeling and intensity. Neither he nor Mr. Ballard can be blamed for the lack of continuity and flow and the several rather awkward short waits. Another single rehearsal of these combined musical forces (only one complete one was available!) would probably have achieved a homogeneity.

Susan Servos' Witch of Endor was remarkably blood-curdling, in keeping with the essentially semi-barbaric flavor with which the composer salted his score. The soloists (Lydia Lund, soprano; Mary Moore, contralto, and Robert Quint, tenor) projected their parts well over the sometimes full wind instrumentation. Aside from Miss Moore's opening, the enunciation was admirable. One wonders that a work with such a rare audience potential is not performed to death.

Monday Morning

Because of the illness of Dean George Howerton, Professor Lams welcomed the registrants to the first session. Thomas Matthews conducted an anthem reading with emphasis on volunteer choir material for Lent, Palm Sunday and Easter. All the anthems discussed and sung were recent issues and several of the composers were American. Dr. Matthews' informal conduct and his warm personality added to the helpfulness of the hour.

Dr. Harper headed another informal

period, probably impromptu, which discussed the role of the electronic organ in the church. This was the liveliest and most controversial part of the whole meeting and those present expressed themselves vigorously. It would have added to the value of the exchange had provision been made for the attendance of a really well-informed representative of the "other side." In addition to discussion of maintenance and tonal matters in the electronic field, several blasts were leveled at major pipe organ builders who are "too busy to bother with building small organs." Dr. Harper urged all his hearers to "be tolerant and reasonable and avoid prejudice."

Afternoon Lectures

Theodore Schaefer tied his lecture, "Organ Materials for the Church Service," and his recital closely together. This church musician stands in the middle of the road in musical and service matters. After a description of the service at the National Presbyterian Church where he has served for nineteen years, he discussed the purpose of music in worship, its essential abstract character and the need for variety of mood, color and rhythm to avoid monotony. He touched upon suitable prelude and postlude material and its use, wedding music, interludes, hymn accompaniment and various other pertinent subjects. A question period followed and a well-made list of organ music was distributed.

After a coffee break Dr. Harper spoke on "Music Education in the Church." Emphasizing that it is "not the prime purpose of the church to teach music," he agreed that education in all the arts is helpful if the church is to be "a temple of the fine arts in the community" which uses music and the other arts as "the greatest means to an awareness of God." Dr. Harper considers congregational singing of hymns the basis of all church music. He favors rehearsing the congregation at the service, selecting choir volunteers and the extension of the multiple choir movement.

A short appreciation of Peter Christian Lutkin by Dr. Harper was followed by the singing of the familiar Lutkin benediction.

Schaefer Recital

Mr. Schaefer's recital illustrated his ideas of variety and suitability in organ music for service use. His belief in the eminent usefulness of pre-Bach music tied in with his inclusion of pieces by Bruhns, Kuhnau and Buxtehude. The nineteenth century was represented only by an intelligent performance of Franck's Chorale in A minor; the Haydn "Musical Clock" pieces provided variety. Our century was represented by Schroeder, Britten, Dupré and Sowerby.

In his playing Mr. Schaefer showed himself to be musical and warm. The occasion did not call for virtuosity and the program was properly informative and illustrative rather than exciting. The Lutkin Hall organ is not notable either for its transparency or its brightness; mechanically it betrayed Mr. Schaefer at a key spot.

Final Day

William Ballard conducted his university chamber singers, an accomplished mixed group of twelve young people, in a sight-reading session which included nine useful anthems. Mr. Ballard's session was carefully worked out and the problems encountered were clearly pointed out and solutions suggested. A supplementary list of anthems was available.

The high standard of the university's organ work was exhibited when several

G. CALVIN RINGGENBERG



DR. G. CALVIN RINGGENBERG, organist and choir director at St. Peter's Episcopal Church, St. Louis, Mo., for the last twenty-six years, has become minister of music at the Memorial Presbyterian Church. He began his new duties at the end of January.

Dr. Ringgenberg came to St. Louis in 1932 from Peoria, Ill., where he was dean of the college of music at the Bradley Polytechnic Institute and conductor of the Peoria Symphony Orchestra. He was choral director and organist at Washington University from 1932 to 1940 and choral director of the Principia upper school. He was organist for the Protestant Hour on radio and television between 1944 and 1955.

He studied at Iowa State College and was graduated from the New England Conservatory. Later he won his master's degree at the Chicago Musical College. Among his organ teachers have been Wallace Goodrich, Lynnwood Farnam, Clarence Eddy, Eric DeLamarter and Widor.

The doctor of music degree was awarded to him by Jamestown, N. D., College in 1946. Dr. Ringgenberg was at one time a member of that faculty.

students demonstrated the Holtkamp and the two Schantz practice organs. The instruments, built along more nearly classical lines, stirred up considerable interest and the clean, rhythmic playing of the students was received with enthusiasm.

The last event of the conference was a short recital by two doctoral candidates who are also two of the Chicago area's most skillful organists. Robert Lodine played Langlais and Messiaen from two of his degree recitals. Robert Rayfield played two Fugues on "B-A-C-H" by Schumann and Sowerby's "Pageant."

A comprehensive display of organ music, with some octavo material and some books on choir routine, was provided by the British American Music Company which seemed to be doing a lively business at intermission time. The Lyon and Healy Company furnished folders of anthems for Mr. Ballard's session.

The fellowship and the give-and-take among those in attendance at conferences such as this are at least as important and interesting as the scheduled events.—F.C.

THE DIAPASON

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5. THIS ENDRIS NYGHT: BEHOLD THE GREAT CREATOR
6. OLD 124TH: TURN BACK, O MAN
7. OLD 104TH
8. BRISTOL: HARK! THE GLAD SOUND! THE SAVIOR COMES
9. MARTYRDOM: AS PANTS THE HEART FOR COOLING STREAMS
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et Filiae: On This Most Holy Day

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**OHIO CHURCH ORDERS
SWISS THREE-MANUAL**

INSTALLATION SET FOR 1959

Instrument in Grace Lutheran, Dover,
Built by Kuhn in Maennedorf,
Switzerland — Designed
along Classical Lines.

Grace Lutheran Church, Dover, Ohio,
has signed a contract with the Th. Kuhn
S. A. Organ Company of Maennedorf,
Switzerland, for a three-manual organ to
be completed in September of 1959. Erich
Goldschmidt, University of Michigan,
served as consultant in preparing the
specification together with the Rev.
Eugene C. Harmony, director of music
of the church, and Walter Pretorius,
chairman of the committee.

The organ is to be of classical design
with the great, swell and pedal divisions
placed on either side of the west gallery;
the positiv will be mounted on the gallery
rail behind the console. The organ will be
tracker action with Barker lever while
the stop action will be electric.

The stoplist:

GREAT ORGAN.

- Quintadena, 16 ft., 56 pipes.
- Principal, 8 ft., 56 pipes.
- Flute, 8 ft., 56 pipes.
- Spitzflöte, 8 ft., 56 pipes.
- Octave, 4 ft., 56 pipes.
- Blockflöte, 4 ft., 56 pipes.
- Octave, 2 ft.
- Cornet, 8 ft., 5 ranks, 195 pipes.
- Mixture, 2 ft., 4 ranks, 224 pipes.

SWELL ORGAN.

- Principal, 8 ft., 56 pipes.
- Gedackt, 8 ft., 56 pipes.
- Salicional, 8 ft., 56 pipes.
- Vox Celeste, 8 ft., 44 pipes.
- Octave, 4 ft., 56 pipes.
- Nachthorn, 4 ft., 56 pipes.
- Flute, 2 ft., 56 pipes.
- Mixture, 1½ ft., 4-5 ranks, 268 pipes.
- Trompette, 8 ft., 56 pipes.
- Clairon, 4 ft., 56 pipes.

POSITIV ORGAN.

- Gedackt, 8 ft., 56 pipes.
- Principal, 4 ft., 56 pipes.

- Rohrflöte, 4 ft., 56 pipes.
- Octave, 2 ft., 56 pipes.
- Larigot, 1½ ft., 56 pipes.
- Scharf, 1 ft., 3-5 ranks, 212 pipes.
- Cromorne, 8 ft., 56 pipes.

PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Subbass, 16 ft., 32 pipes.
- Octave, 8 ft., 32 pipes.
- Flute, 8 ft., 32 pipes.
- Octave, 4 ft., 32 pipes.
- Mixture, 2½ ft., 4 ranks, 128 pipes.
- Posaune, 16 ft., 32 pipes.
- Trompette, 8 ft., 32 pipes.
- Clairon, 4 ft., 32 pipes.

**ORGAN & CHORAL PROGRAMS
HEARD AT ST. PAUL'S CHAPEL**

Noonday recitals at St. Paul's Chapel,
Columbia University, in February included
an all-Sowerby program Feb. 11 with
Herbert Burtis playing and an all-Brahms
recital Feb. 25 played by Dale Peters, the
assistant organist. John Doney, Caze-
novia, N. Y., was guest recitalist Feb. 18
and Wallace M. Coursen, Jr., Glen Ridge,
N. J., Feb. 20. Searle Wright, the organist
and choir-master at the chapel, played Feb.
13 and 27.

Sunday evening choral events at the
chapel in March will include: the Oratorio
Society of New Jersey, Peter Sozio, con-
ductor, singing the Cherubini Mass in C
minor March 9; the Sage Chapel choir of
Cornell University directed by Thomas
A. Sokol March 16 in a concert of early
motets and contemporary works, and the
choir of St. Paul's Chapel directed by
Mr. Wright in a March 23 program of
Bach's Cantata 38, Palestrina's "Pope
Marcellus" Mass and an "Oxford" Re-
quiem by Bruce Montgomery.

**RUTH K. JACOBS CONDUCTS
FESTIVAL IN MILWAUKEE**

A junior choir conference of organists
and directors is being held Feb. 28 to
March 2 at Calvary Presbyterian Church,
Milwaukee, Wis. Ruth Krehbiel Jacobs
is the director. Beginning with a lecture
the first day, the conference continues
with two demonstration rehearsals and
ends with a concert by fourteen junior
choirs to be given twice to accommodate
the crowds.

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| UNISON
ALLELUIA—H. Reimann
(#315)15 | SATS (cont'd)
EASTER CHIMES ARE RINGING—
L. Guzman (#710)25 |
| SATS
AWAKE, THOU WINTRY EARTH—
J. S. Bach (#240)20 | SO KEEP WE ALL THIS HOLY
FEAST— J. S. Bach (#298)15 |
| COME, YE FAITHFUL—
E. Titcomb (#591)20 | THE RISEN LORD—C. W. Greene
(#434)15 |
| CROWN HIM WITH MANY
CROWNS— F. H. Brackett
(#436)20 | THIS IS THE DAY— G. Evans
(#497)15 |
| | TRIUMPHANT STRAINS ARISE—
F. E. Chipman (#433)20 |

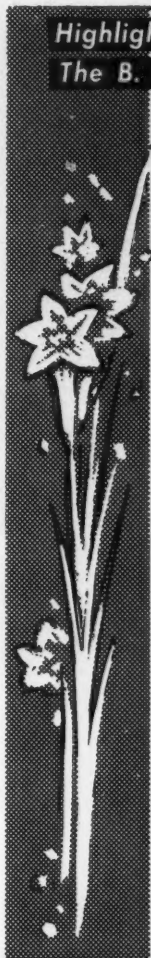
CHORALS for LENT

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| SA
HOW LONG WILT THOU FORGET
ME?— J. S. Bach (#621)20
(also SATB) | SATB (cont'd)
HERE YET AWHILE— J. S. Bach
(St. Matthew Passion) (Double
Mixed Chorus) (#357)25 |
| LEAD ME, LORD— S. S. Wesley
(#228)15
(also SATB) | JERUSALEM (Gallia) (E. & L. Texts)
C. Gounod (#418)15 |
| SSAA
*BOW DOWN THINE EAR, O
LORD— H. Morgan (#676)20
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(also TTBB) |
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AT THY FEET— J. S. Bach
(#241)15 | O SAVIOUR OF THE WORLD—
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Hill, Norman & Beard Restores Three-manual Casavant of 1917—Phyllis Chapman Clarke Plays Opening Recital Program.

The English firm of Hill, Norman & Beard has completely rebuilt the three-manual Casavant organ of 1917 in the Central United Church, Calgary, Alta., Canada. The restored instrument was dedicated Dec. 1, 1957, at a service also commemorating the Charles Wesley anniversary and featuring music by the Wesleys.

Phyllis Chapman Clarke, organist and choir director of the church for the last thirty-four years, played the inaugural recital Dec. 3, programming: Overture to "Sosarme," Handel; Two Chorale Preludes and "St. Anne" Fugue, Bach; "What E'er My God Ordains Is Right," Walther; Introduction and Trumpet Tune, Stanley; "The King's Majesty," Sowerby; "Villanella," Ireland; Intermezzo, Bonnet; Musette, Ravanello, and "Urbs Beata Hierusalem," Willan.

The stolist:

GREAT ORGAN.

- Double Open, 16 ft., 61 pipes.
- Open Diapason 1, 8 ft., 61 pipes.
- Open Diapason 2, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Flute Ouverte, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Harmonic Trumpet, 8 ft., 73 pipes.
- Octave Trumpet, 4 ft., 61 notes.
- Chimes.

SWELL ORGAN.

- Quintaton, 16 ft., 68 pipes.
- Open Diapason, 8 ft., 68 pipes.
- Hohl Flute, 8 ft., 68 pipes.
- Gamba, 8 ft., 68 pipes.
- Celestes, 8 ft., 56 pipes.
- Aeoline, 8 ft., 68 pipes.
- Principal, 4 ft., 68 pipes.

PHYLLIS CHAPMAN CLARKE AT NEW HILL, NORMAN & BEARD



- Flauto Traverso, 4 ft., 68 pipes.
- Fifteenth, 2 ft., 68 pipes.
- Quint Mixture, 4-5 ranks, 293 pipes.
- Contra Fagotto, 16 ft., 68 pipes.
- Trumpet, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Chimes.
- Tremulant.

CHOIR ORGAN.

- Viola Pomposa, 8 ft., 68 pipes.
- Rohr Gedeckt, 8 ft., 68 pipes.
- Dolce, 8 ft., 68 pipes.
- Orchestral Flute, 4 ft., 68 pipes.
- Nazard, 2 1/2 ft., 68 pipes.
- Blockflöte, 2 ft., 68 pipes.
- Tierce, 1 1/2 ft., 68 pipes.
- Clarinet, 8 ft., 68 pipes.
- Harmonic Trumpet, 8 ft.
- Octave Trumpet, 4 ft.
- Tremulant.

PEDAL ORGAN.

- Resultant, 32 ft., 30 notes.
- Open Wood, 16 ft., 42 pipes.
- Open Metal, 16 ft.
- Bourdon, 16 ft., 54 pipes.
- Quintaton, 16 ft.
- Octave, 8 ft., 30 notes.
- Principal, 8 ft., 30 notes.
- Bass Flute, 8 ft., 30 notes.
- Super Octave, 4 ft., 30 notes.
- Siffloete, 2 ft., 30 notes.
- Trombone, 16 ft., 54 pipes.
- Trumpet, 8 ft.
- Clarion, 4 ft.
- Chimes.

ORGAN STUDENTS of Walter N. Hewitt, A.A.G.O., Ch.M., F.T.C.L., held a class-meeting at the Prospect Presbyterian Church, Maplewood, N. J., Jan. 19. The class plans to organize into a Guild student group.

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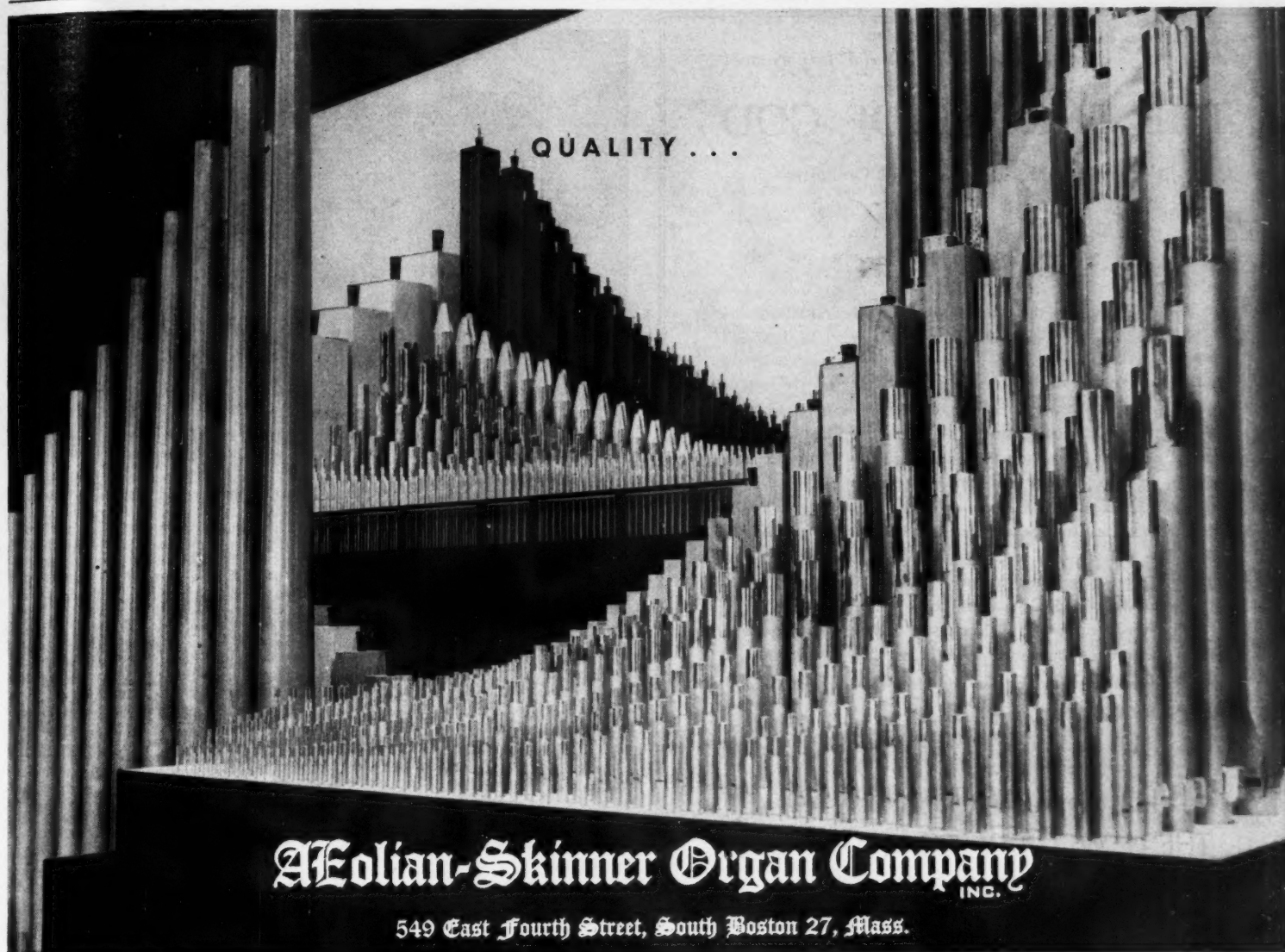
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**N. Y. CATHOLIC CHURCH
TO HAVE NEW MÖLLER**

PLAN OPENING EASTER 1959

Metropolitan Our Saviour Will Have
Three-manual Organ as Part of
Four-and-half-million-dollar
Building Program.

The Church of Our Saviour, New York City, has contracted for a new three-manual Möller organ as part of an extensive four-and-a-half-million-dollar building program. Paul Reilley of New York is the architect.

The organ and console are to be placed on the rear gallery. The scheduled completion date for the organ is Easter of 1959. The specification was designed by the Rev. Richard B. Curtin in consultation with Donald V. Corbett, Möller representative.

The stoplist is as follows:

GREAT ORGAN.

- Quintaten, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bordun, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Waldflöte, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.

SWELL ORGAN.

- Flute a Cheminee, 16 ft., 12 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flute a Cheminee, 8 ft., 61 pipes.
- Prestant, 4 ft., 61 pipes.
- Plein Jeu, 5 ranks, 305 pipes.
- Cor Anglais, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Hautbois, 4 ft., 61 pipes.
- Tremulant.

CHOIR-POSITIV ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Dolcan, 8 ft., 61 pipes.
- Dolcan Celeste, 8 ft., 49 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Prinzipal, 2 ft., 61 pipes.
- Sequialtera, 2 ranks, 122 pipes.
- Zimbel, 2 ranks, 122 pipes.
- Tremulant.

PEDAL ORGAN.

- Sub Bass, 16 ft., 32 pipes.
- Quintaten, 16 ft.
- Flute a Cheminee, 16 ft.
- Prinzipal, 8 ft., 32 pipes.
- Sub Bass, 8 ft., 12 pipes.
- Flute a Cheminee, 8 ft.
- Octave, 4 ft., 12 pipes.
- Koppelflöte, 4 ft., 32 pipes.
- Koppelflöte, 2 ft., 12 pipes.
- Trumpet, 16 ft., 32 pipes.
- Cor Anglais, 16 ft.
- Trumpet, 8 ft., 12 pipes.
- Cor Anglais, 4 ft.

**ARIZONA ORGANIST PASSES
AWAY AT HOME IN PHOENIX**

Alvin V. Thomas, Phoenix, Ariz., organist, died Feb. 3 at his home. He was 62. Born in Chicago and holding bachelor and master degrees in music from De Pauw University, Greencastle, Ind., Mr. Thomas had studied organ with Norman Coke-Jephcoit and had taken courses at Columbia University and at Union Theological Seminary.

Before going to Phoenix in 1924, Mr. Thomas taught at Coker College, Hartsville, S. C., and Flora MacDonald College, Red Springs, N. C. Since 1953 he had been organist of the Encanto Community Church; previously he had served long periods at the First Baptist and First Congregational Churches.

His widow and a sister survive him.

**FACULTY OF SALEM COLLEGE
SUMMER CHOIR SCHOOL SET**

Guest faculty members at the summer choir school at Salem College, Winston-Salem, N. C., June 16-21 include Henry Pfohl, Plymouth Church of the Pilgrims, Brooklyn, N. Y.; Mrs. Haskell Boyter, children's choir specialist; Charles Vardell, Flora MacDonald College, and Donald McCorkle of the Moravian Music Foundation.

Paul Peterson, Clemens Sandresky and Margaret Sandresky of the Salem College faculty will complete the staff.

THE CHICAGO CLUB of Women Organists is sponsoring a recital March 10 by Jeanne Demessieux at St. Peter's Church in downtown Chicago.



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by

LEO SOWERBY

World Première by the Washington and Cathedral Choral Societies, Paul Callaway, conductor, on November 18, 1957

"But the high point of the evening was the first performance of Sowerby's *The Throne of God*, especially commissioned by the Cathedral for this occasion. The work uses no soloists, the narrative portions being carried by a group of men's voices, sometimes in unison and sometimes in parts. The text is from Revelations, and the composer builds a continuous structure shifting from unison and octave choral line to fugal and imitative writing. The chorus and orchestra are of equal import, each heightening the other, particularly in the climaxes. The final 'Alleluia: for the Lord God Omnipotent reigneth,' set in brilliant full chords against full orchestra with brasses providing the fireworks leaves the hearer breathless.

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CLASSIC ORGAN IN TEXAS CHURCH



THE ORGAN at the First Presbyterian Church, Kingsville, Tex., is an interesting example of classic design in which some pipes from a small American romantic instrument are combined with new metal pipework from a German builder.

The original instrument was built by George Kilgen and Son about 1905 for a church in Laredo. The restoration and revision is by Otto Hofmann of Austin, Tex. The new metal pipework is by Laukhuff of West Germany. Specifications were planned by Roger Hauenstein in conjunction with Mr. Hofmann. The organ

was assembled by several men of the church with completion scheduled for next year.

The completed ensemble will have twenty-two stops with a total of 1325 pipes. The pedal has thirty keys. In keeping with the classic type of ensemble, the pipes are voiced in the continental manner on 1 1/2 inches wind pressure. On several of the ranks of pipes, *chiff* may be clearly heard. The balanced tracker action has been retained. Unison couplers are employed and there are four adjustable combination pedals.

MUSIC-ART TOUR TO VISIT
DUPRE, COCHEREAU LOFTS

Marcel Dupré and Pierre Cochereau have invited the 1958 music and art tour led by Dr. D. Sterling Wheelwright, San Francisco State College, to include their Paris organ lofts in the itinerary. M. Cochereau will receive a limited party in the gallery of Notre Dame after the cathedral is closed for the day to the general public. Highlights for the party have been scheduled to include: Glyndebourne Opera, London, "Marriage of Figaro"; Continental music, Brussels World's Fair; ballet, Paris Opera; Italian opera at Caracalla Baths, Rome; festival symphony, Florence; "Fidelio" and a serenade concert, Salzburg; "Der Fledermaus" at Vienna's Redoutensaal; "Lohengrin," Bayreuth Wagner festival; folk music, Lucerne and Copenhagen, and optional extensions to Edinburgh and Scandinavia.

POPE PLEASED WITH GIFT
OF GERMAN HARPSICHORD

On the occasion of a state visit to the Vatican, Federal President Theodor Heuss of Germany presented a harpsichord to His Holiness, Pope Pius XII, as a personal gift. A two-manual Sperrhake instrument was transported from Passau to Bonn and taken to Rome in the president's special train. A technician from the firm supervised the setting up of the instrument in an annex of the Vatican audience chamber. Pope Pius XII granted him an audience and expressed his joy over the instrument, stressing that early German music meant a great deal to him. The harpsichord was placed in one of the studios of the Vatican radio station.

RECITALS AT FAMED WALL
STREET CHURCH CONTINUE

All the February recitals save one in the noonday series at New York's Trinity Church were played by George Mead, regular organist, and Robert Arnold, assistant organist. William MacGowan, Whitinsville, Mass., played Feb. 6. Recitals were omitted on Lincoln's birthday and on Ash Wednesday.

PALESTRINA MASS IS SUNG
AT CONNECTICUT COLLEGE

The Palestrina Society sang Palestrina's six-part "Missa Assumpta Est Maria" Jan. 26 in Harkness Chapel, Connecticut College, New London. Professor emeritus Paul F. Laubenstein directed and James S. Dendy assisted at the organ.

BARNES OPENS LARGE NEW
REUTER IN DENVER CHURCH

William H. Barnes opened the large new Reuter organ in the Montview Presbyterian Church, Denver, Col., Jan. 19. The specification, on which Dr. Barnes was consultant, appeared in THE DIAPASON for November, 1957. His 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; "On a Theme by Vulpus," Willan; Prelude and "Festal" Hymn, Edward S. Barnes; "Solemn" Melody, Davies, and "Divinum Mysterium," Purvis.

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**NEW JERSEY CHURCH
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THREE MANUALS IN GALLERY

Central Presbyterian in Summit Will Also Include Two-manual Chancel Organ—Nellie Blasius Is Organist and Director.

A three-manual Möller organ has been purchased by the Central Presbyterian Church in Summit, N. J. In order to achieve proper organ strength for congregational singing as well as help distribute the music more evenly throughout the church, the main organ is being placed on the rear gallery. A two-manual organ is also being placed in the chancel for intimate tonalities in close proximity to the choir. The specification was developed by the organist and director of music, Nellie G. Blasius, in consultation with Möller's representative, Donald Corbett. The great and part of the pedal division of the main gallery organ will be exposed.

The stoplist is as follows:

GREAT ORGAN.

- Quintaton, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2½ ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Trompette Harmonique, 8 ft. Chimes.
- Carillon Bells.

SWELL ORGAN.

- Rohrgedeckt, 16 ft., 12 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Flute Triangulaire, 4 ft., 61 pipes.
- Octavin, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Bassoon, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Bassoon, 8 ft., 12 pipes.
- Schalmel, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Nasonflöte, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 49 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Larigot, 1½ ft., 61 pipes.
- Siffelöte, 1 ft., 61 pipes.
- Cromorne, 8 ft., 61 pipes.
- Trompette Harmonique, 8 ft., 61 pipes.
- Chimes, 21 bells.
- Carilionic Bells.
- Tremulant.

PEDAL ORGAN.

- Contrebasse, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Erzähler, 16 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Erzähler, 8 ft.
- Octave, 4 ft., 12 pipes.
- Nachthorn, 4 ft., 32 pipes.
- Nachthorn, 2 ft., 12 pipes.
- Octavin, 2 ft., 12 pipes.
- Mixture, 3 ranks, 96 pipes.
- Bombarde, 16 ft., 32 pipes.
- Bassoon, 16 ft.
- Bombarde, 8 ft., 12 pipes.
- Bombarde, 4 ft., 12 pipes.

CHANCEL GREAT ORGAN.

- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Grave Mixture, 2 ranks, 122 pipes.
- Tremulant.

CHANCEL SWELL ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Spitzgambe, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Flautino, 2 ft., 12 pipes.
- Hautbois, 8 ft., 61 pipes.
- Tremulant.

CHANCEL PEDAL ORGAN.

- Bourdon, 16 ft., 12 pipes.
- Gedeckt, 16 ft., 12 pipes.
- Principal, 8 ft., 12 pipes.
- Bourdon, 8 ft.
- Octave, 4 ft.

A JOINT RECITAL of sacred music by members of the staff of the music department of Jamestown, N. D. College was given Feb. 23 at the First Presbyterian Church, Minot, N. D.

Handel in Cambodia

Of the many performances of Handel's "The Messiah" at the Christmas season of 1957 none quite matched the two given in Cambodia.

The premiere for the whole region of Indo-China took place Dec. 15 for the construction crew at the camp at Kilometer 76 on the road which an American company is hacking out through the jungle to give this new country direct access to the sea. Wild elephants and "two-meter" tigers are occasionally seen along the route. The second performance several days later was at the American embassy in Phnom Penh.

The talented promoter and conductor of the performances was Mrs. Camilla Strom, wife of the American ambassador and an experienced choir director from a family with a long record of musical ability. She trained an international choir of forty-one voices. The writer of this note, an organist by avocation, happened to be in Cambodia briefly on an official mission for the American government and was drafted to serve along with Mrs. Alice Smith, a capable pianist. The organ was a Japanese-made Yamaha reed organ of good quality.

The choir comprised several nationalities and both Catholics and Protestants. The soloists and singers were good, above the average one would expect to find in an American group of 200. The performances were smooth and impressive.

The audience at the embassy numbered nearly 300 and filled the building and overflowed into the garden where there were loud speakers. One of those present was Her Royal Highness Princess Barmi, daughter of the king and queen of the Royal Kingdom of Cambodia. The princess had never heard anything like this performance and was delighted with it. The French archbishop and other foreign dignitaries attended. One of the local officials asked whether Mr. Handel was going to be present in person. At least we felt he was there in spirit.

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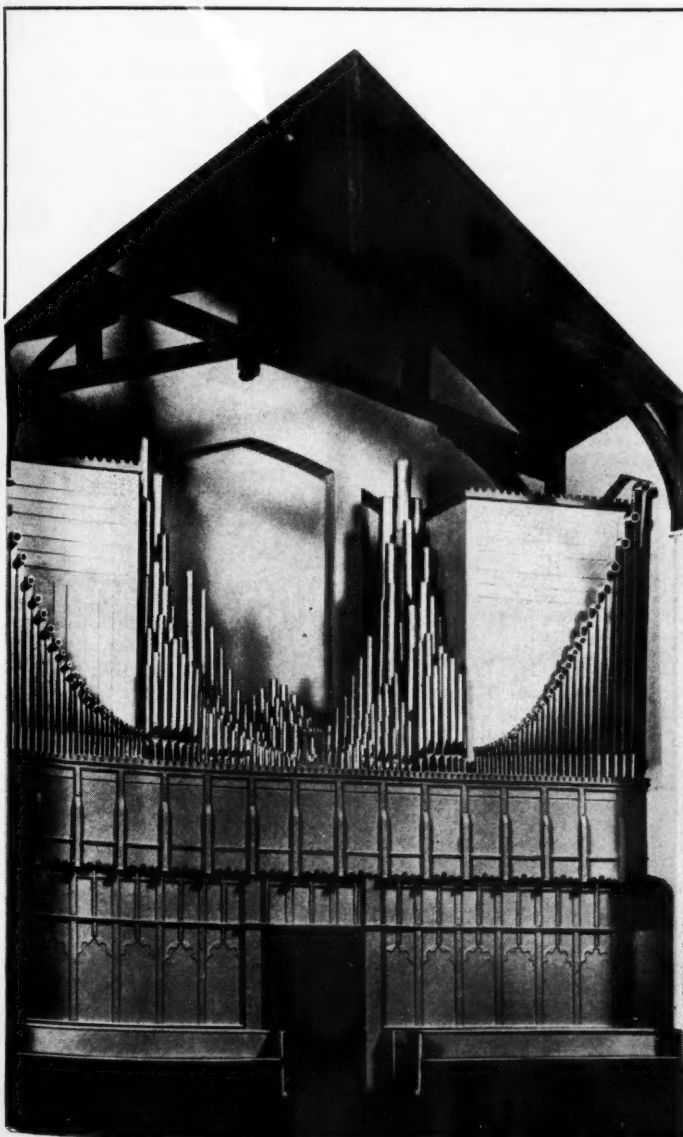
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Lady Jeans Writes of Two Instruments in Cleveland Lodge

By SUSI JEANS

The story of the organs at Cleveland Lodge is so much tied up with my husband and myself that I cannot write about the organs without mentioning the part they played in our lives.

I can still vividly remember my first visit to Cleveland Lodge. It was in July, 1935, when Sir James Jeans invited my Viennese friend Dea Gombich and me to a dinner party and asked us to make music afterward. Dea, a brilliant young violinist, and I had already given several joint recitals in England and we were looking forward to playing at Cleveland Lodge and to meeting the great astronomer of whose interest in music we had heard before.

It was a lovely day and we arrived early. As our host had not yet returned from London, we decided to explore the gardens. Cleveland Lodge was well over 200 years old. Its original name was "Birds and Abbots" and it was only in the nineteenth century that the house acquired its present name. The house had a reputation for having had musical owners and at one time it belonged to Mendelssohn's aunt, whose musical parties were very popular in the neighborhood. Mendelssohn is said to have stayed there frequently and I could well imagine his enjoyment of the gardens and the fine view on Boxhill. I did not muse very long because I was too keen to see the organ. I slipped into the music room and there it stood at the end of the room behind white shutters. It was played from a console about six yards away, and soon our host, who had arrived in the meantime, proudly demonstrated its various tonal resources. I remained silent and began to wonder how I could ever find suitable registrations for all the Bach, Buxtehude and Lübeck pieces which I intended to play. I had just come from France, where I had played some of the new Gonzalez organs, and I was full of enthusiasm for the baroque type of instrument. After dinner—when I ate the best ice cream in my life—I had to get down to the registration problem and found that contrary to my expectation James was very interested in the baroque sounds which I reproduced on this typically English instrument built by William Hill & Son and Norman & Beard in 1924/5. James had never heard any of the Continental baroque organs, but when 12 years old, he was brought up on a Snetzler organ which he played at school. From that time onward he collected organ specifications and was very much interested in organ building. He was a very good player, who not only played all Bach's organ works but who was also very well acquainted with romantic and contemporary organ music. However, he did not like to play before others and that evening I had to play and play. I am sure that all the other guests were very tired, but he wanted more and more organ music. It was very late when at last Dea and I left, and it was on the way back to London that Dea made the astonishing remark that she was quite certain that our host would marry me. I could not help laughing at Dea's prophecy, but she must have been gifted with second sight because two months later James and I were married and Cleveland Lodge became my home. I could have wished that I had this gift of second sight too, because, when a few years later Dea announced her marriage to Sir John Forsdyke, then director of the British Museum, it came to me as a complete surprise.

Soon after we were married James found that one organ was not sufficient for two organists and decided to present me with a baroque chamber organ with tracker action. I was more than overjoyed at the idea of possessing such an instrument, especially after years of struggling on a two-manual pedal harmonium at my

LADY JEANS IN CLEVELAND LODGE GARDENS



LADY SUSI JEANS obligingly moved her beautiful little clavichord to the lawn of Cleveland Lodge at the "interval" of one of the musicales to which she invited delegates to last summer's I.C.O. At tea after the program she agreed to write a letter to THE DIAPASON clarifying the

home in Vienna. James made plans for building a new and much larger music room for his organ, which was to be altered and enlarged by Hill, Norman & Beard. The old music room was to be my music room and the baroque organ was to stand in the old organ chamber. The difficulty now was where to get my baroque organ. At that time baroque organs were not built in England and we thought we would try to get one in Germany. We were, however, afraid of action trouble, as the new German tracker actions were still not very reliable, and so we decided on a compromise: to have the organ case and tracker action built in England by Hill, Norman & Beard and to get all the pipework from Germany. We went to Germany, where I wanted James to hear all the Silbermann organs which I knew so well from my student days in Leipzig. After all, was it not the beautiful big Silbermann organ at the Dom in Freiberg which had converted me to old organs and old organ music? I had fallen in love with it at first sight, or better, first hearing, and even now after so many years I can remember exactly the beauty of its sound.

While visiting several of the Silbermann organs near Leipzig, we heard that some of the restoration work on these instruments had been carried out by the firm of Hermann Eule, organ builder of Bautzen. We liked Eule's work so much that we wanted him to build my organ. When we arrived at Bautzen we found to our surprise that the whole business was run by an elderly Miss Eule and that it was Fritz Abend who supervised all the organ building. We were very impressed by Abend's work and were delighted when he agreed to design all the pipework for my baroque organ and come to England to voice it. The specification of my organ was drawn up by J. N. David, the well-known Austrian organ composer, who taught at that time at the Kirchenmusikalische Institut in Leipzig and was one of the keenest pioneers in the baroque organ movement. Highly satisfied with the results of our German trip, we returned to England. At Cleveland Lodge the builders were now busy and when the new music room was finished it turned out to be a great success. James had taken infinite trouble over its acoustics and before it was built a small cardboard model was made of it and tested at the National Physical Laboratory in Teddington. Not

until it proved satisfactory did the building begin. In the curved ceiling of the music room there were seventeen tons of concrete. James had also carefully worked out how many square yards of carpets and curtains the room could take without impairing its acoustical properties. In September, 1936, his organ stood in its big chamber behind a nice wrought iron grill and was ready to be played. My baroque organ was also finished. Fritz Abend had done the voicing to our complete satisfaction, and Hill, Norman & Beard had made the tracker action so light and easy to play that we were really delighted. Another great event took place at the same time: our first son Michael was born and his arrival was duly celebrated by playing the organs.

Many people came to hear our organs, and many were, I am afraid, rather shocked by the unusual sound of my baroque organ. But I was very happy with it and would not have anything altered. In 1938 James decided to ask Henry Willis to do some alterations to his organ; these involved revoicing some stops and the addition of a few new ones.

We were not to enjoy our organs for more than a few years. The war broke out and six months later we had to move to the west-country. We packed Michael and our second son Christopher, who was only a few months old, into a station wagon and took only our most necessary belongings with us to our temporary home in Somerset. Our hearts were heavy when we left the organs. Would we see them again? Cleveland Lodge was taken over by the army until the end of the war. The organs were out of bounds and not played except on the rare occasions when I returned to our house for a broadcast. I shall always remember one of these broadcasts when I had to play while an air raid was on. The noise was terrific, and I was told to play as loud as possible so that the listeners—most of them in air-raid shelters—could not hear the falling bombs and the anti-aircraft fire. Early next morning I had to pass through London on my way back to Somerset. A terrible silence hung over the city, over its ruins and smouldering buildings, and high above, the sky was blue and clear with the sun shining down on these sad scenes of devastation and human folly.

Luckily Cleveland Lodge and its organs survived the war. We returned to our house in 1945 and found that the

(Continued on page 35.)

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Visit of Marilyn Mason Turns into Celebration for New Orleans Chapter

The New Orleans Chapter in cooperation with the New Orleans music teachers' association sponsored Marilyn Mason in a varied and interesting program for organ and brass in Trinity Church Feb. 2. Cardon Burnham directed the brass ensemble and an interesting feature of the program was his prize-winning "Festival" Choral.

The concert and Miss Mason's visit were a complete artistic and social success. At a dinner at Arnaud's restaurant she was presented the keys to the city by Dean George Koffskey and then was an honored guest at a carnival ball. At the reception following the concert in the home of Mrs. Bertrand Kiern, Mr. and Mrs. Cardon Burnham shared honors with Miss Mason who was greeted not only by almost every musician of stature in the city but by many groups from neighboring colleges.

The "Critic's Corner" of *The New Orleans Item* on the morning following the concert was headed in large "caps": GUILD SERIES SERVES CITY by Frank Gagnard. We review his column:

The New Orleans Chapter of the American Guild of Organists has established itself as an important and conscientious adjunct to the concert life of the city. Its concert series fills in gaps of unexplored repertoire from the forgotten to the freshly minted. Programs make available music of certain dimensions and instrumental combinations that are impractical in large halls but are beautifully framed by performance in the city's churches.

The soloists may be guests of national importance. The music may afford our local composers a hearing.

Sunday's concert presented at Trinity Episcopal Church in cooperation with the New Orleans music teachers' association was a rewarding demonstration of purpose. It offered music for organ and brass ensemble and introduced Marilyn Mason, organist from the University of Michigan faculty who has achieved prominence in her field.

Miss Mason appeared with the brass group and in solo selections from Bach to the contemporaries.

Cardon Burnham of Newcomb college conducted the concert, concluding with his own "Festival" Choral. The chorale is a concise, dramatic and resourceful work which recently won the Thor Johnson award for organ and brass.

Miss Mason attractively spun the harmless filigree of Mozart's "Musical Clock" Andante, and gave stately, temperate account of two chorale preludes and the Prelude and Fugue in D major of Bach.

Her "moderns" were Searle Wright and Paul Creston, the latter represented by a richly varied Suite for Organ composed last year for Miss Mason.

The program also included works by Purcell and Alan Hovhaness, at his least tortuous and most appealing, and Gabrieli. The very fine brass choir consisted of members of the New Orleans Symphony brass ensemble.

The future holds more interesting prospects for the Guild series, with a choral program announced for April 29, and organist Vernon de Tar scheduled to perform on June 14-15.

GLADYS EVE SINCLAIR, Recorder.

CENTRAL FLORIDA CHAPTER — The Central Florida Chapter gave a reception Jan. 26 for Catharine Crozier in alumni hall, Rollins College, Winter Park, Fla., after her recital in the Rollins concert series.—JULIE BISHOP, Secretary.

NORTH LOUISIANA CHAPTER — The North Louisiana Chapter met Jan. 14 at the First Methodist Church for a dinner. A business meeting followed with Mrs. Harold Booth, dean, presiding. A scholarship fund has been established as an honorarium for a deserving organ student. A report of the scholarship committee on rules and regulations was made. The date for the first contest was set for April 26. The meeting adjourned to the church to hear three of its members in "repertory using hymn tunes." Those taking part were Mrs. M. J. Cameron, Charles Wilhite and Mrs. Arthur Bliese.—CORRIE S. SHAMP, Registrar.

SOUTH MISSISSIPPI CHAPTER—The South Mississippi Chapter met in Hattiesburg's Central Christian Church Feb. 4. Mrs. M. M. Bush and Mrs. J. E. Schwartz were co-ordinators. Mrs. Bush was program leader, discussing hymns of the early church and of the different religious faiths. She had for display a hymnal, without accompaniment, used many years ago. Miss Betty Jackson, Mississippi Southern College, played several hymns, discussing the type and composer. Donald Winters accompanied the group in hymn singing, after which refreshments were served in the church parlor.

MIAMI CHAPTER—The Miami Chapter enjoyed a "console party" for its February meeting. Members saw and heard two new organs: the Allen electronic at the Miami Springs First Presbyterian Church and the self-contained pipe organ at the University Presbyterian Chapel in Coral Gables. At the Miami Springs church, Dean Titcomb played Bach's Toccata and Fugue in D minor; Bruce H. Davis played Introduction and Toccata by Walond and parts of Chorale 3 by Franck. Mrs. Carl Heck played Corelli's Sarabande and Pastorella from "Le Prologue de Jesus" to illustrate the various tone qualities and percussive effects. At the university chapel, William Burke offered the following short recital, assisted by Barbara Weber, soprano: Toccata and Fugue in D minor, Bach; "Abide with Us," Weinberger; "Ecce Jam Noctis," Edmundson, and "Vater unser," Bach. After a short business session refreshments were enjoyed.—JOSEPHINE E. HANSEN, Registrar.

ST. PETERSBURG CHAPTER—The St. Petersburg Chapter held two outstanding events in the month of January. It sponsored Bill Thomson in a recital on the electronic organ. His numbers included: "Gwalchmai," Purvis; Toccata and Fugue in D minor, Bach, and Aria, Peeters. This was followed by a reception for Mr. Thomson.

A covered-dish supper was held Jan. 27 at the First Congregational Church for active and subscriber members. Members were entertained by Ruth Hultquist with a group of songs accompanied by Helen Henderson at the piano. In the hall of the church the chapter saw the pictures Dr. George Shackley had taken on his recent trip around the world.—FLORENCE G. ANDERSON, Corresponding Secretary.

DAYTONA BEACH, FLA., CHAPTER—The regular meeting of the Daytona Beach Chapter was held in the Congregational Church parlor. Dean Clark Weeks conducted the meeting. The yearbooks were given out and new members received. After the business meeting members had a Christmas party and exchanged gifts.

The Christmas concert in the city park was a great success and will be repeated next year. Six familiar Christmas choruses were sung.—Mrs. J. S. PARKER, Secretary.

TAMPA CHAPTER—The Tampa Chapter held the February meeting at the House of Prayer Episcopal Church. An impressive service was held with Canon Charles E. Wood giving a brilliant talk on science and music. Music was by the choir and organist, Mrs. Carl A. Duncan, who was also hostess for the evening. After the program the group retired to the choir room for a business session.—ALICE NEWBERRY, Secretary.

Attention Registrars!

Exact dates and place names must be included in monthly chapter reports. Material should be typewritten, double-spaced on one side of a standard-sized sheet of paper; it should be mailed in time to reach THE DIAPASON, 25 E. Jackson Blvd., Chicago 4, Ill., before the fifteenth of the month.

NASHVILLE, TENN., CHAPTER—The Feb. 11 meeting of the Nashville Chapter was held at the beautiful new Christ the King Catholic Church. The host organist, Mrs. Eleanor Fossick, directed the choir of the church in several anthems, including the introit and gradual from the mass for the feast of Christ the King, the Gloria Patri of Palestrina and the Jubilate Deo by Mozart. Arthur Croley, Fisk University, played the following on the new three-manual Kilgen organ: Three Verses on the "Te Deum," Anonymous; Toccata, Frescobaldi; Fantasia in Echo Style, Scheidt; "Adoro Te Devote," Peeters; "Rorate Coeli," Demessieux; "Ave Verum," Langlais, and "Les Enfants de Dieu," Messiaen. A social hour in the rectory followed the program.

The January meeting of the chapter was the annual pastor-organist banquet at the Belmont Methodist Church. Eighty members, husbands, wives and ministers were present. A delicious dinner was served; the program under the direction of Richard Thomasson consisted of several numbers by the handbell ringers of the church.—RALPH D. ERICKSON, A.A.G.O., Dean.

LEXINGTON, KY., CHAPTER—The February meeting was held at Christ Church with Arnold Blackburn as host assisted by Elizabeth Van Horne and Betsy Steiner at the coffee hour. The program was a lecture-recital by Mr. Blackburn, playing the Holtkamp organ installed in 1948. His selections included: Chaconne, Couperin; "From Heaven High to Earth I Come," Pachelbel; "Praise to the Lord, the Almighty," Walther; "Come, Gentle Death," Bach-Jackson; Fantasia in G minor, Bach; Introduction and Fugue, Sonata, Reubke, and "We Will All Rejoice," Pepping.

The January meeting was held at the Second Presbyterian Church with Almonte Howell and Priscilla Hepburn as hosts. After a tour of the new educational building, members gathered around the organ and sight-read interesting new Christmas choral music used this year. A discussion of proper music for church weddings, both vocal and instrumental, was led by Mr. Blackburn. Formation of a new Guild student group at Asbury College was announced. The Lexington Chapter is one of the few chapters in the nation having three student groups. These are located at the University of Kentucky, Georgetown College and Asbury College.—ELIZABETH MAHAN, Secretary Pro Tem.

AIKEN, S. C., CHAPTER—The Aiken Chapter met Jan. 14 at St. Thaddeus' Episcopal Church. A short recital was given by Eleanor Barton, Loutricia Carter and Virginia Hollingsworth. Selections ranged from Bach to Langlais. After the recital James Andrews gave a talk about the new Estey organ at this church which he helped design. Members entered the organ chambers and inspected various pipes as they were played in a demonstration.—K. L. GIMMY, Secretary.

COLUMBIA, S. C., CHAPTER—The January meeting of the Columbia Chapter was held in the new choir room of the Main Street Methodist Church. Mr. and Mrs. Fred H. Parker spoke on the I.C.O. in London and showed slides taken at the many places they had visited in England and European countries. A donation was made to the Presbyterian Home for the Aged, Summerville, S. C., in memory of Mrs. Eugene Davis, a beloved member of the chapter who passed away Jan. 6.—Mrs. CURRAN L. JONES.

Chapter Celebrates 10th Anniversary.

The Greenwood, S. C., Chapter officially marked the tenth anniversary of its founding with a dinner at the Oregon Hotel Jan. 10. Dean Rosalie H. Stribling presided and welcomed members of the chapter and their guests. Chaplain James A. Bowers gave the invocation.

Messages of congratulations and good wishes were read from members who could not be present and from several former members. Two scrap books maintained by Miss Frances Grady were available for inspection and the articles and pictures contained an interesting history of the chapter's activities of the last ten years. A birthday cake with ten candles was the center table decoration. Dr. A. Elbert Adams, one of the chapter's founders and its first dean, cut the first piece of cake and the next slices were cut by his successors as dean. Other table decorations included a large silvered figure "10" surrounded by pink flowers.

WILLIAM N. BOBO, Publicity Chairman.

GREENVILLE, S. C., CHAPTER—This program opened the third interdenominational choir clinic at the First Presbyterian Church Jan. 27-29. Mrs. Haskel Boyter of Atlanta lectured each morning of the three-day session and demonstrated with a junior choir each afternoon. Carl Perry, Asheville, N. C., conducted adult classes in the morning and demonstrated with a senior choir the three evenings.

The chapter and the Crescent Music Club sponsored Lawrence Robinson at the Buncombe Street Methodist Church Jan. 26. The program appears on the recital page.

The chapter met Jan. 20 at the First Baptist Church's new chapel. Davison's book "Protestant Church Music in America" was reviewed by Hildegard Gensch, Bob Jones University. Refreshments were served by the host organist, Walker Breland and Mrs. J. Riffe Simmons.—PHYLLIS BLACK, Secretary.

CHARLESTON, S. C., CHAPTER—The Feb. 3 meeting of the Charleston Chapter was held at the First (Scots) Presbyterian Church with Mrs. Jervey Royall as hostess. Following the business meeting a program on the anthems required for the Chormaster exam was given. A recording of the required Anglican chant was played and then various members of the group illustrated the practical section of the exam by conducting required anthems. Miss Dorothy Stowe conducted "The Day Draws On" by Shaw; Hymn to the Trinity by Tchaikovsky was conducted by Mrs. E. Lawrence Lee and Miss Elizabeth McCranie; Mrs. H. Tracy Strucken offered "Jesu, Dulcis Memoria" by Vittoria. Following the program a pleasant social hour was enjoyed.—JANET MOORE, Secretary.

KNOXVILLE CHAPTER—The Knoxville Chapter met Feb. 3 at the First Presbyterian Church with David Brandt as host. At the business session reports were heard from the treasurer and committees. Mr. Brandt, program chairman, introduced the pastor of the church who spoke on the musical heritage of the Presbyterian Church. Mr. Brandt discussed modulation, giving examples, rules and short cuts. Miss Katherine Griffith gave some suggestions on voice production. Slides of great churches, cathedrals and other scenes in England and the Continent were shown. Anthems and music for the organ were on display for examination.

St. John's Episcopal Church and the chapter sponsored a recital Jan. 26 by James M. Hart, organist of the First Presbyterian Church, Winston-Salem, N. C. His program: Prelude, Fugue and Chaconne in C major, Buxtehude; Trio-sonata 1 in E flat, Bach; Two Chorale Preludes, Brahms; Flute Tune, Arne; Chorale in B minor, Franck; "Prayer," Jongen; Scherzetto and Finale, Symphony 1, Vienne.—REBA GENTRY, Registrar.

News of the American Guild of Organists—Continued

Chapter Sponsors Unusual Contest.

An interesting project was sponsored by the Cape Fear Valley Chapter, Fayetteville, N. C. A hymn-playing contest for elementary, junior high and senior high school pupils was held with thirty-five piano pupils participating. In each of the three divisions students played two prepared hymns chosen from a list compiled from several hymnals. Students also sightread one hymn. Cash awards were provided for the first- and second-place winners in each division. Members of the chapter served as judges.

The Jan. 11 meeting was a luncheon at the Highland Country Club. Dean John Williams presided at a short business session. The program was the Casavant film entitled "The Singing Pipes."

The Dec. 14 luncheon was held at the Prince Charles Hotel to which each member invited his minister. Following the luncheon the group adjourned to the Hay Street Methodist Church for a program on appropriate wedding music which was of interest to both ministers and members. Stanley Waterfield led a discussion on the importance of selecting music of a high caliber for use in this service. Dean John Williams played a number of suitable organ selections, and Miss Angie Gaskins, contralto, concluded the program with an appropriate wedding song.

CHARLOTTE, N. C., CHAPTER—Charlotte Chapter members were guests of St. John's Baptist Church for the recital by Paul Jenkins. The program included works of Bach, Brahms, Langlais, Roger-Ducasse and Almond. A reception followed the recital.—**NELL MORGAN**, Corresponding Secretary.

ROCKINGHAM CHAPTER—For the January program the Rockingham Chapter, Harrisonburg, Va., sponsored a hymn festival at the E.U.B. Church. The program was planned by Mary Wine Zigler and Joseph F. Wine. Guest singers were the Mennonite Hour ladies sextette and male quartet. Typical hymns of ten denominations were sung. Helen Wine Terrell played "Come Blessed Rest," Bach-Fox.—**ROTH B. SPITZER**.

DISTRICT OF COLUMBIA CHAPTER—At its regular meeting Feb. 3 in the New York Avenue Presbyterian Church, the District of Columbia Chapter heard Dr. Westervelt Romaine, F.A.G.O., moderate a program of mock-Guild examinations. Chapter members participated in those parts of the tests done at the organ.

The Jan. 13 meeting of the District of Columbia Chapter was held in the National Presbyterian Church. In a brief business session conducted by Dean Kathryn Hill Rawls, A.A.G.O., Temple Dunn was awarded his past-dean pin. Afterward the members of the chapter observed the first rehearsal of Easter music by the choir of the host church under the direction of Dr. Theodore C. Schaefer. Works rehearsed ranged from Tudor to contemporary and included Gibbons' "Hosanna to the Son of David," Britten's Te Deum in C and a delightful American folk arrangement, "Garden Hymn for Easter." Following the rehearsal the group moved into the church to hear finished performances of a Schütz motet and an Arnett setting of Psalm 90.

The chapter passed the following resolutions Jan. 13:

Resolutions on the death of Siegfried E. Gruenstein:

Whereas Siegfried E. Gruenstein, who died Dec. 6, 1957, was the editor of THE DIAPASON and an able and respected church organist for many years,

Therefore be it resolved that the District of Columbia Chapter here records its appreciation of his several talents and its sense of loss in his passing.

Be it further resolved that a copy of these resolutions be sent to the immediate family, to headquarters of the American Guild of Organists, to THE DIAPASON and that they be spread on the minutes of this chapter.

Resolutions directed to Dr. S. Lewis Elmer, president of the American Guild of Organists:

Whereas the resignation of Dr. S. Lewis Elmer as president of the American Guild of Organists was regretfully accepted by the council Dec. 9, 1957,

Therefore be it resolved that the District of Columbia Chapter here records its appreciation of your energetic and fruitful leadership as warden and president of the American Guild of Organists since 1943 and its regret at your approaching retirement.

Be it further resolved, as a token of the good wishes of the chapter, that a copy of these resolutions be sent to headquarters of the American Guild of Organists, to THE DIAPASON and that they be spread upon the minutes of the chapter.

The resolutions were signed by the officers and the members of the executive board.—**CLEVELAND FISHER**, Registrar.

STUDENT GROUP OF KERN COUNTY CHAPTER



THE KERN COUNTY CHAPTER, Bakersfield, Cal., has organized a student group with Mrs. Ronald Clark as supervisor. Officers for the initial season are: Darla Findley, president; Thomas Russell, vice-president; Sharon Johnson, secretary, and Sheridan Willhite, treasurer.

The group gave a Christmas program several times in the month of December. Its first major event was the sponsorship

of Betty Jo Hendrix in a recital Jan. 12 at the First Baptist Church. The program: Trumpet Voluntary, Purcell; Three Chorale Preludes, Bach; Sonata in F minor, Mendelssohn; "The Fifers," Dandrieu; "Seascapes," Timmings; "Song of the Basket Weaver," Russell; Capriccio on the Notes of the Cuckoo, Purvis; "Deep River," Spiritual, and "Gaudemus," Rowley.

CENTRAL NORTH CAROLINA CHAPTER

A lively discussion followed the Rev. Charles Lynn Brown's remarks at the Jan. 14 meeting of the Central North Carolina Chapter in Stephenson's Music Hall, Raleigh. Speaking on "The Theology of Hymns," Mr. Brown said that "A hymn properly used must be an expression of the people's faith, expressing a unity of experience and religious conviction. Good hymns will last in spite of any passing fads in performance." Chapter members and other church musicians in attendance took issue with his statement that "hymns are not to be used to educate the congregation musically, and if the hymn and its music were written sincerely, its use is valid." Mrs. Lois Geaslen, dean, presided and received a report of the nominating committee for new officers.

PATAPSCO CHAPTER—The Patapsco Chapter met Feb. 1 at the home of Mrs. Geraldine B. Powell. A communication was read concerning a worthy contestant to be sent to the convention at Houston. He is Wilmer Welsh, Mount Vernon Place M. E. Church, Baltimore. The chapter decided to send twenty dollars to the fund for the regional contestant.

Members enjoyed the recital by Mark Fax, F.A.G.O., at the Wayland Baptist Church Jan. 30 on a new Allen electronic organ. His program was as follows: Four Chorale Preludes and Prelude and Fugue in B minor, Bach; "Arietta," Thomas H. Karr; Prelude on a Yoruba Sacred Folk Melody, "O hun Se O," Feld Sowande; Prelude, "The Quiet Church" and Toccatina, Mark Fax; Noel, Mulet, and "Gregorian" Rhapsody, Langlais. After the meeting refreshments were served by Mrs. Powell.—**FRANCES CHAMBERS WATKINS**.

ALEXANDRIA, VA., CHAPTER

The Alexandria Chapter held its Feb. 10 meeting at the Westminster Presbyterian Church with Dana Brown as host. Due to an unusually heavy slate of business a program was not planned. Final plans for the junior choir festival were discussed and the music and words of the anthems were distributed to directors and organists. Mrs. Alice Campbell, chairman of the nominating committee, offered the slate of officers for election in May. Dean Livesay announced that the girls' chorus of Washington and Lee high school would sing a sacred choral program in March.

The Jan. 13 event was held at the First Christian Church. A dinner preceded the meeting with wives, husbands and ministers of the chapter members as guests. At the short business meeting Dr. Edward Van Sant was elected treasurer to fill the vacancy due to Mrs. Mary Adams' resignation. Following the business meeting Mrs. Margaret Garthoff, accompanied by Mrs. Elba Campbell, sang two harmonized Oriental Christian hymns, which she sang in their native tongues of Coptic and Turkish. Mrs. Florence Frank, violin, accompanied by Mrs. Mary Brown, played the Adagio and Gigue from Sonata 3 by Corelli. Chapter members then sang Fitzgerald-Jones' "Five Concert Rounds." A panel discussion on "What Do I Expect from My Organist and Choir Director?" was the main topic of the evening. The panel consisted of three clergymen. A period of questions and discussion followed.—**HOPE DAVIDSON**, Registrar.

MEMPHIS, TENN., CHAPTER

Each year the Memphis Chapter sponsors a guest organist. David Craighead was heard Jan. 24 in a recital at Calvary Episcopal Church. His recital included works by Handel, Purcell, Franck, Bach, Sowerby, Daquin and Willan. After a feast of fine music played by this accomplished organist, the chapter honored Mr. Craighead with a reception in the parish house. Certificates for Associate-ship were presented to Miss Vivian Hall and Mrs. Darrell Henning by Mr. Craighead.—**MRS. CARLTON WILKES**, Registrar.

UPPER PINELLAS CHAPTER—The chapter's sixth annual hymn festival was held Feb. 23 at the First Methodist Church, Clearwater, Fla., with 150 voices from choirs of eleven churches in the area of Dunedin, Clearwater, Safety Harbor, Largo and Anona. In commemoration of Charles Wesley's 250th date of birth, all music was by him or his descendants. Wallace Gause directed the combined choirs.

William Teague was sponsored by the Upper Pinellas Chapter Feb. 14 at the First Methodist Church. His program: Fantasia in F, Mozart; "To God on High Be Praise" and "O Lamb of God, Guiltless," Bach; Solo for Flute, Arne; Chorale in A minor, Franck; Fanfare for Organ, J. Cook; Prelude and Fugue in G minor, Dupré; "I am Sol Recedit Igneus," Simonds, and Introduction, Passacaglia and Fugue, Willan.

The chapter's Feb. 10 meeting was held in the Church of the Ascension with an illustrated demonstration on transposition and modulation by Norma Huxtable and Zona Thaden.—**THELMA ANDERSON**, Registrar.

DELAWARE CHAPTER

The Delaware Chapter sponsored a recital of music for organ and strings by Dr. Leonard Raver Jan. 27 at Immanuel Episcopal Church. The program: Prelude, Chaconne and Finale, Purcell; Sonatas 15 and 16, Mozart; Toccatina in F major, Concerto 2 in B flat major, Handel; "Song of Peace," Langlais; Sonata, Opus 60, Bingham. Program chairman was Frank H. Thompson.—**CAROLYN CONLY CANN**, Registrar.

CENTRAL PENNSYLVANIA CHAPTER

The January meeting of the Central Pennsylvania Chapter was well attended and enthusiastically received. The affair was arranged by Iola Pretz and was held in Grace Lutheran Church where she is minister of music. There was a panel made up of three clergymen from liturgical churches (Lutheran and Episcopal) discussing "Liturgy—Its Uses and Abuses." Following the panel's observations on this pertinent topic, there was general discussion. Madalene Shaffer acted as moderator. A brief business meeting was conducted by Dean Mildred Taylor. Refreshments were served by Rose Mueller and Iola Pretz.—**IOLA PRETZ**.

EASTERN NEW YORK CHAPTER

The Eastern New York Chapter gathered for a mid-January new year's party with Ernest Rossell and Walter Marland as hosts at the First Baptist Church in Troy. Dean Elmer Tidmarsh spoke of the coming A.G.O. examinations and the importance of serious consideration of participation. The chapter voted to establish a scholarship fund to create more interest in the organ among young students. Sub-dean Helen Henshaw outlined her tour of Europe for the coming summer.—**JEANNETTE RAFTER**, Recorder.

SYRACUSE CHAPTER

Arthur Stasco was host for the meeting Jan. 20 at Blessed Sacrament Church. The program opened with "Come Holy Ghost" sung by the men's chorus. Mr. Stasco played Bach's "I Call to Thee" and "He Who Will Suffer God to Guide Him," Cantabile from Messe Base and "Jesus, My Lord" by McGrath and Fugue 8 in D major by Bach. The choir under Mr. Stasco's direction sang the Kyrie from the Missa "Marialis" and the Gloria from the Missa "Parochialis" by McGrath. The men's chorus sang a traditional "Jesu Deus Amor Meus" and the mixed group performed the Sanctus from the Missa "Regina Assumpta" by Jean Begnon. The Benedictus and Agnus Dei were from the Missa "Cor Jesu" by McGrath. The Rt. Rev. Robert E. Dillon, pastor, welcomed the group and explained the ceremony of the benediction of the blessed sacrament which followed. At benediction the choir sang "O Sacrum Convivium" and "Tantum Ergo" by McGrath. The organ recessional was Tocata by McGrath. A business meeting was held in the school cafeteria and a fine evening ended with coffee and cakes served by the host choir.—**WILL O. HEADLER**, Recording Secretary.

CENTRAL NEW YORK CHAPTER

The January and February meetings of the Central New York Chapter were held at the Munson Williams Proctor Institute. Miss Cornelia Griffin was presented with her Associate certificate at the January meeting. Examination papers were placed on sale so that members could understand steps needed to work toward the examinations. Marjorie Newlove, chairman of the music committee for the festival, set a date for and had a special meeting to choose the music for the youth festival to be held May 4 in First Church, Utica. Ray Conrad is publicity chairman for the Jensen recital March 18 at Westminster Church.

The February meeting was devoted to the working of the Guild examination papers. John Baldwin played the sight-reading parts and discussed each question of the organ work. Miss Cornelia Griffin explained the paper work and played the Guild answers and her own workings on the piano. Average attendance has been thirty-two.—**ALICE R. BLISS**, Registrar.

ROCHESTER, N. Y., CHAPTER

The Rochester Chapter met Jan. 13 at Christ Episcopal Church for a program of Easter anthems and organ music. The meeting opened with a short address by the Rev. Donald H. Gratiot, rector, giving some highlights of the origin of the church and of the church's organ. Dean Steensma welcomed members and guests. Mrs. Rolland Canfield prepared the program. Mrs. Roberta Gary played two Bach numbers, "Kyrie, God the Holy Ghost" and "Agnus Dei;" Dr. David Fetter directed the first group of anthems, including: "Joyful Easter Tide," old German, and "Christians to the Paschal Victim," David H. Williams. Dr. Wayne Barlow directed the choir in "Veneration of the Cross," Bachmaninoff, and "Sing Alleluia Forth," David McK. Williams. Clair Van Ausdall directed the choir in "Welcome Sweet and Sacred Feast," Finzi, and "Rejoice Ye Sweet Spring Lilies," Ratcliffe. Lyndol Mitchell directed "Ye Sons and Daughters of the King," Leisring. Mrs. Canfield played these numbers as a postlude: "O Sacred Head," Peeters; "Gwalchmai" and "Christ Is Born," Purvis. Members and guests adjourned to the parish house for lunch and to look over Easter music on display. Jon Thorarinnsson of Reykjavik, Iceland, a Fulbright exchange student, talked to the group. He told of the tremendous strides in the field of music that his country has made in the last few years and of his interest in the work of the Guild.—**RUTH FAAS**, Registrar.

CHAUTAUQUA CHAPTER

The Chautauqua Chapter sponsored David Craighead in a recital on the new Aeolian-Skinner organ in St. Luke's Episcopal Church, Jamestown, N. Y., Feb. 25.

The chapter held its annual banquet for ministers Jan. 28. Members and ministers and their wives from all over Chautauqua County attended in the recently completed education building of the First Lutheran Church in Jamestown. The program featured special music by a trumpet and mixed quartet and an address by Dr. William Metcalfe of Jamestown Community College.

NORTHEASTERN PENNSYLVANIA CHAPTER

The Northeastern Pennsylvania Chapter met Jan. 27 at the home of Robert W. Rosenkrans in Scranton. Routine business was transacted followed by a "white elephant" sale with Miriam Trethewey as auctioneer.—**HELEN FITZ RAWLINS**.

BUFFALO CHAPTER

The Buffalo Chapter has sponsored two recitalists this season. Catharine Crozier played Nov. 18 at the Central Presbyterian Church. Carl Weinrich played Jan. 21 at Trinity Episcopal Church. His program was identical with that on this month's recital pages. Both artists were received cordially by Buffalo audiences.—**EDNA M. SHAW**, Secretary.

News of the American Guild of Organists—Continued

RHODE ISLAND CHAPTER—The Rhode Island Chapter attended an evening mass at Our Lady of Providence Seminary, Warwick Neck, Feb. 3, the Feast of the Purification. The service was sung by the Pelouquin Chorale, directed by C. Alexander Pelouquin of the Cathedral of Sts. Peter and Paul, Providence, and Boston College. The major work heard was the Missa "Quarti Toni" by Victoria. Gregorian chant was sung by men's voices. A supplementary "Ave Maria" by Mr. Pelouquin was given its first performance in Rhode Island.—**RUTH F. PEARSON, Registrar.**

ROCKLAND COUNTY CHAPTER—The regular monthly meeting of the Rockland County Chapter was held at Grace Episcopal Church, Nyack, N. Y., Feb. 10. Mrs. Peggy Rednour, dean, presided, opening the meeting with a reading of the religious principles. After the business meeting, which included final plans for the brotherhood festival in Spring Valley high school Feb. 15 and for the hymn festival at Grace Episcopal Church Feb. 23, Mrs. Rednour introduced the speaker of the evening, Miss Amy Gibbons, L.T.C.L., L.R.S.M., music therapist at Rockland State Hospital, Orangeburg. Drawing upon her experiences, Miss Gibbons told of her work among mentally disturbed patients. Using the auto harp she plays and sings to 800 patients in groups of fifty or so. The proper choice of key, mood and rhythm to fit individual cases was stressed. Miss Gibbons recited instances in which her music had "gotten through" to patients where other means of communication had failed.—**KATHLEEN S. MARTINE, Registrar.**

AUBURN, N. Y., CHAPTER—A regular meeting of the Auburn Chapter was held Jan. 13 at the First Presbyterian Church. Franklin Pethel gave a brief and informative discussion of music by Buxtehude, touching on his life and the free forms of composition he used. Mr. Pethel cited examples of the prelude and fugue, four types of the chorale composition and the cantata. He played the organ works and showed printed music.—**DIANNE BOCKES, Registrar.**

LORAIN COUNTY CHAPTER—The Lorain County Chapter held its first meeting of 1958 Jan. 20 at Oberlin College in Warner concert hall. A short business meeting was presided over by Dean Jane Pinkney after which Grigg Fountain gave a lecture-demonstration on hymn playing. The question and answer method was used. Some of the subjects Mr. Fountain chose to discuss were rhythm, registration and the sense and style of the hymn. The Holtkamp organ amply demonstrated the tone color Mr. Fountain desired. He urged organists to develop muscle control and to become more adroit in modulation and improvisation.—**E. BLANCHE SPRINGER, Registrar.**

DAYTON, OHIO, CHAPTER—The Dayton Chapter met Feb. 3 at the Patterson Memorial Center for an evening of chamber music. Miss Eleanor McCann, harpsichord, Mrs. Kay Nelson, soprano, William Foster, flute, and George Sturm, guitar, gave the history of the instruments and illustrated with solo and ensemble playing. The topic of the evening was "Instruments of Olden Times." Program Chairman Betty Thomas introduced Maurice Reichard, chairman of the music department of the University of Dayton, who with the assistance of Billy Ritter exhibited various old instruments, tracing their history and comparing them both structurally and tonally with present-day instruments. Mrs. Evelyn Battenburg presided at the refreshment table and a social hour followed.—**MRS. FRANK O'ROARK, Registrar.**

BLANNERHASSETT CHAPTER—Dr. and Mrs. Theodore Bennett were hosts to the Blennerhassett Chapter Feb. 7 at their home in Marietta, Ohio. Dean William E. Waxler was in charge of the business meeting and plans were discussed for the remaining months of the Guild year. The program featured a lecture by Sub-dean John E. Sandt, Marietta College. His subject was "Liturgy in Worship." The British American Music Company provided a large display of organ and choir music for perusal. A delightful dessert course was served. Members attended a performance of "Elijah" Feb. 23 at Parkersburg's First Presbyterian Church.—**KATHLEEN REEL, Registrar.**

CINCINNATI CHAPTER—The Cincinnati Chapter held its monthly meeting at the Phillipus United Church of Christ Feb. 4. "Our favorites" was the subject of the program. Favorite anthems chosen by members who participated were shown to the group. Those taking part on the program were: John Loessi, Ruth Eckel, Hilda Doerr, Lisette Anhofer, Walter M. Brunsman, Elmer Dimmerman and Harold Frederic. Following the program a social hour was prepared with a Valentine theme carried out on the table.—**BETTY HOENSCH, Registrar.**

CENTRAL OHIO CHAPTER—The Central Ohio Chapter sponsored Dorothy Deininger of Akron in a recital at the Broad Street Presbyterian Church, Columbus, Feb. 10. Mrs. Deininger opened her program with Toccata by Walond and closed with Allegro, Symphony 6, Widor. Other numbers were: Prelude and Fugue in B minor, Bach; Pastorale, Roger-Ducasse; "Le Compano," Ignoto; Sonatine for Flute, Martine; Sarabande, Bach; Fugue in G minor, Dupré; and Andante, Symphony 5, Widor. A reception was given in the church parlor, Mrs. Walter B. Reeves heading the hosts committee.

At the February meeting Lawrence Frank, Otterbein College, gave a lecture-demonstration program on "the fugue form" at St. Paul's Episcopal Church, Columbus. Mr. Frank used the following selections for his analysis: "Little" Fugue in D minor and "St. Anne" Fugue, Bach; Sonata 2 in C minor, Mendelssohn, and Introduction, Pasacaglia and Fugue, Willan.

The Jan. 13 meeting was held at the Holy Trinity Evangelical Lutheran Church in Arlington. Professor David Miller, Wittenberg College, gave a comprehensive talk on the new Lutheran Hymnal, including some of the history leading up to it and an analysis of its contents with emphasis on new aspects. A practical demonstration of the new liturgy followed and many chants were sung under Mr. Miller's direction.—**HELEN SULLIVAN, Registrar.**

CLEVELAND CHAPTER—Members of the Cleveland Chapter gathered at the eighty-four-year-old Trinity Evangelical Lutheran Church for a dinner-meeting and recital on the recently installed German organ. James Darling, Plymouth Church, Shaker Heights, Ohio, assisted by Judith Faris, soprano, and James Moser, tenor, played the four-manual tracker instrument built in Hamburg, Germany, by Rudolph von Beckerath. Compositions by Buxtehude, du Mage, le Begue, Franck, Arnell, Krieger and Bach were used to display this organ. Ralph Schultz, organist of the church, was on hand at the close of the program to conduct a tour to the organ loft.

The December meeting, preceded by a dinner at the Church of the Covenant, was necessarily limited to fifty members as the chapter listened to a rehearsal of the Cleveland Orchestra chorus in the broadcasting room of Severance Hall. Robert Shaw rehearsed the large chorus in Bach's B minor Mass and consented to a question period immediately following the rehearsal.—**JOHN LANE.**

TOLEDO CHAPTER—The Toledo Chapter met Jan. 21 at the Blessed Sacrament R. C. Church. A short business meeting was followed by a program of choral and organ music from the Christmas season by the parish choir of men and boys under the direction of Carol T. Andrews. Organ numbers were: "Divinum Mysterium," Martin; "Lo, How a Rose," Pasquet; "Vom Himmel hoch," Karg-Elert, and "Greensleeves," Purvis. Choral numbers were: "Dixit Dominus," Gregorian; Missa "Noel," Andrews, and "Jesu, Redemptor Omnium," Ravanello. A reception followed in the school hall.

The chapter sponsored Carl Weirich Jan. 24 in the peristyle of the Toledo Art Museum. He played the program listed on the recital pages.—**JOHN J. FRITZ, Registrar.**

New Saginaw, Mich., Chapter Is Formed.

A new chapter in Saginaw, Mich., has been organized, consisting of members in the Saginaw Valley area. The charter was granted in January. Officers are as follows: Herbert Gotsch, A.A.G.O., dean; Frank T. Meisel, treasurer, and R. H. VanderVeen, secretary.

SANDUSKY, OHIO, CHAPTER—The Feb. 2 meeting of the Sandusky Chapter was held in the home of Mrs. Leah Thomas with Mrs. Thomas and Mrs. Leona Downing serving as hostesses. William Didelius read a paper he had prepared on wedding music and led the discussion which followed. Mr. Didelius brought with him a number of vocal solos and organ albums containing suitable music for a Christian wedding service.

The chapter sponsored a recital by Philip Gehring of Davidson College Jan. 15 in the First Presbyterian Church. This being the first recital sponsored by the chapter, members were gratified by the fine attendance and the warm response given Mr. Gehring.—**LAURA M. LONG, Secretary.**

AKRON CHAPTER—The Akron Chapter met Feb. 3 at Trinity Evangelical and Reformed Church where a three-manual Hillgreen-Lane organ was recently installed under the supervision of member Bob Wervey. He provided an interesting and informal console program. A series of practical questions was asked. Mr. Wervey demonstrated the cutting of the upper lip in various types of pipes and explained the voicing process, following this with a short demonstration of the instrument. It was a profitable and enjoyable evening, concluding with a social hour in "fellowship" hall.

INDIANAPOLIS CHAPTER—The first concert for the new year was held Jan. 14 at the Third Christian Church. Clarence F. Elbert, organist for the Indianapolis Symphony Orchestra and past-dean of the chapter, was the featured soloist, playing the new Reuter organ. He was assisted by first chair symphony members as he played: Toccata, Adagio and Fugue in C major and Concerto 1 in G major, Bach, and Six Sonatas for organ and strings, Mozart. A standing ovation was given for the artists by the audience which included representatives from Indiana colleges and from the other seven chapters in the state. Preceding the program dinner was served in the dining hall by women of the church; the hostess was Natalie Conner, organist of the host church. Dean Harry W. T. Martin presided. Short talks were given by Dr. Frederick R. Daries, Dr. John B. Ferguson and Dr. A. C. Brooks. Dean Martin introduced the artists for the evening and guests. A short business meeting was held.—**FLORENCE M. MILLET, Public Relations Chairman.**

ST. MARY'S COLLEGE GROUP—A new Guild student group has been organized at St. Mary's College, South Bend, Ind. Miss Martha Williams, Sisters M. Dolorosa and Marie Cecile, C.S.C., and Dr. Hans-Bertold Dietz are advisors. The initial group consists of ten members with the following officers: Sue Broomell, president; Marilyn Wolter, vice-president, and Sheila O'Neill, secretary-treasurer. The group was formed through the St. Joseph Valley Chapter.

LANSING, MICH., CHAPTER—The February event was the George Faxon recital in the Peoples Church at East Lansing Feb. 11 (program on recital page). The recital is an annual event of the Lansing Chapter in co-sponsorship with the music department of Michigan State University. After the recital the enthusiastic audience had an opportunity to meet Mr. Faxon at a reception in the church parlors. A short business meeting was held following the reception and social hour. Nominations of officers for the coming year were discussed.

The annual program performed by the student group of Michigan State University for the chapter was given as the January event in the alumni memorial chapel on the campus at East Lansing. James Autenrith, past-dean of the chapter, is director and faculty advisor of the group. Ruth Bock, Sue Wallwork, Ralph Messner and Allan Kirkpatrick performed from the works of Bach, Mendelssohn and Andriessen. Stephanie Koch and Robert Roubos played Buxtehude chorale preludes as an introduction to the major work of the evening, the cantata "Rejoice, Beloved Christians." Buxtehude. A choral ensemble of fourteen voices and a string trio combined with the organ to create the fine performance which was conducted from the organ by Mr. Roubos.—**CAROL BROUGHTON, Registrar.**

FORT WAYNE, IND., CHAPTER—The Fort Wayne Chapter met Jan. 21 at Trinity English Lutheran Church in the beautiful Wagenhals hall for dinner and a business session, followed by a program in the children's chapel. There was a good crowd to hear the program of instrumental, choral and organ numbers. Miss Kathleen Detrick played Bach's Toccata in D minor; Miss Marilyn Cook, oboist, played Sonata 1 by Handel; Henry Eccles' Sonata in G minor for cello and harp was played by Mardia Barbour and John Escosa; "Petite" Fantasia Pastorale for flute and organ was played by Joan Kerfoot and Richard Carlson; Suite for viola by Ernest Bloch was played by Raymond Marsh, accompanied by Richard Carlson. Mr. Carlson directed a chorus from his own choir in Pepping's "Jesus and Nicodemus," sung in German. Mr. Escosa and Mr. Carlson brought the program to a close with a brilliant rendition of Widor's Chorale and Variations for harp and organ.—**FLORENCE H. FIFE, Publicity.**

LAFAYETTE CHAPTER—The Lafayette Chapter met Jan. 20 at the University Student Lutheran Chapter. Dean Theodore J. Purchla presided over the business meeting. Mrs. Bernice Jordan shared the evening's program with Tom Wood. Mrs. Jordan spoke on the essentials of choir directing. Mr. Wood played selections from Bach, Buxtehude and Hindemith on the Allen electronic instrument. He also explained the music of the Lutheran liturgy and demonstrated hymn singing. Miss Joanne Hunneshagen and Francis Lee Harrison served refreshments.—**FRANCIS LEE HARRISON, Secretary.**

ST. JOSEPH VALLEY CHAPTER—The St. Joseph Valley Chapter heard a program Jan. 19 at the First Methodist Church of Mishawaka, Ind., of some of the test pieces required for this year's Guild exams. Janet Shenefeld, Mrs. William E. Harnisch, Dr. Ejnar Krantz and Charles E. Hoke were the performers.—**RUTH ANN LEHMAN.**

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News of the American Guild of Organists—Continued

Chapter Sponsors Bitgood Workshop.

A choral workshop under the direction of Dr. Roberta Bitgood was held at the First Presbyterian Church in St. Louis under the auspices of the St. Louis Chapter. More than 100 members of the St. Louis Chapter and student groups in the area and their guests attended the three-day session. The workshop was divided into five sessions as follows: Word study as applied to choral interpretation, methods and administration of junior choir organization and conducting, an organ recital followed by a reception, directing from the console and organization and conducting of youth choirs, summary of material with a discussion of problems submitted by members of the workshop.

Some of the subjects discussed were: Why don't our choirs sound better? What are the causes of singing off pitch? What words are most often mispronounced by choirs? What is wrong with our conducting?

This workshop was in addition to the regular monthly meetings in the chapter's program to raise the standards of efficiency of church musicians by offering training opportunities, recitals and choral programs.

ADDINE G. ERSKINE.

ST. LOUIS CHAPTER—The St. Louis Chapter held its regular monthly meeting at Concordia Lutheran Church, Maplewood, Mo., with Arno Klausmeier as host. A social hour preceded the dinner and business meeting. The members were treated to a rare musical evening with a program by four chapter members: Rudi Kremer, Mrs. Wilhelmina Clukies, Martin Stellhorn and Mrs. Doane Neal. Mr. Stellhorn played three of his own compositions, including his Toccata "With the Lord Begin Thy Task." This toccata was written for the opening service of the 1947-48 academic year of Concordia Seminary. The host church, one of the newer churches in the city, houses a new Möller organ on which the recitals were played.

The chapter sponsored a recital by Jeanne Demessieux Feb. 10 at Graham Memorial Chapel, Washington University.—ADDINE G. ERSKINE, Publicity.

PEORIA, ILL., CHAPTER—The members and friends of the Peoria Chapter who braved the winter elements Jan. 21 were richly rewarded for their efforts in attending the workshop program on "Music of the Faiths" at the Westminster Presbyterian Church. Protestant church music was sung by the choir with Dr. John E. Davis directing and Adelaide I. White as organist. These numbers were included: "Rejoice, Ye Pure in Heart," Sowerby; "Holy, Holy, Holy," Horton; "Rejoice in the Lord Alway," Purcell; "Prayer to Jesus," Oldroyd; "How Beautiful Are the Feet," Handel; "Thanks Be unto Christ," Schütz; "Prayer Amen," Bach; "Grieve Not the Holy Spirit," Noble; "Grant Me True Courage, Lord," Bach; "Our God Is a Rock," Davis, and "My God, Accept My Heart," Purcell. A reception followed the program.—ELISABETH J. ANDERSON.

CENTRAL MISSOURI CHAPTER—The Central Missouri Chapter held its January meeting in Columbia Jan. 16. The group made plans to conduct a workshop March 11 on the church music program with sessions devoted to: contemporary organ music, overall music program in church and practical choral techniques. After the business meeting the group attended a recital by Carl Weinrich on the new Stephens College chapel organ.—JACQUELINE RAITHEL, Secretary.

DUBUQUE, IOWA, CHAPTER—The Dubuque Chapter met Jan. 27 in St. Joseph's Church for a program of Lenten music. The Rt. Rev. Michael J. Martin welcomed the members and guests and gave a short talk on the chapter's history and the significance of the Lenten season. Mark Nemmers, organist of St. Joseph's, was program chairman. Four chapter members played; they were: Mrs. Dorothy B. Acheson, Miss Lillian Staiger, the Rev. Gerhard R. Bunge and Mark R. Nemmers. Organ numbers included: "Good Friday Spell," Vrethblad; Meditation on "Heinlein," Clokey; "Through Adam's Fall," Buxtehude; "Da Jesus an dem Kreuze stund" and "O Sacred Head," Bach; Fugue on the Kyrie, Couperin; "Ave Verum Corpus," Mozart-Bunge; "My Heart Is Filled with Longing" (two settings), Brahms; "Sedes Sapientiae," Albert Carman. St. Joseph's men's choir, directed by the Rev. Philip McDermott, sang four numbers. A coffee hour followed with Dean Doris McCaffrey presiding at the refreshment table.

"Members' Recital" Honors Schweitzer.

The annual "members' recital" of the Milwaukee Chapter was held Jan. 19 at Calvary Presbyterian Church. It was offered as a Dr. Albert Schweitzer benefit with proceeds going to Dr. Schweitzer for use at his hospital in Africa. The program was as follows: "Hark, a Voice Saith, All Are Mortal," Bach; "A Lovely Rose Is Blooming," Brahms, and Fantasia, Purvis, played by Lawrence Shrode; "A Mighty Fortress," Pachelbel, and Toccata, "Canonical" Suite, Martin, played by Dorothy Trump; "Ich hatte viel Bekümmernis" and Toccata and Fugue in D minor, Bach, played by Halbert Heath; "Invocations" 2 and 3, Dallier, played by Raymond Nott; Sonata 3, Hindemith, played by Ruth Pilger Andrews. The a cappella choir of the University of Wisconsin at Milwaukee sang two groups of songs under the direction of Merion J. Johnson.

Following the program chapter members enjoyed a buffet supper. Reports and slides on the London congress were given by Laurretta Cotton, Jane Krenkel and Robert Legler.

ALICE LEISMAN, Secretary.

NORTHEASTERN WISCONSIN CHAPTER

The Northeastern Wisconsin Chapter held its meeting Feb. 9 in the Lawrence Conservatory, Appleton. Dean DeWitt presided over a brief business meeting which preceded the program. He welcomed several new members. The program consisted of a panel discussion led by LaVahn Maesch. The other members of the panel were Byrl Bryan, Leroy Fieting, Gladys Michaelson and Marilyn Warner. They discussed church music problems. Many questions were brought up and discussed by the panel and members.—JOAN BERGER, Corresponding Secretary.

MASON CITY, IOWA, CHAPTER

Three members of the Mason City Chapter played a program at a meeting Jan. 21 at the First Christian Church. Mrs. A. E. Folkman played: "O Hail this Brightest Day of Days," Bach; "For Me to Live Is Jesus" and "Praise God, the Lord, Ye Sons of Men," Walthers. Mrs. J. E. Stinehart's numbers were: Theme and Variations, Bossi, and "Meditation," Vierne. The concluding selections were played by Mrs. Wallace Allen: Pastorale in F, Bach; "Ah Dearest Jesus" and "Deck Thyself My Soul," Brahms; "All My Heart this Night Rejoices" and "Dear Christians, One and All, Rejoice," Walcha, and "La Nativité," Langlais. After a brief business session lunch was served by the committee.

WATERLOO, IOWA, CHAPTER

The Waterloo Chapter's Jan. 20 meeting featured a covered dish dinner in the dining room of the First Congregational Church with ministers and their wives as guests. Mrs. Karl Holvik served as mistress of ceremonies. The Rev. Eugene Brinkmeyer inspired those present with a program on "God in the Thought of Mankind."—TED A. HANKNER, Publicity Chairman.

BUENA VISTA, IOWA, CHAPTER

Members of the Buena Vista Chapter were guests of the Northwest Iowa Chapter in the Morningside Presbyterian Church, Sioux City, Feb. 9. A community choir from Alta directed by L. B. McGinnis sang a program of sacred music.

A meeting was held in the Methodist Church, Laurens, Jan. 19. Max Leget gave a talk and demonstration on pedal technique.—VIRGINIA BOGGS, Secretary.

CENTRAL IOWA CHAPTER

The Central Iowa Chapter met Feb. 10 in Douwstra Chapel, Central College, Pella. The group heard the following program: Trio-sonata in E flat, Movement 1, Bach, and "Carnival" Suite, Crandell, played by Davis Folkerts, Guild scholarship winner for 1957; "An Apostrophe to the Heavenly Hosts," Willan, sung by the Central College a cappella choir, Larry Grooters, director; Grand Jeu, du Mage; "Wenn wir in höchsten nothen sein," Bach; Prelude and Fugue in G minor, Dupré, and Sonata on the 94th Psalm, Reubke, played by V. Earle Copes, Cornell College, Mount Vernon. A short business meeting preceded the program and a reception was held afterward at the home of Mr. Grooters, dean of the chapter.—KATHRYN BORG, Secretary.

WINFIELD, KANS., CHAPTER

The Winfield Chapter met Jan. 7 in Arkansas City, Kans., for a dinner at the Osage Hotel. Following dinner a recital was played by Miss Ernestine Parker at Trinity Episcopal Church. Her program: Prelude and Fugue in E flat, Bach; Prelude on an Old Folk Tune, Beach; Chromatic Fantasy and Fugue, Tiele; "Roulade," Bingham; "Imagery in Tableaux," Edmundson.—GARTH PEACOCK, Dean.

New Chapter Formed in Minnesota.

A Southeast Minnesota Chapter was formed at a meeting in Rochester Oct. 21, 1957, with Howard Kelsey, regional chairman, present. The chapter was granted a charter from national headquarters Dec. 9. The following officers were elected at this meeting: Harold Sweitzer, dean; Donald Heath, sub-dean, and Dorr Thomas, secretary-treasurer. Members of the executive committee are: Mrs. Forest Strand, Edward Kaelberer and Dean Robinson.

The first planned program of the new chapter was held at St. Paul's Episcopal Church, Winona. A tour of organs in several churches and also at the Watkins mansion was followed by a business meeting and refreshments back at the host church.

A meeting of the chapter was held at the First Congregational Church in Rochester Feb. 10. The group formed a choir and sang through seasonal anthems with officers and executive committee members directing and accompanying at the organ. Several seasonal organ numbers were also played. Following this program the group adjourned to the church social rooms for a business meeting and refreshments. Display tables with materials appropriate to the season proved to be a popular feature of the evening's program.

MINNESOTA CHAPTER

The Minnesota Chapter met at St. Luke's R. C. Church, St. Paul, Jan. 20. Dinner and the business meeting were held in the cafeteria of the parochial school. After reports of committee chairmen, Dean Jack Fisher and Mary Fellows gave talks on the I.C.O. Tom Johnson showed some forty minutes of colored slides from the congress trip last summer, including scenes from France. In the church members heard a fine recital by four students: Lyle Hagert, Jaynielle Hickman, Warren Elness and Louise Borak.—ROBERT L. WOLF, Sub-dean.

LINCOLN, NEB., CHAPTER

Following a short business meeting Feb. 3 the Lincoln Chapter greeted guests from the Omaha Chapter at Westminster Presbyterian Church. Miss Josephine Waddell, minister of music of the church, told of the new additions and rebuilding of the organ and played to show the extent of the changes. The group then went to Plymouth Congregational Church and heard the carillon. John A. Cole announced the program for brass and organ: Psalm 19, Marcello; Duet from an Easter cantata, Bach; Canzona Noni Toni, Gabrieli; "Festival" Processional, Strauss; "Christ Being Raised from the Dead," Willan; Rigaudon, Campra.

The Jan. 6 meeting was started with a cafeteria dinner at the Y.W.C.A. where business was held. Members went to the Plymouth Congregational Church where they heard Dr. Paul Rosel of Concordia College, Seward, Neb., give a talk on his studies of organs and music of Buxtehude and his contemporaries. His organ numbers were: Prelude and Fugue in E minor, Bruhns; "O Lord, Look Down from Heaven," Hanff; "Now Let Us Come before Him," Lübeck; "O Sacred Head" and Prelude and Fugue in D major, Buxtehude.—CONSTANCE BOOTH.

KANSAS CHAPTER

The Kansas Chapter met Feb. 10 in the chancel of the Topeka First Christian Church. Dean Richard Gayhart announced events of forthcoming interest to the chapter. Among these will be the A.G.O. festival week April 20-24, at which time Robert Glasgow and Catharine Crozier will be among the guest recitalists. The program for the February meeting consisted of a talk on wedding and funeral music by Jerald Hamilton of Washburn University and Grace Cathedral. There was a discussion period.

The chapter met Jan. 13 at the newly-remodeled Central Congregational Church, Topeka. The program was by William Lemonds, Second Presbyterian Church, Kansas City. Mr. Lemonds gave views on ideals in church music followed by a discussion period. Mr. Lemonds also played some representative works suitable for organ preludes. Following the program the group adjourned to the church parlor for a coffee hour.

Members attended the dedicatory recital on the rebuilt Reuter organ at the Central Congregational Church Jan. 7. The guest recitalist was Mrs. Margaret Scharf of Hastings College.—DONALD KILMER, Secretary.

OKLAHOMA CITY CHAPTER

The Oklahoma City Chapter sponsored Carl Weinrich in recital Jan. 27, a memorable occasion with which to greet the new year! The public was invited and more than 1,000 attended at St. Luke's Methodist Church. Members of the chapter had an opportunity to meet Mr. Weinrich personally at a reception after the program.

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News of the American Guild of Organists—Continued

Hilty Conducts New Mexico Workshop.

The Albuquerque Chapter sponsored a workshop in church music Feb. 4 directed by Everett Jay Hilty, University of Colorado. Some thirty members attended the day-long session and banquet. Mr. Hilty discussed the formulating of a true worship service, went over fine examples of useful choral and organ literature and gave many helpful pointers on choir rehearsal and service playing techniques. His banquet speech to organists and ministers on "The Universal Harmony" was a great climax to a very full day.

The January meeting was held at the Danfelter School of Music. Lois McLeod gave a talk on "A Basic Organ Repertory" with several chapter members playing illustrations from the organ literature of different periods on the small two-manual Reuter at the school. Joseph Grant added a paper on the use of transcriptions, giving examples of good and poor ones.

YANKTON COLLEGE STUDENT GROUP

A program of Christmas organ music was performed Dec. 16 by twelve members of the Yankton College Student Group: Alice Ferguson, Jacquelin Gorwell, Ann Workentine, Gayle Jetter, Joyce Metcalf, Diana Burmester, Margaret Giske, Mrs. Mildred Olson, Beverly Montgomery, Cameron Johnson, Irene Krull and Margaret Brosz. The public was invited and a reception was held in the faculty lounge following the recital.

The Nov. 18 meeting of the group featured a biographical survey of the life and writings of John and Charles Wesley. This program was prepared by Miss Margaret Brosz. —CAMERON JOHNSON, Secretary.

CENTRAL ARKANSAS CHAPTER

Conrad Farell and the choir of Christ Episcopal Church, Little Rock, provided the program of organ and choral music for the Feb. 11 meeting of the Central Arkansas Chapter. The program opened with an interesting and varied treatment by Mrs. Farell of the successive parts of Peeters' "All Depends on Possessing God's Love and Blessing." The choir sang "A Choral Invocation" by Ralph Clewell and Goss' Anglican chant setting of Psalm 98. These were followed by these anthems: "Presentation of Christ in the Temple," Eccard; "Surely the Lord Is in this Place," Coke-Jephcott; "O Heart Subdued with Grieving," Brahms; "The Spirit of the Lord Is upon Me," Elgar; "King of Glory, King of Peace," Friedell, and "Praise Him," Bach. The program closed with a brilliant reading of Purvis' Toccata on "In Babilone" by Mrs. Farell. Preceding the program dinner was served in the parish house to approximately sixty members and guests by the girls of the young churchmen's choir of Christ Church. A Valentine motif dominated the elaborate decorations. Dinner music was played on an electronic organ by Mrs. H. A. Emerson. —EDGAR W. AMMONS, Dean.

TULSA, OKLA., CHAPTER

The Tulsa Chapter held its monthly meeting Feb. 4 at the First Methodist Church. A short business meeting followed the dinner in Fellowship Hall. The group then heard a recital by students of Jeanne Gentry Waits, University of Tulsa, who played the following program: Toccata in C major and Adagio in A minor, Bach, Jack Ballew; Chorale and Variations, Sonata 6, Mendelssohn, Lorene Coley; "La Nativité," Langlais, Hannah Wolfe; Variations de Concert, Bonnet, Becky Thompson; Carillon, Sowerby, and "Thou Art the Rock," Mulet, Sue McManemin.

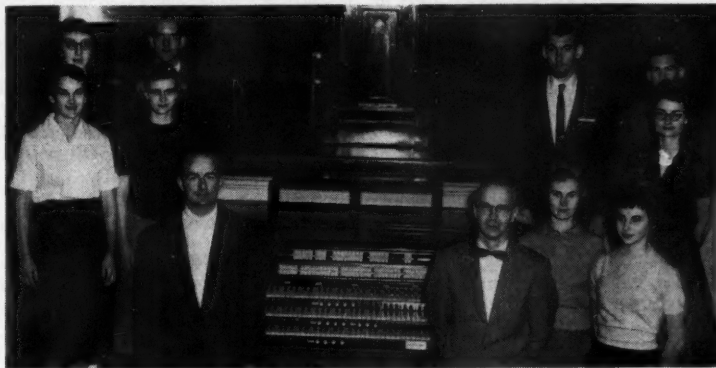
WACO, TEX., CHAPTER

The Waco Chapter met Jan. 21 for a dinner at Lavender's Westview Restaurant. After a brief business meeting conducted by Dean Harry Lee Spencer the members went to hear a recital given by the Baylor Student Group at the Armstrong-Browning building at Baylor University. —PAUL BENTLEY, Reporter.

TEXARKANA CHAPTER

The Texarkana Chapter met Jan. 25 at the Williams Memorial Methodist Church. Mrs. J. W. Yocum directed the junior choir in singing "A Norwegian Prayer," "Gentle Jesus," "Climbing Jacob's Ladder" and "Fun Song." David Ogle spoke on the subject, "Introduction of Instrumental and Vocal Music in the Church." He traced the use of music from the time of early Jewish and Greek churches up to the present time. Dean Wendell Blake was in charge of the business session. —DOROTHY ELDER, Registrar.

NEW EAST TEXAS STATE COLLEGE GROUP



A NEW STUDENT GROUP has been organized at East Texas State College in Commerce. The group consists of twelve members, nine of which are shown with

their sponsors, Alexander Boggs Ryan, A.A.G.O., and Chester N. Channon of the organ faculty. The group is under the patronage of the Texas Chapter.

CENTRAL ARKANSAS CHAPTER

Nearly thirty new members were formally received at the Guild ceremony for this occasion at the Central Arkansas Chapter's meeting Jan. 14 at the First Baptist Church in Pine Bluff. Members of the choir and the pastor of the church were special guests at dinner. Dean Edgar W. Ammons awarded the A.A.G.O. certificate to Richard Waggoner, Camden, Ark. Following the dinner Mr. Waggoner played a group of organ numbers, including: Psalm 19, Marcello-Hilty; "O Man Bewail Thy Grievous Fall," Bach; Liturgical Prelude 2, Oldroyd, and Hymn Prelude on "Truro," Bingham. The choir, under the direction of Joe Justin Walters, Jr. sang the following anthems: Sanctus, Norden; "Lord, Thou Art Mighty," Valinoff; "Christ the Lord Is Risen Again," Thiman; "Jesu, Joy of Man's Desiring," Bach; "Blessed Jesus," Ahle-Christiansen; "Laudamus Te," Mueller; "Sing Praises," Glarum; "Lo, God Is Here!," Mueller, and "Sing and Rejoice," James. The organ accompaniments were played by Mrs. Walters. —EDGAR W. AMMONS, Dean.

LUBBOCK, TEX., CHAPTER

Organ students of Helen Taylor at Texas Tech were featured at the regular monthly meeting of the Lubbock Chapter Feb. 4 in the Jenkins Music Store. Members and visitors enjoyed the following program: Allegro, Sonata 2, Hindemith, Bobby Brown; "I Call to Thee, Lord Jesus Christ," Bach, Mary Ann Klattenhoff; Prelude and Fugue in E minor, Bach, Helen Brown; Andante Cantabile, Widor, Clyde Rhodes; "Evening Rest," Peeters, Warren Hunt; Toccata in F major, Bach, Harold Clampett. Afterward Cecil Bolton, dean, presided for a business meeting. —MRS. CLAUD H. DALTON, Corresponding Secretary.

ROCKY MOUNTAIN CHAPTER

An interesting choral program was heard at the meeting of the Rocky Mountain Chapter in the Park Hill Methodist Church, Denver, Col., Feb. 3. The choirs of the host church and the Messiah Lutheran Church gave the following program: "Jesu, Word of God Incarnate," Mozart; Easter Introit, Demarest; "How Lovely Is Thy Dwelling Place," Brahms; "Our Father Who Art in Heaven," Cain; "Let this Mind Be in You," Beach; "O Lord, We Worship Thee," Bach-Morgan; "A Faithful Shepherd," Nageli-Stein; "In Heavenly Love Abiding," Mendelssohn-Christiansen; "Whom these Hands Hold," Sateren; "Pax Dei," Coombs; "With a Voice of Singing," Shaw; "O Sons and Daughters," Martin, and "God Be Merciful," Daniel Moe. Robert Hammond was the director and Mrs. Virginia Lindblade the accompanist for the host church choir. The visiting choir was directed by Robert Keener. Roger Boyd of the Air Force Academy played several arrangements of the "Passion" Chorale. Mrs. Lindblade played the Fugue on "The Credo," Bach. Following the program there was an open forum on "choir mechanics," many participated in the discussions. —ESTELLA C. PEW, Publicity.

SPOKANE, WASH., CHAPTER

The Lake City recorder consort gave a program Jan. 20 for the meeting of the Spokane Chapter at the home of Donald Gorman. The recorder consort is from near-by Coeur d'Alene, Idaho. It was organized by the Rev. Bernard Hopkins, C.S.R. The recorders ranged in length from nine inches to four feet. —BERNICE GAMBLE, Publicity Chairman.

Sacramento Chosen for Regional.

The Sacramento Chapter's January meeting began the new year of 1958 with another stimulating exchange program with the Guild student group. The chapter met first in the home of Mrs. Ruth Martin for dessert and to transact the necessary business. Grace Morse, dean, presided and submitted a communication from Dr. Leslie Spelman, regional chairman, stating that Sacramento had been chosen as the location for the 1959 far-western regional convention and had been approved by the national council in New York. The dean appointed Fred Errett to be general chairman for the convention. Final plans and arrangements were discussed for the Jeanne Demessieux recital which the chapter sponsored Feb. 18 at the First Baptist Church. The Carmichael Community Presbyterian Church was the scene for the program of the January meeting. The theme was Lenten music. —FLORENCE M. PAUL, Secretary.

SEATTLE, WASH., CHAPTER

A large attendance marked the first meeting of the Seattle Chapter in 1958. The feature of the evening was a panel discussion on wedding and funeral music by Winston Johnson, moderator, Gladys Irvine, Doris Helen Smith and Eugene Nye. Methods of handling unsuitable musical requests varied from playing a questionable selection before many people arrived to rendering a pop tune in hymn style. The panel told of specific pre-ludic music and reviewed the Seabury Press publication "Music for Church Weddings." It was the feeling of the panel that familiar music should be minimized in the funeral service because of its future associations by the bereaved. Emphasis should be placed on brighter music not only for its effect on the mourners but also because a truly Christian burial should be a happy experience. The animated discussion was profitable for all in attendance. Refreshments concluded the evening. —ROBERT RANK.

SAN DIEGO CHAPTER

The San Diego Chapter held its annual minister and organist dinner at the First Methodist Church Feb. 3. Entertainment consisted of group singing and a selection of tenor solos. Mary Henson accompanied at the piano. Mrs. Cora Snydor gave an interesting and entertaining travelog on Alaska.

David Craighead played the following recital for the chapter Jan. 28 at the First Presbyterian Church: Sinfonia, Cantata 146, Bach; "How Brightly Shines the Morning Star," Buxtehude; Andante in F major, Mozart; Prelude and Fugue in C major, Bach; Partita on Psalm 8, Van Der Horst; Minuet with Variations, Stanley; Carillon, Sowerby, and Prelude and Fugue in G minor, Dupré. His two encores were Trumpet Tune and Air, Purcell, and "Barcarolle," Catherine Urner.

The chapter held its Jan. 7 meeting at the First United Presbyterian Church. Following the regular business meeting Charles H. Lawrence, F.A.G.O., organist and choir director, gave a fine program of choral and organ works. The numbers sung by the choir were: "The Christmas Story," Spence, and "The Lord Is My Shepherd," Scott. Mr. Lawrence's postludial recital consisted of: Lemmens' Allegro Jubilante, Karg-Elert's "Praise to the Lord," Bach's Prelude and Fugue in C minor and an excerpt from Gluck's "Alceste." David Greene played the call to worship and the professional hymn. —HEIDI VON GUNDEN, Historian.

REDWOOD EMPIRE CHAPTER

Past-dean Verna Case Tischer gave a recital at the Episcopal Church of the Incarnation in Santa Rosa Feb. 4 under the aegis of the Redwood Empire Chapter. Her program included: Psalm 19, Marcello; "Meinen Jesum lass ich nicht," Walther; "Have Mercy upon Me, O Lord" and Fantasie and Fugue in C minor, Bach; "O God Thou Faithful God" and "My Faithful Heart Rejoices," Brahms; Fantasie in A, Franck; "O Sacred Head," Langlais; Toccata, Symphony 5, Widor. A reception followed in the parish hall.

The Sonoma home of Dr. Carroll Andrews was the meeting place for the January meeting. Good food and pleasant conversation occupied a large part of the evening. After a short business meeting Dan Ruggles, accompanied by Jean Thurlow Miller, gave an interesting program—a group of songs about nightingales. —V. TISCHER, Publicity.

CENTRAL ARIZONA CHAPTER

The Central Arizona Chapter joined with the Phoenix Stake of the Latter Day Saints Church in sponsoring Dr. Alexander Schreiner at the Fifth Ward Chapel in Phoenix. A capacity crowd of 1000 people set an attendance record for organ recitals in Phoenix. Dr. Schreiner endeared himself to his audience not only by his music but also by impromptu comments and observations and by inviting them to sing a favorite Mormon hymn to three different tunes representing different periods of Mormon church history. This recital was held Jan. 20 in lieu of the regular chapter meeting. —MARVIN ANDERSON, Registrar.

SOUTHERN ARIZONA CHAPTER

The Southern Arizona Chapter sponsored Dr. Alexander Schreiner at the Catalina Methodist Church Jan. 19 to an overflow audience of 1,300. Nearly 200 stood and many were turned away. Of special interest was the playing of van Hulse's "Symphonia Mystica," dedicated to Dr. Schreiner. The composer was present. After the recital forty-five members and guests attended a reception and buffet supper in Dr. Schreiner's honor at the Arizona Ranch School. —K. W. AHLGREN.

SANTA BARBARA, CAL., CHAPTER

The December meeting of the Santa Barbara Chapter was held at the Community Presbyterian Church in Carpinteria, where Treasurer Rosella Wilson is organist-choirmaster. Dean Lucille Beasley conducted the business meeting and Mrs. Betty Nitske, sub-dean, assisted by her husband, Robert Nitske, gave a wonderful evening of pictures of famous churches in continental Europe, England and Scotland. Mrs. Nitske gave a commentary on each church. After the program, before a burning Yule log, members enjoyed refreshments served by Mrs. Emma Lou O'Brien and browsed through photos and programs of recitals which the Nitskes had attended abroad. —DR. C. HAROLD EINECKE, Registrar.

CHICO, CAL., CHAPTER

The Chico Chapter held its Jan. 24 meeting at the home of Mr. and Mrs. Paul Hill. Prior to the business meeting Mrs. Hill served refreshments to members and guests. During the serving of refreshments Charles van Bronkhorst played recordings of selections to be played by Jeanne Demessieux in her Chico recital Feb. 14 at the Bidwell Memorial Presbyterian Church. Dean Janice Hill called the meeting to order. John Wurschmidt, sub-dean, read the Guild principles. The dean passed around newsletters from other chapters in California. The remainder of the meeting involved details of the Demessieux recital. —WILLIAM TABER, Secretary.

PORTLAND, ORE., CHAPTER

The Portland Chapter held its Feb. 8 meeting at the Westminster Presbyterian Church. Robert Reichert, Seattle architect and organist, was guest for the evening. Mr. Reichert attended the I.C.O. in London last summer and gave an interesting slide-lecture on the organs and architecture, not only of London, but elsewhere in Europe as well. Eskil Randolph, sub-dean, organist at Westminster and host for the evening, played several numbers and offered an opportunity to examine the new three-manual Balcolm & Vaughn organ installed in December. —DONALD R. MCPHERSON, Publicity Correspondent.

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News of the A.G.O. — Continued

S. California Chapters Join Forces.

A combined meeting of the Pasadena and Valley Districts Chapter, the Los Angeles Chapter and the Choral Conductors Guild was an outstanding event at St. Paul's Cathedral (Episcopal) in Los Angeles Jan. 13. Following an excellent dinner in the assembly room, attended by nearly 200, the meeting was opened by Pasadena's Dean Ronald Huntington who expressed thanks to Los Angeles' Dean Frank Owen for the excellent arrangements. Pasadena's sub-dean and program chairman, Robert Prichard, called on Dr. Hans Lampl of the University of Southern California who spoke on early baroque performance practices. He used volume three of "Syntagma Musicum" by Praetorius as an example and suggested that by applying the principles thus set forth conductors could bring to life again a large repertory of magnificent church music. A recording of several of Praetorius' own settings of "Nun komm der Heiden Heiland," as arranged and conducted by the speaker, gave an idea of the rich color and variety of the practice.

The gathering then moved into the cathedral for the music program opened by Owen W. Brady, A.A.G.O., who brought out the fine resources of the recently rebuilt cathedral organ in Bach's Prelude and Fugue in C minor (Great) and Sowerby's Sonatina. Following a short address by Dean Owen, the Chapman College madrigal singers gave an impressive performance of Sowerby's recent cantata, "Christ Reborn," conducted by Dr. James M. McKelvy and accompanied by Dean Huntington.

LA JOLLA, CAL., CHAPTER—An instructive program was given by Miss Lee Whitney at the February meeting of the La Jolla Chapter at the kirk house of the Presbyterian Church. Miss Whitney explained various techniques used by teachers of voice and the interpretation of various types of song, posture and breathing were also discussed. "Think the tone through the word," was her closing advice.

The College Park Presbyterian Church next to San Diego State College was the locale of the Jan. 13 meeting of the La Jolla Chapter at which the new Wicks three-manual organ was described and analyzed by the Wicks representative, Richard A. Groves. Mr. Groves gave a clear concept of the tonal architecture and conducted a tour through the easily accessible chambers. James Weld and Howard Brubeck of Palomar Junior College played short recitals. The business portion of the meeting, presided over by Dean Douglas Ian Duncan, consisted mainly in the discussion of future recitals.

LOS ANGELES CHAPTER—A delicious chicken dinner served at the University Methodist Church preceded an outstanding organ recital in Bovard Auditorium at the University of Southern California by Dr. Irene Robertson Feb. 3. Halsey Stevens was the after-dinner speaker, whose lucid remarks on contemporary music created an anticipation in his audience for the hearing of three preludes of his composition listed on Dr. Robertson's program. The three preludes by Mr. Stevens, five pieces for violin and organ by Schroeder in which Shirley Marcus, violin, assisted and "Petit" Fantasia Pastorale for flute and organ by Hans Studer with Janet Weiss, flute, were of unusual interest. Dr. Robertson also included Variations on a Chorale, Sweelinck; Chorale Prelude and Fugue, Brahms; Toccata and Fugue in E major, Bach, and "Dieu parmi Nous," Messiaen, on the well-balanced program.—**MARTHA FARR, Registrar.**

LONG BEACH, CAL., CHAPTER—The Long Beach Chapter met for dinner Feb. 4 in the parish hall of St. Luke's Episcopal Church. The mothers' guild served a delicious dinner at tables cleverly decorated with choir boy dolls and camellias. A short business meeting followed dinner, Dean Agnes Spies presiding. Marcia Hannah, organist and choirmaster of the church, and the St. Luke's Choristers, composed of forty-five men and boys, gave a concert in the church. Miss Hannah's organ numbers were well selected to reveal not only the capacities of the new Austin recently installed, but also her own sensitivity.—**BETH LOOMIS.**

SAN JOAQUIN VALLEY CHAPTER—The San Joaquin Valley Chapter and the Fresno Chapter of the Choral Conductors Guild met Feb. 3 in the home of Dr. and Mrs. James Winter. Dr. Winter, Fresno State College, talked on "Hector Berlioz—the Man and His Music," playing parts of Berlioz' "L'Enfance du Christ" and the Requiem on his hi-fi set to illustrate Berlioz' musical characteristics. Mrs. Winter and Esther Frankian served typical Armenian pastries, including the justly famous "faklava." The chapter met Jan. 14 at the Gospel Music and Supply Company in Fresno. The subject of the meeting was "A Century of Church Music." Following a short talk on the origin of the store and the merits of the Allen electronic organ, several members played selections by composers who have worked and lived in the last 100 years. The members and composers whose compositions were played are: Robert Haase, Fritz Reuter and Klotz; Jo Dull, Dubois; Mayno Rish, Guilment; Arthur Luckin, Titcomb; Barbara Finch, Karg-Elert; Lola Army, Willan; Beth Stormont, Clokey and Edmundson, and Miss Finch and Hazel Petersen, an organ and piano duet by Yon. Following the meeting Don Smith, owner of the store, was our host for refreshments at the Ranch Kitchen.—**JO DULL, Secretary.**

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**MME. DUPRÉ'S LETTER TELLS
OF 2,000th ORGAN RECITAL**

After the return of the Marcel Duprés to France from recitals at the Ford Auditorium, Detroit, and in St. Thomas' Church, New York City, Mme. Dupré wrote a letter dated Jan. 16 to Frederick C. Mayer, long-time West Point chapel organist. Mr. Mayer shares these excerpts on the eminent virtuoso's recent activities with readers of THE DIAPASON:

We had a perfect trip back home from the U. S., with the ocean as smooth as glass. Since our return, life has been very full.

On Nov. 11 Marcel's oratorio "La France au Calvaire," which he composed for the dedication of the restored Rouen Cathedral in 1956, was performed in Salle Pleyel, Paris, with the Padeloup Orchestra, a fine choir, beautiful soloists and Marcel at the organ. It was a tremendous success and all the papers gave wonderful comments. The oratorio is to be performed again in May at the festival. Then, at the end of November, we went to Germany, where two performances of his other oratorio "De Profundis" were given magnificently with a choir of 150, orchestra of ninety and admirable soloists.

In December Marcel dedicated the new organ in the Church of St. Louis des Invalides, our military church. It was a tremendous and impressive ceremony in that beautiful church with all the flags, generals, ambassadors, etc. Our Garde Republicaine orchestra played Marcel's "Poeme Heroique" for organ and brass and his transcription of Liszt's "St. Francis of Paule over the Sea."

Now we are leaving for Switzerland for concerts. And Jan. 31 Marcel will give a recital of Widor's works in Lyon, where they are commemorating the twentieth anniversary of his death, Lyon being his native city. The recital will be given in St. Francois, the church where both Widor's father and brother were organists, on a fine Cavallé-Coll organ. The name of "Widor" has recently been given by the Municipal Council to the square before the church. And this event happens to be the 2,000th recital of Marcel's career.

HAROLD C. O'DANIELS, M.S.M., is continuing his Sunday afternoon series of historical recitals at Christ Church, Binghamton, N. Y. Nineteenth-century composers were featured Feb. 9; contemporary works will be heard March 2.

**NIES-BERGER DIRECTS 24th
ANNUAL L. A. BACH FESTIVAL**

The First Congregational Church of Los Angeles will be the site of the church's twenty-fourth annual Bach festival March 14, 15 and 16. Three concerts are scheduled. Edouard Nies-Berger, musical director and conductor of the festival, will play an organ recital March 14 assisted by the chancel singers. The Los Angeles city schools concert March 15 will feature the combined choruses and orchestras of junior and senior high schools. An unabridged performance of the St. John Passion March 16 will combine the cathedral choir, soloists and a chamber orchestra with Mr. Nies-Berger conducting.

**PFATTEICHER TRANSLATION
REACHES PRINT AT DEATH**

At the time of his death, Dr. Carl F. Pfatteicher was completing the translation of Joachim Moser's definitive German biography of Heinrich Schütz. Concordia Publishing House, which will issue the work later this year, sent the first few galleys to him shortly before his passing. His wife took them to his bedside in the hope that he might be able to see the biography beginning to appear in print, but he had already lapsed into unconsciousness.

Walter A. Hansen has completed Dr. Pfatteicher's work and prepared it for publication.

**PASADENA ORGANIST MOVES
TO CHURCH IN SALINAS, CAL.**

R. Denton Hendrickson has been appointed organist and choir director of St. Paul's Episcopal Church, Salinas, Cal. He has served the last thirteen years at the First Congregational Church of Pasadena. Previous posts include: the First Methodist Church, Hempstead, N. Y., the First Presbyterian Church, Jamaica, N. Y., and Trinity Episcopal Church, Hewlett, N. Y.

Among Mr. Hendrickson's teachers have been T. Tertius Noble, Ernest Kanitz and Maurice Garabrant.



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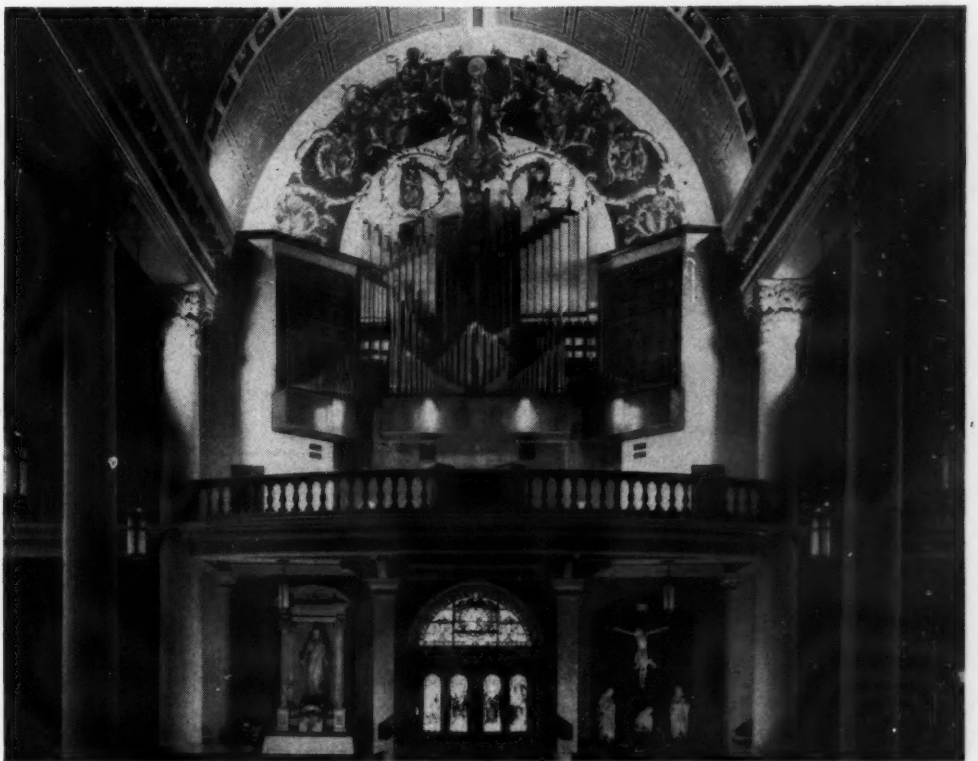
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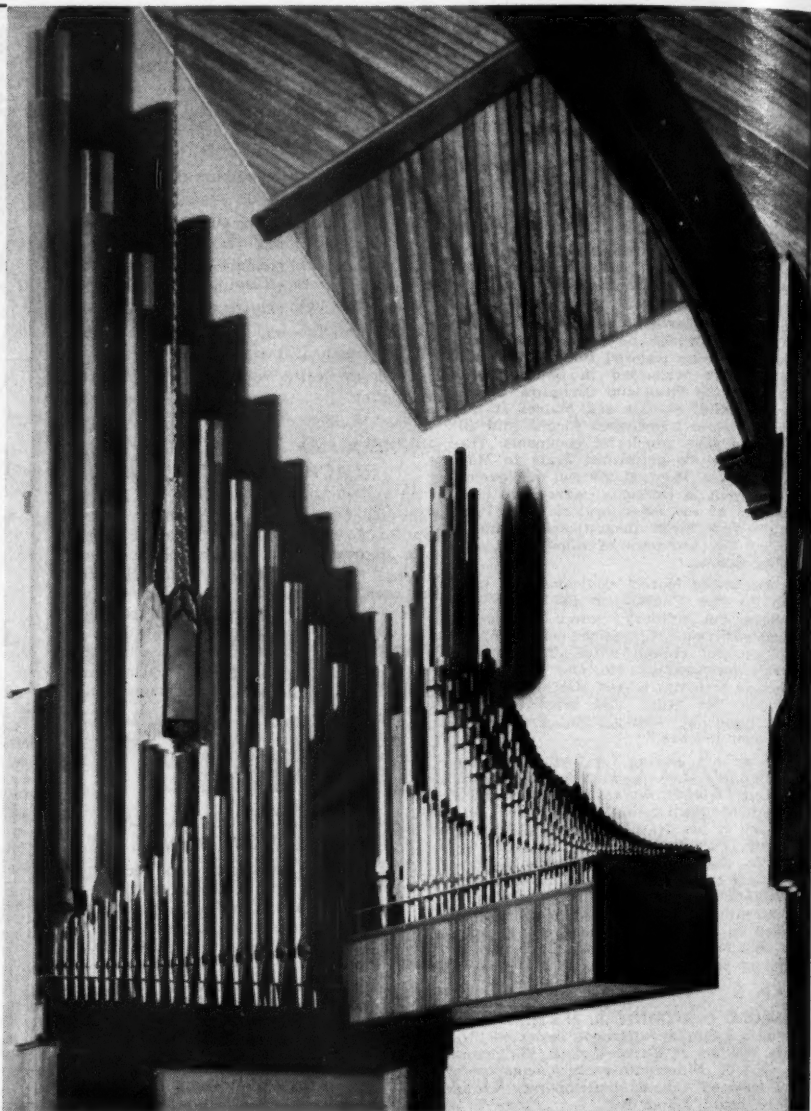
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**PROVIDENCE, R. I., ORGANIST
DIES AFTER LONG ILLNESS**

Helen J. Irons, secretary of the Rhode Island Chapter of the A.G.O., died Jan. 24 at her home in Providence after a long illness. She was in her 59th year.

Mrs. Irons, a lifelong resident of Providence, had maintained a studio of piano for many years. She was a member of the Roger Williams Baptist Church where she was organist for more than twenty years. Later she was organist and choir director at the Phillips Memorial Church, Cranston, and at the United Presbyterian Church, Providence, until two years ago when she became ill.

She served as organist on a morning devotions radio program for eight years and had also taught at the Providence-Barrington Bible College.

Beside her husband, Irving W. Irons, Sr., survivors include four sons, two daughters, three brothers, twenty-four grandchildren and several nieces and nephews.

The funeral was held at Winn Hall of the Providence-Barrington Bible College Jan. 24. Dr. Terelle B. Crum, dean of the college, officiated.

**CENTURY-OLD STUART RANKS
USED IN MICHIGAN ORGAN**

Philip Malpas, Louisville, Ky., organist, played the dedicational recital Feb. 2 on a new two-manual organ in St. John's Episcopal Church, Ionia, Mich. The instrument was built by the John F. Shawhan Company, Saginaw, Mich. It incorporates nine ranks of pipes from a Stuart organ built about 1850; the present organ has twenty-one speaking stops.

Mr. Malpas' recital included: Psalm 19, Marcello; Magnificat, Buxtehude; "We All Believe in One God," Bach; Allegro, Concerto in A minor, Vivaldi; Prelude, Fugue and Variation, Franck; "Benedictus," Reger; "Divertissement," Vierne; Toccata and Fugue in D minor, Bach.

EDWARD A. HANSEN, dean of the Seattle Chapter of the A.G.O., will be adjudicator of the organ division of the Greater Spokane music festival in May.

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CHICAGO, MARCH 1, 1958

"What America Needs"

Nearly half a century ago an obscure vice-president of these United States assured for himself at least a small piece of immortality with his facetious "What America needs is a good five-cent cigar." A few years afterward, the first great war indicated that America's needs were a great deal more complex; they have not tended to simplify as the century has grown older.

Organists attending conferences and conventions about the nation are constantly hearing that what America needs most is a good, inexpensive two-manual organ. Two obvious bases for these discussions are (1) the apparent fact that at least eighty per cent of all organ installations are of two-manual instruments and (2) the reluctance of at least several highly regarded builders even to bid on small installations. This second matter is easy to understand in prosperous times when many large churches are able to finance great organs which enhance a builder's prestige and reputation.

Twenty-five years ago the American Guild of Organists completed a study out of which grew standard measurements for American organ consoles. THE DIAPASON would like to suggest that the "inexpensive two-manual organ" in all its ramifications is another subject in need of Guild study.

Back to the Gallery

Much of the organ world has been protesting the use of sound-absorbing materials which ruin the acoustics in churches both for organs and for choral singing. Articles and advertisements in THE DIAPASON and in other periodicals have been berating these abuses for some time and at least a beginning has been made in getting acoustical engineers to cease and desist.

Another problem equally important is discussed in a chapter of the book which our columns praised so highly last month—"The Organ in Church Design" by Joseph E. Blanton—location of organ and choir. Mr. Blanton develops a very good case against the organ chamber and for a return to the rear gallery. His arguments are documented with quotations from numerous authorities both past and present.

It is interesting to note that the Joint Commission on Church Music of the denomination which has probably led the trend in this country of divided chancel choirs and chambered organs, the Episcopal Church, has recently come forth in a letter to diocesan music commissions with: "To sound at its best the organ pipes should be so placed that their sounds may properly blend and the ensemble tone may travel freely in several directions. A free standing position in a rear gallery is ideal, and in any case an organ should stand as much in the open as possible, rather than recessed in a chamber."

An ever-increasing number of the specifications published on our pages would indicate a definite turn in this direction. In western Europe the organ has traditionally been situated in the west gallery for six and a half centuries. That tradition found favor in this country through most of the 1800's and the first part of this century. Maybe our forbears knew what they were doing.

Dynasties

Psychologists and geneticists are not in agreement as to whether musical talent can be inherited, but a glance at any music history book reminds us of the many famous musical families. The Bachs in Germany were the most eminent for the longest period, but other countries had their Couperins, their Scarlattis and their Wesleys. The Mozarts, father and son, and the Haydn brothers, Joseph and Michael, occupy special niches.

In America we tend to think of our family dynasties in commerce, industry or government rather than in music. All of us are familiar with such families as the Rockefellers, the du Ponts, the Adamsons and the Roosevelts. And music texts do point out the Mason family, from Lowell, who gave us so many hymn tunes, to contemporary Daniel Gregory.

Readers of THE DIAPASON may have noticed how often organ playing seems to run in families. There are Caspar and Paul Koch; Edward, Rudolph and Warren Berryman; George and George L. Gansz; Emma and Robert Scoggin, to mention a few blood relatives. Husband-and-wife teams are even more numerous. Readers will think immediately of Catharine Crozier and Harold Gleason, Dora Poteet and William Barclay, Nancy Poore and William O. Tufts, Marian and David Craighead and Betty and Richard Peek.

Probably it takes time for a nation to develop "dynasties" in any field of endeavor. But perhaps we are already developing some of them, even among organists.

Letters to the Editor

Biggs Corrects Wrong Impression.

Cambridge, Mass., Feb. 3, 1958—

Dear Sirs:

On the first run of some Columbia record covers, containing a disc of the Saint-Saens "Organ" Symphony which I recently was privileged to record with Eugene Ormandy and the Philadelphia Orchestra, a credit line appeared which gave me a jolt comparable to an unexpected cold shower! Through a mistake in office procedure, it would appear that an electronic device was used in this recording. May I please make clear that an electronic was not used and that I do not play nor intend to play these inadequate imitations.

Since the Philadelphia Orchestra honored Symphony Hall in Boston by a special visit for this recording, readers of THE DIAPASON will have no difficulty in identifying the organ heard on the record.

Very sincerely yours,

E. POWER BIGGS.

THE CHOIR of Trinity Episcopal Church, Santa Barbara, Cal., sang a pre-convention service Feb. 12 for the sixty-third annual convention of the diocese of Los Angeles in St. Paul's Cathedral; there were 1800 in the congregation.

LAWRENCE MOE, Ph.D., organist of the University of California at Berkeley, will play a recital March 16 opening the new Schlicker organ at the First Church (Congregational) of Lombard, Ill.

Biggs and Marchal
Recordings Prove
Stimulating Fare

This month's releases of new recordings include a real feast of organ listening. Heading the list are two new discs on Columbia by E. Power Biggs and a three-volume series, "The Art of Andre Marchal" by Unicorn, follows.

Mr. Biggs comes forth with a long-awaited issue of the Hindemith Concerto, Op. 46, No. 2, with the Columbia Chamber Orchestra under Richard Burgin. To this reviewer, to whom the three Hindemith Sonatas have long been favorites, this concerto is pure joy. For those who are not familiar with this work, the orchestration is a bit unusual—woodwinds, brass, 'celli and basses. This proves to be a happy combination with the organ in Boston's Symphony Hall. Performances, as would be expected, are first-rate.

We can not share Mr. Biggs' enthusiasm (from reading his notes on the jacket) for Rheinberger's Sonata 7 on the reverse side. To these ears it is still pompous and dull despite a fine interpretation on an instrument ideally suited—a Steinmeyer in the concert hall of the Deutsches Museum in Munich, Germany. With the full sonorities of the organ, from the 32 ft. reeds in the pedal to the brilliant treble, it should be a prize for showing off a good hi-fi set.

Listening to Saint-Saens' Symphony 3 in C minor, often known as the "Organ Symphony," by the Philadelphia Orchestra under the baton of Eugene Ormandy and with Mr. Biggs at the Boston Symphony Hall organ is as "heavenly" an experience as one is likely to encounter in this hectic world. Having sat through routine renditions of this work on several occasions, this was a great surprise. The gorgeous strings of those Philadelphia "virtuosi" coupled with the soaring lines as brought out by Mr. Ormandy and that just-right use of the organ by Mr. Biggs is pure inspiration. This is likely to remain a standard *par excellence* for some time to come. Notes are quoted from the composer himself.

Another treat is the series of Marchal playing the two Holtkamp organs at M.I.T.: Vol. 1, Bach's "Clavierübung"; Vol. 2, early French masters, and Vol. 3, Bach and his predecessors. The "Clavierübung" as played here is confined (although there is nothing in the notes to indicate that it is not complete) to the Prelude and Fugue, the Credo and Kyrie. Since it is not complete, there probably can be no objection to the unorthodox order. The three "big versions" of the Kyrie are preceded by the M.I.T. choir's singing of the plainsong from which the chorale melodies originated. The "small versions" follow in a group at the end and are played on the smaller organ in the chapel. The controversy about the larger organ in the auditorium, on which the remainder of this disc was played, certainly is not justified by what is heard here. The dry acoustics do not enhance the sound with such bloom as the chapel instrument, but the sound is pleasant and under M. Marchal's mastery, at least, is a fine vehicle for the music performed. The master from St. Eustache plays his Bach in a much more straightforward manner than this reporter has heard him in person. The rhythmic control, the architectural grandeur and the tasteful registration are all here and more.

Vol. 2 is sheer delight—not unexpected—for M. Marchal is probably the greatest living interpreter of music from this period. The Daquin Noel, for instance, becomes a new piece under his fingers. "Veni Creator" by de Grigny is given its traditional performance (although seldom heard this way) with the alternate verses being sung by the choir in plainsong. The remainder of the program consists of these numbers: Chaconne in B minor, L. Couperin; Offertoire sur les Grands Jeux, Messe a l'Usage des Paroisses, Couperin le Grand; Magnificat, Titelouze; "Les Cloches," le Begue, and Fond d'Orgue, Marchand.

Upon opening the jacket to Vol. 3, we were disappointed to find the label reading Vol. 1 and still further confused to find that side A was actually of Vol. 2. Readers had better test each side before

Looking Back into the Past

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

Hillgreen, Lane & Co. was installing a large four-manual organ in the First Church of Christ, Scientist, Grand Rapids, Mich.

Miss Carrie Kingman retired as organist of the Fourth Presbyterian Church, Chicago, and was appointed organist emeritus, her salary to continue for life. She had served this church twenty-seven years. J. Lawrence Erb of Wooster University was appointed to succeed Miss Kingman.

Everett E. Truette gave the first performance of a new suite composed by him in a recital at the Eliot Church, Newton, Mass.

Clarence Dickinson inaugurated the concert organ of the Aeolian Company in the new Aeolian Hall in New York Feb. 4, when he played preceding a concert by the Mendelssohn Glee Club under his direction. Miles Farrow brought his boys from the Cathedral of St. John the Divine to assist the club and W. Franke Harling also played the organ.

Twenty-five years ago these occurrences were recorded in the March, 1933, issue—

Important recommendations for a standard console, embodying the opinions of prominent organists, were submitted to the American Guild of Organists in the report of a committee appointed the preceding June at the Boston convention of the Guild. The committee consisted of William H. Barnes, chairman, Hugh Porter and Albert Snow. The report of 3,000 words, published in THE DIAPASON, later was adopted by the entire organ building industry.

Edward R. Tourison, a prominent Philadelphia organist, was killed by monoxide gas in his garage Jan. 26.

Sydney Webber, organist of All Saints' Church, Worcester, Mass., died Jan. 30 at Hamilton, Bermuda, on his wedding trip.

William Faulkes, the English organist and composer, died Jan. 21 in Liverpool. He was born in 1863.

Ten years ago the following events were recorded in the issue of March 1, 1948—

The history of the Boston Music Hall organ from its conception and arrival in America to its then recent reconstruction was told in an article by Arthur Howes.

Dora Poteet and William Barclay were married Feb. 9.

Henry Dike Sleeper, for many years head of the Smith College music department, died at Winter Park, Fla., Jan. 29.

buying. It is to be hoped we shall have a replacement to review for the next issue.

Another in the series of reference recordings by Shawnee Press is entitled "Sing unto the Lord." The Shawnee Choir, Earl Willhoite, director, and Richard Lindroth, organist, is again the performing group, only this time with a Conn electronic organ. Most of the composers and arrangers are the same as previously mentioned in this grouping, although, of course, the numbers themselves are different.

An "organ" disc called "Catch the Brass Ring!" by Mirrosonic is an interesting novelty which may prove a bit nostalgic for some readers. It is a recording of a complete cycle from a carousel on the Boardwalk at Coney Island. If the reaction of a 3-year-old daughter, who bounced around the coffee table all the time this record was playing pretending to be on a merry-go-round, is any proof, it would seem to be realistic.—B. H.

YOUNGSTOWN ORGANIST IS
HONORED AFTER 30 YEARS

Clarence S. Barger was honored Feb. 7 at a dinner given by the church council and senior choir of Bethlehem Lutheran Church, Youngstown, Ohio, upon his retirement as organist after thirty years. The program was a "this is your life" with letters from former pastors and friends and tape recordings.

Mr. Barger is a past-dean of the Youngstown Chapter of the A.G.O. and is presently acting as treasurer. He will continue to manage his All-weather Supply Company.

**Selection of New
Repertory Tempts
an Organist's Purse**

It has been a good many moons since such a large selection of organ music has reached the office of THE DIAPASON and it runs the gamut from the complexities of contemporary German through the brightness of the eighteenth century to the pristine clarity of the sixteenth. Much of it is very good music; a good deal of it has practical appeal for the average American professional organist.

Associated Music Publishers is responsible for a considerable portion of the quantity, as well as for the wide range in its variety, in its capacity as representative of a real spate of European publishers. Hans-Martin Schneider's fairly short Sonata in D (Leuckart) may be said to record an extension of Reger virtuosity into a contemporary idiom. It has a very curious and daring subject for its chaconne and fugue. The mere reading problem which such a work poses may well frighten away many organists who would otherwise find the daring and vital work stimulating. Franz Schmidt's Toccata and Fugue in A flat (Universal) was written in 1935. It seems to us not very representative of the tauter, more telling style of the best current mid-Europe composers; it is "busy." How it would come alive in a good performance is another matter. Paul Müller-Zürich's Toccata 3 in A minor (Schott), on the other hand, is much more spacious and less "busy;" a short work, it may interest many organists with a contemporary bent. Two works by Karl Schiske written about twenty years apart (Doblinger) reveal an interesting personal and musical development. His Variations on an Original Theme already expose a personality with something to say, though the technical derivations are obvious. His later Chorale Partita is lean and sparse; his counterpoint is almost shockingly harsh. But he knows exactly what he wants and how to get it. Similar remarks could apply in a lesser degree to two works by Ernst Tittel (also Doblinger). His Toccata and Fugue in E minor is traditional while his more recent Toccata, Opus 63, is more daring. Hessenberg's Trio-sonata in B flat is a very good application of a contemporary idiom to the familiar form.

Other countries are also represented in the music from Associated. Milhaud's "Petite" Suite (Eschig) was originally written for a wedding of friends; in America it may be heard much more often on recital programs. The movements are short, rather easy and recognizably Milhaud. It is easy to predict popularity for this suite. Tansman's Two Hebraic Pieces are very unorganistic but are full of color. Some of our players who are clever at adjustments may be playing them soon. Frederick Karam's Gigue (Canadian B.M.I.), already familiar to I.C.O. visitors, will find many friends; let us hope most of them are nimble-footed. A set of "Old Italian Verses" edited by Kastner appears in Schott edition. These short, pure bits of sixteenth-century music will be welcomed by many organists.

American organ teachers will want to see Book 1 of "The Progressive Organist" edited by C. H. Trevor (Galaxy). They will want to compare the materials, methods and registration ideas of a leading British teacher with their own. Gardner Read's "Little" Pastorale is a short, quiet piece with considerable charm. Matthew Shirlaw's well-written conventional Passacaglia is published by Stainer and Bell and is available from Galaxy.

The prolific Camil van Hulse has another set of hymn preludes (Ten Preludes on Hymn Tunes in Free Style, Carl Fischer). Though most of these tunes

are unfamiliar to staff members at THE DIAPASON, the pieces themselves have a wide variety and are not difficult; Mr. van Hulse has a very sure technique.

An edition by Langlais of C.P.E. Bach's Six Sonatas for Organ (FitzSimons) are decidedly worth owning. An extra bonus in the first of two volumes is a useful big Prelude in D. These works supply a bridge in musical style and understanding between the elder Bach and Mozart or even Mendelssohn. Another in the continuous flow of Bach transcriptions is one of the Adagio from Sonata 3 for Violin and Clavier by Irwin Fischer.

Three little volumes intended for the Roman Catholic service come from McLaughlin and Reilly. Holy Week Music: Organ Accompaniments by Joseph G. Phillips provides simple background harmonization for the liturgy of the week; its use is specific and limited. Van Hulse's Messe Basse 4 for Eastertide, though well-designed for the Roman Catholic service, may serve Protestant organists simply as six pieces in a fairly contemporary idiom. The "Sortie-Fanfare" and the "Alleluia" are certainly useful Easter voluntary material. Even the Organ Suite "in Honor of Mary Immaculate" by Sister M. Theophane, O.S.F., may find its way outside the Catholic fold as four useful service pieces.

• • •

Marks has a new edition by Gerard Alphenaar of the Reger Fantasie and Fugue on "B-A-C-H." Following Reger's own practice, no pipe organ registration is indicated, but Hammond suggestions are given. We can think of no work less ideal for the electronic instrument. This kind of registration makes a good deal more sense in the volume by the same publisher and editor of the familiar Dubois Twelve New Pieces. These pieces are without a doubt a permanent fixture in the service-playing repertory and this new edition is certainly in order.

An Adagio from Bach's Easter Oratorio, with a florid melodic line, has been tastefully arranged by Robert E. Allen (Galleon Press).

A set of Two-stave Voluntaries by Modern Composers (Novello) interests this reviewer more than a little. Composers from the sixteenth century through Bach, Brahms, Franck and Vierne have written many short pieces for harmonium. Organists, especially with limited instruments, know what a welcome relief a piece without either of those droning pedal stops can be. In this Novello volume Henry Coleman, C. S. Lang, Alec Rowley, Desmond Ratcliffe and Heathcote Statham contribute two pieces each; they average two pages in length. A few spots are suggested where pedal may be added. There is a variety of tempo and dynamics and a consequent wide usefulness. Harmonically these are conservative but they are by no means dull. Mr. Ratcliffe's edition of the Haydn Eight Pieces for Musical Clocks is thoroughly satisfactory. Ivan Langstroth's Three Chorale Preludes are short, welcome additions to the list. The first, a quiet one on "Himmel hoch," develops interestingly over a long pedal point; all three are good service material.

Oxford has brought out a facsimile reproduction of the eighteenth edition of thirty Voluntaries for the Organ by John Stanley. The three volumes have a good introduction by Denis Vaughn. Many will want these for their libraries. But it is only fair to point out that the set is not inexpensive and that the eighteenth-century music printing here reproduced makes reading hard going. We suggest their eminent suitability for any complete organ library and for any scholarly organist; contemporary printings of individual voluntaries may serve better at the console in a church service.—F. C.

ROBERT BAKER played a recital Jan. 14 in the music series at the First Presbyterian Church, Fort Wayne, Ind.

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LAVALLEE DESIGNS ORGAN

Three-manual Instrument Goes into Church of the Sacred Heart, Taftville, Conn.—Old Church Destroyed by Fire in 1956.

The Church of the Sacred Heart, Taftville, Conn., will dedicate its new three-manual Casavant organ at services on Easter. The church was destroyed by fire in the winter of 1956 and a new edifice as well as a new organ will welcome parishioners. Wilfrid Lavallée, veteran Casavant representative in the metropolitan New York area, designed the instrument and negotiated the contract for its installation.

The stoplist is as follows:

GREAT ORGAN.

- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 2 ranks, 122 pipes.
- Chimes.

SWELL ORGAN.

- Rohrflöte, 8 ft., 68 pipes.
- Viola da Gamba, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 68 pipes.
- Flauto Traverso, 4 ft., 68 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 68 pipes.
- Oboe Clarion, 4 ft., 68 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Concert Flute, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Spitzflöte, 4 ft., 68 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.
- Tremulant.

PEDAL ORGAN.

- Contrabass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrbourdon, 16 ft., 12 pipes.
- Cello, 8 ft., 12 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Choralbass, 4 ft., 12 pipes.
- Bombarde, 16 ft., 12 pipes.

FAURE'S REQUIEM was sung Feb. 19 at the First Congregational Church, Glen Ellyn, Ill. Amo W. Cappelli conducted and Reginald Foot was guest organist.

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**CHURCH IN RICHMOND HILL
CHOOSES GEORGE REYNOLDS**

George F. Reynolds has been appointed organist and choirmaster of St. John's Lutheran Church in Richmond Hill, New York City.

A native of New York, he received his bachelor of music education at New York University where he is completing his master's in the same field. Mr. Reynolds is director of vocal music for the Baldwin junior high school and conductor of the community chorus in Baldwin. His organ studies have been with Gertrude Wesch, Viola Lang, Willard Nevins and Henry Fusner. He attended the Brooklyn Conservatory of Music and the Guilman Organ School. He has served at the Forest Park Reformed Church in Woodhaven, L. I., from 1951 until his present appointment.

**LAVALLÉE REBUILDS ORGAN
INSTALLED 35 YEARS AGO**

An interesting assignment in organ restoration was recently assumed by Wilfrid Lavallée. The Casavant organ at the North Reformed Church, Newark, N. J., was originally designed by Lynnwood Farnam who played its opening recital in 1923. It was Mr. Lavallée's first installation in the New York area. Now he has completely modernized it, replacing the big wood stops with contrabass, installing new reeds and mixtures and making three large eight-foot stops to four-foot scale.

The rededication will be March 11 with John Huston the opening recitalist. The regular organist is James Douglas.

**CHURCH IN ST. LOUIS HOLDS
FIVE-CHOIR HYMN FESTIVAL**

A hymn festival was held at the Pilgrim Congregational Church, St. Louis, Mo., Feb. 5. The five choirs taking part were as follows: Holy Ghost E. and R., Shirley Parnas; West Presbyterian, Grace Newman; Church of St. Michael and St. George, Paul Friess; Pilgrim Congregational, Mary Friess; St. Augustine's Episcopal Church, Mrs. Warren Button.

Mrs. Friess talked on the historical background and then the hymns were sung by the congregation and choirs. Anthem arrangements were also sung. For the offering Mrs. Friess played "In Dulci Jubilo," Bach, and Mrs. Newman played Finale on "Leoni," Calver.

**WALKER CONDUCTS CHORAL
GROUP IN HANDEL'S "SAMSON"**

Handel's rarely performed oratorio "Samson" was sung by the Canterbury Choral Society Feb. 16 in the Church of the Heavenly Rest, New York City. The chorus of 100 voices was conducted by the society's founder, Charles Dodsley Walker. David Lloyd, tenor, and Phyllis Curtin, soprano, were soloists. The orchestral accompaniment was provided by the Collegium Musicum, using Handel's original instrumentation.

LILLIAN M. TAYLOR, organist of Poughkeepsie, N. Y., and member of the Central Hudson Valley Chapter of the A.G.O., died Dec. 16, 1957.



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2. Chorale Prelude "Wie schön leuchtet der Morgenstern" Flor Peeters ("How Brightly shines the Morning Star")
3. Chorale Prelude "Vater Unser im Himmelreich" Buxtehude ("Our Father which art in Heaven")
Side-two
1. Minuet in A Luigi Boccherini
2. Prelude, Fugue, and Variation César Franck
3. Pastorale Darius Milhaud
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European Journey Shows New Trends in Organ Building

By D. DE WITT WASSON
(Continued from February issue.)

Our visit to Frankfurt was highlighted by a Bach vesper service Saturday afternoon at the Dreikönigskirche. The organist, Helmut Walcha, played the F major Toccata and Fugue, the trio "Herr Jesu Christ, dich zu uns wend," preceded by the chorale sung by the choir, and the Prelude and Fugue in C. The choir sang magnificently the motet "Jesu, meine Freude." Afterward we met Professor Walcha and were invited to visit his home the next day. Following divine worship Sunday we went with the Walchas to their apartment. The professor demonstrated his new two-manual Nicolaus classic organ (on less than 2-inch pressure) which has a gentle, singing tone. The only 8 ft. on one keyboard is the regal which proved delightful both alone and as part of the ensemble. Professor Walcha also played his two-manual harpsichord. We audited a lesson given by Mr. Walcha Monday and then he demonstrated the three-manual Nicolaus organ at the Dreikönigskirche. We came away with a profound appreciation of this great and humble man.

The Frankfurt Cathedral of St. Bartholomew has a new four-manual Klais of Bonn that was opened with a recital by Joseph Ahrens only three days before we arrived. We went to an early mass and heard Dom Kapellmeister Hartmann improvise strikingly. It was obvious that one or two voices of the organ do not blend and that the wind pressure under the flutes is slightly unsteady. The instrument is a magnificent one both in appearance and in tone. Its size and voicing make it a most versatile instrument. The chorus reeds add much to the full ensemble. Many French organists favor Klais above other German organs and undoubtedly for those fine reeds. The earlier chorogel can be played from the big console but is not included in the specification which follows:

HAUPTWERK.

- Principal, 16 ft.
- Gedacktpommer, 16 ft.
- Octav, 8 ft.
- Holzflöte, 8 ft.
- Spitzgedackt, 8 ft.
- Superoctav, 4 ft.
- Rohrflöte, 4 ft.
- Grosse Terz, 3½ ft.
- Nasard, 2½ ft.
- Principal, 2 ft.
- Rauschpfeife, 3 fach.
- Mixtur, 8-10 fach.
- Acuta, 5-6 fach.
- Trompete, 16 ft.
- Trompete, 8 ft.
- Kopftrompete, 4 ft.

RÜCKPOSITIV.

- Quintadena, 8 ft.
- Lieblich Gedackt, 8 ft.
- Principal, 4 ft.
- Blockflöte, 4 ft.
- Rohrflöte, 2 ft.
- Sifflöte, 1½ ft.
- Octävlein, 1 ft.
- Scharff, 4-5 fach.
- Terzcymbel, 3 fach.
- Krummhorn, 8 ft.

OBERWERK.

- Principal, 8 ft.
- Rohrflöte, 8 ft.
- Weidenpfeife, 8 ft.
- Octav, 4 ft.
- Singend Gedackt, 4 ft.
- Flachflöte, 2 ft.
- Septime, 1 1/7 ft.
- Tertian, 2 fach.
- Mixtur, 5-6 fach.
- Cymbel, 4 fach.
- Dulcian, 16 ft.
- Schalmei, 8 ft.
- Vox Humana, 8 ft.

SCHWELLWERK.

- Rohrflöte, 16 ft.
- Principal, 8 ft.
- Holzgedackt, 8 ft.
- Gemshorn, 8 ft.
- Octav, 4 ft.
- Violflöte, 4 ft.
- Quinte, 2½ ft.
- Schwegel, 2 ft.
- Terz, 1½ ft.
- Nonenkorner, 6 fach.
- Mixtur, 6-8 fach.
- Septimcymbel, 3 fach.
- Fagott, 16 ft.
- Trompete, 8 ft.
- Oboe, 8 ft.
- Clairon, 4 ft.

PEDAL.

- Untersatz, 32 ft.
- Principal, 16 ft.
- Kupferflöte, 16 ft.
- Subbass, 16 ft.
- Rohrflöte, 16 ft.
- Octav, 8 ft.
- Rohrgedackt, 8 ft.
- Octav, 4 ft.
- Koppelflöte, 4 ft.
- Nachthorn, 2 ft.
- Hintersatz, 6 fach.
- Mixtur, 6-8 fach.
- Contrafagott, 32 ft.
- Posaune, 16 ft.
- Trompete, 8 ft.
- Clarine, 4 ft.
- Singend Cornett, 2 ft.

An organ that one could immediately enjoy was the new four-manual Walcker organ at the Katherinenkirche where Mrs. Ingrid Stieber, former pupil of Dr. Schneider, is organist. The action is an excellent pneumatic. It is possible to play music of any era on this instrument. It is not every day that one finds an organ in Germany that lends itself to a well-rounded repertory—and in Frankfurt we found two such instruments!

In the Frankfurt Schauspielhaus we enjoyed a performance of "Orpheus" in German. The leading roles were sung by excellent female voices; the ballet and the lighting were superior.

On a brief stop at Würzburg am Main I had the joy of playing the fine 53-stop Klais organ in the Dom (Neumünster) Kirche. This resplendent cathedral in rococo style is a treasure.

Overnight at Kitzingen am Main gave us the opportunity to see the Steinmeyer organ at the Lutheran Church. The completed instrument will have sixty stops. The portion in use is not distinctive in its voicing or ensemble.

Nürnberg is a beautiful medieval town badly scarred by war but in the process of restoration. The German National Museum has a fabulous collection of illuminated manuscripts, organ tablatures and rare editions of musical treatises, choral and organ music. In the Hans Sachs room is the original score of Wagner's "Die Meistersinger."

We enjoyed seeing the famous medieval structures illuminated at night. Enchantment seemed to fill the air. The organ lofts of the most important churches, St.

Sebaldis and the Lorenzkirche, were impregnable. Both organists were on holidays. It was frustrating to know a five-manual Steinmeyer was in the Lorenzkirche and not to be able to hear it. Unfortunately not one Steinmeyer that we played raised any hopes of finding an instrument with good action and fine voicing. Perhaps on another trip we can locate a noteworthy installation by this company.

A side trip to visit the University of Erlangen near Munich made it possible to meet Georg Kempff, university music director and head of the Institute for Church Music. Professor Kempff demonstrated the three-manual, seventy-stop Steinmeyer and Strelbel organ at the Neustädter (University Church) and both the two-manual-and-pedal Neupert harpsichord and the three-manual, thirty-four-stop Steinmeyer and Strelbel organ in the music room of the university. Both organs were disappointing. A six-stop portable positiv is used in the course on organ building.

At Augsburg we visited St. Ulrich Münster and saw the most fabulous rococo altar to be imagined. From the altar looking to the west gallery we could see a small organ. Then in the rear gallery we saw a gorgeous case with huge open doors with paintings on them. We didn't have time to track down the organist so we missed hearing the two instruments.

At Munich a visit to the Deutsches Museum to see the musical instrument collection was most worth while. Isa McIlwraith's article in the *Organ Institute Quarterly* (Vol. 4, No. 3) adequately covers the organ collection. The curator, Fritz Thomas, has connected many of the old organs to one electric blower without altering the original hand or pedal pumping apparatus. The little processional organ (8 ft., 4 ft., 2 ft., 3-rank mixture) from c. 1730 is constructed with the pipes lying at a forty-five-degree angle. There are only four of these processional organs in Europe. In Basel, Switzerland, at the "Collection of Musical Instruments" related to the Schola Cantorum Basiliensis we saw another processional organ. The Basel collection is as interesting as the Munich one. We are grateful to the curators of both collections for the opportunity to play these historic instruments.

On a ten-day organized tour of Austria, Switzerland and Italy, there was little time to see organs. Ending the tour in Basel, we heard the four-manual, seventy-four-stop Th. Kuhn of Männedorf (1955) at the Münster. I tried an earlier product by the same builder (small two-manual) in the quaint walled-in parish church at Muttentz. Both organs are characterized by inept scaling, but the Münster organ can be most effective in ensemble when the heavy sounds are omitted.

Freiburg (im Breggau) Cathedral is said to have four complete organs with a total of 170 registers. A recital drew an audience that filled the cathedral. The console is situated on the right side of the chancel. The only time that the music was not a smudge was when the rear organ was used. In order for the organist to hear distinctly he had to lift his fingers from the keyboard, but then his feet never seemed to catch up with his hands. The whole experience was disappointing.

A visit to the E. F. Walcker Company in Ludwigsburg gave us a new insight into German organ building. The plant is one of the largest in Germany with more than 200 employees and seven orgelbau-meisters. The diploma, "master of organ building," is given by the government on satisfactory completion of theoretical subjects at the Orgelbauschule which is part of the Berufsschule (vocational school) in Ludwigsburg. Mr. Walcker conducted us on a tour of the plant. The abundance of voicing rooms in comparison with American builders came as a surprise, but the greatest surprise of all was the fact that an average of four days is allotted to each stop for voicing on the church premises. This is especially noteworthy since the organ is completely erected at the plant before packing for shipment.

Mr. Walcker does not believe that tracker action is the only action. He definitely favors the slider chest. Two kinds of organs are needed in the German churches. In the Protestant church where the chorale and chorale prelude dominate, a tracker action, classical organ is ideal. In the Roman church with its liturgy and plainsong, a flexible organ is required. The latter would call for electro-pneumatic action, swell boxes, greater variety of organ tones and more accessories. In Stuttgart Mr. Walcker showed us his new three-manual at St. Eberhard which was designed for the Roman service by the composer, Johann Nepomuk David. The organ, including the pedal, is divided on either side of the rose window with the unenclosed Deutsches organ on the south side with console nearby and the enclosed Romanisch organ on the west side. The enclosed rygpositiv of all wood pipes is centered and overhangs the balcony. The specification is unique and the results are most satisfying. The pedal board would be considered too narrow by American standards. The disposition:

DEUTSCHESWERK.

- Quintadena, 16 ft.
- Prinzipal, 8 ft.
- Rohrflöte, 8 ft.
- Oktave, 4 ft.
- Blockflöte, 4 ft.
- Oktave, 2 ft.
- Schweizerpfeife, 2 ft.
- Mixtur, 5 fach (1½ ft.).
- Scharf, 4 fach (½ ft.).
- Terzzimbel, 3 fach (¼ ft.).
- Trompete, 16 ft.
- Trompete, 8 ft.
- Trompete, 4 ft.

ROMANISCHESWERK.

- Prinzipal, 16 ft.
- Prinzipal, 8 ft.
- Prinzipalflöte, 8 ft.
- Gedeckt, 8 ft.
- Quinta Decima, 4 ft.
- Oktaveflöte, 4 ft.
- Flöte, 4 ft.
- Quintflöte, 2½ ft.
- Vigesima Secunda, 2 ft.
- Terzflöte, 1½ ft.
- Quinte, 1½ ft.
- Septflöte, 1 1/7 ft.
- Vigesima Sexta, 1 ft.
- None, 8/9 ft.
- Tremulant.

RYGPOSITIV.

- Gedeckt, 8 ft.
- Prinzipal, 4 ft.
- Flöte, 4 ft.
- Oktave, 2 ft.
- Mixtur, 3 fach (2 ft.).
- Zimbelflöte, 2½ ft. and ½ ft.
- Tremulant.

(Continued on page 31.)

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Copley, Evan Lord, Let Thy Mercy Be
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TORONTO CENTRE—The Toronto Centre sponsored a successful hymn festival in Trinity United Church Jan. 21. In commemoration of the 250th anniversary of the birth of Charles Wesley, the hymns used were all written by him. Choirs participated from Grace Church on the Hill, Walmer Road Baptist, Eglington United and Trinity United. Muriel Gidley Stafford was organist for the occasion, playing hymn-preludes by Willan, Parry and Whitlock before the service. John Linn directed the singing from the front of the church. Interesting use was made of descant, faux-bourdon and antiphonal singing between loft and gallery choirs. The guest speaker was Dr. Kenneth H. Cousland, principal of Emmanuel College, who gave an illuminating account of the life and times of Charles Wesley and prefaced the singing of the various hymns with pertinent information about them. Representatives from Knox, Trinity and Wycliffe Colleges also took part in the service. An offering for the building fund was received.—**JOHN DEBRICK**.

MONCTON CENTRE—The Jan. 26 meeting of the Moncton Centre featured a recital by Past-chairman R. C. Bayley, L. Mus., L.T.C.L., in the First United Baptist Church. This was Mr. Bayley's ninety-fourth recital in his native province of New Brunswick. A good-sized audience heard the following program: Basse et Dessus de Trompette, Cierambault; Gavotte, Wesley; Fugue in C major, Buxtehude; "Ach, was soll ich Sünder machen?," Pachelbel; Adagio, Fiocco; Noel 1, Daquin; Trumpet Voluntary, Stanley; "Subdue Us by Thy Goodness," "Little" Fugue in G minor, "Rejoice! Beloved Christians" and Fantasie in G major, Bach; Variations on "Our Father," Mendelssohn; "Rococo," Palmgren; "Danse des Mirlitons," Tschalkowsky-Fiebel; Introduction and Passacaglia, Reger; "Pass Me Not, O Gentle Saviour," Thompson.—**G. D. SKEFFINGTON**, Secretary-treasurer.

MONTREAL CENTRE—The new First Baptist Church was the location for the Jan. 18 meeting of the Montreal Centre with some seventy members present. The organ, rebuilt by Casavant Frères in 1957 for the new building, was ably demonstrated by the organist of the church, F. L. McLearn, and an illuminating exposition was given by Donald Mackey. Following a business meeting in the church hall refreshments were served for a social half hour.—**CHRISTINA K. McLEAN**.

HAMILTON CENTRE—Several new members were welcomed at the Jan. 18 meeting of the Hamilton Centre, which took the form of a "pot-luck" supper at the Redeemer Lutheran Church hall. The supper was convened by Mrs. Jessie Taylor, organist of the church, while the pastor greeted members and later showed them through the church. George Veary entertained with colored slides of Europe and scenes from the London congress.—**NORMA PLUMMER**.

BRANTFORD CENTRE—Miss Elsie Senn entertained members of the Brantford Centre at a social evening Jan. 11. Games and music were included in the entertainment and a buffet lunch was served. The committee in charge was Miss Adera Campbell, Mrs. G. M. Cook, Roger Swinton and George Fox.—**ELEANOR MUIR**, Secretary.

SARNIA CENTRE—The annual praise service of the Sarnia Centre was held Feb. 16 in the Central United Church, Criff Colebrook, organist. Rowland Samis and Bruce Birrell tendered thanks to the women of the Christian Reformed Church for the refreshments served. A cake bearing the C.C.O. emblem was admired and enjoyed.

Members of the centre were the guests Jan. 11 of the Christian Reformed Church, where Art Strybos is organist. Mr. Strybos gave a demonstration of the organ and members enjoyed the privilege of trying out the instrument. Chairman A. E. Harris presided at the business session.—**MAUDE ROWLEY**, Secretary.

ST. CATHARINES CENTRE—The regular meeting of the St. Catharines Centre was held Jan. 26 in the parish hall of St. George's Anglican Church. Robert S. K. Welch gave an interesting talk, "Law for Everyman." Mr. Welch touched on many legal problems and particularly those dealing with estates, the making of wills, etc., which confront almost everyone at some time. A sound film, "The Compenius Organ," was also shown. This is the famous Danish organ entirely constructed of wood in 1612. The evening concluded with a social hour.—**GORDON KAY**, Secretary.

OSHAWA AND DISTRICT CENTRE—The Oshawa and District Centre held a "record" evening Jan. 29 at the Clifford Evans home in Bowmanville, Ont. Records of Dutch and German organists, of vocal and piano soloists and of choral groups, especially the Glasgow Orpheus Choir and the Festival Singers of Toronto, were played and enjoyed by the members. The excellence and variety of the recordings made this a most entertaining evening.—**MARGARET DRYNAN**, Secretary.

WINNIPEG CENTRE—The Jan. 20 meeting of the Winnipeg Centre was held in Westminster United Church. Pictures of places in England and Scotland visited last summer by Miss Lillie and Miss Hector were shown. Miss Hector also spoke on the I.C.O. and of some recitals she had attended while there. Herbert Norman of Hill, Norman and Beard, London, England, addressed the meeting, speaking on the tonal beauty that could be obtained from pipes voiced on low pressures.—**F. A. ANDERSON**, Secretary.

HENRY ROSEVEAR OPENS NEW INSTRUMENT IN AURORA, ONT.

Henry Rosevear, F.C.C.O., F.T.C.L., organist and choirmaster of the Glenview Presbyterian Church, Toronto, treasurer of the C.C.O. and chairman of the Toronto Centre, played the opening recital on the new Eaton two-manual organ installed in St. Andrew's Presbyterian Church, Aurora, Ont.

Included in Mr. Rosevear's recital were the following: Overture to the "Occasional" Oratorio, Handel; Toccata in C, Two Chorale Preludes and the "Passion" Chorale, Bach; "Dominus Regit Me," Thiman; "Melcombe," Willan; Con Spirito, Concerto, Arne; Scherzo and Folk Tune, Whitlock; Allegro Gioioso, Cook.

LIST MONTREAL BACH CHOIR FOR EDINBURGH FESTIVAL

The Montreal, Canada, Bach Choir, directed by George Little, will have the honor of singing at the Edinburgh international festival in the coming summer.

Concerts by the group in Hermitage Hall this season have been a Nov. 18 program of the Bach "Lobet den Herrn" motet and Cantatas 36, 61 and 82, and an evening of renaissance music Jan. 27 with sixteenth-century works by Flemish, English, French, German and Italian composers.

Bach's St. John Passion will be performed March 26 at the Erskine and American Church.

DR. CHARLES PEAKER will be in charge of church and organ music and choir training courses in the summer session of the Royal Conservatory of Music, Toronto, Ont., Canada, July 2-22.

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Recent SAB Issues Spark a Discussion of Popular Voicing

The familiar injunction to "use your own judgment" rears itself strikingly this month, especially in regard to the SAB anthem. The manpower problem in the volunteer choir has driven innumerable choirmasters to this medium and many have felt it a reasonably satisfactory way out. Others have felt that the three-part way is no way at all. Almost every publisher has brought out his share of originals and arrangements in the SAB category. Many such anthems have been highly touted in advertisements and in mailings to directors.

SAB anthems attempt different things and succeed as much according to how worthy their aims seem to directors as to how well they accomplish those aims. Not many major choral composers have felt this voicing a natural or desirable one. Most directors think of it at best as a substitute for what they cannot at the moment achieve.

What triggered this opening was two sets of SAB anthems received from prominent publishers this month. An interesting point is that one set is largely original while the other sprinkles a few original works among some rewrites of favorite material. Aside from this and from the intrinsic value of each as music, they employ opposite basic techniques. It is on this matter that individual taste must enter. Roy Ringwald's new "Praise Him" volume (Shawnee Press), largely arrangements, uses a technique many directors may feel inclined to challenge, if they share the opinion that choral texture in as open harmony as SAB presupposes must have a real vocal bass line to its chords. Mr. Ringwald's otherwise admirable versions often go ahead with one choral inversion after another with the

Another Sowerby is a sizable unaccompanied motet "Seeing We Also Are Compassed About" (FitzSimons). This is easy neither technically nor stylistically but is a major work for a choir worthy of it. The FitzSimons Company is either very early or very late with some Advent and Christmas material. Lundquist's "Lift Up Your Heads" is short and useful; its few divisi spots in the alto part are not problems. Overley's "Rejoice and Be Merry" has a soprano solo and some pleasant byplay between sections; the rather florid choral parts are easy. Glenn Ellison's "Sing We Noel" is a practical setting of a French carol. In the general category are Thomas Matthews' pleasant "O Heavenly Father" for volunteer choir, Glarum's "Blessed Are They" suggested for unaccompanied singing, Hokanson's "God Our Father" with much unison and a big ending and van Hulse's "Save Me, O God" with variety, a climax and an interesting organ part. FitzSimons offers two arrangements, "Merciful Father," Franck-Calahan, and "Fear Not Ye, O Israel," Buck-Scholin. Book 4 of the Aeolian Collection also offers Scholin arrangements for combined choir of several very familiar anthems.

From Scholin's own St. Louis publishing house come: a rather surprising Roff setting of "Break Thou the Bread of Life" with a big ending, a Walton arrangement of a Sullivan "Alleluia, Alleluia" and a hymn anthem on "Dundee," "God Moves in a Mysterious Way," by Ehret. Marth's SSA "Faith" is hardly of service quality or style.

Flammer sends two volumes for children. Unison Anthems by Peggy Hoffman is made up of very short, easy bits, largely familiar, for very young choirs. Myrtha Licht's "Little" Anthem Book has a seasonal slant and comes from traditional sources. With the approaching season fairly upon us, Flammer gives us Grosvenor's "Palm Sunday Call to Worship," a kind of vocal fanfare; "The Palms" touched up slightly by Charles Lowden; an easy setting of "O Come and Mourn with Me" by Lois Emig; a

SERIES AT CHRIST CHURCH SURVEYS BACH REPERTORY

A recital series of the organ works of Bach is being co-sponsored at Christ Church, Cambridge, Mass., by the church and the Harvard Organ Society. This series is the second part of a comprehensive survey and consists of six recitals, in which these organists are being heard: David R. Fuller Jan. 27; Donald Willing Feb. 10; Lois Jungas Feb. 17; Mary Crowley Vivian Feb. 24; David C. Johnson March 3, and Frederic Wells March 10.

At Mr. Fuller's recital Joseph S. Whiteford, president of the Aeolian-Skinner Organ Company, gave a lecture-demonstration of the company's new "reverberation unit" installed in the edifice.

Mr. Willing's recital utilized a Rieger organ loaned by the New England Conservatory. Most of the series is being played on the three-manual Aeolian-Skinner instrument.

Among the wide variety of Bach music being heard are two concertos in C and one in D minor, trios in C minor and G major, ten of the "Great Eighteen" chorale preludes, the six "Schübler" chorales, ten preludes from the "Orgelbüchlein," the "Eight Little" preludes and fugues, preludes and fugues in C minor, E minor, C major and D minor and several other individual works, such as the Canzona, the Aria in F, the Pastorale in F, the "Sei gegrüßet" Partita and the "Vom Himmel hoch" Variations.

Galleon Press has a folk-like Palm Sunday unison anthem by Paul E. Giasson titled "In Eastern Lands"; an alto part is indicated for the second stanza. The same composer's "Alleluia! He Is Risen" is a bright, effective anthem of moderate difficulty with a good organ part. Robert E. Allen's "Christ the Lord Is Risen Again" is based on a fine twelfth-century tune. Mr. Allen also edits, with organ registration, "Praise and Thanks" from Bach's Easter Oratorio. Evan Copley's "Let Thy Mercy Be upon

Dimittis in contrasting approaches come from Novello. Pritchard uses what we might call *anthem* style; the Brindle version is chanted. Lethbridge's Communion Service is developed from Bach chorales. A Tallis Office of the Holy Communion edited by Bevan has both historic and practical interest. "Two Songs" by Harry Brook strike us as very British junior material. Two of a unison set of Six Vesper Hymns by C. S. Lang have a more general appeal.

Oxford Press issues this month are liturgical in character and are marked up to high American prices. A Missa Quarta by Palestrina has added English words and has been transposed for current use. A Missa Brevis by Douglas Guest frequently divides sopranos and sometimes other sections. Tustin Barker's Communion Service in A flat is free from problems.

An "O Bone Jesu" by seventeenth-century Tomaso Bai has been arranged by Walter Ehret (Carl Fischer) and is a small, quiet example of its period. Some may question the a cappella tuning problems posed by the chromatic writing of Bergstahler's "If Ye Love Me" and Andersen's "Sing We Merrily," but neither is difficult; the first is lyric and the second very jolly. A little book called "Teaching Little Children to Pray" is another matter on which we venture no judgment. Much depends on feelings and personal background in such matters. William Grime who prepared the book uses primary or *cherub* choirs for teaching this act of devotion.

Houston Bright's "Now Sing We All His Praise" (Marks) is an Easter unaccompanied work with a fugal alleluia. Three bearing Joseph Roff's name are a practical "Light of the World," "Thou Art the Way" based on a sixteenth-century melody and a curious but hardly notable "Lord, Grant Us Peace" with humming and violin extracted from Bach's so-called "Air for the G String." A couple of SAB choruses by Sibyl York are perhaps intended for school use; neither "God's Loving Kindness" nor "Do



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real bass present only in the accompaniment. (See his "Lo How a Rose" rendering, for example.) Is this acceptable or is it no more adequate than simply omitting one part of an SATB and filling in with the organ? We suggest that our readers listen first to the recording the publisher provides and then make up their own minds about this otherwise attractively made and generous collection.

A series of seven SAB choruses by Carl F. Mueller is published individually by Carl Fischer. These apparently were composed for SAB and will sound that way. Mr. Mueller is a good craftsman and an average composer; all seven are worth considering: "Who Shall Ascend into the Hill," "O Ye Servants of the Lord," "O Sing unto the Lord," "Truly My Soul Waiteth," "Show Me Thy Ways," "O Magnify the Lord with Me" and "Let the People Praise Thee." Notice the treatment of the bass in these.

H. W. Gray has issued some material rather late for this season. "Hosanna in the Highest" by Richard Warner is treble material for Palm Sunday for skillful groups. Sowerby's "Thou Hallowed Chosen Morn" is a short, brilliant Easter anthem which many might have used this year; like most Sowerby music it is not for everyone but next year it should have many hearings. David H. Williams' Five Carols for Easter are for treble voices and *harp*. Most of the texts are traditional; these are useful additions to an uncrowded field. The five carols are published separately; see them all! Dickinson's "In Joseph's Lovely Garden," long available in several other voicings, now appears in SSA.

Vaughn Wright combined choir setting of "The Strife Is O'er" for churches in which the congregation lets the choir usurp the right to sing it; the familiar Mozart "Alleluia" arranged by George Shackley for two mixed choirs and soloists, and an Ascension "Hail the Day That Sees Him Rise" by Paul Van Dyke with a baritone solo. We wonder why Wallingford Riegger arranged the gospel song "Blessed Assurance," why he did it this way and who is likely to sing it. Theron Kirk's "Praise!" is a rouser for three-part men plus three-part women. Vaughn Wright's "O Worship the King" *hymn fantasy* adds "O Zion Haste" and "Come, Thou Fount of Every Blessing" to the title tune. Cornelius Vleugel's "Benediction" is a good piece for its purpose, though perhaps no better than can be found in a good hymnal. Henry Pfohl's "A Call to Praise" might serve to open a festival program. SAB "We Sing Our Praises," Farrant-Davies, is a rendering from four-part.

Five anthems composed and published by Frank Pallma are simple settings, using considerable unison and block harmony and designed for average volunteer choir use. "Come unto Me" has a baritone solo. "Thy Kingdom Come" divides all parts but remains without problems for any group large enough to divide. "Lead Us, Dear Lord," "Thy Will Be Done" and "Rise My Soul" are based on texts by Winifred Leak. George Lynn's "Join the Echoes of the Ages" has a rather forbidding title for such a pleasant little Polish carol; his "I Will Make a New Covenant" is for Palm Sunday.

Us" is a useful unaccompanied motet with some divisi and a number of accidentals.

Lorenz also sends material for the season just ahead: Miss Lorenz' "The King of Glory" is a combined choir anthem for Palm Sunday. Roger Wilson's "Gethsemane" for Holy Week features a three-part women's chorus; Rob Roy Peery's "He Is Risen" is a conventional but useful anthem with soprano solo. Lily Strickland's "Christ Is Risen" uses tenor and alto solos. Miss Lorenz' "Hymn to the Conqueror" is based on Handel themes. John Rasley's cantata "From Death to Life" uses a battery of soloists, men's and treble choirs, duets and trios; Hammond registration is provided.

Choral Services issues another section of Lockwood's "Children of God" this month, an excerpt for tenor solo, junior and mixed choirs entitled "Sermon on the Mount." This larger segment stands well on its own. Roff's "We Adore Thee, O Christ" is a satisfactory prayer anthem. Vleugel's "All Things Bright and Beautiful" combines junior and senior choirs. Cherubini's "Veni Jesu" is edited by Warren Zorn.

Anthony Milner calls his "St. Francis" a *triptych* (Novello). The large work is designed for tenor, chorus and large orchestra. We suggest that the work needs a performance with full resources. This column does not afford time nor space for suitable coverage. Hugo Cole's long motet for unaccompanied chorus "Of the Nativity of Christ" is likewise for a special situation where a text part Latin and part Middle-English and a texture of eight-part writing are usable.

Settings of the Magnificat and Nunc

I Crucify My Saviour" seems to us of church service caliber. A three-stanza "O Sacred Head" prepared by Walter Ehret is perhaps usable, but it hardly fulfills a pressing need. Ehret's two-part "Yule Tidings" will prove more useful; tasteful piano accompaniments may suggest a variety of uses for these carol arrangements. The same arranger's Alsatian carol "I'll Be beside You" is straightforward. Bright's "A Joyous Christmas" carol uses sleighbells.

A Mass for Unison Choir and Organ by Roger Sessions (Marks) will prove of considerable interest. Perhaps its *use* will not be very general but most choral directors will want to see it.

Don Craig's arrangement of Tchaikovsky's "Pilgrim's Song" (Plymouth) keeps the men on the unison melody with three-part treble commentary. John Rarig's hymn anthem "By Cool Siloam's Shady Rill" uses a tenor solo; Charles Davis has made a simple arrangement of a familiar Schubert Sanctus. Plymouth also has editions of the Sanctus and Hosanna from the Mozart Requiem, "Praise Ye the Lord of Hosts" from Saint-Saens' Christmas Oratorio and Billings' "David's Lamentation."

Noel Goemanne's "Psalm 150" (McLaughlin and Reilly) is festival material with a real organ part; his "Christ Is Risen" (Gregorian Institute) is full of joyful alleluias. John Leo Lewis' "Awake My Heart" (Elkan-Vogel) is written largely as canon in the octave between two male and two treble parts; it is a successful experiment. Joseph Roff's "The Lord Is Just" is a straightforward general purpose anthem.—F. C.

KATHLEEN QUILLEN



KATHLEEN QUILLEN, F. A. G. O., has been chosen organist and choirmaster of All Saints' Church (Episcopal), Atlanta, Ga., to fill the post left vacant by the death of Joseph Ragan who had served All Saints' for twenty-eight years. During her residence in Atlanta several years ago, Mrs. Quillen studied with Mr. Ragan and was his assistant organist. She prepared for the Guild examinations under Mr. Ragan and C. W. Dieckmann, F. A. G. O. Mrs. Quillen earned a bachelor of music degree at Jacksonville (Florida) College of Music and served as organist at the Murray Hill Methodist Church in that city. She continued the study of organ and organ literature under Marcel Dupré and Rolande Falcinelli in Paris. More recently she has been organist-music director at the Lutheran Church of the Atonement, Asbury Park, N. J. During this interval she continued study with Vernon de Tar and Dr. Elaine Brown.

SOLON ALBERTI conducted a performance of Rossini's "Stabat Mater" Feb. 2 at the Park Avenue Christian Church, New York City. A chamber orchestra assisted and George Powers was at the organ.

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DAVID GOODING



DAVID GOODING has won the Gallup prize, awarded by the Fountain Street Baptist Church, Grand Rapids, Mich., with his anthem "Unto Thee We Sing" for SATB with organ accompaniment. Mr. Gooding is organist and director at the Unitarian-Universalist Church, Buffalo, N. Y., organist of Temple Beth-El and a senior at the University of Buffalo.

Mr. Gooding's composition study has been with Aaron Copland and Livingston Gearhart; he is an organ student of Squire Haskin and has studied conducting with Russell Gearhart, Herbert Beattie and Cameron Baird.

At the Unitarian Church Mr. Gooding has arranged a series of choral and orchestra concerts. The series opened Nov. 10, 1957, with C. P. E. Bach's Magnificat, Haydn's Symphony in B flat and the solo cantata "Strike, Thou Hour" by Bach. The second program Feb. 9 included the Magnificat and Sinfonia in F by Sammartini, Buxtehude's "Lord in Thee Do I Trust" and the Pachelbel cantata "What God Ordains Is Always Good." Vaughan Williams' "Dona Nobis Pacem" and a new cantata by Jerome Neff, commissioned for the event, will be given May 18.

OREGON BLIND ORGANIST
DIES; WAS AT WILLAMETTE

Thomas S. Roberts, blind organist of Salem, Ore., died Jan. 8. He was 76. From 1918 until his retirement in 1945, Mr. Roberts was instructor in organ at Willamette University. He was organist of the First Methodist Church for nearly forty years.

A native of Wales, Mr. Roberts came with his parents to this country when he was 2. He lost his sight at the age of 9 as the result of an accident and attended special schools for the blind in the East, including Pennsylvania Institute for the Blind. He moved to Salem in 1904 and was instructor at the State Blind School for thirteen years before taking the position at Willamette.

Mr. Roberts played a regular half hour of organ music over a local radio station direct from his home. His studio, built in 1922, was the scene of many weddings and other activities as well as music lessons.

Several years ago Mr. Roberts was honored by a life membership in the Portland Chapter of the A.G.O.

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A performance of Rossini's "Stabat Mater" was given Ash Wednesday, Feb. 19, in the Prospect Presbyterian Church, Maplewood, N. J., by the motet choir of the church. Walter N. Hewitt, A.A.G.O., Ch.M., F.T.C.L., was at the organ. Stainer's "Crucifixion" will be heard Good Friday.

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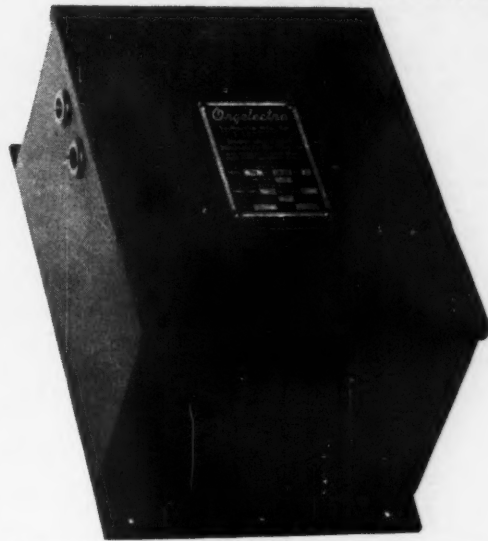
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Irene Robertson, F.A.G.O., Mus.D., head of the organ department at the University of Southern California, played a series of four recitals in January and February under the co-sponsorship of the university school of music and the church federation of Los Angeles. Bovard Auditorium was the scene of the series. The first program Jan. 12 enlisted the assistance of a brass choir directed by William A. Schaefer.

On the second program Jan. 19, Dr. Robertson included Three Chorale Variations on Hebrew Hymns by Ellis Kohls. The third program Jan. 26 ranged musically from Walther to Messiaen.

The final recital Feb. 3 had Shirley Marcus as guest in Schroeder's Five Pieces for violin and organ and Janet Weiss in Hans Studer's "Petite" Fantasia Pastorale for flute and organ.

**SOUTH CAROLINA ORGANIST
DIES ON VISIT TO FRIENDS**

Mrs. Eugene Davis, Columbia, S. C., organist, died suddenly Jan. 6 while she and Mr. Davis were visiting friends in Wilmington, N. C., their former home.

Mrs. Davis studied in the United States and England. She was awarded a licentiate from Victoria College of Music, London, and four years later an associate from the same college. She also studied with Dr. Leslie Spelman when he was at Meredith College, Raleigh, N. C., and with Robert L. Van Doren at the University of South Carolina, Columbia.

She had served as organist at St. John's Episcopal Church and the First Presbyterian Church, Wilmington, and was organist and choir director at the Rose Hill Presbyterian Church since coming to Columbia ten years ago. Mrs. Davis was a member of the A.G.O. for a number of years.

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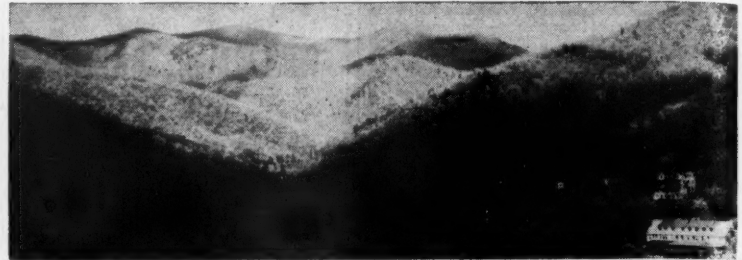
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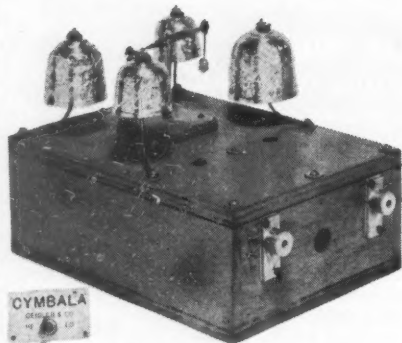
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European Journey Shows New Trends in Organ Building

By D. DE WITT WASSON
(Continued from page 24.)

PEDAL.
Prinzipal, 16 ft.
Subbass, 16 ft.
Oktave, 8 ft.
Gemshorn, 8 ft.
Oktave, 4 ft.
Pommer, 4 ft.
Nachthorn, 2 ft.
Rauschwerk, 6 fach (5½ ft.).
Mixtur, 5 fach (2 ft.).
Posaune, 16 ft.
Trompete, 8 ft.
Cornett, 4 ft.
Zink, 2 ft.

The Walcker magazine which is published occasionally with the simple title *Walcker* is without equal in the organ world. Would that other organ companies did likewise!

One entire day was spent with Hans Vleügel, one of the orgelbaumeisters from Walcker. By Volkswagen we drove first to Alt Hengstett in the Schwarzwald where a two-manual, eighteen-stop was being erected. Next we heard the new (1957) three-manual, twenty-seven-stop in the Markuskirche at Pforzheim. The instrument has sparkling mixtures, cohesive ensemble, brilliance without harshness and a pervading singing tone.

In Bruchsal at the Kirche Unsere Liebe Frau we played a large three-manual, forty-stop instrument. This was a very expensive organ because the church wanted only the best materials. Thus all metal pipes are either tin or copper. The action is electric-pneumatic throughout. This organ tends toward a cold or hard quality. The stoplist is:

HAUPTWERK.
Prinzipal, 16 ft.
Prinzipal, 8 ft.
Offenflöte, 8 ft.
Quintation, 8 ft.
Oktav, 4 ft.
Koppelflöte, 4 ft.
Waldflöte, 2 ft.
Rauschpfeife, 2 fach.
Mixtur, 5-6 fach.
Trompete, 16 ft.
Trompete, 8 ft.

OBERWERK.
Bourdon, 8 ft.
Rohrflöte, 8 ft.
Praestant, 4 ft.
Nasard, 2½ ft.
Oktav, 2 ft.
Terz, 3 fach (¾ ft.).
Krummhorn, 8 ft.

SCHWELLWERK.
Holzpommer, 16 ft.
Prinzipal, 8 ft.
Holzflöte, 8 ft.
Salicional, 8 ft.
Oktav, 4 ft.
Spitzflöte, 4 ft.
Schwegel, 2 ft.
Quinte, 1½ ft.
Sifflöte, 1 ft.
Mixtur, 4-5 fach.
Oboe, 8 ft.
Trompete, 4 ft.
Tremulant.

PEDAL.
Prinzipalbass, 16 ft.
Subbass, 16 ft.
Oktavbass, 8 ft.
Gedackt, 8 ft.
Choralbass, 4 ft.
Nachthorn, 2 ft.
Quinte, 10½ ft.
Mixtur, 5 fach.
Posaune, 16 ft.
Trompete, 8 ft.

The Evangelical Kirchenmusik Institute at Heidelberg was founded in 1931. In celebration of its twenty-fifth anniversary a new Walcker two-manual, thirteen-stop organ was ordered for the assembly room. The instrument is gently voiced and suits the smallness of the room admirably. The disposition reads:

HAUPTWERK.
Gedacktflöte, 8 ft.
Prinzipal, 4 ft.

Waldflöte, 2 ft.
Mixtur, 3-4 fach (1½ ft.).

OBERWERK.
Lieblich Gedackt, 8 ft.
Rohrflöte, 4 ft.
Kleinprinzipal, 2 ft.
Nasat, 1½ ft.
Zimbel, 3 fach (½ ft.).
Kupferregal, 8 ft.
Tremulant.

PEDAL.
Gedacktpommer, 16 ft.
Dolcan, 4 ft.
Singend Kornett, 2 ft.
II/I, II/P, I/P

The other three organs by various builders are not worthy of mention. The institute is meeting the needs of the church in that area. We can not be other than grateful for these institutes which are dedicated to the cause of raising the standards of church music. For its twenty-fifth anniversary the Heidelberg Institute published a sixty-four-page book giving a resumé of its beginnings and development, an article tracing the monuments of organ building in the Heidelberg area and other articles on "Musik und Liturgie" and contemporary sacred music, etc.

The last visit on the Walcker tour was to Lambertheim to the Evangelischekirche. Here is a gorgeous instrument—fine reeds, clear and bright ensemble with tracker action that is not too heavy with both couplers on. Mr. Vleügel's knowledge of both organs and the countryside made this day's journey a happy memory. The specification of the Lambertheim organ is:

HAUPTWERK.
Gedackt Pommer, 16 ft.
Prinzipal, 8 ft.
Rohrflöte, 8 ft.
Gemshorn, 8 ft.
Oktave, 4 ft.
Nachthorn, 4 ft.
Oktave, 2 ft.
Quinte, 2¾ ft.
Mixtur, 5 fach (1½ ft.).
Trompete, 8 ft.
Klarine, 4 ft.

OBERWERK.
Blei Gedackt, 8 ft.
Salicional, 8 ft.
Quintadena, 8 ft.
Italian Prinzipal, 4 ft.
Rohrflöte, 4 ft.
Schweizerpfeife, 2 ft.
Sesquialter, 2 fach.
Mixtur, 4-6 fach (2¾ ft.).
Dulcian, 16 ft.
Rohrschalmel, 8 ft.

RÜCKPOSITIV.
Gedackt, 8 ft.
Praestant, 4 ft.
Spillflöte, 4 ft.
Blockflöte, 2 ft.
Quinte, 1½ ft.
Sifflöte, 1 ft.
Zymbel, 3 fach (½ ft.).
Krummhorn, 8 ft.
Tremulant.

PEDAL.
Prinzipalbass, 16 ft.
Subbass, 16 ft.
Quintbass, 10½ ft.
Oktavbass, 8 ft.
Gedacktbass, 8 ft.
Rohrgedackt, 4 ft.
Feldflöte, 2 ft.
Mixturbass, 5 fach (2¾ ft.).
Posaune, 16 ft.
Trompete, 8 ft.
Claironbass, 4 ft.
Oberwerk/Hauptwerk.
Rückpositiv/Hauptwerk.
Oberwerk/Pedal.
Hauptwerk/Pedal.

(To be continued.)

DOWNTOWN NEW YORK CHAPEL IS RECITAL SERIES SCENE

January noonday recitals at St. Paul's Chapel, Trinity Parish, New York City, were played by the regular organist, Peter M. Fyfe, Jan. 8 and 22; by Jessie N. Hawkes, Doane College, Crete, Neb., Jan. 2; by James Case, Hudson Heights, N. J., Jan. 15, and by Marion Engle, New York City, Jan. 29.

Composers included: Pachelbel, Buxtehude, Handel, Bach, Langlais, Widor, Whitlock, Schroeder, Hindemith, Sowerby and Messiaen.



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New St. James' Episcopal in Massachusetts Town Has 850 Members
—Leslie Jones, Organist,
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The beautiful St. James' Episcopal Church in Greenfield, Mass., has purchased a new three-manual Möller organ. There are 850 communicants in St. James', among which are the student bodies of seven private schools in the immediate district. The organ is being placed on the rear gallery. The great and pedal divisions will be exposed. The specification was designed by the organist, Leslie Jones, in consultation with the Möller representative, Donald Corbett.

The stoplist is as follows:

GREAT ORGAN.

Dulciana, 16 ft., 12 pipes.
Principal, 8 ft., 61 pipes.
Bordun, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.

Rohrflöte, 8 ft., 61 pipes.
Viola de Gambe, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Flute Triangulaire, 4 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagot, 16 ft., 12 pipes.
Trompette, 8 ft., 61 pipes.
Fagot, 8 ft., 61 pipes.
Rohrschalmel, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Gedeckt, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nasat, 2½ ft., 61 pipes.
Koppelflöte, 2 ft., 12 pipes.
Krummhorn, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Dulciana, 16 ft.
Violone, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Dulciana, 8 ft.
Violone, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Double Trumpet, 16 ft.
Fagot, 16 ft.
Trumpet, 8 ft.
Fagot, 4 ft.

**THREE CHOIRS OF MEN, BOYS
JOIN FOR ALBANY SERVICE**

The men's and boys' choir of St. George's Church, Syracuse, N. Y., participated in a choral evensong at the Cathedral of All Saints, Albany, Jan. 26. The St. George's group joined the male choirs of the cathedral and of St. Peter's Church, Albany, in singing the service music. W. Judson Rand, St. Peter's Church, directed the choirs, and Frederick Monks, St. George's, was organist. Mr. Monks played Franck's Chorale in A minor and the "Festal" Finale by Desmond Ratcliffe. The cathedral choir was prepared by Preston Rockholt.



CARRIE E. LIVINGSTON

MISS CARRIE E. LIVINGSTON of Fairton, N. J., was honored Dec. 11 by a testimonial dinner at the Bethany Temple Presbyterian Church, Philadelphia, Pa., where she has been the church organist for forty-five years.

Many members of the choir when Miss Livingston began her service in 1912 were present for the occasion. John H. Brown, Jr., director of music at the church, introduced the guests of the evening, who had come from far and near.

Many letters and telegrams were received and read publicly. In appreciation of the ministry of music rendered by Miss Livingston for so many years, a hi-fi phonograph was presented her by friends.

Miss Livingston continues her responsibility at the organ console of Bethany Temple.

**TWO NEW JERSEY AUSTINS
DEDICATED SAME SUNDAY**

Two two-manual Austin organs were dedicated the same day in towns in New Jersey. W. Norman Grayson was guest organist Jan. 19 at the opening of the instrument at the First Presbyterian Church, Belvidere. His program included: Psalm 65, Rowley; Concerto 5, Handel; "Come, Sweet Death," Bach-Fox; Fugue in E flat, Bach; Aria, Peeters; "Litanies," Alain; "Arabesque sur les Flutes," Langlais; "Heartfelt Love Have I for Thee," Karg-Elert; "Entrée Pontificale sur Resurrexit," Benoit, and Chorale in A minor, Franck.

Russell Hayton was technical consultant on the organ at the Community Church of Cedar Grove and played the dedicatory recital there, programming: Grand Jeu, du Mage; Elevation, Couperin; Suite for a Musical Clock and Musette and Minuet, Handel; Passacaglia and Fugue in C minor, Bach; Fantaisie in A, Franck; Suite in E major, Titcomb, and "The Rose Window" and "Thou Art the Rock," Mulet.

THE COMBINED CHOIRS of the Presbyterian, Methodist, Congregational and Episcopal churches of Jamestown, N. D., sang Fauré's Requiem Dec. 1 with strings and organ accompaniment under the direction of Robert F. Wolfersteig, Jamestown College.

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For a second month in a row THE DIAPASON goes on record with unqualified enthusiasm for a book designed to inform and enlighten organists. "Organ Registration in Theory and Practice" (J. Fischer) might be termed the last will and testament of E. Harold Geer whose death a few weeks ago is reported on another page of this issue.

Dr. Geer's long career as the organist of Vassar College gave him opportunity to study as well as to teach and he was able to enlist the cooperation of some of his scientific associates in doing some testing in the acoustical bases of various organ tones. From his researches Dr. Geer developed some remarkably clear and understandable principles of registration. The "why" of every idea he formulates is projected in a language any serious organist can grasp immediately. This is not to say that anyone can simply read through such a work and gain much information; this book is very tightly written. But once the basic acoustical background has been covered, he gets right down to cases, using for his musical examples pieces universally known. Yet each of these specific references points out a principle with a wide application.

Since the chapter summaries are so well prepared, we suggest reading them first for a point of view before embarking on what should be an unhurried and thoughtful study.

There is an excellent bibliography which gives a picture of the extent of the reading and study which had to precede the writing of such a book as this. There are indexes of the music cited, the persons mentioned and a full general index. Separate appendixes include a description of analyses, orchestra effects and registration abbreviations. The early part of the book has many explanatory charts; later a number of brief musical examples are included.

No organist can read this book without an increased awareness and a sense of inquiry in regard to his own registration. Yet again and again he will see the reasons why the preferences of his own ear and conviction and training really do sound better.

No teacher or student can afford not to know this book. It may well become a text or at least required reading in many organ classes. It could have a vast influence in promoting cleaner, more careful and more effective registration, certainly a "consummation devoutly to be wish'd."—F. C.

**CLEVELAND CHURCH LISTS
REMAINING VESPER MUSIC**

Musical vesper services at the Church of the Covenant, Cleveland, Ohio, for the second half of the season began with the Brahms Requiem Feb. 9 and a program by the girls' choir of the College of Wooster Feb. 23. Haydn's "The Creation" will be sung March 9 and Bach's St. Matthew Passion will be heard April 4. The vesper series will close May 10 with an A.G.O. festival service. Henry Fusner is organist and choirmaster at the church.

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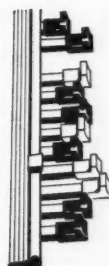
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MRS. REES POWELL



Mrs. REES POWELL, veteran Milwaukee organist, died Jan. 13 at her home at the age of 83. She was organist of the First Methodist Church for sixty-three years until her retirement more than a year ago.

Mrs. Powell was a charter member of the Wisconsin Chapter of the A.G.O. and was its dean from 1924 to 1926. A violinist as well as an organist, she was active in various other organizations in Milwaukee.

The former Mabel Greenwood, Mrs. Powell became an organist at the age of 17. She was married at 19 to Rees Powell who began his courtship by waiting at the church while she practiced. Mr. Powell, their daughter, a sister and three brothers survive.

FRANCIS J. MAHLER, Needham, Mass., organist, died suddenly Dec. 1, 1957. A member of the Boston Chapter of the A.G.O., he had been a reader of THE DIAPASON for thirty years.

ROBERT SHAW and Julius Herford will co-direct the sixth annual workshop in choral art July 8 to Aug. 19 at the San Diego, Cal., State College.

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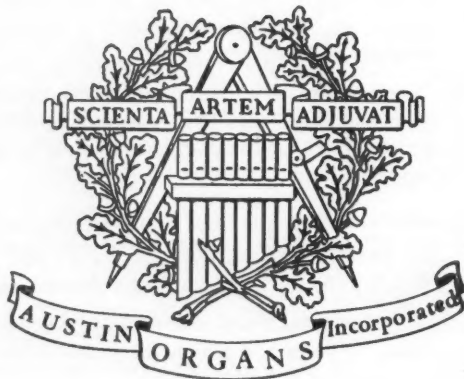
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Lady Jeans Writes of Two Instruments in Cleveland Lodge

By **SUSI JEANS**
(Continued from page 8.)

organs were not very much worse for their long neglect and for standing in cold and damp rooms. We wondered how we could get the house going again after the long period of army occupation. It was almost impossible to get skilled labor and domestic help and I was very busy looking after our young family of three: the boys now had a little sister, Katharine, who was born in Somerset. James was working hard to finish his "History of Science," he had to keep quiet because he had only recently recovered from a serious attack of coronary thrombosis. However, kind friends and neighbors came to our rescue and helped me to scrub, decorate and paint. One of the show pieces in James' music room was and still is the mantelpiece over the fireplace, painted by our friend Dr. C. H. Moody, then organist at Ripon Cathedral.

House and garden began to look nice again and at last we found more time for organ playing and music, when Sept. 16, 1946, James died of another heart attack. He died in the same room where we first met, where Dea and I had given that little concert eleven years before. At his funeral I played on the small village organ Bach's chorale prelude "Sleepers, Wake." We both had agreed years before that this was the piece we should like to have played at our funerals.

The next years were very difficult. I tried to find whatever consolation I could in my children and in my music. At one stage I thought I would have to give up Cleveland Lodge, and when Oxford University offered to buy James' organ for St. Mary's Church, I nearly sold it, but then at the last moment I could not face the empty organ chamber. So I kept both organs and Cleveland Lodge.

In 1950 Fritz Abend came to do some alterations to my organ and I was more than ever impressed by his artistry and workmanship. There have been no further alterations to either of the organs.

Now the instruments are heard by many at concerts and in broadcasts. There is an annual festival concert at Cleveland Lodge when the organs are used. On these and other occasions singers and instrumentalists combine in performances of early music which has perhaps not been heard for hundreds of years. Dunstable's Mass, Redford's Te Deum, Thomas Preston's Mass and Canons by John Bull, as well as a double concerto for violin and harpsichord by J. Haydn, received their first performance here; many eighteenth-century English organ concertos are rescued from oblivion and works by contemporary composers are also included in our programs.

It is good to see the big music room crowded with people who have come to listen to our music, and I am happy sitting at the organ and playing my part. Often, after I have been moved by some particularly beautiful music, I have to think of James and his love for music, of that

look of utmost contentment which used to spread over his face when he lit his pipe and sat down to listen. My eyes then wander past musicians and audience, over the lawns and rhododendron bushes, and my heart is filled with gratitude to the man who would be happy to know that the organs at Cleveland Lodge are enjoyed by so many.

Here are the specifications of both organs and details of their alteration.

The Big Organ

Built in 1924/5 by William Hill & Son and Norman & Beard, Ltd., to my husband's specification and installed in the small music room.

GREAT ORGAN.

Contra Dolce, 16 ft., 49 pipes.
Open Diapason, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.

CHOIR SECTION.

Harmonic Wald Flute, 8 ft., 61 pipes.
Viol d'Orchestre, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Suabe Flöte, 4 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.

SWELL ORGAN.

Open Diapason, 8 ft., 61 pipes.
Rohr Flöte, 8 ft., 61 pipes.
Echo Viole, 8 ft., 61 pipes.
Echo Célestes, 8 ft., 49 pipes.
Octave Gamba, 4 ft., 61 pipes.
Salicetina, 2 ft.
Echo Cornet de Violes, 3 ranks, 183 pipes.
Contra Oboe, 16 ft., 61 pipes.
Harmonic Horn, 8 ft., 61 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 12 pipes.
Sub Bass, 16 ft., 30 pipes.
Double Dulciana, 16 ft., 12 pipes.
Flute Bass, 8 ft., 12 pipes.
Contra Oboe, 16 ft., 30 notes.

In 1936 the organ was moved to the large music room and was at that time reconstructed by Hill, Norman & Beard to meet the tonal requirements of its new position. Several other alterations were also made to it at that time. The main details of reconstruction were as follows:

The existing console was reconstructed as a three-manual retaining the pneumatic action to manuals and pedal by new electric action. The couplers were to be controlled by ivory stop keys placed above the swell keys, thus avoiding an increase in the height of the console. Eight couplers were added and a new direct current electric generator was supplied for the low voltage action current. The choir organ was provided with a separate reservoir in order to isolate the tremulant from the great organ. All pipes were revoiced and rescaled as necessary for speech on 3-inch wind for the great and choir and 3½ inches for the swell. Swell reeds spoke on 5 inches pressure.

The reconstructed organ consisted of the following:

GREAT ORGAN.

Contra Dolce, 16 ft., 49 pipes.
Open Diapason 1, 8 ft., 61 pipes.
Open Diapason 2, 8 ft., 61 pipes.
Harmonic Wald Flöte, 8 ft., 61 notes.
Dulciana, 8 ft.
Suabe Flute, 4 ft.
Principal, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 notes.
Mixture, 2 ranks, 122 pipes.
Trumpet, 8 ft.

SWELL ORGAN.

Open Diapason, 8 ft., 61 pipes.
Rohr Flöte, 8 ft., 61 pipes.
Echo Viole, 8 ft., 61 pipes.
Echo Célestes, 8 ft., 49 pipes.

Gemshorn, 4 ft., 61 pipes.
Fifteenth, 2 ft.
Echo Mixture, 5 ranks, 305 pipes.
Contra Fagotto, 16 ft., 85 pipes.
Trumpet, 8 ft.
Oboe, 8 ft., 61 pipes.
Clarion, 4 ft.
Tremulant.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 97 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Harmonic Wald Flöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 61 notes.
Zauber Flöte, 4 ft., 61 pipes.
Dulcet, 4 ft.
Dulciana Twelfth, 2½ ft.
Dulciana Fifteenth, 2 ft.
Clarinet, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Open Diapason, 16 ft., 42 pipes.
Sub Bass, 16 ft., 66 pipes.
Dulciana, 16 ft.
Octave, 8 ft.
Bass Flute, 8 ft.
Flute, 4 ft.
Nachthorn, 2 ft.
Contra Fagotto, 16 ft.

In 1938 Messrs. Willis carried out a certain amount of revoicing; the swell rohr flöte was replaced by a triangular flute and the swell mixture was divided into two stops: a three-rank cornet and a two-rank sharp mixture.

The Baroque Organ

This tracker action organ was constructed in England by Messrs. William Hill & Son and Norman & Beard, Ltd., the pipework being built by Messrs. Hermann Eule of Bautzen, Germany, under the supervision of Herr Fritz Abend and voiced by him. The combination work of these two organ builders was completed in September, 1936.

MANUAL I—HAUPTWERK.

Gedeckt, 8 ft. (copper).
Principal, 4 ft.
Spillpfeife, 4 ft.
Quinte, 2½ ft.
Oktave, 2 ft.
Mixture, 3 ranks.

MANUAL II—OBERWERK.

Quintadena, 8 ft.
Rohrflöte, 4 ft.
Principal, 2 ft.
Quinte, 1½ ft.
Oktave, 1 ft.

PEDAL ORGAN.

Subbass, 16 ft.
Holzflöte, 8 ft.
Gemshorn, 4 ft.
Nachthorn, 2 ft.

COUPLERS.

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

The wind pressure is 2½ inches throughout.

In 1950 some alterations were carried out by Fritz Abend: on the hauptwerk the quinte 2½ ft. was cut down and revoiced as a blockflöte 2 ft. The quint 1½ ft. was moved from the oberwerk to the hauptwerk, and the octave 1 ft. on the oberwerk was revoiced as sifflöte 1 ft. On the oberwerk a completely new sesquialtera was added, the pipes being made by Messrs. Harrison & Harrison to scales supplied by Fritz Abend. A tremulant on the oberwerk was a present to me from Cuthbert Harrison.



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Programs of Organ Recitals of the Month

Richard T. Gore, Wooster, Ohio.—Dr. Gore played a recital on the new Hillgreen-Lane organ in Trinity Evangelical and Reformed Church, Akron, Ohio, Jan. 12. His program included the following: "Comes Autumn Time," Sowerby; Prelude to "Winter," "The Seasons," Haydn-Gore; "Spring," "Harmonies of Florence," Bingham; "The Reed-grown Waters," Karg-Elert; Toccata in G minor, Buxtehude; "Christ We Should Now Be Praising," Bach and Lenel; "How Brightly Shines the Morning Star," Buxtehude and Lenel; Sonata 3 in A major, Mendelssohn; "Heroic Piece," Franck; Chromatic Toccata for the Elevation, Frescobaldi; "Now That the Sun Has Gone to Rest," Gore; "Out of the Depths Have I Cried," Tournemire; "Come God, Creator, Spirit Blest," "Before Thy Throne, Lord God, I Stand" and Passacaglia and Fugue in C minor, Bach.

Oswald G. Ragatz, D.M.A., A.A.G.O., Bloomington, Ind.—Dr. Ragatz played this program for the Wabash Chapter of the A.G.O. at St. Stephen's Episcopal Church, Terre Haute, Ind., Jan. 27: Prelude and Fugue in E minor, Buxtehude; Capriccio "CuCu," Kerll; Concerto 5, Telemann-Walther; "Come Now, Saviour of the Gentiles," "Lord Jesus Christ, Turn Thou to Us" and "O Lamb of God, Guiltless," Bach; Chorale in B minor, Franck; "Pantomime," Jepson; "Soul of the Lake," Karg-Elert; Carillon-Sortie, Mulet.

Harold C. O'Daniels, Binghamton, N. Y.—Mr. O'Daniels was sponsored in recital Jan. 10 by the Miami Chapter of the A.G.O. in the First Methodist Church, Coral Gables, Fla. His program consisted of: Grand Jeu, du Mage; Trumpet Dialogue, Clerambault; Chaconne in E minor, Buxtehude; "The Fifers," Dandrieu; "Ich ruf zu dir" and Prelude in B minor, Bach; Gavotte, Wesley; "Adoro Te," O'Daniels; Carillon, DeLamar-ter; "Rhosymedre," Vaughan Williams; "La Nativité," Langlais; "Nun danket alle Gott," Karg-Elert.

Alexander Schreiner, Ph.D., F.A.G.O., Salt Lake City, Utah.—Dr. Schreiner played this recital Jan. 19 at the Catalina Methodist Church, Tucson, Ariz., under the auspices of the Southern Arizona Chapter of the A.G.O.: "O Man Bemoan Thy Fearful Sin" and Toccata, Adagio and Fugue in C, Bach; Fantasia in A, Franck; "Star of Hope," R. K. Biggs; "Chanson," E. S. Barnes; Fanfare, Sowerby; "Meditation Religieuse," Mulet; "Water Nymphs," Vierne; Prelude and Fugue in B major, Dupré.

Franz Herrenschwand, Ph.D., Winterthur, Switzerland.—Dr. Herrenschwand played this program Feb. 9 on the chapel organ at M.I.T. in Cambridge, Mass.: Concerto de Sigr. Meck, Walther; "Ach wie flüchtig, ach wie nichtig," Böhm; Echo Voluntary, John James; Seven Pieces, Mass for Parishes, Couperin; "Vater unser im Himmelreich," Bach; Prelude and Fugue in D major, Buxtehude.

Claire Coel, New York City.—Miss Coel played a program on the North Central College, Naperville, Ill., artist series Jan. 17. She included the following: Passacaglia and Fugue in C minor, Bach; "Herzlich tut mich verlangen," Brahms; Fantasia and Fugue in F minor, K. 608, Mozart; Prelude and Fugue 1, Henk Badings; "Fileuse," Suite "Brettonne," and Variations sur un Noël, Dupré; Sonata on the 94th Psalm, Reubke.

David Craighead, Rochester, N. Y.—Mr. Craighead was sponsored Jan. 24 by the Memphis Chapter of the A.G.O. in this recital at Calvary Episcopal Church: Concerto 10, Handel; Adagio, Fiocco; Trumpet Tune and Air, Purcell; Fantasia in A, Franck; Prelude and Fugue in D major, Bach; Carillon, Sowerby; Noël Grand Jeu et Duo, Daquin; Introduction, Passacaglia and Fugue, Willan.

William Best, M.M., Tallahassee, Fla.—Mr. Best played this recital Jan. 19 at the St. Mark Methodist Church, Chicago: Kleine Präludien und Intermezzi, Schroeder; Fantasia in G minor and "Dorian" Toccata, Bach; "Fairest Lord Jesus" Edmundson; "A Mighty Fortress," Faulkes; "Puer Natus Est," Ticomb; "Chant de May," Jongen.

David C. Johnson, Cambridge, Mass.—Mr. Johnson played a recital in Kreges Auditorium Jan. 8. His program was: Toccata in E minor, Pachelbel; Concerto 13, Handel; Prelude and Fughetta in G minor, Buxtehude; Prelude and "Wedge" Fugue in E minor, Bach; Sonata, Op. 92, Krenek; Suite "Medievale," Langlais.

George L. Scott, Pullman, Wash.—Mr. Scott played the following recital at the State College of Washington Feb. 23: Benedictus, F. Couperin; Chorale in E major, Franck; Fantasia and Fugue in G minor, Bach; Canon in B major, Schumann; Fugue in A flat minor, Scott; Rhapsodie "Gregorienne," Langlais.

George Faxon, Boston, Mass.—Mr. Faxon was sponsored by the Lansing, Mich., Chapter of the A.G.O. and the music department of Michigan State University when he played this recital Feb. 11 at the Peoples Church, East Lansing: "Pageant," Sowerby; "Harlequin's Serenade," "Carnival" Suite, Crandell; Adagio and Toccata, Nancy Plummer Faxon; Allegro, Concerto in A minor, Vivaldi-Bach; Aria da Chiesa, Early Italian; "Imitazione," Peschetti; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Study in B minor, Schumann; Introduction and Allegro, "Ad Nos" Fantasia, Liszt; "Divertissement," Vierne; "Musette," Ibert; Scherzo, Durufé; "Thou Art the Rock," Mulet.

Ruth Richardson, DeWitt, N. Y.—Dr. Richardson played this program Dec. 1 at the DeWitt Community Church: "Kyrie! O God, Holy Ghost," "Come, Saviour of the Gentiles," "Rejoice, Christians" and Fantasia and Fugue in G minor, Bach; Suite for a Musical Clock, Handel; Chorale in A minor, Franck; "Pange Lingua," Edmundson; "Bells of Riverside," Bingham; Arabesque on the Flutes, Suite "Francaise," Langlais; Fugue, Sonata on the 94th Psalm, Reubke. She played a similar program Jan. 13 to open the new Casavant organ at the First Methodist Church, Dunmore, Pa.

Evelyn Carpenter, Indianapolis, Ind.—Miss Carpenter, a pupil of Mallory Bransford at the Jordan College of Music, Butler University, played her graduating recital Feb. 16 at Zion Evangelical Church. Her program included the following: Prelude and Fugue in G, Zachau; Concerto in A minor, Vivaldi; Flute Solo, Arne; Concerto 13 in F major, Handel; "O Sacred Head" and Passacaglia and Fugue in C minor, Bach; Chorale in E major, Franck; Rondo in G, Bull-Elisasser; Fugue in G minor, Dupré; "Dreams," McAmis; Fugue in D major, Bach.

James A. Stanforth, Bermuda.—Captain Stanforth played a recital Dec. 5 at the Ebenezer Methodist Church, St. George's, assisted by Jennifer Leach-Smith, soprano. Organ numbers were: "Little" Prelude and Fugue 4, Bach; "Prayer," Humperdinck; "Meditation," Massenet; "Intermezzo," Mascagni; "Little" Prelude and Fugue 6, Bach; Chorale 3 in A minor, Franck; "Cloud Pictures," Roger Wilson; "Litanies," Alain; Postlude 1, Langlais.

Freston Rockholt, F.A.G.O., Albany, N. Y.—Mr. Rockholt played an all-Langlais recital Jan. 13 at St. Luke's Church, Evanston, Ill., in partial fulfillment of requirements for the doctor of music degree at Northwestern University. The program: "Les Rameaux," "La Nativité," "De Profundis," "Mon Ame Cherche une Fin Paisible," Rhapsodie "Grégorienne" and Suite "Médievale" en Forme de Messe Basse.

Frederic Errett, Sacramento, Cal.—Mr. Errett, assisted by the Sacramento State College brass ensemble, played a recital Feb. 3 at the First Baptist Church. The program: Chaconne, L. Couperin; "Sheep May Safely Graze," "Come, Sweet Death" and Allegro, Trio-sonata 1, Bach; Concerto for organ and brass, Lockwood; "Lift Up Your Hearts" and "Song to the Desert," Peeters; "Valse Lente," Lemare; "Bell" Prelude, Clokey.

Eugene S. Mauney, Durham, N. C.—Mr. Mauney played this recital Feb. 2 in the Duke University chapel: Voluntary on the 100th Psalm Tune, Purcell; "From Heaven High," Pachelbel; "My Young Life Has an End," Sweetlick; "I Bid Thee Farewell," "Deck Thyself, My Soul, with Gladness" and Toccata in F major, Bach; Fantasia in F minor, Mozart; Sonata on the 94th Psalm, Reubke.

Myrna Dell Bowman, Jamestown, N. D.—Miss Bowman's senior recital at Voorhees Chapel, Jamestown College, Feb. 17 included: "Wer nur den lieben Gott," "Christ lag in Todesbanden" and Toccata and Fugue in D minor, Bach; Trio-sonata in F, Corelli; Communion, Purvis; Canon in B minor, Schumann. A string chamber group assisted in the Corelli and the college concert choir sang.

Carol E. Barrett, Poughkeepsie, N. Y.—Miss Barrett played the following program at the Vassar College chapel Jan. 19: Prelude and Fugue in E flat, Bach; Elevation, Couperin; "The Fifers," Dandrieu; Fantasia in F minor, K. 608, Mozart; "Herzlich tut mich verlangen (two settings), Brahms; "Le Banquet Celeste" and "Dieu parmi Nous," Messiaen.

George L. Jones, Jr., Ph. D., Potsdam, N. Y.—Dr. Jones played the following recital preceding the Christmas midnight mass at Trinity Episcopal Church: Noël in D minor, Daquin; "In Dulci Jubilo," Bach, Schroeder and Dupré; "Es ist ein Ros' entsprungen," Brahms; "La Nativité," Langlais.

Carl Weirich, Princeton, N. J.—Mr. Weirich played a recital Jan. 26 at Grace Lutheran Church, River Forest, Ill. His program: Variations on "The Knight's Song," de Cabezón; Pavan "The Earl of Salisbury," Byrd; "From Heaven High," Pachelbel; "Sleepers, Wake," "In Thee Is Gladness," "In Sweet Joy" and "St. Anne" Fugue in E flat, Bach; Fantasia in F minor, Mozart; Chorale in B minor, Franck; Prelude and Fugue in A minor and "A Rose Breaks into Bloom," Brahms; "God among Us," Messiaen.

Ernest Willoughby, Philadelphia, Pa.—Mr. Willoughby played this recital on the new Aeolian-Skinner organ in St. Mark's Episcopal Church, Frankford, Jan. 26: Overture, Handel; Flute Tune and Gavotte, Arne; Chaconne in D minor, Pachelbel; "Soeur Monique," Couperin; Bourree and Musette, Karg-Elert; Tune for a Trumpet, Lang; Scherzo, Harry C. Banks; "Now God, We All Do Give Thee Praise" and "Now Rest beneath Night's Shadows," Walther; "St. Anne," Palmer; Prelude and Fugue in C minor, Bach. Augustine M. Garcia, baritone, assisted.

Luther T. Spayde, M. Mus., Fayette, Mo.—Mr. Spayde gave his annual faculty recital Jan. 12 in the Linn Memorial Church on the campus of Central College. The program: Te Deum Laudamus and "O Lord, to Me, Poor Sinner," Buxtehude; Air Tendre, Lully; "The Fifers," Dandrieu; Passacaglia in C minor, Bach; Three Pieces, Suite for a Musical Clock, Handel; Sonata 6, Mendelssohn; Gavotte, Wesley; Canzona, Sonata in C minor, Whitlock; Nazard, Suite "Francaise," Langlais; "The Bells of St. Anne de Beaupré," Russell; Pavane, "Rhythmic" Suite, Elmore; Toccata, Symphonie 5, Widor.

Paul L. Reynolds, M.S.M., Lincoln, Neb.—Mr. Reynolds included the following works on his recital Dec. 1 at the First-Plymouth Congregational Church: Grand Jeu, du Mage; "Salvation unto Us Has Come," 18th-century German; "The Fifers," Dandrieu; "The Trophy," Couperin; Prelude and Fugue in A minor, Bach; Adagio and Rondo, Mozart; Air with Variations, Sowerby; First Movement, Sonata 2, Hindemith; Chorale Prelude, Schroeder; "Te Deum," Langlais. Flute, oboe, viola and cello assisted in the Mozart.

Lois Pardue, Cambridge, Mass.—Mrs. Pardue played this program on the chapel organ at M.I.T. Feb. 23: Grand Jeu, du Mage; Diferencias sobre "El Canto del Caballero," de Cabezón; Offertoire, Mass for Convents, Couperin; "Caprice," Suite on the Second Tone, Clerambault; Sonata 2, Hindemith; Toccata, Muffat; "Von Gott will ich nicht lassen" and Fugue in C, Buxtehude; Andante with Variations, Mozart; Fantasia and Fugue in G minor, Bach.

Arthur Birkby, Kalamazoo, Mich.—Dr. Birkby played this recital Jan. 25 in St. Paul's Episcopal Church, Lansing: Ricerar and Toccata in E minor, Pachelbel; Fugue on the Credo and "O Lamb of God," Bach; Symphonic Piece, Tournemire; "Seelenbrautigam," Karg-Elert; Siciliano, Bossi; "Vision," Baumgartner; Capriccio on the Notes of the Cuckoo, Purvis; Three Pieces, Opus 18, Dupré.

Philip Gehring, Davidson, N. C.—Mr. Gehring was guest recitalist at Weaver Chapel, Wittenberg College, Jan. 10. His program included: Noël "The Citizens of Chartres," LeBegue; Concerto 13 "The Cuckoo and the Nightingale," Handel; Fantasia and Fugue in G minor, Bach; Chorale, Scheidt; Chorale Prelude, Pachelbel; Chorale Prelude, Lenel; "The Nativity," Messiaen.

Marilyn Penner, Elmira, N. Y.—Miss Penner was sponsored by the Elmira Chapter of the A.G.O. when she played this program Feb. 3 at the Hedding Methodist Church: Introduction and Toccata in G, Walond; Elevation, Couperin; Prelude and Fugue in D major, Bach; Canon in B minor, Schumann; Chorale in B minor, Franck; Sonata 2, Hindemith; Prelude and Fugue in G minor, Dupré.

Bernice Ranf, Auburn, N. Y.—Miss Ranf played this recital on the newly-installed organ in the First Methodist Church Feb. 2: Toccata and Fugue in D minor, "I Call to Thee, Lord Jesus Christ" and "How Shall I Fily Meet Thee?," Bach; "The Cuckoo," Daquin; Rondo in G, Bull; Chorale in A minor, Franck. Helen R. Hippisley, Seneca Falls soprano, was assisting artist.

Arthur A. Phillips, F.T.C.L., New York City.—Mr. Phillips played this recital Jan. 20 at the Mother A.M.E. Zion Church: Toccata in F, Bach; "I Am Black but Comely," Dupré; Concert Study, Yon; "A Lovely Rose Is Blooming," Brahms; "Rejoice, Beloved Christians," Bach; "Greensleeves," Purvis; Prelude and Fugue on "B-A-C-H," Liszt. Myrtle Gauntlett Phillips, soprano, assisted.

Clarence Snyder, Kennett Square, Pa.—Mr. Snyder played the dedicatory recital on the new Austin organ at the First Congregational Church, Middletown, N. Y., whose stoplist appeared in THE DIAPASON of Dec. 1, 1955. His program included: Allegro, Symphony 6, Widor; "O World I E'en Must Leave Thee," Brahms; "Now Thank We All Our God," Karg-Elert; "Seelenbrautigam," Elmore; Concerto 1, Ernst-Bach; Canon in B minor, Schumann; Chorale in B minor, Franck; Sketch, Dupré; "Romance sans Paroles," Bonnet; Toccata, Gigout.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree played the opening recital on the new Pels two-manual organ in the First Christian Church, Jacksonville, Jan. 27. The program, sponsored by the Jacksonville Chapter of the A.G.O., included: "Firework" Music, Handel; Trio-sonata in D minor, "Hark, a Voice Saith All Are Mortal," "I Call to Thee, Lord Jesus Christ" and Prelude and Fugue in A minor, Bach; "The Musical Clocks," Haydn; "Cantilena," McKinley; Chorale in E, Franck; "Berceuse," Pereda; Three Hymn Pieces, Murphree; "Spiritual," Purvis; Concert Variations, Bonnet.

Lauren B. Sykes, Portland, Ore.—Mr. Sykes played the following dedicatory recital Jan. 12 on the new two-manual Wicks organ in the Holiday Park Church of God: "Now Thank We All Our God" and Toccata and Fugue in D minor, Bach; Suite for a Musical Clock, Handel; "Serenade to the Madonna," Berlioz; "A Lovely Rose Is Blooming," Brahms; Sketch in C, Schumann; "Flourish on an Occasion," Wolff; "Rhosymedre," Vaughan Williams; "Joyeaux Noël," van Hulse; Toccata, Symphony 5, Widor.

Marjorie Tripp Iwersen, San Diego, Cal.—Mrs. Iwersen played the following works on her recital Jan. 5 at the First Presbyterian Church. The program: Prelude and Fugue in D major, Bach; Largo e Spiccato, Vivaldi-Bach; Canon in B minor, Schumann; Finale, Symphony 1, Vierne; "The Bells of St. Anne de Beaupré," Russell; Variations de Concert, Bonnet; "Now Woods and Fields Are Sleeping," Edmundson; "Roulaude," Bingham; "Rhumba," Elmore.

John M. Thomas, A.A.G.O., Greenville, Ill.—Mr. Thomas played a faculty recital in Greenville College's LaDue Memorial Chapel Jan. 31. His program: Overture, "Occasional" Oratorio, Handel; "Sheep May Safely Graze," Bach-Biggs; Toccata in C major, Bach; Intermezzo, Symphony 1, Widor; "Eli, Eli, Lamma Sabachthani," Tournemire; "Twilight at Fiesole" and "Florentine Chimes," Bingham; Sarabande and Passacaglia in E minor, Thomas; "Forest Green," Purvis; "Thou Art the Rock," Mulet.

Ruth Eickhorst, Indianapolis, Ind.—Miss Eickhorst played this recital Jan. 19 at the Zion Evangelical Church: Rigaudon, Campra; Fantasia 2 in F minor, Mozart; Concerto 13, Handel; "I Stand at the Threshold" and Toccata in E major, Bach; Adagio, Symphony 6, Widor; "Rise Up, O Men of God," Bingham; Minuet in A major, Boccherini; Fugue in G minor, Dupré; "The Clock Store," Quig; Final, Symphony 1, Vierne.

Richard Westenburg, Missoula, Mont.—Mr. Westenburg played the following faculty recital Jan. 19 in Montana State University's recital hall: "Now Thank We All Our God," Andante, Sonata 1 in D minor for clavier, Vivace, Trio-sonata 6, and Fantasia and Fugue in G minor, Bach; "Come and Let Us Honor Christ," "With Tender Joy" and "The Splendid Day Has Appeared," Pepping; Variations on a Noël, Dupré.

Harold Heeremans, F.A.G.O., F.T.C.L., Ch.M., Brooklyn, N. Y.—Mr. Heeremans played this recital Feb. 9 at the First Unitarian Church: Prelude and Fugue in G minor, Buxtehude; "Mein Jesu, der du mich," Brahms; Fugue 4 on "B-A-C-H," Schumann; "Old Hundredth," James; Organ Mass, Cavazzoni; "Herbarm' dich mein," "Wo soll' ich flehen hin?," Adagio, Trio-sonata 1, and Fugue in F major, Bach.

David W. Hinshaw, Baltimore, Md.—Mr. Hinshaw played the following numbers Jan. 28 at St. Paul's Chapel, Baltimore: Introduction and Trumpet Tune, Voluntary 5, Stanley; Flute Solo, Arne; Toccata and Fugue in D minor, Bach; Sonata 2, Mendelssohn; Meditation on "Brother James Air," Darke; "Cortege et Litanie," Dupré. The boy choir of the chapel assisted.

Barrie Cabena, London, Ont., Canada.—Mr. Cabena concluded the Advent recital series at the Wesley United Church Dec. 15 with this program: Variations on "El, du feiner Reiter," Samuel Schmidt; Prelude and Fugue, Sonata 10, Rheinberger; Sonata 1, Hindemith; Scherzo, Andante and Finale, Symphony 1, Vierne.

Programs of Recitals

Wyatt Insko, Richmond, Va.—Mr. Insko played the following program Jan. 26 at the Second Presbyterian Church sponsored by the Musicians' Club of Richmond: Capriccio on the Cuckoo's Song, Frescobaldi; Gigue Fugue, Buxtehude; Concerto of Sigr. Tomaso Albinoni, Walthier; Rhapsody 3, Saint-Saens; "Adeste Fideles," Ives; Chromatic Study on the Name "B-A-C-H," Piston; Canon and Fugue, Riegger. A quartet assisted.

Lauretta Rossiter Cotton, Milwaukee, Wis.—Mrs. Cotton played a recital Feb. 2 at Trinity Methodist Church in memory of her late husband. Her program: Grand Jeu, du Mage; "O God, Be Merciful to Me," "In Thee Is Joy" and Prelude in G major, Bach; "The Chimes of St. Mark's," Russolo; Suite for a Musical Clock, Handel-Purvis; "Supplication," Elmore; "Cortege et Litanie," Dupré; Suite "Medievale," Langlais. Jeanne Henderson, harp, assisted.

Winifred A. Wagner, Schenectady, N. Y.—Miss Wagner played this program at the First Baptist Church, Troy, N. Y., Feb. 23: Fantasia in A minor, "Have Mercy on Me, O God" and "Gigue" Fugue in G, Bach; Psalm 65, Rowley; Meditation on an Ancient Hymn Tune, McKay; "As Jesus Stood beneath the Cross," Reger; Chorale, Karg-Elert; "Adoration," Purvis; Carillon-Sortie, Mulet.

Reba Cripe, San Antonio, Tex.—Mrs. Cripe played this recital for the Alamo Chapter of the A.G.O. Feb. 17 at the Madison Square Presbyterian Church: Canzona, Gabrieli; "As Jesus Stood beside the Cross," Scheidt; "These Are the Holy Ten Commandments," "Come Now Saviour of the Heathen" and Prelude and Fugue in A major, Bach; Prelude, Fugue and Variation, Franck.

Andrea Toth, Rochester, N. Y.—Miss Toth, student of David Craighead, played this recital Jan. 19 at Strong Auditorium, University of Rochester: "O Gott, du frommer Gott," "O Lamm Gottes unschuldig," "Nun freut euch" and Fantasia and Fugue in G minor, Bach; "I Am Black but Comely," Dupré; "Piece Heroique," Franck.

William Teague, Shreveport, La.—Mr. Teague was sponsored by the Peoria, Ill., Chapter of the A.G.O. Feb. 9 at the First Methodist Church in this program: Concerto 10 in D minor, Handel; "Come, Saviour of the Gentiles" and Prelude and Fugue in A minor, Bach; Flute Solo, Arne; Sonata on the 94th Psalm, Reubke; Prelude on "Pange Lingua," Ronald Arnatt; Fanfare, John Cook; Sonata in E minor, Herbert Nanney; Prelude and Fugue in G minor, Dupré.

Ernest Ford, Kingsville, Tex.—Mr. Ford, student of Roger Hauenstein, played his junior recital Jan. 12 for the Texas College of Arts and Industries at the First Presbyterian Church. He included: Prelude and Fugue in E major, Lübeck; "Come Now, Saviour of the Gentiles," Buxtehude; "What God Ordains Is Always Good," Kellner; Trumpet Tune in C, Purcell; "Echo" Fantasy, Sweetlinck; Trio-sonata 5 in C, Bach; Sonata 6, Mendelssohn; Concerto 2, Handel; "Built on a Rock" Partita, Videro; "Fairest Lord Jesus," Edmundson; "Carillon de Westminster," Vierne.

Lawrence Robinson, Greenwood, S. C.—Mr. Robinson played the following recital Jan. 26 at the Buncombe Street Methodist Church, Greenville, S. C., under the auspices of the Greenville Chapter of the A.G.O. and the Crescent Music Club: Grand Jeu, du Mage; "We All Believe in One God, Father," Prelude and Fugue in D major and Trio-sonata in E flat, Bach; Chorale and Variations, Sonata 6, Mendelssohn; "Naiades," Vierne; Adagio and Final, Symphony 4, Widor; Toccata, Gigout.

Ejnar Krantz, South Bend, Ind.—Dr. Krantz gave the fourth in a series of recitals at the First Presbyterian Church Jan. 26. The program included these numbers: Prelude and Fugue in D minor, Lübeck; "Aus meines Herzens Grunde" and "Erhalt uns, Herr, bei deinem Wort," Walthier; Alla Breve in D, "Jesu, Priceless Treasure" and Prelude and Fugue in A minor (Great), Bach; Canzone and Scherzo, Reger; "Berceuse" and Pastorale, Vierne; "Modal" Suite, Peeters.

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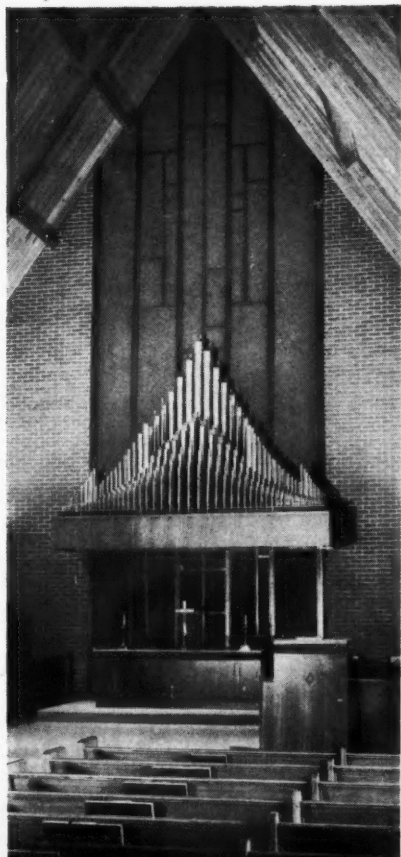
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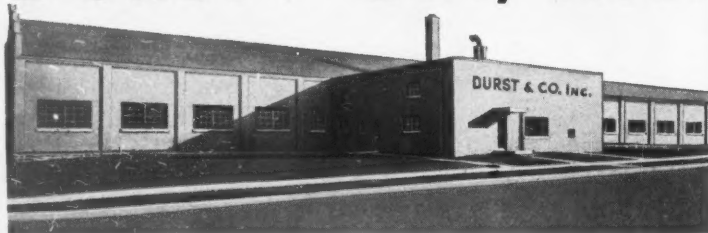


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ALEC ROWLEY DIES; WIDELY KNOWN AS CHURCH COMPOSER

Alec Rowley, noted British composer and organist, died Jan. 11 at the age of 65. Mr. Rowley studied at the Royal Academy of Music and spent his whole life in the London area. He had a reputation as a performer on both the piano and the organ but was best known for his facile and prolific talents as a composer. He wrote orchestral, ballet and chamber music as well as a considerable quantity of teaching materials.

Among Americans Mr. Rowley's fame rests largely on his many practical anthems and the numerous short organ pieces which he designed as service voluntaries.

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The Pels Organ Company, Grand Rapids, Mich., has completed the installation of a two-manual organ in St. Stephen's Evangelical Lutheran Church, Lexington, S. C. The stoplist was prepared by A. Blackmore Watson of the Pels Company. The instrument was dedicated March 23 with John Morton, F.A.G.O., Jacksonville, Fla., playing the opening recital.

BACH'S CANTATA 78 and Kodaly's Missa Brevis were heard Feb. 23 at St. Mark's-in-the-Bouwerie, New York City; George Powers, F.A.G.O., organist and choirmaster, directed.

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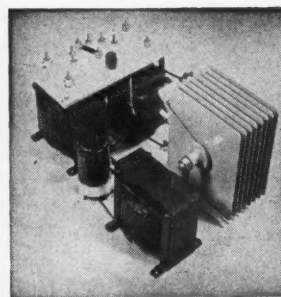
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FOR SALE—BEAUTIFUL WALNUT WURLITZER electronic organ, model 20. Two full-size manuals, 32-note pedal, one main and one echo tone cabinets. Excellent for almost any size church or large home, \$1495 F.O.B. Eureka Springs. Originally sold for \$4700; a real bargain. Might trade for a current year small foreign car. Miles Mountain, Eureka Springs, Ark.

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FOR SALE—PIPE ORGANS. ESTEY TEN ranks, electro-pneumatic straight organ. New chests, new all-electric console. Kimball fourteen ranks, straight organ, new leather, electro-pneumatic new console. Both carry new organ guarantee. Priced reasonable. C. G. Stoll, 737 8th Street, Waupaca, Wis.

FOR SALE—ESTEY TWO-MANUAL TEN-stop reed organ with blower, \$420 crated F.O.B. Plymouth, N. H.; four-stop 73-note Tellers-Kent chest, three-stop Möller duplex chest. V. Treanor, III, 14 Park St., Andover, Mass.

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FOR SALE—ROBERT MORTON, TWO-manual, second touch, five ranks of pipes. This complete organ in perfect shape, recently removed from large church. Includes 16 ft. wood diaphone, all percussions, leather in chests in perfect shape. Organ dismantled and ready to load on your truck. Will send specification on request. Siedle Organ Co., 1621 McMillen Rd., Bridgeville, Pa. Telephone Canal 15484. Price of complete organ \$1,100 cash.

FOR SALE — MÖLLER TWO-MANUAL duplex electric pipe organ, six straight stops, nine couplers, detached console, including swell box, shades, building frame, motor, blower, generator, solid oak case with display of front pipes. Dimensions: 14 ft. height, 8 ft. depth, 11 ft. width. Price \$1500. Address: Anthony Porto & Son, 34-15 Parsons Blvd., Flushing 54, N. Y.

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FOR SALE — ATTENTION CHICAGO area. Antique Lyon & Healy reed organ, five sets of reeds plus sub bass. A-1 playing condition, quiet blower, many decorative wood display pipes. Priced for quick sale. Dudley Mellor, 6764 North Oxford Ave., Chicago 31. NEwcastle 1-1541.

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FOR SALE—LYON & HEALY REED ORGAN, two-manual and 30-note pedal board, eleven sets of reeds, self-enclosed quiet blower. Very good condition. \$350. Dudley Mellor, 6764 North Oxford Ave., Chicago 31. Phone NEwcastle 1-1541.

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FOR SALE—ESTEY ELECTRONIC ORGAN, large "Cathedral" model, two manuals, 32-note pedal board, in excellent condition. Mary Elizabeth Bonnell, 673 North Avenue, W., Westfield, N. J.

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