

THE DIAPASON

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CLARENCE DICKINSON HONORED AT SERVICE

85th BIRTHDAY CELEBRATION

Occasion Pays Homage to Mrs. Dickinson's Memory, 30th Anniversary of Seminary Music School and 50th Year at Brick Church.

A festival April 27 at the Riverside Church, New York City, honoring the 85th birthday of Dr. Clarence Dickinson and the memory of Helen Adele Dickinson, will also observe the 30th anniversary of the founding by Dr. and Mrs. Dickinson of the school of sacred music at Union Theological Seminary. A group styling itself "Friends of Dr. and Mrs. Dickinson" is sponsoring the event. In addition to individuals this includes officials of these organizations: the parent seminary and its school of sacred music; the Hymn Society of America, of which both the Dickinsons were designated Fellows; the American Guild of Organists, of which Dr. Dickinson is one of two living founders, and the Brick Presbyterian Church, which honors the beginning of his 50th year as its organist and choirmaster.

Choirs of the Riverside Church, the Brick Church, the First Presbyterian Church and the Crescent Avenue Presbyterian Church, Plainfield, N. J., will be in the chancel; additional choirs will be in the gallery and the nave. Dr. Robert Baker will conduct the gallery choirs; Dr. Dickinson and Richard Weagley will conduct the chancel and nave choirs. Dr. Charlotte Garden will be the service organist. Dr. Hugh Porter will play the processional, recessional and postlude and will conduct an anthem written by an eminent American church composer to surprise and honor Dr. Dickinson on this occasion. At least 500 singers are expected to participate.

Many of Dr. Dickinson's organ and choral works will be heard at the service. Five numbers are to comprise the prelude: Dr. Hugh Giles, "Exaltation" for organ, strings and brass with Dr. Dickinson conducting; John Huston, "Andante Serioso," Dr. Baker, first movement of the "Storm King Symphony" and accompanying a choral ensemble in the chancel as Dr. Dickinson conducts his "Shofar Song." The guest of honor will then be organist in his "Joy of the Redeemed" with Donald Coats conducting the brass ensemble.

Among the Dickinson anthems and arrangements heard will be: "Great and Glorious," "The Countless Hosts," "O Nightingale," "Lapland Carol," "Still There Is Bethlehem," "The Shepherd's Story," "Go, Congregation, Go," "In Joseph's Lovely Garden," "Beneath the Shadow," "Praise, Thanksgiving" (Moravian series) and "The Shadows of Evening."

The Rev. George Litch Knight will provide commentary on the significance of the Dickinsons' achievements. President S. Lewis Elmer will bring greetings for the A.G.O., Dr. Paul Wolfe for Brick Church and Dr. Henry P. Van Dusen for the seminary. A scrapbook is to be made of letters of appreciation sent to "Friends of Dr. and Mrs. Dickinson," Brick Church, 62 East 92nd St., New York City.

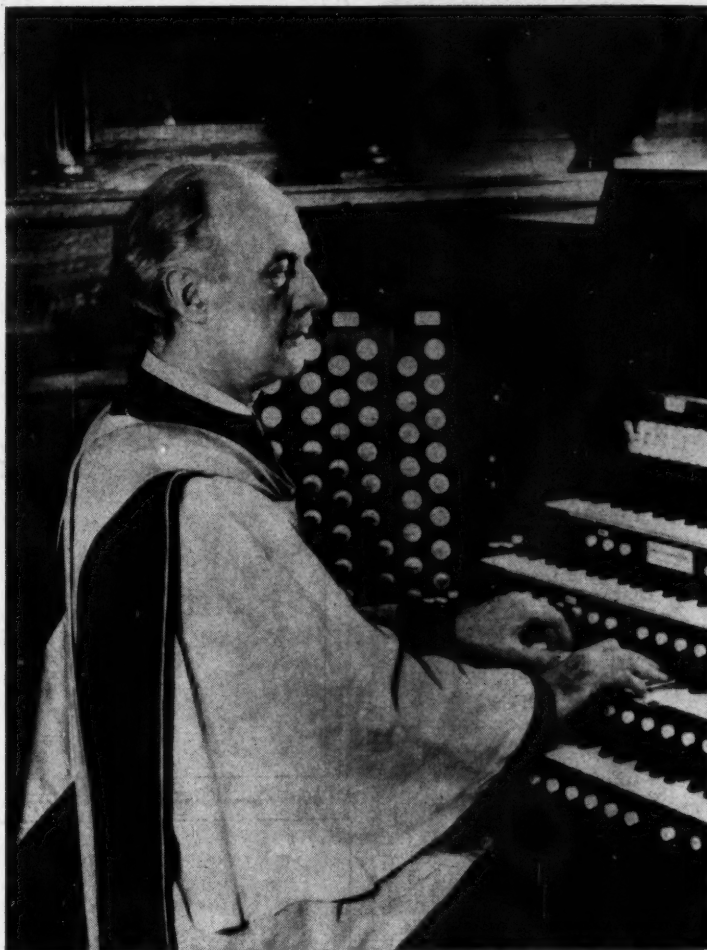
LENTEN RECITALS PLAYED

AT ST. PAUL'S CATHEDRAL, L. A.

A series of Lenten recitals is being heard each Friday at St. Paul's Cathedral, Los Angeles, Cal. Frank Owen, cathedral organist, opened the series Feb. 21, played March 14 and 21 and will give the closing recital April 4. Florence Hankins, assistant organist, played Feb. 28 and March 28 and Lowell Enoch, All Saints' Church, Pasadena, was heard March 14.

Music from four centuries was listed on the programs. Bach appeared on each; Mr. Owen's final recital will be all-Bach.

DR. DICKINSON, FOR WHOM MUSICAL EVENT IS PLANNED



EDWARD SHIPPEN BARNES DIES IN CALIFORNIA HOME

Edward Shippen Barnes passed away at his home in Idyllwild, Cal., Feb. 14 after a brief illness. He was born Sept. 14, 1887, in Seabright, N. J., studied at Yale University with Parker and Jepson and acted as assistant university organist there.

In 1910 and 1911 he was in Paris studying at the Schola Cantorum with d'Indy, Vierne and Decaux. Returning to this country, he held several important church positions as organist-choir director, including the Rutgers Presbyterian Church, New York City, and from 1924 to 1937 St. Stephen's Episcopal Church, Philadelphia. He moved to California in 1937 and settled in Santa Monica where he was organist-choir director of the First Presbyterian Church. In 1954 he retired to the beautiful mountain village of Idyllwild where he continued his musical ministry in the Idyllwild Community Church. He gave this church a Baldwin electronic organ and continued to play and direct the choir there until a few months before his death.

Mr. Barnes made a distinct and lasting contribution to the musical life of this country as a composer, teacher, editor and church musician. As a composer he left a wealth of material, especially for organ and chorus. His "School of Organ Play-

ing" (1921) has provided the training for many an organist. His book "Modulation in Theory and Practice" (1949) has done much to assist organists in this important subject.

For many years he was on the editorial staff of G. Schirmer and under his editorship were published many organ and choral numbers by American composers. All his life he was active in the A.G.O., preparing students for the examinations and serving as examiner in the Los Angeles area. Even more important than his professional achievements was his personal influence on a host of musicians in this country. He always had a keen interest in aspiring organists and composers, and his kind words of encouragement were of real value to many.

He is survived by his widow, two sons and two daughters.

LESLIE P. SPELMAN.

ALBANY CATHEDRAL TO HAVE DAY SCHOOL FOR CHOIR BOYS

The Cathedral of All Saints, Albany, N. Y., has established a day school for choir boys, to be opened in September. Headmaster of the school is Preston Rockholt, F.A.G.O., cathedral organist and choirmaster. A choir of men and boys has been maintained by the cathedral since 1886 with the exception of five years after the second world war.

We Have Moved

By the time this issue reaches its readers, the editorial and business office of THE DIAPASON will have moved to new and larger quarters. We now occupy Suite 817 in the Fisher Building at 343 South Dearborn Street, Chicago 4. All items for publication, advertising copy, changes of address and subscriptions should be sent to this address. When in Chicago, drop in for a visit.

ANNOUNCE PROGRAM FOR A.G.O. CONVENTION

FIRST TIME IN SOUTHWEST

Twenty-fourth National Meet in Houston, Tex., Schedules Eminent Organists, Conductors and Lecturers for June Event.

Arrangements for the twenty-fourth national convention of the American Guild of Organists in Houston, Tex., June 23-27 are nearing completion. This first convention to be held in the Southwest promises Texas hospitality with a "western" flavor. Distinguished organists, choral directors and lecturers make up an impressive roster to attract Guild members from all over the country.

Pre-convention activities June 21-22 include special services in the various Houston churches, a sightseeing tour of the city, registration and a concert in Hermann Park's Miller Memorial Amphitheater by the Houston Summer Symphony Orchestra.

Registration will continue all day Monday with the official opening at 4:00 p.m. followed by Dr. Robert Baker in recital. The Guild service is scheduled for the first evening at Christ Church Cathedral, where Jack Ossewaarde is organist and choirmaster, with Dr. Leo Sowerby as guest conductor. The opening day's festivities will conclude with a reception in honor of the retiring national president, Dr. S. Lewis Elmer, at the Shamrock Hilton Hotel, convention headquarters.

Tuesday brings lectures by Mabel Boyter and Dr. Richard Gore and recitals by Dr. Charles Peaker and Dr. Heinrich Fleischer. E. Power Biggs is to play a special organ installed for the occasion by the Reuter Company in the air-conditioned music hall with an orchestra under the baton of Dr. Sowerby. Back in the hotel a "round-up" is promised as an evening feature.

Conventioners will be able to catch up on their much-needed rest Wednesday morning—no activities scheduled. William Teague and Catharine Crozier are scheduled for recitals later in the day.

President Elmer is to preside over a session on "Guild Affairs" Thursday morning and a panel discussion on "Guild Examinations" will have Alec Wyton as moderator assisted by Dr. Norman Coke, Jephcott, Harold Heeremans and M. Searle Wright. The official convention photograph precedes the president's luncheon for deans and regents. The afternoon offers Vernon de Tar playing the 1959 Guild examination pieces and a lecture by Dr. Austin Lovelace. Wendell Westcott, carillonneur, will be heard before the evening recital by Dr. Leslie P. Spelman.

The final day commences with a solemn high mass in the chapel of St. Mary's Seminary. Later in the morning the winner of the student competition, decided the previous Saturday, is to play before the assemblage. Afternoon events are the Texas Boys' Choir, a demonstration of an organ installed by Charles W. McManis and a recital by Virgil Fox. A Texas-style banquet "with all the trimmings" completes a very full week.

CRAIGHEAD HEARD WIDELY IN WHIRLWIND WINTER TOUR

David Craighead had a busy recital series in late January and early February, being sponsored by A.G.O. chapters in Memphis, Tenn., Jan. 24, in San Diego, Cal., Jan. 28 and in Seattle, Wash., Feb. 2. He also appeared at the Grand Avenue Temple, Kansas City, Mo., Feb. 6, where he included Gardner Read's Preludes on Old Southern Hymns from his I.C.O. program last summer, and at the Hill Auditorium of the University of Michigan, Ann Arbor, where he played the Robert Russell Bennett Sonata which Britishers received with such mixed emotions at the same London recital.

BIGGS OPENS NEW PELS IN ITHACA CHURCH



E. POWER BIGGS is shown at the console of the new four-manual, fifty-three-rank Pels organ in the First Methodist Church, Ithaca, N. Y., talking with A. Blackmore Watson, president of the Pels Organ Company, Dr. John B. MacInnes, organist of the church, and Henry Brandt Rose, assistant to the president of Pels.

A congregation of nearly 2000 persons attended the dedicatory recital by Mr. Biggs Jan. 12. The program: Balletto del Granduca, Sweelinck; Pavane, Byrd; "Westminster" Suite, Purcell; Concerto 2 in B flat, Handel; Fantasie and Fugue in G minor, Bach; Three Noels with Variations, Daquin; Fantasie in F minor, K. 608, Mozart.

The instrument, built in Holland along conservative lines in the tradition of the late eighteenth and early nineteenth centuries, proved admirably suited to a brilliant and sympathetic rendition of the dedicatory program. The Byrd Pavane and the Daquin Noels offered ample opportunity for the display of great variety of tone color; the Handel, Bach and Mozart demonstrated the pleasing brilliance and majesty of a true classical plenum.

Following the recital the church held a reception for Mr. Biggs and Mr. Watson.

The specification of the new instrument was printed in the December, 1957, issue of THE DIAPASON.

JOHN B. MACINNES.

ST. THOMAS' SERVICE HONORS STRAVINSKY 75th BIRTHDAY

A choral evensong March 2 at St. Thomas' Church, New York City, honored the 75th birthday of Igor Stravinsky. The choir of the Church of the Ascension, Vernon de Tar, choirmaster, joined that of St. Thomas' where William Self is master of the choir. Edward A. Wallace, associate organist, played the service and the orchestra and choirs were conducted by Robert Craft in a post-service program of Stravinsky music.

The orchestra alone was heard in the composer's Symphonies of Wind Instruments. The choir of St. Thomas' sang the chorale variations on "Vom Himmel hoch" completed by Stravinsky in 1955 on a basis of Bach.

The choir of the Church of the Ascension was heard in Stravinsky's Mass, composed in 1948. The combined choirs closed the event with the Symphony of Psalms.

The performance was made possible by gifts from Mrs. John D. Rockefeller and Ballet Society, Inc. The New York City Chapter of the A.G.O. was sponsor.

The chapter also sponsored a series of four organ recitals at St. Thomas' on Monday evenings in March. Robert Baker, George Faxon, Harold Ash and Mr. Self were the organists heard.

SIX ORGANISTS PLAY NOON ROCHESTER LENTEN SERIES

A series of noonday Lenten organ meditations was heard Wednesdays in Lent at the First Universalist Church, Rochester, N. Y. Organists from six churches participated; they were: Blair Cosman, Wallace Gray, Diane Wangman, John D. Herr, David Berger and Harold Weiss.

FINE PSALM PROGRAM SUNG AT NATIONAL PRESBYTERIAN

For a choral vespers Feb. 23 at the National Presbyterian Church in the nation's capital, Theodore Schaefer prepared a performance of four choral settings of psalms. Two of these were premieres: a new setting of Psalm 27 by Mary Howe ("The Pavilions of the Lord") and a Latin setting of Psalm 116 by a 35-year-old Argentine composer, Roberto Caamano. Of the former, Paul Hume wrote in *The Washington Post and Times Herald*: "It is touched with beauty in many places." Psalm 116, he said, "is a reflective piece with . . . a touch of ancient feeling."

Also heard were Parry's familiar setting of Psalm 122 and Kodaly's "Psalmus Hungaricus" which Dr. Schaefer has made peculiarly his own by past performances and recordings.

The snowstorm had caused postponement of the service from the previous week.

REUTER COMPLETES ORGAN FOR COLLEGE IN ARKANSAS

A new two-manual Reuter organ has been completed at Southern State College in Magnolia, Ark. The instrument is installed in a free-standing manner and is located on the stage of the recital hall in the fine arts building.

Negotiations and installation were handled by Robert Geisler, North Texas representative for the Reuter Company.

THE DIAPASON

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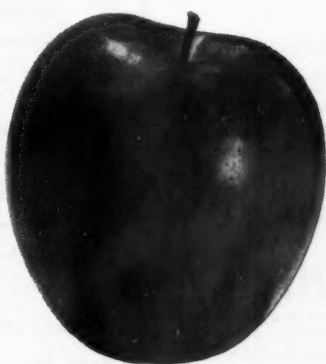
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**CATHOLIC CATHEDRAL
GETS NEW CASAVANT**

ST. PAUL'S, WORCESTER, MASS.

Three-manual Organ Is Opened by Germani at Festive Dedication—Clergy Collaborate with Morel on Design.

St. Paul's Roman Catholic Cathedral, Worcester, Mass., has a new three-manual Casavant organ. The instrument was dedicated by the bishop of Worcester Dec. 8, 1957; opening recitalist at this event was Fernando Germani.

Mr. Germani's program included: Basse et Dessus de Trompette and Recit de Nazard, Clerambault; Concerto in D minor, Vivaldi-Bach; Toccata, Adagio and Fugue in C major, Bach; Noel, Daquin, and "Grande Piece Symphonique," Franck. Miss Joan Marie Moynagh, soprano, assisted.

The specification was worked out by the Rev. John B. O'Connell, diocesan director of music, the Rev. Arthur A. Oulette, cathedral director of music, and Robert G. Morel, Casavant representative. Luke Richard is organist. Twenty-two ranks from the old Johnson organ, which the new instrument replaces, were incorporated in the tonal design.

The stoplist:

GREAT ORGAN.

- Flute Conique, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Spitz Principal, 8 ft., 61 pipes.
- Doppel Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Cymbal, 3 ranks, 183 pipes.
- Trompette en chamade, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 68 pipes.
- Geigen Principal, 8 ft., 68 pipes.
- Stopped Diapason, 8 ft., 68 pipes.
- Saliciana, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Violina, 4 ft., 68 pipes.
- Flauto Traverso, 4 ft., 68 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Contra Fagotto, 16 ft., 68 pipes.
- Cornocean, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Fugara, 4 ft., 68 pipes.
- Flute d'Amour, 4 ft., 68 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Harmonic Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.
- Tremulant.

NEW CASAVANT FEATURES TROMPETTE EN CHAMADE



PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Flute Conique, 16 ft.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft.
- Quint, 10 1/2 ft., 32 pipes.
- Principal, 8 ft., 32 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Still Gedeckt, 8 ft.
- Octave Quint, 5 1/2 ft., 12 pipes.
- Super Octave, 4 ft., 12 pipes.
- Mixture, 3 ranks, 96 pipes.
- Bombarde, 16 ft., 32 pipes.
- Fagotto, 16 ft.
- Bombarde, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes.

HYMN SOCIETY SPONSORS

SERVICE AT BRICK CHURCH

The Hymn Society of America sponsored a hymn festival March 16 in the Brick Presbyterian Church, New York City.

Among the significant musical and hymnic anniversaries falling in 1958 which were commemorated at this festival was the centenary of the birth of Maltbie Davenport Babcock, a former minister of the Brick Church and author of the hymn "This Is My Father's World." The Rev. George Litch Knight, minister of the Lafayette Avenue Presbyterian Church of Brooklyn and editor of *The Hymn*, gave a centenary tribute to Dr. Babcock.

Dr. Clarence Dickinson, organist and choirmaster of the Brick Church, conducted the choir and Dr. Charlotte Garden, organist-choirmaster of the Crescent Avenue Presbyterian Church, Plainfield, N. J., was guest organist for the occasion.

DRINKER CHORAL LENDING

LIBRARY GIVEN NEW HOME

The great Drinker Library of Choral Music has moved to permanent quarters in the Free Library of Philadelphia. The collection contains multiple copies of the major choral works of the great composers from the seventeenth century to the present.

This lending library has achieved for choral music the kind of public service initiated by Andrew Carnegie for books. Membership in the Association of American Chorus, parent body of the Drinker library, is the requisite for access to the music.

Singing groups all over the country need choral music in large quantities. Henry S. Drinker realized this need when he began to conduct his own amateur group in Merion, Pa., thirty years ago. He envisioned the day when all choruses might have access to the best in choral music. He has devoted thirty years of week-ends and vacations to this task. He financed the duplication of countless scores and translated into English the major German choral works for use in the editions specially prepared by him for the library. Bruno Walter used the Drinker translation for the performance of the Bach St. Matthew Passion by the New York Philharmonic Orchestra. Approximately 24,000 individual parts are loaned yearly to choruses in forty-seven states and in Alaska, Hawaii, Puerto Rico and Canada.

PIERRE COCHEREAU, organist of Notre Dame Cathedral, Paris, will make a short American tour in February and March, 1959.

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Three-manual Instrument in Time
for Opening Service—Dorothy
McAllister Is Organist.

A three-manual Möller organ was completed and installed in time for the dedicatory service Jan. 19 of the new First Presbyterian Church of San Mateo, Cal. The console has been made movable to the center of the chancel with the view to its frequent use for recitals. Dorothy McAllister, organist, collaborated with Eugene E. Poole, Möller representative, in working out the tonal design.

The stoplist is as follows:

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Bourdon, 8 ft., 85 pipes.
Gemshorn, 8 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Bourdon, 4 ft., 73 notes.
Gemshorn, 4 ft., 73 notes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tremulant.

SWELL ORGAN.

Liebllichbourdon, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Liebllichflöte, 4 ft., 73 notes.
Nasard, 2½ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Trumpet, 8 ft., 85 pipes.
Clarion, 4 ft., 73 notes.
Tremulant.

CHOIR ORGAN.

Concert Flute, 8 ft., 85 pipes.
Gemshorn, 8 ft., 85 pipes.
Flute, 4 ft., 73 notes.
Gemshorn, 4 ft., 73 notes.
Gemshorn, 2½ ft., 61 notes.
Gemshorn, 2 ft., 61 notes.
Bassethorn, 8 ft., 73 pipes.
Carillon Bells, 25 bells.
Tremulant.

PEDAL ORGAN.

Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 44 pipes.
Liebllichbourdon, 16 ft., 32 notes.
Gemshorn, 16 ft., 12 pipes.
Major Flute, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Liebllichflöte, 4 ft., 32 notes.

BALDWIN-WALLACE ANNUAL
BACH FESTIVAL SET FOR MAY

The twenty-sixth annual Bach festival at Baldwin-Wallace College, Berea, Ohio, will take place May 23 and 24. The large work to be done this year will be the St. Matthew Passion (complete) which will be sung in two concerts the second day. The work will be conducted by George Poinar and the soloists will be: Mary Marting Pendell, soprano; Lillian Chookasian, contralto; Richard Krause, tenor; Melvin Hakola, bass; Glenn Schnittke, Evangelist; Donald Gramm, Jesus.

A third concert on Saturday will be a program of works by Bach and other early composers played on baroque instruments by the Saturday Consort of the University of Pittsburgh, Pa.

The opening concert will include the motet "Be Not Afraid" by the a cappella choir under William J. McBride and the "Coffee" and "Peasant" Cantatas, which were done at a former festival in costume and with action. Leonard Treash is consultant for these productions, Melvin Hakola is director and James R. Lerch will conduct.

The first evening the following program will be heard: Brandenburg Concerto 2; Cantata 27, "Who Knows How Near Is My Last Hour"; Sonata 3 in G minor for viola da gamba and harpsichord; Cantata 82, "Ich habe genug," and Cantata 191, "Glory to God." Mr. Poinar will conduct the concerto and Cantatas 82 and 191. Cecil Munk will direct Cantata 27. Dr. Kenneth Snapp will conduct the brass choir which will play chorales before the concerts on both days.

THE HAMMOND MUSEUM, Gloucester, Mass., will offer Richard Ellsasser in a series of four recitals July 29, Aug. 5, 12 and 19.

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First Lutheran Church—Oakland, California

First Church of Christ, Scientist—Winter Park, Florida

Golgotha Ev. Lutheran Church—Chicago, Illinois

Gentilly Presbyterian Church—New Orleans, Louisiana

Zion Lutheran Church—Baltimore, Maryland

St. James' Episcopal Church—Greenfield, Massachusetts

First Methodist Church (Chapel)—Albion, Michigan

St. James' Episcopal Church—Grasse Ile, Michigan

First Baptist Church—Minneapolis, Minnesota

First Covenant Church—Minneapolis, Minnesota

Wayzata Community Church—Wayzata, Minnesota

Central Presbyterian Church—Summit, New Jersey

Church of Our Saviour (Catholic)—New York, New York

Lutheran Church of the Reformation—Rochester, New York

Corinth Evangelical & Reformed Church—Hickory, North Carolina

University of Akron—Akron, Ohio

Emanuel Lutheran Church—Marion, Ohio

Bethlehem Lutheran Church—Harrisburg, Pennsylvania

Red Bank Baptist Church—Chattanooga, Tennessee

Second Presbyterian Church—Chattanooga, Tennessee

St. Martin's Episcopal Church—Houston, Texas

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GRAY-NOVELLO

ARTHUR C. BECKER, WHO CELEBRATES 40th ANNIVERSARY



DR. ARTHUR C. BECKER, A.A.G.O., will observe his fortieth anniversary as organist and choirmaster at the University Church of St. Vincent de Paul April 13. After the 11 a.m. mass in the church, a reception will be held in the university's Alumni Hall for his friends and associates.

Dr. Becker became organist and choirmaster at St. Vincent's in April, 1918, and shortly thereafter was appointed dean of the DePaul school of music, a post which he still holds.

A native of Louisville, Ky., he received his bachelor's and master's degrees from

the Sherwood Music School in that city. In 1922 he journeyed to Paris where he studied under Widor, Dupré and Roussel.

Dr. Becker has composed many masses, piano pieces and symphonic works. He has been a contributor to several music journals, including THE DIAPASON. He is chairman of the college division and a director of the National Catholic Music Educators' conference, a former vice-president of the National Association of Schools of Music and a member of the Cliff Dwellers.

Dr. Becker married the former Barbara Sieben in 1936. They have one son, Arthur J.

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FRANK E. DUNN
MINISTER

February 7, 1958

LLOYD E. TATLOCK
ASSOCIATE MINISTER

Mr. A. B. Watson, President
Pels Organ Company
Box 195
Grand Rapids, Michigan

Dear Mr. Watson:

The Pels organ which the First Christian Church of Jacksonville, Florida, purchased from you has now been installed and we are more than pleased with its performance. Mr. Claude Murphree, F.A.G.O. Organist, University of Florida, gave the opening recital on January 27th to a capacity audience. His evaluation of the organ was "superb and colorful". It has measured up to our every expectation.

I do not need to tell you that before purchasing the organ we made an exhaustive investigation both as to the quality of the organ and as to the integrity and financial responsibility of the Pels Organ Company. We were satisfied with our investigation and are glad to join with others in recommending the Pels Organ and you, personally. You did every thing that you agreed to do in your contract and the entire transaction has been highly satisfactory to us.

If we were in the market for an organ today, I believe that the unanimous decision of our church would be to purchase a Pels Organ. I will, personally, be glad to answer any letter from another church or organization with reference to the organ and our financial dealings with you.

Yours very truly,

Frank E. Dunn
Frank E. Dunn
Minister

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Huston in Minneapolis

The Minnesota Chapter of the A.G.O. sponsored John Huston in a recital Feb. 25 at St. Mark's Cathedral, Minneapolis, as an event of its artist series.

The program: "Incantation for a Holy Day," Langlais; Fugue, Honegger; Concerto 1, Handel; A Tune for the Flutes, Stanley; "O Man, Bewail Thy Grievous Sins" and Prelude and Fugue in G major, Bach; Fast and Sinister, Symphony in G major, Sowerby; "The Modal Trumpet," Karam; "Twilight at Fiesole," Bingham; "Ach bleib, mit deiner Gnade," Karg-Elert.

Mr. Huston's programming is a fine example of good balance between compositions of the contemporary period and music of the Bach era with two representatives of the romantics. Although it was meaty, the recital contained pieces of sufficiently diverse character to satisfy all tastes. It is also extremely interesting, psychologically, to begin with the dazzling dissonances of Langlais, working through contrasting composers, to end with the big, satisfying, romantic chorale. From Langlais through Honegger, the classic beauties of Handel and Stanley, which he played with great finesse and aptness of registration, were more apparent than if they had begun the program. In Bach's well-known chorale prelude, the stark and/or austere approach tended to accentuate the deeply religious nature of the piece, as against the sentimental performance one often hears. The Prelude and Fugue in G was spiritedly played with a solid, yet lucid registration. The mood of

this happy piece was fortunately very well caught and conveyed by Mr. Huston. It was so good to hear such a mass of contrapuntal music sound so clean in St. Mark's Cathedral; the acoustics there are such that complex music can easily blur.

The second half of the program was perhaps more experimental than the first. The Sowerby is one of the finest pieces of flamboyant expression in the modern organ repertory, and Mr. Huston realized its potentialities on such a large, romantic organ as St. Mark's; the constant state of flux in the tonal fabric enhanced the symphonic character of this structural classic. The Karam piece is one of the finest trumpet solos extant, and it should find its way into the repertories of many organists; it is upon pieces such as this that the trumpet "royale" in St. Mark's hits home. The Bingham selection was just the lollipop needed to give levity of mood at this point; Mr. Huston used all the coloristic devices at hand and painted the Florentine scene well. The Karg-Elert is a real *tour de force* with which to end a recital. The grand swell of its last section, so contrasted to the fire and brimstone of the preceding one, was a truly uplifting musical experience.

It is fortunate that this recital, the chapter's second to be held in a church in two years, became the success that it was. By organ recital standards the audience was uncommonly large and was most appreciative of the efforts of Mr. Huston, who played one of the most professional programs this reviewer has heard here in several years.

DALOS W. GROBE

Reports from Church Musicians, about praise him



I do not usually find myself so partial to collections — It is difficult to sustain the level of interest and worth in as extensive a selection as this. The main features I find exciting (and I use the word advisedly) in the new volume are fine variety of texts, new and traditional tunes, and the fact that in pieces using a number of verses of metrically similar text, repetition has been avoided, without needless difficulty.

— PRESBYTERIAN, Ohio

I am organist and choirmaster in an Episcopal Cathedral. Many of the anthems will be effectively used. Even though we are a Cathedral Church, it is still difficult to always have a good divided men's section, so "praises" to anyone who intelligently recognizes the need for good SAB material.

— EPISCOPAL, Illinois

At first glance, I said "Thumbs Down" on 3 part SAB music, but after hearing the record and playing the compositions on the piano, my opinion was entirely reversed. This is the first collection I have liked in its entirety.

— LUTHERAN, Illinois

These numbers are fresh and varied in their appeal. Roy Ringwald's scoring is definite and most helpful. The accompaniments are an integral part of the anthems with enough "modern" harmonies to be interesting. The carol arrangements are my favorites. The arrangement of the anthems in Sequence for the year should be very helpful.

— METHODIST, North Carolina

I regard this collection as a "must" in any church choral library. The wide and contrasting variety found in "Praise Him" will, I know, provide suitable music on many a special occasion. Mr. Ringwald certainly deserves a message of "well-done" for his work in preparing this excellent SAB collection.

— BAPTIST, Connecticut

I examined the collection, and found the anthems inspiring, worshipful, uplifting and dignified, and recommend them highly. I'm ordering 60 copies now, and probably will order more later.

— DISCIPLES OF CHRIST, Indiana

I and my choir are quite enthused about the entire collection, and think it is very fine. We have purchased a set for the entire choir from our local music store, and have started using it immediately.

— MORAVIAN, Pennsylvania

I find the book very beneficial for our choir of 20 voices, most of them untrained and not good at reading. They seem to absorb these pieces very rapidly, and the anthems seem to be in the range of all the voices.

— EVANGELICAL UNITED BRETHERN, Michigan

I can use a good deal of the material in our college program since the College Chorus substitutes as a church choir on some religious programs at the college. The accompaniments in several instances "make" the anthems, in my opinion, and I am as likely to choose some material on the basis of unique accompaniment as on the voice parts.

— COLLEGE PROFESSOR, Maryland

I have a mixed voice College Choir, but I think this is the best SAB collection I've seen. I may even order some and try SAB work for a change.

— SEVENTH-DAY ADVENTIST, California

One of the major problems is to convince prospective teachers and choir directors that there is good music which is no more difficult than poor music. Two things which distinguish this collection: The selections are from excellent choral literature; and the arrangements have not detracted from the original content.

Though simpler than most of our anthems, I am sure the whole choir will enjoy occasional anthems of this type. (Especially the members who have to put in extra work on our present anthems.) I personally prefer to do simple things well, rather than difficult things poorly, and it has been hard at times to find anthems to fit the Church Year and the abilities of the choir.

— EPISCOPAL, Kansas

The quality of texts and music is excellent. The Sequence braces a full church year, and it is good to have so much new music in a book. I'm glad it is SAB, which gives it a potential for use in a new Youth Choir and a Summer Choir.

— CONGREGATIONAL, Ohio

The arrangements show a generally high level of suitability to their texts. But then, would we expect less from Ringwald? I was happy to note the influence of Gregorian Chant; also, the excellent translations of "Ihr Kinderlein kommet" and "le Matin." A good number of these anthems could be used without much difficulty in Catholic churches. Orchids, too, for Kacmarcik's cover.

— ROMAN CATHOLIC, Wisconsin

I have a high school choir of approximately 40 students, but only 8 boys, so I am very interested in the SAB arrangements. On the whole, we could use the book to good advantage — surely 25 anthems. I would use mostly the Church Year numbers. Thank you for providing a fine group for my needs here.

— PRESBYTERIAN, California

To have all this in one book is wonderful for the choir director. The arrangements make an ordinary choir sound very good.

— METHODIST, Missouri

I have found this volume very useful. It is hard to find suitable music for SAB to use in the Episcopal Church.

— EPISCOPAL, Massachusetts

A very good book. Beautiful music, with simple arrangements, makes it ideal for small choirs, while the melodic lines for alto and baritone retain the interest of choirs used to more intricate lines.

— LUTHERAN, Canada

The General Anthems in "Praise Him" are very good for volunteer choirs who usually find that soon after Easter attendance becomes sporadic, and instead of 10 or 12 men you expect on a Sunday morning, there are 3 or 4. We found 15 anthems we could use very well during low attendance periods, and so think the book is well worth buying instead of 15 separate anthems.

I am delighted with the new book, "Praise Him." Especially do I like the selection of both the texts and tunes. The arrangements by Mr. Ringwald are superb. I plan to use the book both with my Youth Choir (SAB) and Senior Choir (SATB). I like, too, the arrangement of the anthems according to the Church Year.

— CONGREGATIONAL CHRISTIAN, North Car.

The musical calibre is of the best, and yet they are not too difficult. For this reason, I am ordering some to stimulate interest in a newly organized Youth Choir, with the possibility of combining the Youth with the Senior Choir on occasions, using this material.

— EPISCOPAL, Colorado

There are many times when anthems of this arrangement are extremely useful: short of singers in tenor or bass section; need for special 2nd anthems in services; if time is not available to work up some other more difficult anthem, such as after big Christmas or Easter programs.

In the summer, when many choir members are away on vacations, "Praise Him" will be invaluable for small choir personnel.

— PRESBYTERIAN, Michigan

It is a real pleasure to receive a book of this type of sacred choral music. In my opportunities to be influential in the introduction of good sacred music, in such situations, I shall be glad to recommend this volume of music.

I've waited a good many years to find SAB with "meat on the bones," so to speak; and this seems to be the answer to my search. Mr. Ringwald is to be congratulated on his tasteful and skilled handling of what seems to have been an untouchable problem for other composers and arrangers.

— METHODIST, Indiana

I believe this to be the most useable collection I have seen — and in my 21 years of church choir direction I have examined many. Ringwald has used taste and discretion.

I may even get it for my college choir.

— COLLEGE PROFESSOR, Washington

I expect to leave for France in July and hope that I will be directing a choir at an Army chapel during my three years there. I will take PRAISE HIM with me, as I think it is ideal for use in most Army chapel situations. In general, I do not favor the purchase of collections rather than separate numbers, but PRAISE HIM will be an outstanding exception to that rule.

— U.S. ARMY, New York

"Praise Him" certainly impressed me as being a collection that could be used by any choir — youth or adult.

— LUTHERAN, Nebraska

It's good to know that one publishing house has made a study of SAB writing and has come up with something sensitive to the needs of mixed 3-part singing in churches.

At a meeting of choir directors in our city, it was decided to use "Praise Him" in a community youth service during Holy Week this spring.

— PRESBYTERIAN, Ohio

Should be just the thing for the small choir in our brand new Episcopal mission. I particularly appreciate the SAB feature as our group, as I suppose is true of most beginning choirs, is not very heavily represented by male voices.

I find "Praise Him" useful in every way. I set out especially to find a good high school church choir book. However, in looking into "Praise Him," I'm sure I'll use it in some of my adult groups, also.

— CHRISTIAN, Nebraska

The anthems in general are so courageous sounding; I imagine before long we will be ordering "Praise Him."

— LUTHERAN, Florida

I think it is excellent. We will be forming a United Church in our community this year. When the choir is formed, we will be getting this collection.

— METHODIST, New York

I have been most interested in a collection of anthems for use with mixed chorus in high school. There has been a dire need for a collection of this caliber for use in high school chapel programs. This certainly fills the bill!

— BAPTIST, Ohio

Not only do I find "Praise Him" acceptable to our church choir, but I feel that many of the numbers could be used by our industrial chorus of 30 mixed voices. We sing in churches now and then, and such numbers as found in "Praise Him" would be in line with good programming.

— INDUSTRIAL CHORUS, Michigan

Most three part anthems do not seem full enough, but these give an impression of great strength seldom to be found.

— METHODIST, Illinois

It is the only collection of anthems I have examined which are completely useful to our choir program. Am most anxious to start using it.

— PRESBYTERIAN, Florida

I think this collection is excellent! The selection of music and the arrangements are in extremely good taste. The accompaniments are delightful but not difficult.

— EPISCOPAL, Pennsylvania

The voice leading is such that I doubt whether a tenor part would be missed — the harmony is so complete without it.

— BAPTIST, Indiana

An excellent book of worthy music, in a much-needed form. My congratulations to you on this book. It is worthy of performance in any service of all churches.

— METHODIST, Texas

praise him The Christian and Commemorative Year in Song

A Collection of 42 Anthems for Three-Part Mixed Choir (S.A.B.)

by Roy Ringwald



On this page, you will find comments written by church musicians about PRAISE HIM. We think you will, in reading these comments, learn more about this collection of 42 anthems than by any other description.

The point is, if choir directors in such widely separated geographical areas, representing so many Christian groups, have found so much of value in PRAISE HIM, this book deserves your serious consideration.

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Stamford Church's Four-manual Allen Is Fully Reported

By WILLIAM H. BARNES

The recently-installed Allen electronic organ in the new First Presbyterian Church of Stamford, Conn., is a milestone in the development and perfecting of electronic organs. It is not only the largest and most costly electronic organ ever built anywhere by any builder, but it seems to me to have the sound and attack of a first-class, four-manual pipe organ.

A famous personality in the electronic organ field used to tell me that he was not interested in organ lore and tradition as I was, but only in producing an instrument that sounded enough like an organ that could be sold to many customers and keep his factory going. In contrast with this approach, the Allen Organ Company has used a different concept. It reached a point in its research where it began to find it possible to do something beyond anything heretofore believed possible with electronics. A well-known organ architect spent many months at the factory in consultation with Allen engineers in initiating this new concept of what an electronic organ might become. The goal was to produce an electronic organ that would equal the best American classic organs of the present day. Questions of cost were laid aside in this search and thought was directed only to putting in the equipment necessary to achieve the desired musical results.

The Stamford installation is the first electronic instrument built to this new concept. It is a four-manual of seventy-five straight speaking stops (full mixture counted as one). Separate electronic circuits have been provided to produce all of the frequencies that would be generated in a pipe organ of the same size. The mutations are all separately generated and properly tuned to blend with the natural harmonics of the 8 ft. pitch. All of the mixtures are complete with breaks occurring at the proper intervals in accordance with normal organ design.

All of the notes in the organ are provided with individual voicing controls—small knobs which allow the finisher to scale every stop in the organ to achieve the proper blend and to suit the existing physical situations. This means, of course, that normal organ finishing routines are used, but the process is so simple and fast that a four-rank mixture can be revoiced in fifteen to thirty minutes. The turn of a single knob can cause the entire mixture rank to increase or decrease in volume. This greatly lessens the load on the organ finisher with the result that he can do more musical experimenting and thereby achieve even better results. The possibility of specifying the "wrong pipes" is eliminated. I personally (in a surprisingly short time), with the assistance of the technicians, made various adjustments in the relative intensity of various ranks of the diapason and reed choruses that would have taken ten times as long with pipes. This feature of the system alone is amazing and nearly unbelievable to an organ finisher trained in traditional methods.

Let us discuss now the parts of this organ. The console is a standard four-manual drawknob type with typical capture-type combination action (remote). There is really nothing unusual about the console. The operation is precisely the same as that of any good four-manual console of comparable size. There is a relay panel similar to the type used with pipe organs. This allows the actual contacts to be closer to the tone generating equipment. The couplers, of course, all remain inside the console and normal fourteen-volt current is used between the console and the relay rack.

As we move into the tone generator racks, the musical relationship to the pipe organ still exists, but, of course, the technology changes altogether. A tone generator consists of a group of tubes plus resonant circuits lined up on a shelf in horizontal fashion. One of these shelves may, for instance, produce the geigen diapason, the viole, the rohrflöte and the flauto dolce, while in another case a tone generator unit may produce a single trumpet sound. The use of a particular type of equipment is dictated by the musical char-

acteristics of the stops desired to be produced.

Contrary to the general impression, it is interesting to note that the vacuum tubes do not produce the tone qualities. Tubes are used in this organ to produce pitch only. There is not a single organ sound on the Stamford organ that is channeled directly from the oscillator tube to the speaker system. A system of resonant circuits is used on every note of the organ. To produce a single diapason note, for instance, a vacuum tube is used to generate a frequency of 440 cycles for middle A. This particular quality is not heard in the organ, but the frequency itself is fed into a tiny device which produces the natural series of harmonics. A circuit then follows at each note consisting of a resistor, capacitor or coil, or a combination of these, to shape the exact harmonic structure for this particular note. This system is then followed out through the scale of the entire diapason. Organ enthusiasts will observe, when they hear this instrument, that careful attention has been given to the harmonic development throughout the entire scale.

There have been no "problem stops." Equipment has long been available to measure the harmonic content of any particular sound. Now any harmonic series can be duplicated in any range of the organ electronically. The quality of workmanship within the tone generator assemblies is high. Capacitors have been the weak link in any chain of electronic components. Allen has recently adopted the use of plastic film capacitors in all critical circuits. This changes completely the service and longevity aspects of such an instrument. Moderate deterioration is now applicable only to the vacuum tubes which actually are very inexpensive to replace.

The output of the tone generators, of course, must be fed into a speaker system. By properly dispersing the loads which are involved, a satisfactory method has been achieved for projecting these sounds into an auditorium. A great number of speakers is used and different types are employed to handle the bands of sound involved.

The "gyrophonic projector" type speaker is employed—there are nearly 100 speakers used in Stamford. Pedal tones are channeled through separate, large fifteen-inch speakers and stationary speakers are used for the harmonic trumpet. However, where warmth of sound is required, a stereophonic set-up of "gyrophonic projectors" has been provided. The great 8 ft. diapason and 4 ft. octave, for instance, speak from one while the mixtures emanate from another. As a matter of fact, a nine-channel stereophonic system is used. It is actually not necessary to break the organ up into as many audio parts as this; however, sometimes for pure power reasons it should be done. As long as the stereophonic effect is evident in three or four stages, a satisfying result can be achieved. The entire organ with its seventy-five stops speaks from the front of the auditorium. In each division, though, there is a pair of drawknobs to control the antiphonal equipment. If the swell reed chorus is being played, the organist can draw the control marked "swell to antiphonal" and the entire reed chorus will play from the rear as well. If the "main swell off" knob is drawn, then the reed chorus will play from the rear only. If the antiphonal controls are drawn in each division (and a single control has been provided to accomplish this), the entire organ can be played in the front and back simultaneously. This offers homogenous distribution of the sound and also improves congregational singing. By applying these controls to individual divisions, interesting echo and solo effects can be achieved.

The harmonic trumpet, listed in the solo division, triumphantly speaks from the antiphonal position only. Its magnitude is such that a solo note can be heard against the full organ. The harmonic development of this stop is interesting in view of the fact that there are more than fifty measurable harmonics in a single note in the tenor register. This is one of the most satisfying "trompette-en-chamades" I ever heard.

The foregoing description is rather technical in nature and designed for the organ enthusiast who is interested in "how the organ works." In order to appreciate this organ, however, one has to hear and play it. Five drawknobs actually

tell most of the story. When we draw the principal 8 ft., the octave 4 ft., the twelfth and the fifteenth, with the four-rank mixture on the great, we hear a fine authentic diapason chorus. Similarly with the swell reed chorus plus mixture. Even though this fine instrument now exists, I realize that it will still remain in a controversial classification for some time. But its existence cannot be denied. After hearing this organ, one feels that the sound of a large, fine pipe organ has been successfully reproduced electronically.

I am not going into the relative costs of accomplishing this fact or questions of space saving, comparative costs and need for servicing as between pipe organs and electronics. Many of these questions are either debatable or still to be determined. I simply want to report that it has been done and I have outlined how it has been done.

I will leave the conclusions to be drawn to others who are not such dyed-in-the-wool pipe organ enthusiasts as I. I am honest enough, however, to report what I have seen and heard with my own eyes and ears. By this time I should know what the sound of a good organ is like, whether it be pipe or electronic.

The stoplist:

GREAT ORGAN.

Quintadena, 16 ft.
Fagott, 16 ft.
Principal, 8 ft.
Bourdon, 8 ft.
Gemshorn, 8 ft.
Dulciana, 8 ft.
Octave, 4 ft.
Rohrflöte, 4 ft.
Spitzflöte, 4 ft.
Quint, 2½ ft.
Super Octave, 2 ft.
Blockflöte, 2 ft.
Octave Quint, 1½ ft.
Mixture, 4 ranks.
Chimes.

SWELL ORGAN.

Geigen Diapason, 8 ft.
Viole de Gambe, 8 ft.
Viole Celeste, 8 ft.
Rohrflöte, 8 ft.
Echo Viole, 8 ft.
Echo Viole Celeste, 8 ft.
Flute Dolce, 8 ft.
Flute Celeste, 8 ft.
Octave Geigen, 4 ft.
Gemshorn, 4 ft.
Nachthorn, 4 ft.
Doublette, 2 ft.
Spillflöte, 2 ft.
Larigot, 1½ ft.
Plein Jeu, 3 ranks.
Bombarde, 16 ft.
Trompette, 8 ft.
Hautbois, 8 ft.
Clairon, 4 ft.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft.
Viola Celeste, 8 ft.
Hohlflöte, 8 ft.
Gedackt, 8 ft.
Lieblichflöte, 8 ft.
Aeoline, 8 ft.
Unda Maris, 8 ft.
Principal, 4 ft.
Koppelflöte, 4 ft.
Nazard, 2½ ft.
Waldflöte, 2 ft.
Tierce, 1½ ft.
Krummhorn, 8 ft.
Tremulant.

SOLO ORGAN.

Orchestral Flute, 8 ft.
Viole d'Orchestra, 8 ft.
Harmonic Trumpet, 8 ft.
English Horn, 8 ft.
Orchestral Oboe, 8 ft.
Clarinet, 8 ft.
Chimes.
Harp.
Celesta.
Glockenspiel.
Carillon.
Tremulant.

PEDAL ORGAN.

Contra Basse, 32 ft. (prepared for).
Contra Violine, 32 ft. (prepared for).
Principal, 16 ft.
Bourdon, 16 ft.
Violine, 16 ft.
Lieblich Gedackt, 16 ft.
Dulciana, 16 ft.
Octave, 8 ft.
Gedackt Pommer, 8 ft.
Violoncello, 8 ft.
Dulciana, 8 ft.
Choral Bass, 4 ft.
Flute Ouverte, 4 ft.
Nachthorn, 2 ft.
Mixture, 2 ranks.
Contra Bombarde, 32 ft. (prepared for).
Bombarde, 16 ft.
Fagott, 16 ft.
Trompette, 8 ft.
Bassoon, 8 ft.
Clairon, 4 ft.
Schalmel, 4 ft.

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**CHURCH IN DALTON, GA.
ORDERS THREE-MANUAL**

CONTRACT GOES TO SCHANTZ

First Baptist Congregation Will Have Instrument in New Colonial Edifice — Antiphonal Is Prepared For.

The Schantz Organ Company has been awarded a contract to build a three-manual organ for the First Baptist Church of Dalton, Ga. The church, a new structure of Colonial design, will seat about 1200 and completion is planned for late in 1959. The main organ will be located in the chancel and preparation for an antiphonal organ in the rear gallery is being made.

Negotiations for the purchase of the instrument were handled through T. Wayne Robertson, minister of music, and John T. Widener, Schantz representative in Georgia.

The stoplist will read as follows:

GREAT ORGAN.

(Enclosed)

- Open Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Forniture, 3 ranks, 183 pipes.
- Chimes, 21 bells.

SWELL ORGAN.

- Rohrflöte, 16 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 12 pipes.
- Spitzflöte, 8 ft., 73 pipes.
- Spitzflöte Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Rohrflöte, 4 ft., 12 pipes.
- Principal Octave, 2 ft., 61 notes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.
- Tremulant.

CHOIR ORGAN.

- Nason Gedeckt, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nazard, 2 2/3 ft., 61 pipes.

- Blockflöte, 2 ft., 12 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Harp, 44 bars.
- Tremulant.

ANTIPHONAL ORGAN.

(Prepared for)

- Gedeckt, 8 ft.
- Flauto Dolce, 8 ft.
- Flute Celeste, 8 ft.
- Principal, 4 ft.
- Mixture, 2 ranks.
- Tremulant.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrflöte, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Major Flute, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Rohrflöte, 4 ft., 32 notes.
- Double Trumpet, 16 ft., 12 pipes.
- Trumpet, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.
- Chimes.

TRANSCONTINENTAL TOUR

COMPLETED BY WEINRICH

Carl Weinrich has completed a transcontinental recital tour. Mr. Weinrich opened his tour with the dedication of a new Austin organ at Trinity Episcopal Church, Staunton, Va. Among the colleges and universities at which Mr. Weinrich played were Grove City, Pa., College, University of Illinois, Stephens College, Concordia Seminary at St. Louis, Mo., Concordia Teachers College, River Forest, Ill., Texas Christian University, Fort Worth, Tex., and Redlands, Cal., University.

Under the auspices of A.G.O. chapters, Mr. Weinrich played in Buffalo, N. Y.; at the Museum of Art, Toledo, Ohio; St. Joseph, Mo.; Oklahoma City; Wichita, Kans.; Houston, Tex., where he gave a recital on the new Holtkamp organ in Trinity Lutheran Church; Ventura, Cal., and at St. John's Cathedral, Denver, Col.

In November Mr. Weinrich gave recitals at Duke University and Alabama State College at Montevallo. He opened the new Aeolian-Skinner organ at Grace Episcopal Church in Silver Spring, Md., sponsored jointly by the church and the Washington Chapter of the A.G.O.



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Nominations of Officers

Nominations for national officers and councillors for the year 1958-59 are:

President—Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L.
Vice-president—George Mead, Mus. Doc., A.A.G.O.
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Chaplain—The Rev. Hugh Giles, D.S.M.

Candidates for council (eight to be elected) are:

Seth Bingham, Mus. Doc., F.A.G.O.; T. Frederick H. Candlyn, Mus. Doc.; Vernon de Tar, F.A.G.O.; S. Lewis Elmer, L.H.D., A.A.G.O., F.T.C.L., F.R.C.O.; Alice Gordon-Smith, A.A.G.O.; John Harms, F.A.G.O.; David F. Hewlett; John Holler, A.A.G.O.; Leonard Raver, S.M.D., A.A.G.O.; Clinton H. Reed, A.A.G.O.; Lily Andujar Rogers, F.A.G.O.; Svend Tollefsen, M.M., F.A.G.O., L.T.C.L.; Everett Tutchings; Lorin S. Woodward, A.A.G.O.; M. Searle Wright, F.A.G.O., F.T.C.L.

National Annual Meeting.

To all members of the American Guild of Organists:

Notice is hereby given that the national annual meeting of the American Guild of Organists will be held Monday afternoon, May 19, 1958, at 3 p.m. in the choir room of St. Bartholomew's Church, 109 East 50th Street, New York City, for the following purposes: (1) To elect national officers and councillors; and (2) To transact such other business as may properly come before the meeting.

Every member of the American Guild of Organists is cordially invited to attend this meeting, but those who cannot attend in person are requested either to cast their ballots at the meetings held by their local chapters for this purpose, or to sign the proxy attached to the national ballot and mail the ballot with proxy to national headquarters so that it will be received not later than May 19. National ballots are being sent in quantities to all deans and regents, thus enabling all members of chapters and branches to vote in the national election. A list enumerating the national A.G.O. activities, organ and choir positions of the nominees for council has been sent to deans and regents for the information of the members in voting.

In the last few years we here at headquarters have been very much gratified over the large number of ballots cast in the national election. We confidently expect a truly representative ballot this year—even larger than last year—from all parts of the country.

M. SEARLE WRIGHT,
National Secretary.

COLORADO SPRINGS CHAPTER—The newly-organized Guild student group, under the direction of Dr. Julius Baird of Colorado College, entertained the Colorado Springs Chapter March 11 with a program at the Shove Memorial Chapel.

The Feb. 19 meeting was held at the home of Dewey Layton. Mr. Layton and Walter Wilson demonstrated some of the organs they are building.

The chapter's Jan. 14 meeting began with a delicious dinner which Canon City members gave in the Christian Church. Following the dinner and business meeting members made a tour of Canon City organs.—AGNES S. MARTIN, Secretary.

ROCKY MOUNTAIN CHAPTER—The massed choirs of the Park Hill Congregational Church furnished a delightful evening of sacred choral music under the direction of Howard Anderson, organist-choirmaster, for the March 3 meeting of the Rocky Mountain Chapter. The choirs did "Come Together Let Us Sing," Bach; Gloria in Excelsis, Vivaldi; "Let All Mortal Flesh Keep Silent," Holst; "The Eternal Goodness," Bacon; "Long Hast Thou Stood, O Church of God," Lindeman; "O, Blest the House, Whate'er Befall," Praetorius; "Great Is Our Lord," Schütz; "Why this Tumult among Nations," Gellineau; Psalm 95, Berger; "St. Francis" Hymn, Olds. The modern church is less than two years old and has a new Reuter organ. Refreshments for the members of the chapter, choir and friends were served in the common room following the concert.

The chapter sponsored a recital by Carl Weinrich at St. John's Cathedral Feb. 17. The cathedral was filled to 1200 capacity with many standing. A reception was given in Mr. Weinrich's honor following the recital.

The Denver Council of Churches and the chapter sponsored a well-attended senior choir festival at St. John's Cathedral Feb. 16. A combined chorus of 250 included representatives of twenty-four churches in the Denver area. Mrs. Alvin Havekost was general chairman of the festival. Director was Richard Eichenberger; accompanist was Miss Dixie Milne. A prelude recital was played by Henry Ruby.—MRS. VALETA ROSENTHAL, Publicity.

TULSA, OKLA., CHAPTER—The Tulsa Chapter held its regular monthly meeting March 4 in the community hall of the First Methodist Church. Dinner was served by women of the church and a business meeting followed. The speaker for the evening was the new dean of the school of music at the University of Tulsa, Dr. Robert L. Briggs, who spoke on the development of the fine arts in the community. Members then attended a concert by the St. Louis Symphony Orchestra.

SALT LAKE CITY CHAPTER—The March meeting of the Salt Lake City Chapter was held Feb. 28 to hear a recital of the pupils of Dr. Frank W. Asper. Five students participated and gave a fine evening's entertainment with compositions from all of the master composers. The recital was held at the assembly hall on Temple Square and was attended by a large number of chapter members and friends of students.

The chapter held the monthly meeting at the Aviation Club Feb. 8. Dinner was served, following which an address was given by Dr. Alexander Schreiner. His discourse was on ancient and modern organs. Dr. Schreiner showed his scrap book which has pictures of various instruments. He talked of the value of baroque organs and portative organs.—MARCIA CROSSY, Registrar.

FORT SMITH, ARK., CHAPTER—The Fort Smith Chapter held a combined meeting with the Musical Coterie March 3 at the First Presbyterian Church. About 200 attended the program. Organists taking part were: Dr. Robert B. Cross, Miss Elizabeth Putnam and Kenneth Osborne, all of the University of Arkansas, Mrs. Charles McDonald, Mrs. Ben Watkins, Dr. Hattie Mae Butterfield and Donald Hendricksen. Organ music heard included: "O Spotless Lamb of God," Bach; "Le Jardin Suspendu" and "Litanies," Alain; "Praise the Lord, O My Soul," "Now Pray We to the Holy Ghost" and "Praise God, Ye Christians, Altogether," Buxtehude. A children's choir, a women's trio and two male soloists also participated.

The February meeting of the chapter was not held so that members could attend the Feb. 3 recital by E. Power Biggs at the University of Arkansas. Twenty members made the sixty-five-mile trip; several stayed over to attend the master classes the next day.—MRS. CHARLES McDONALD, Secretary.

New Address

All chapter reports should be sent to the new address of THE DIAPASON, Suite 817, 343 South Dearborn Street, Chicago 4. Exact dates and place names must be included. Materials should be typewritten, double-spaced on one side of a standard-sized sheet of paper. They should be mailed in time to arrive before the 15th of the month.

TEXAS CHAPTER—The Feb. 17 dinner and business meeting concluded with a recital by four senior organ students of Dora Poteet Barclay in the chapel of Perkins School of Theology. Among the works of Bach, Vierne, Dupré, et al, Ruby Eubanks, Barbara Marquart, Howard Ross and Bobby Cobb performed with outstanding facility on the 1950 Aeolian-Skinner.

The annual "ministers night" was held Jan. 20 at Christ Episcopal Church, Oak Cliff. A panel, headed by Dr. John M. Glowacki with two guest church musicians from Fort Worth and two Dallas clergy, men, discussed "Do we know our hymnals?," arousing much interest and greatly extending the length of the scheduled program for the ninety in attendance.

Feb. 4 brought a record attendance to the magnificent Park Cities Church and its outstanding new Reuter for one of the sublime experiences in the art of organ playing (in particular the Liszt "Ad Nos" in its entirety) when Mrs. Barclay was heard in the third of a series of recitals for the current season.—STEINMAN STEPHENS, Registrar.

LES BOIS CHAPTER—The Les Bois Chapter met Jan. 27 at St. John's Cathedral, Dean Crisp presiding. The cathedral choir directed by Reby Reilly sang a program for which the Rt. Rev. Kenneth F. Rowe was the commentator. The musical portions of the mass for the third Sunday after Epiphany were sung as well as the Dies Irae of the Gregorian Requiem Mass. An unusual addition was the Kyrie and Sanctus from "Missa de Cataluna," ascribed to Fray Marcisco Duran, O.F.M., and composed for the early California Indians at the time of the missionaries. The choir served refreshments after the program.

The chapter sponsored Mrs. Thomas Waller at the Boise Junior College auditorium Dec. 8. She played music by Bach, Daquin, Handel and Hindemith. She was assisted by a string quintet from Nampa College.—NORMA L. BERRY, Secretary.

ALAMO CHAPTER—The Alamo Chapter held its Feb. 17 meeting at the Madison Square Presbyterian Church. Members and guests enjoyed a recital by Reba Cripe. The program was as follows: 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, and Prelude, Fugue and Variation, Franck. The recital was followed by a reception in the church annex. Hostesses were Mrs. Leon Taylor and Mrs. Lois Ranney, and Mrs. Margaret Cornell served coffee at the tea table.

The Jan. 20 meeting was in historic St. Joseph's Roman Catholic Church in downtown San Antonio, established in 1869. Msgr. Paul J. Ehlinger opened the program with a welcome to members and parishioners who came out to hear the new Kilgen instrument. Msgr. Ehlinger discussed the new instrument and in retrospect the Kilgen tracker action instrument, purchased second-hand by the church in 1883, which was in continuous service until 1957. Dean Harry Currier introduced Bryant Walker who played a medley of service hymns demonstrating the resources of the instrument, Fugue and Finale, Sonata 6, Mendelssohn, and Psalm 19, Marcello, Leonard Schmidt, local Kilgen representative, discussed and explained the new installation.—HARRY N. CURRIER, Dean.

Finals in Student Organ Playing to Be in Houston Just before Convention

The national organ playing competition finals will be held Saturday, June 21, beginning at 9:00 a.m. at the First Presbyterian Church, Houston, Tex. This will be just before the national convention June 23-27.

The awards, to be made at the convention, will be as follows: first, \$500, from the Möller Memorial Foundation; second, \$150, from the Bernard LaBerge memorial award. The winner will be heard in a recital before the convention Friday morning, June 27.

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter met at the First Christian Church in Phoenix Feb. 17 for a potluck supper and panel discussion. Members brought their pastors and choir directors as guests. The panel discussion dealt with various problems of the worship service with Dr. William Boice as moderator. Members of the panel were Marlon Smith, Vernon Johnson, Helen Donaldson and Dr. Ford Forsyth.—MARVIN ANDERSON, Registrar.

WACO, TEX., CHAPTER—The Waco Chapter held its annual Guild service Feb. 18 at the Zion United Church of Christ. The service was sung by the church choir under the direction of John Cheney who played the prelude, postlude and the service music. An address was given on the subject "Music in Worship" by the Rev. Paul A. Kluge, minister of the church.—PAUL BENTLEY, Reporter.

RIVERSIDE—SAN BERNARDINO CHAPTER—The University of Redlands and the chapter sponsored Carl Weinrich in a recital Feb. 11 in the memorial chapel on the university campus. He played an interesting and varied program. This was the first of three recitals listed to be given this spring and was certainly one of the highlights. The program was the same as included on the March recital pages.

The Jan. 6 meeting of the chapter was held in the First Methodist Church in Ontario. A keyboard harmony workshop was conducted by Dr. Leslie Spelman. He gave usable suggestions for modulations and transitions, illustrating them on the piano and issuing charts.—EDNA S. FARNSWORTH.

PASADENA AND VALLEY DISTRICTS CHAPTER—The feature of the March 10 meeting of the Pasadena and Valley Districts Chapter was a recital at the Pasadena Presbyterian Church by James Vall, St. John's Church, Los Angeles, assisted by Nancy Foster, soprano. Mr. Vall played Bach's Fantasia and Fugue in G minor, "Christians, Rejoice" and "O Lamb of God Unspotted" and Reubke's Sonata on the 94th Psalm. Miss Foster sang Sowerby's "Songs of Faith and Patience." Many guests attended.

About sixty attended the meeting in Arcadia Feb. 10 at the year-old Church of the Good Shepherd. After an enjoyable dinner in the recreation hall was a recital on the new two-manual organ by Charles Shaffer, assisted by a string ensemble of twelve instrumentalists under the direction of Dr. James M. McKelvy. The program included: Mozart's Sonatas 1, 4, 5 and 10; Kohls' Passacaglia; Piston's Prelude and Allegro; Prelude and Fugue in E minor, Bach, and Fantaisie-Toccata on "Dies Irae," van Hulst, still in manuscript.—G. S. FRESSTONZ, Registrar.

SANTA BARBARA CHAPTER—The Santa Barbara Chapter and the Choral Conductor's Guild met Feb. 25 in the lounge of the First Presbyterian Church to hear a repertory session on choral literature conducted by Esther Wiedower. She displayed a selection of organ and choral music from Arcadelt to Zingarelli. She emphasized music for the church year.—BROOKES M. DAVIS, Secretary.

News of the American Guild of Organists—Continued

SAN DIEGO CHAPTER—The San Diego Chapter held its meeting March 3 at Our Lady of Angels Catholic Church. Following the business meeting Heidi Von Gunden, organist of this church, gave a program on Catholic church music. She began her talk with a brief explanation of the Gregorian notation in the chant hymn, "Adoro Te Devote." She ran a film strip on the mass accompanied by tape recordings of the music. The recordings were excerpts from Gregorian masses and masses by Palestrina and Montani. This was followed by a short recital as follows: Fugue on the Kyrie, Couperin; "O Sacred Head Surrounded," Bach; Processional March, Gullmunt; "O How Happy Are Ye," Brahms; "Adoro Te Devote," R. K. Biggs; Andante, "Grande Piece Symphonique," Franck, and "St. Anne" Fugue in E flat, Bach. Refreshments were served in the church hall.—HEIDI VON GUNDEN, Historian.

LOS ANGELES CHAPTER—The Tenth Avenue Baptist Church was host to the Los Angeles Chapter for the March 3 dinner and program. Leslie Sommerville led the group in singing several Easter anthems following the excellent Swiss-steak dinner. Stanley Williams acted as moderator for a panel discussion on organ maintenance problems as the main feature of the evening. He was assisted by Tom Gagen, Hilary Burke and Kenneth Simpson, well-known organ builders in the Los Angeles area. Interesting questions and humorous anecdotes as well as valuable information filled the program.—MARTHA FARR, Registrar.

SAN JOSE, CAL., CHAPTER—The March 9 meeting of the San Jose Chapter was held at the home of Mrs. Robert W. Brass. It was an interesting meeting and well attended. Mrs. Clara Huber Brass opened the program with a biographical account of Hans Pfitzner, followed by his Sonata in E minor for violin and piano by Mrs. Brass and Carl F. Lundstrom. Miss Patricia L. Schommer concluded the program with four Pfitzner songs. Refreshments were served and then the regular business meeting was held. The recital of Jeanne Demessieux, sponsored by the chapter at the First Methodist Church Feb. 21, was highly successful and enjoyable in every way.—THELMA G. DODD, Secretary.

LONG BEACH, CAL., CHAPTER—The Long Beach Chapter met March 4 at the Bay Shore Community Congregational Church to hear the popular Clarence Mader tell of interesting organs and churches he visited on his summer tour of Europe. Mr. Mader showed slides, including a number of excellent interior shots showing organs in detail. A brief business meeting preceded the program. A social hour with refreshments concluded the evening.—BETH LOOMIS, Reporter.

CENTRAL CALIFORNIA CHAPTER—The Feb. 17 meeting was held at the Stockton home of Mrs. Inez Pope. Miss Virginia Short, instructor at the College of the Pacific, was guest speaker. Her was a beautifully illustrated lecture of the cathedrals and abbeys of England, interspersed with musical recordings of the era, beginning with Gregorian chant.

The chapter held its minister and musician dinner Jan. 20 at the Zion Reform Church, Lodi. The Rev. James W. Baird of the First Presbyterian Church, Stockton, was guest speaker. Special music provided by Lloyd Gabert, accompanied by Dr. Charles Schilling, was the trumpet Concerto in E flat by Haydn. About forty-five persons were in attendance.—FLORENCE HAZARD, Publicity.

NORTHERN CALIFORNIA CHAPTER, SAN FRANCISCO SECTION—The Northern California Chapter sponsored four San Francisco organists in a program March 10 at St. John's Presbyterian Church. Sol Joseph played: Prelude in G major, Bach; Prelude, Fugue and Variation, Franck, and "How Brightly Shines the Morning Star," Peeters. Margaret Douglass played: Trumpet Tune, Purcell; Chorale, Buxtehude; Berceuse, Vierne; Antiphon, Dupré, and Fugue in B minor, Bach. Ray S. Macdonald, F.A.G.O., played Sonata 1, Mendelssohn. Charles Shatto played his own Passacaglia. Bob Whitley is chairman of the San Francisco section.

An executive board meeting was held March 2 at the home of Newton Pashley. Dr. Leslie Spelman, far-western regional chairman, introduced by Dean Elizabeth Woods, played numbers by English and Dutch composers on the three-manual unified organ which Mr. Pashley has just finished building in his home. Dr. Spelman also told of his trip to London and of introducing American music to a number of European organists.

Jeanne Demessieux gave a program Feb. 16 at the First Presbyterian Church in Oakland, sponsored jointly by the chapter and the University of California.—MARGARET L. FISHER, Registrar.

ELMER AND WRIGHT RECEIVE CONGRESS RECORDS



KENNETH MAPES (right), president of Mirrosonic Records, Ltd., is shown presenting copies of "The First International Congress of Organists" to Dr. S. Lewis Elmer, retiring president of the A.G.O., and to Searle Wright, conductor of Seth Bingham's "Connecticut" Suite included in volume 1 of a series of six documenting the I.C.O. events of last summer in London.

Volume 1, highlighting Marilyn Mason's

WILKES-BARRE, PA., CHAPTER—An evening of sacred solos was heard by the Wilkes-Barre Chapter at Wyoming Seminary, Kingston, March 8. A listing of sacred songs for general and special occasions was distributed to members. The list included more than 100 selections and covered music for Christmas, Lent, Palm Sunday, Easter, weddings, special services and general use. Singers were: Marguerite Borman, Elsie May Munson, Richard Davis, Mrs. Clifford Balshaw and Joseph Guyer. Ruth Reynolds, chairman, arranged the following program: "O Wondrous Love," Bach; "The Virgin's Slumber Song," Reger; "The First Christmas," Dougherty; "Ballade of the Trees and the Master," Chadwick; "Sheep and Lambs," Homer; "Before the Crucifix," La Forge; "God Is My Shepherd" and "O Sing a Joyful Song," Svorak; "Prayer," "Love of One's Neighbor" and "Nature's Praise of God," Beethoven.

The chapter met at the home of Henry Johnson in Luzerne Feb. 10. After a brief business meeting a program of organ music was played on the host's recently installed organ. Marjorie Briggs George played a program which was of particular interest to church organists. Refreshments were served, completing a delightful and constructive evening.—MARJERIE L. RED, Secretary.

TACOMA, WASH., CHAPTER—Members of the Tacoma Chapter gathered at the New Hope Lutheran Church March 10. Mrs. R. S. Nelson guided a tour through the ultra-modern educational building. The beautiful chapel is being used for church services until the main church has been constructed. A business meeting and social hour was held at the home of Mrs. C. A. Hostetter.

The Feb. 11 meeting of the chapter was held in St. Luke's Memorial Episcopal Church. Frank Nurdling, Ch.M., organist and choirmaster at St. Luke's, directed his choir in Searle Wright's Communion Service in G minor. Mr. Nurdling played some of his own compositions. The choir and members enjoyed a social hour at the home of Mrs. James Eubanks.

The Tacoma Alumnae Chapter of Sigma Alpha Iota invited the members of the Tacoma Chapter to be their guests at a program Jan. 20 at the First Methodist Church. The performing artists were R. Byard Fritts, M.M., Pacific Lutheran College, and Miss Florence Johnson, semi-finalist in the metropolitan auditions and a student at the College of Puget Sound. An exposition of organ tone and a historical sketch was given by Mr. Fritts at the three-manual Aeolian-Skinner. After a group of songs by Miss Johnson, he played Vierne, Dupré and Selby. A coffee hour followed the program.—MRS. JAMES EUBANKS, Registrar.

NORTHERN CALIFORNIA CHAPTER, EAST BAY SECTION—The East Bay Section met Jan. 28 at the Chapel of the Chimes in Oakland. Harry Burdick played a program of funeral and wedding music for those present and discussed many of the aspects of playing for such services. Particular attention was given to music for the various faiths. Following the program a refreshment hour prepared by Dorinda Nyland and Mrs. Burdick was enjoyed.—EILEEN COGGIN, Chairman.

performance with the Harvey Phillips Orchestra in Westminster Abbey, features Sowerby's "Classic" Concerto and the Bingham suite. The album also features Gerald Bales' recital on the giant Willis at Westminster Cathedral. As a special memento of the congress, Sir William McKie's enlightening address at the closing dinner is attached on a separate disc.

Plans call for the remaining volumes to be issued monthly through July of this year.

PORTLAND, ORE., CHAPTER—The Portland Chapter held its March 8 meeting at the home of Dr. and Mrs. C. F. Carlson. Plans for the Robert Noehren recital at the First Presbyterian Church in April were outlined to the group. A master class has been planned for all Guild members on his visit to Portland. Following the business meeting, Mr. and Mrs. Earl Hazelle played an enjoyable program of piano and organ music.—DONALD R. MCPHERSON, Publicity Correspondent.

HAWAII CHAPTER—The Hawaii Chapter held its Feb. 16 meeting at Temple Emanuel, Honolulu. Rabbi Alexander Segel addressed the group on Jewish service music and Mrs. Hortense Zuckerman, soprano, and Mrs. Frances Keiser, temple organist, provided musical illustrations of the rabbi's talk. The meeting proved to be extremely informative and excellently planned. Rabbi Segel answered questions at the conclusion of his address.—DONALD E. WILEY, Dean.

CUMBERLAND VALLEY CHAPTER—The Cumberland Valley Chapter held a meeting Feb. 1 at St. Paul's Methodist Church, Hagerstown, Md. The program featured a discussion and demonstration of hymn playing by A. Norman Lindsay, dean. Paul S. Griffith, past-dean, gave some interesting histories on hymns from "Lyric Religion" by H. Augustine Smith and played hymn variations by Van Denman Thompson on: "He Leadeth Me," "Just as I Am" and "Dear Lord and Father of Mankind."—IDA MAE BECKLEY, Secretary.

PATAPSCO CHAPTER—The Patapsco Chapter of Baltimore, Md., met March 1 at the Enon Baptist Church as guests at the eastern regional meeting of the National Association of Musicians.

Members enjoyed hearing the Douglass high school chorus, under the direction of Earl Anderson, and the vocational high school chorus, directed by Lucille Marcus, and the "all hymns" choir of the city. The business meeting was held at the home of Mrs. Margaret Rusk Franklin, Dean Charles Parker presiding. The Romaro string trio, consisting of Norman Ross, Chester Rawlette and Henry Mays, gave a short program. The meeting was concluded by refreshments served by the hostess.—FRANCES CHAMBERS WATKINS, Registrar.

CENTRAL PENNSYLVANIA CHAPTER—At the February meeting the Central Pennsylvania Chapter members were served a real "ham-what-am" dinner by the women's society of the 58th Street Methodist Church in Altoona. In spite of hazardous driving conditions and bitter cold and snowy weather, there was a good turnout to enjoy the meal and the anthem "sing-fest." Mrs. Helen Stitt was hostess. The group constituted a model choir for the singing of anthems ranging from Bach to Clokey, McK. Williams and Purvis. Each director selected material which might be unfamiliar to the others as a source for new repertory. Those appearing as organist-directors were Ruth Dilliard, Madelene Shaffer, Iola Pretz and Jack Rodland. Several students from the music department of Juniata College were guests of the group.—MRS. DAVID PRETZ, Corresponding Secretary.

D. C. Chapter Holds Organ Festival.

The District of Columbia Chapter's 1958 festival of organ music was held March 3-5. Routine business was moderated by Dean Kathryn Hill Rawls, A.A.G.O., in a brief session preceding the first recital in the series at St. Patrick's Roman Catholic Church in downtown Washington.

Jean Phillips, host organist, assisted by Salvatore A. Lupica, tenor, and a string quartet, played this fine program of contemporary organ works: Processional, Cowell; Prelude, Jacobi; Chorale Prelude on "Dundee," Maud Sewall, F.A. G.O., charter member of the chapter; Prelude, Adagio and Variations on "Veni Creator," Duruffé; Aria, Peeters; Introduction and Passacaglia, Sonata, Opus 132, Rheinberger. Mr. Lupica, accompanied by the quartet, sang settings by Edmund Rubbra of medieval songs: "Hymn to the Virgin," "O My Dear Hert" and "O Excellent Virgin Princess."

The Tuesday evening recital was played by John Wright Harvey at the National City Christian Church, where Mr. Harvey, an artist of extreme virtuosity, played: Concerto 1 in G, Bach; Variations on a Noël, Dupré; Scherzo, Symphony 4, Widor; "Saluto Angelica," "Cathedral Windows," Karg-Elert, and Introduction, Passacaglia and Fugue, Willan.

The final recital was in Calvary Methodist Church by Wilmer Hayden Welsh, Baltimore, winner of the 1957 regional competition. Mr. Welsh played: Introduction and Toccata in G, Walond; "Jesus, meine Freude," Walther; Gavotte, Martini; Fantasie and Fugue in G minor, Bach, and three original compositions: Partita on a Secular Theme, Pastorale and Sonata. Offerings received at the three recitals will be used to help defray Mr. Welsh's expenses when he represents the region (Maryland, Virginia and the District of Columbia) at the national convention at Houston.

A reception for the artists of all three recitals was held following the recital at Calvary Church.

CLEVELAND FISHER, Registrar.

CHESAPEAKE CHAPTER—The Chesapeake Chapter met March 4 at the Brown Memorial Presbyterian Church in Baltimore. At a brief business meeting plans were presented to former deans of the chapter. Those present responded with brief reminiscences of their terms of office: J. Norris Hering, F.A.G.O., Katharine E. Lucke, F.A.G.O., Ralph Rexroth, James Winship Lewis, Zenobia Martin and Mary Garrett Lewis. The musical program for the evening was a recital by Donald King. He played Bach's Partita, "O Gott, du frommer Gott," Handel's Suite from the "Firework Music" arranged by Biggs, Movement 1 of Mendelssohn's Sonata 3 and Bach's "St. Anne" Fugue in E flat.

The Feb. 10 meeting of the chapter was held at the Peabody Institute in Baltimore. In cooperation with the Peabody lecture series, the chapter members had the privilege of hearing Arthur Howes speak on "The Contemporary Renaissance of Organ Building." He illustrated his talk with beautiful color slides of European churches and organs and traced the history of the development of the organ in Europe. Examples of modern European builders, especially Fentrop and Marcussen, were included, and Mr. Howes discussed their ideas on design and action. It was a stimulating and thought-provoking evening.—MARGARET N. LANHAM.

ROCKINGHAM CHAPTER—The Rockingham Chapter sponsored an American music program Feb. 16 at the First Church of the Brethren, Harrisonburg, Va. Ruth Spitzer, organist of the host church, played from the works of Dickinson, Greenfield and H. Alexander Matthews. The Shenandoah Conservatory choir of forty voices sang "The Song of Solomon," recently completed by John Knox, professor at the conservatory. Three motets by Hovhannes were also sung by the group under the direction of Richard McCluer of the conservatory faculty.—RUTH B. SPITZER, Secretary.

BLANNERHASSETT CHAPTER—Members of the Blennerhassett Chapter attended a performance of "Elijah" at the Parkersburg, W. Va., First Presbyterian Church Feb. 23 under the direction of Dr. Marie Boette. The performance was in celebration of the 125th anniversary of the church. The accompaniment was played by Dr. Theodore Bennett, Marietta, Ohio, and Mrs. F. P. Greene, Parkersburg.—KATHLEEN REEL, Registrar.

News of the American Guild of Organists—Continued

Monmouth to Host 1959 Regional.

Most of the March 3 meeting of the Monmouth, N. J., Chapter was spent in lively discussion of plans for the regional convention to be held in Asbury Park in 1959. A list of committees and their duties was thoroughly discussed. The general chairman, Mrs. Everett H. Antonides, announced chairmen and workers and made known some of her plans and suggestions to various committees.

The meeting was held in Dean Reines' lovely home on the Manasquan River. Final plans for student competition night were also made. Each student will be asked to prepare one number by Bach and one from the romantic or modern periods. Students are to select their own registration and their teachers may not be with them. Judges other than chapter members will be asked to rate the students.

CENTRAL NEW JERSEY CHAPTER—The March 3 meeting of the Central New Jersey Chapter was held at the Covenant Presbyterian Church, Dean Marion Flintner presiding. Five new members were received. Dessert was served in honor of these new members followed by the meeting and program in the chapel. The feature of the program was a review of Arthur M. Abell's book "Talks with Great Composers" by Mrs. Wilfred Andrews, who met the author while vacationing in New England last summer. Mrs. Allan Winn and Mrs. Dorothy Meyer played compositions by some of the composers mentioned in the book. Three soloists from the church assisted.

The Feb. 4 meeting was held in the Bethany Presbyterian Church, Trenton. The feature of the evening was a concert of organ and choral music by Dr. Raymond Rudy and the choir of Trinity Episcopal Church, Princeton. Guests for this meeting included the Princeton Chapter, the Music Study Group of Trenton, music students of the State Teachers College and the general public.—**WILLIAM E. REED**.

HADDONFIELD, N. J., CHAPTER—Members of the Haddonfield Chapter met March 3 at Grace Episcopal Church for one of the finest programs yet offered to the chapter. Dean Thomas G. Patton, assisted by the Rev. Robert C. Kell, rector, and the choir of men and boys, gave a demonstration of the liturgy of the Episcopal Church. An informative booklet containing the order of service and a commentary aided members in a clearer understanding. Organ selections included: Prelude, Corelli; Liturgical Improvisation 2, Oldroyd; "O Sacred Head Now Wounded," Buxtehude; Moderato, Ravanello; Larghetto in A flat, Peeters; Largo, Stehl, and Adagio, Handel. Anthems by the choir were: "O God, Thou Faithful God," Bach; "Ave Verum Corpus," Mozart, and "O Saviour of the World," Palestrina. Afterward the rector and Dean Patton answered questions concerning the service. Members then adjourned to the parish house where refreshments were enjoyed.—**JOHN A. WHEELER**.

PRINCETON, N. J., CHAPTER—The Princeton Chapter sponsored Marc Schaefer in recital Feb. 13 at Trinity Episcopal Church. Mr. Schaefer, a native of Alsace, France, and a graduate of the University of Strasbourg, is a student at Princeton Theological Seminary. He has studied with Charles Mueller and Andre Stricker and was the winner of the Grand Prix of the Strasbourg Conservatory last June. He played a program of Buxtehude, Bruhns and Bach to a large and enthusiastic audience.

NORTHERN VALLEY CHAPTER—The Welch Chorale, James B. Welch, director, was sponsored by the Northern Valley Chapter at its monthly meeting Feb. 10 at St. Paul's Lutheran Church, Teaneck, N. J. This group consists of eight voices from the choir of St. Philip Neri R. C. Church, the Bronx, New York, where their director is church organist. The program was seriously and intelligently interpreted with excellent diction and vocal balance. It consisted of renaissance music and included works of Byrd, Jannequin, Gabrieli and Dowland. The singers were arranged informally, seated at a table, and sang a cappella. Mrs. Ruby Thompson, dean, presided at a business meeting following the program. Nominations for 1958-59 officers were as follows: Dean, Walter N. Pearman; sub-dean, Mrs. Paul Bechberger; treasurer, James L. Harvey; corresponding secretary, Miss Ann Darpinian; recording secretary, Mrs. Douglas Christie. Mrs. Theresa Hewsenian and Mrs. David Gladstone were co-hostesses at the social hour which concluded the evening.—**JESSICA T. GETZ**, Secretary.

LONG ISLAND CHAPTER—The Long Island Chapter held a successful and entertaining meeting March 9 at the Olivet Baptist Church, Valley Stream, L. I., where Mrs. Hilda Brown is organist and choir director. After the usual covered-dish supper and conclusion of the business of the evening, Miss Madeleine Marshall of Union Theological Seminary and the Juilliard School of Music faculties gave an informative lecture on diction. Members' choir personnel were invited to attend and more than 100 people came to hear Miss Marshall, whose sense of humor and wit convulsed the gathering many times. After her lecture refreshments were served.

The Feb. 9 meeting of the chapter was held at the Trinity Lutheran Church, Hicksville, following a covered-dish supper. After the usual reports were read and accepted the ethics committee made a report followed by a lively discussion. It was decided to send letters to all churches in the region acquainting them with the purposes of the Guild and with the code of ethics. Various announcements were made, including a seminar April 12 sponsored by the Suffolk Chapter and the chapter's own seminar, to be conducted by Vernon de Tar May 24 at the Cathedral House in Garden City. At the conclusion of the business meeting the Casavant film, "Singing Pipes," was shown, followed by a demonstration of the new Allen electronic organ which the host church acquired for the auditorium of its parochial school. Charles Boehm played several selections followed by impromptu "recitals" by several of the members.—**GENEVIEVE M. ALTHEN**, Secretary.

CENTRAL NEW YORK CHAPTER—The regular meeting of the Central New York Chapter with Dean Snell presiding was held at the Munson Williams Proctor Institute March 5 with thirty members and two guests present. The chapter acknowledged the death of Harold Friedel who was well known to many of the members. Announcement of a recital by Virgil Fox was made for May 21. The chapter sponsored Wilma Jensen March 18 at Westminster Presbyterian Church in Utica. The slate of officers for the coming year was given by Carol Garlick, chairman of the nominating committee. The regular business meeting closed with a recital by Foster Diehl: Prelude in G major, "I Call to Thee, Lord Jesus Christ" and "In Thee Is Gladness," Bach, and Toccata, Symphony 5, Widor. Anthony Falatico played: Chorale in A minor, Franck, and Fugue in D major, Bach. Refreshments were served.—**ALICE R. BLISS**, Registrar.

NEW YORK CITY CHAPTER—The New York City Chapter heard Georg Steinmeyer, Jr., Feb. 12 in an illustrated lecture of E. Power Biggs' Mozart organ tour on which the speaker was technical advisor in 1955. Colored slides and a sound track were used in an informative, interesting and intimate account of the trip through central Europe. A gathering of seventy-five was in attendance.

The chapter began the new year with an informal party at the studio of the Church of St. Mary the Virgin Jan. 29. Forty members enjoyed an evening of folk songs, piano and organ playing, group singing and delicious party refreshments.—**ROBERT ANKOLA**, Registrar.

SUFFOLK, N. Y., CHAPTER—The March 3 meeting of the Suffolk Chapter was again at the home of Dr. Thomas Richner in Setauket. After a brief business meeting, about thirty members and friends enjoyed Mozart's Sonatas 7 and 10 with Dr. Richner at the organ accompanied by strings. Frances Madsen and Dr. Richner played Liszt's Etude in D, Chopin's Nocturne in F, "Romance," D minor piano Concerto, Mozart, and Movement 2, F major piano concerto, Chopin. A social hour was held with delicious refreshments served by Mrs. Richner and her committee.—**ERNEST A. ANDREWS**, Secretary.

RUTLAND DISTRICT, VERMONT CHAPTER—Members of the Rutland District of the Vermont Chapter gathered March 1 for a luncheon at the home of Irene Noble, chairman. A short business meeting followed the luncheon, after which a recital was given at the Rutland Baptist Church. Rachel Dean Worth, Poulitney, Vt., opened the program with the following: Prelude and Fugue in A minor and "Saviour of the Heathen, Come," Bach; Bouree and Musette, Karg-Elert; "Echo" and Concert Study, Yon. The second portion of the recital, played by Genevieve Bliss Murphy, included: Adagio for the Glass Harmonica, Mozart; Fugue in D major, Bach; "O Lord, Incline Thine Ear," Demessieux, and Psalm 19, Marcello.—**CARL ADAMS**, Registrar.

NEW LONDON, CONN., CHAPTER—The annual pastor-organist dinner of the New London Chapter was held March 11 at the First Baptist Church, Norwich. About fifty attended the meeting. The supper was served by members of the church choir with Mrs. Annie Cowan as chairman. The speaker of the evening was George Faxon, Trinity Church, Boston, who spoke on problems in church music. A discussion period followed the talk. Dean Peter J. Wihol conducted the business meeting. Arthur W. Quimby, chairman of the department of music at Connecticut College, was named to head a committee of pastors and organists to make plans for the third annual choir festival to be held in May.—**VICTOR NORMAN**, Registrar.

BRIDGEPORT, CONN., CHAPTER—Nearly 100 members and friends attended the annual pastor-organist dinner of the Bridgeport Chapter Feb. 24 at "Town House" in Bridgeport. After a delicious turkey dinner Dean Dorothy Menne introduced Miss M. Louise Miller, chairman of the nominating committee, who gave the slate of officers for the 1958-59 season. The meeting was then turned over to Charles Hickman, program chairman, who introduced the speaker for the evening, the Rev. Otis A. Maxfield, Ph.D., of the First Church (Congregational), Springfield, Mass. His provocative and stimulating talk dealt with music in the church and its relationship to the minister. Many helpful ideas were given to help integrate all arts into the working church program.—**PATRICIA Y. BROWN**, Publicity.

BINGHAMTON, N. Y., CHAPTER—The Binghamton Chapter sponsored choir festivals Feb. 16 and 23 in the First Presbyterian Church. The first festival was for junior choirs, the second for youth choirs. Thirteen churches of six denominations participated. The festival director was Newton S. Fink and the organist was Harold O'Daniels. Organ music for the festivals included: Chaconne in E minor, Buxtehude; Trumpet Dialogue, Clerambault; "O God, Thou Faithful God," Peeters; Grand Jeu, du Mage; Prelude and Fugue in E minor, Bach; Prelude and Air, Wesley; "Deck Thyself, My Soul, with Gladness," Brahms, and "If Thou but Suffer God to Guide Thee," Bach. Anthems included: "O Saviour Sweet," Bach; "The Snow Lay on the Ground," Sowerby; "Easter Alleluia," Traditional; "God Is a Spirit," Smart; "Awake, My Soul" and "Sing Ye," Bach.

The chapter met Jan. 20 at the Ogden Hillcrest Methodist Church where Leonard Carlson, organ builder, gave a lecture on the difficulties involved in rebuilding organs. Mrs. Robert Woodson sang a solo accompanied by Mrs. William Sharpe. Refreshments were served by women of the church.—**ANNA MEADE**, Dean.

SPRINGFIELD, MASS., CHAPTER—Members and friends of the Springfield Chapter were guests at a concert of sacred music of the baroque era arranged by Amherst College at the Mead Art Gallery in Amherst March 4. The concert was under the direction of Charles Ludington, organist and director of the Amherst College choir. The program included works by Schütz, Buxtehude, Tunder, Bach and Handel. Mr. Ludington performed on a new harpsichord built by Sperrhake in Passau, Germany, in 1957. The entire program achieved a high level of excellence and was enthusiastically received by all who attended.

The Feb. 11 meeting was held at the Hope Congregational Church. The host was Leroy Hanson of Hope Church and the guest speaker was Miss Ruth Douglass of Mount Holyoke College. Miss Douglass gave a delightful and informative talk about her trip around the world in 1957. She discussed and played recordings of music she had heard in Hawaii, the Philippines, Indonesia, Afghanistan, India and Russia. A lively question period followed her address. The meeting ended with refreshments and a social hour.—**FRANKLIN P. TAPLIN**, Sub-dean.

BROCKTON, MASS., CHAPTER—The February meeting of the Brockton Chapter was held at the home of Francis L. Yates. Dean Ralph E. Chase presided. Reports were given by Treasurer William Moss, Registrar Julia M. Young and Secretary Anna M. Chappell. Announcement was made that the concert at the First Baptist Church March 25, featuring organ and piano duets by chapter members, will be open to the public. Arnold Johnstad spoke on early forms of church music. A social hour was held at the close of the talk.—**Mrs. C. W. BURRILL**, Publicity Chairman.

BLACKHAWK CHAPTER—The Blackhawk Chapter sponsored a seminar on children's choirs by Ruth K. Jacobs Feb. 25 at the Park Presbyterian Church, Rock Island, Ill. At an afternoon session Mrs. Jacobs discussed rehearsal techniques and methods of presentation; in the evening she covered materials and administration and the philosophy of children's choirs. Area pastors joined choir directors and organists for the sessions.

Chapter members attended a worship service at Temple Emanuel, Davenport, Iowa, Feb. 14. Following the service Rabbi Martin Zion explained the service.—**J. GALLEY**, Registrar.

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News of the American Guild of Organists—Continued

Dr. Fleischer to Speak at De Paul.

Dr. Heinrich Fleischer will speak to the Chicago Chapter April 21 on the topic "How did Bach play his own organ music?" at the "little" theater on the third floor of De Paul University's building at 64 East Lake Street. Registration, use of manuals, ornaments, phrasing, tempo, technique, lost usages and different meanings of various notations are the points to be covered.

CHICAGO CHAPTER—A program of wedding music was given by members of the Chicago Chapter Feb. 23 at St. Luke's English Evangelical Lutheran Church. The number of people present reflected the increasing concern of musicians and clergy in the selection of music for such occasions. Edna M. Bauerle, organist and choir director of the host church, opened the program with Max Wolf, baritone, in Bach's "O Love That Casts Out Fear" and "Jesu, Joy of Man's Desiring." They were assisted by violin and cello. Proper chants of the Roman Catholic nuptial mass were sung by a group of organists and choir directors from DePaul University under the direction of Rene Dosogne. As prelude music Robert Rayfield played Concerto 5, Handel. The boys' choir from St. Paul's Episcopal Church sang "O Perfect Love," Wedding Suite, Clokey, and Mr. Rayfield completed the group with "In These Is Gladness," Bach. Paul Koch played: Andante Cantabile, Symphony 4, Widor; Pastorale on Psalm 23, Whitlock; Trumpet Tune, Greene, and Psalm 19, Marcello. He was assisted by William Zuse, baritone, who sang "The Greatest of These Is Love," Bitgood, and "O Perfect Love," Willan. Women of the church arranged a lovely reception following the program.—**GRACE SYMONS, Registrar.**

SANDUSKY, OHIO, CHAPTER—The Sandusky Chapter met at St. Mary's Church March 2 for a demonstration of music for the Catholic mass by Paul Becker. Mr. Becker opened with a few explanatory comments and led the men's and boys' choirs in the singing of a mass, using music from several different settings. The Rev. Thomas Ankenbrandt narrated the program, explaining the purpose of each section and its place in the liturgy. Each member was given the text of the music in Latin and English. Following the program the members adjourned to the choir room for the business meeting. The nominating committee offered its slate of candidates for the election in May.—**LAURA M. LONG, Secretary.**

CINCINNATI CHAPTER—The Cincinnati Chapter sponsored Dr. Robert Baker in recital March 4 at the Westwood Presbyterian Church. Dr. Baker performed the following: Adagio and Finale, Concerto 1, Handel; Chaconne in E minor, Buxtehude; Two Ritornelles, Rameau; Prelude and Fugue in B minor, Bach; Prelude to the Sabbath Morning Torah Service, Milhaud; "Greensleeves" and "Brother James' Air," Wright; Chorale in B minor, Franck; Dialogue on the Mixtures, Langlais; "A Trumpet Minuet," Hollins; Adagio for Strings, Barber; Rondo for the Flute Stop, Rinck, and Toccata in D flat major, Jongen. Following the program a reception was held in honor of Dr. Baker in the parlor of the church with members of the board entertaining.—**BERRY HOENSCHE, Registrar.**

WESTERN MICHIGAN CHAPTER—The Feb. 3 meeting of the Western Michigan Chapter was arranged by William Rozeboom, host for the evening. Upon his invitation the chapter attended the Plymouth Christian Reformed Church to hear the recently-installed Wicks organ. Members then moved to the Fifth Reformed Church and heard another newly-installed three-manual Wicks. Informative remarks by Mr. Rozeboom prefaced a short recital. The group was invited to view the new church and parish house. A business meeting followed with Norman Greenwood, dean, in charge. Refreshments were served by women of the church.

The chapter sponsored an all-day workshop Jan. 13, featuring Dr. Henry Veld, director of the Augustana Choir. Meetings were held at the Central Reformed Church with William Holby as host; Matthew Walkotten was program chairman. Dr. Veld held sessions on choral techniques; he stressed phrasing, musical content and diction. Mr. Holby played the accompaniments.—**ALYCE LANTINGA, Corresponding Secretary.**

LAFAYETTE, IND., CHAPTER—The Lafayette Chapter met Feb. 11 at St. Boniface Roman Catholic Church. An interesting program of Gregorian chant was given by the organist-choir director, Miss Helen Murphy. Miss Murphy directed a choir of eighth-grade girls from the parochial school in singing parts of the mass. Dean Theodore Purchla presided at a business meeting held after the program. Refreshments were enjoyed at the residence of Miss Murphy.—**FRANCIS LEE HARRISON, Secretary.**

KANSAS STUDENTS GATHERED AT FRIENDS "U"



A CONVENTION of Guild student groups representing St. John's and Southwestern Colleges, Winfield, Kans., Kansas State College, Manhattan, the University of Wichita and Friends University met on the Wichita campus of the last-named school March 2. Features of the meeting, at which more than fifty were registered

despite a blizzard, were: a student recital by Barbara Lindeman, Antone Godding and Barbara Hilton; a recital by Garth Peacock; a demonstration of wedding music with Cleo Wilson, Erma Jean Dunn and Robert Peterson as organists, and a program by the "Singing Quakers" of Friends University directed by Fred Mayer.

DAYTON, OHIO, CHAPTER—The Dayton Chapter met at the Oak Street E.U.B. Church March 3 for a members' recital of service music. Veryl Zech, chairman, introduced Miss Oma Frees, Mrs. Evelyn Battenburg and Miss Frances Miles. Miss Frees chose two Bach Chorales, Dupré's Antiphon 3 and a Karg-Elert Chorale. Mrs. Battenburg played Fantasia in A minor and Aria from a church cantata, Bach, "Dawn," Jenkins, and Toccata in D minor, Nevin. Miss Miles concluded the program with Sonata in C minor, Mendelssohn. Members and guests were invited to the church dining room for refreshments and a social hour.—**MRS. FRANK O'ROARK, Registrar.**

TOLEDO CHAPTER—Members of the Toledo Chapter were invited to the Ashland Avenue Baptist Church March 7 for a recital by Franz Herrenscheidt. Dean Margaret Weber reported upon the enthusiasm of the new student group and announced the student recital program scheduled for later in the month. Arrangements were discussed for the Ernest White recital April 27 at the Collingwood Presbyterian Church.

Dean Weber played Prelude and Fugue in E, Lübeck, and Sonata 3, Hindemith, and directed the choirs in a program of choral music for the Feb. 18 meeting at the Ashland Avenue Church.—**JOHN J. FRITZ, Registrar.**

AKRON CHAPTER—The Akron Chapter met March 3 at the Grace Evangelical and Reformed Church. The Rev. Carlton Young, minister of music at Trinity Methodist Church, Youngstown, was the speaker. His topic was "Trends in Church Music." A social hour followed.—**MRS. R. H. MARTIN, Registrar.**

WHITEWATER VALLEY CHAPTER—The Whitewater Valley Chapter sponsored a junior choir festival Feb. 23 at St. John's Lutheran Church, Richmond, Ind. The program was arranged by Marjorie Beck Lohman and William Giles. Dean Wilberta Naden Pickett gave an introduction to the program, the theme of which was "We Worship God." Following the choral reading of Psalm 100 the combined choirs, including 270 boys and girls, sang appropriate anthems. Choirs included in the festival were from Centerville, Richmond and Connersville, Ind., and Franklin and Middletown, Ohio. The prelude for the service was played by Eugene Emrick; the service was played by Marjorie Lohman and Walter Davis. Conductors for the various choral sections were: Ivan Webster, Margaret Harrison, Mr. Emrick, Mr. Giles and Mrs. Lohman.—**MARJORIE BECK LOHMAN, Registrar.**

INDIANAPOLIS CHAPTER—The Indianapolis Chapter met Feb. 11 for dinner and a service of choral evensong at St. Paul's Episcopal Church. The Rev. William E. Weldon, A.A.G.O., organist and music director, was in charge of the service. The service included three Bach preludes, played by Mrs. Cornelius Helwig, liturgical music and several anthems. At the dinner in the parish hall Dean Harry W. T. Martin presided. Susan Shedd Hemingway, secretary, read the report of the nominating committee. Dean Martin read the by-laws on election of officers and Elsie MacGregor, F.A.G.O., read the motto and purpose of the Guild.—**FLORENCE M. MILLETT, Public Relations.**

MILWAUKEE CHAPTER—The Milwaukee Chapter sponsored Oswald G. Ragatz in a recital at Immanuel Lutheran Church Feb. 16. About 400 people came out in sub-zero temperatures to hear the following program: Trumpet Tune and Air, Purcell; "How Brightly Shines the Morning Star," Buxtehude; Four Chorale Preludes, Bach; Chorale, Franck; "Divertissement," Vierne; "Adesdes Fidelis," Karg-Elert; "Pastoral Dance," Milford; Scherzo, Durufé; "Greensleeves," Wright; Carillon-Sortie, Mulet. Following the recital a supper was served in the church parlors. Thirty-seven members remained for the master class in the evening. Dr. Ragatz gave a lecture-recital on "The Golden Age of Organ Music."

ST. JOSEPH VALLEY CHAPTER—The St. Joseph Valley Chapter sponsored a series of Lenten recitals at the First Presbyterian Church, South Bend, Ind. Participating organists were: Charles Hoke Feb. 28, Dr. Einar Krantz March 7, Margaret Jackson March 14, Mrs. Charles A. Rolff, Jr., March 21 and Lawrence Apgar March 28.

The chapter sponsored a recital March 9 by the Notre Dame University and St. Mary's College student groups at the First Presbyterian Church. The group sponsors are Daniel H. Pedtke, F.A.G.O., chapter dean, and Sister M. Dolorosa, C.S.C. Each student introduced numbers and added informative comments.

The chapter sponsored a choral program featuring the St. Mary's College madrigal singers under the direction of the Rev. Patrick Maloney, C.S.C., at the little theater of Moreau Hall on the campus Feb. 16. This highly-trained group of a dozen voices was assisted by strings and recorders. The program: Jubilate Deo, di Lasso; "Sicut Cervus," Palestrina; Magnificat and "Filles a Masier," Binchois; madrigals by Morley, Pilkington, Byrd and di Lasso, and chansons by Tessler, Vecchi and Verdelot.—**RUTH ANN LEHMAN, Registrar.**

North Shore Chapter Organized.

The newly-chartered North Shore Chapter has been organized to serve suburbs north of Chicago. The following officers have been elected: Dean, Dr. Thomas Matthews, F.A.G.O.; secretary, Margaret L. Budd, A.A.G.O.; treasurer, Richard Enright; executive board, Dr. William H. Barnes, Dr. Barrett Spach, Henry Beard, Barbara E. Bennett, Dr. Robert R. Birch and Dr. Austin Lovelace.

The executive committee has held monthly meetings since January and plans have been completed for the first major event of the chapter, a dinner-meeting May 19 at the Glenview Community Church. Regular monthly meetings will begin in October with a series of recitals, lectures, workshops, festivals and other events scheduled by the program committee, Dr. Lovelace, chairman.

FORT WAYNE, IND., CHAPTER—The Fort Wayne Chapter met Feb. 4 at Trinity English Lutheran Church. Members and guests had dinner together in the Wagenhaus dining hall of the church. Special guests were Theodore Schaefer, National Presbyterian Church, Washington, D. C., and Lawrence Aggar, Earlham College, state chairman, who talked briefly on Guild examinations. Six new members were introduced; membership of the chapter has doubled this year. Announcements included several things for sale, such as an organ and some church pews. Dr. Schaefer's lecture-demonstration saw the stage of the audio-visual theater of the church crowded past capacity with choir directors. The whole group served as a choir to be trained in the singing of anthems, starting with the preparatory study of the work, which included scanning the text, marking phrasing, speaking the text and attention to diction throughout. Seven anthems were studied. This "do-it-yourself" program proved to be one of the most enjoyable of the whole year under the direction of Mr. Schaefer, whose warm personality called forth enthusiastic response from every member present. He was kept busy until a late hour answering questions about the "Eisenhower church" and his choir there.—**FLORENCE H. FITZ, Publicity.**

BLOOMINGTON - NORMAL CHAPTER—The Bloomington-Normal Chapter sponsored a festival of hymns at St. Matthew's Episcopal Church Feb. 16; the program was open to the public. Introductory preludes on hymn tunes for the meeting were: "Quem Pastores," Willan; "O God, Thou Faithful God," Peeters, and "God Himself Is with Us," Bitgood. Introductory remarks were made by Dean Mae Desmond. Narrated and directed by Lloyd Pfausch, the program included the history and background of each hymn and composer. The congregation joined in the singing. Organists were Louise Lange, Gail Wilcox and Henry Charles. The postlude was "Nun Danket," Karg-Elert.—**EFFIE HOWARTH SUTTON, Sub-dean.**

WESTERN IOWA CHAPTER—The Western Iowa Chapter sponsored a choral and organ program Feb. 9 at the Morningside Presbyterian Church, Sioux City. The Alta Singers, directed by Lee McGinnis and accompanied by Florence Primmer, sang: "Praise to the Lord," Shaw; Cherubim Song 7, Bortolanisky; "Prayer to Jesus," Oldroyd; "Go to Dark Gethsemane," Noble; "God Is the Light of the World," Morgan; "How Lovely Are the Messengers," Mendelssohn, and "God So Loved the World," Stainer. Mrs. Primmer played: Grand Choeur, Purvis; Prelude on an Ancient Welsh Tune, Noble; "Begin My Tongue," Edmundson; "Lobe den Herren," Dielen; "Let Us All with Gladness Voice," Willan, and Processional, Karg-Elert.—**JOHN EITZEN, Secretary.**

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News of the American Guild of Organists—Continued

Chapter Hears Organ Built by Students

The Winfield Chapter met Feb. 4 at the home of Benn and Don Gibson for a demonstration recital. This was performed on the organ recently rebuilt and installed in a new music studio at the Gibson home. The Gibson twins are freshmen at Southwestern College and did all the work themselves on the three-manual Möller instrument.

The chapter met at St. John's College for a March 4 program by the student group, Miss Alma Nommensen, director. At the business meeting the chapter voted to contribute to the Winfield Oratorio Society.

GARTH PEACOCK, Dean.

Chapter Inter-faith Service Attracts 1,000.

The February meeting of the Detroit Chapter was held at Christ Church, Cranbrook, and was in the form of an inter-faith brotherhood service of Christians and Jews. A large choir representing nine metropolitan churches, assisted by fourteen members of the Detroit Symphony Orchestra, under the direction of Dr. Maurice Garabrant and accompanied by Kent McDonald, organist, performed Haydn's "Creation." There were more than 1,000 present to hear the work and many were turned away for lack of standing room.

The chapter also assisted in sponsoring a recital by Dr. Franz Herrenschild, young Swiss organist, at the Faith Lutheran Church March 9.

THEODORE HERZEL.

SOUTHEAST MISSOURI CHAPTER—By far the best-attended event or meeting of the Southeast Missouri Chapter was the one March 2, at which Ronald Arnatt played a recital at Trinity Lutheran Church, Cape Girardeau. Well over 200 persons attended and particularly enjoyed were the program notes that the British-born recitalist provided orally. Numbers are listed on the recital page.—J. HUGH SMITH, Dean.

DUBUQUE, IOWA, CHAPTER—The Dubuque Chapter met Feb. 23 at St. Luke's Methodist Church for a program of Easter music. Miss Helen Stuber was in charge and the organists participating were: David Nelson, Mrs. George Engels, Lillian Staiger and Mark Nemmers. A women's trio also sang. On the program were: "Now Is Christ Risen from the Dead," Ottenwalder; "I Know That My Redeemer Liveth," Handel; "Christ lag in Todesbanden," Bach; "Surrexit Christus Hodie," Dunn; "Ye Sons and Daughters of the King," Grauer; An Easter Carol, Buckley; "The Strife Is O'er," Palestrina-Runkel; "Ere Yet the Dawn Hath Filled the Skies," Buxtehude; "Hallelujah Chorus," Handel-Dunham; Trumpet Voluntary, Purcell; "Der Tag, der ist so freudenreich," Bach; Prelude and Fugue on "Victimae Paschalis Laudes," Benoit.

MINNESOTA CHAPTER—The Mount Olivet Lutheran Church, Minneapolis, was host Feb. 2 to the Minnesota Chapter in a joint meeting with the Twin City Choirmasters Association. After a banquet and brief business meetings of both organizations, members proceeded to the church where part of the new Lutheran liturgy was introduced. This was followed by a program of choral and organ music. The 100-voice choir was conducted by Edith Norberg and Marjorie Hawthorne played the service and recital. The choir sang "Say Ye to the Righteous" and "The Paper Reeds by the Brook" by Randall Thompson. Organ numbers were: Sinfonia "Wir danken" and "Come Sweetest Death," Bach; Two Chorale Preludes, Brahms; Prelude and Fugue in G minor, Dupré; "La Nativité," Langlais; "Elegy," Peeters, and Introduction-Passacaglia, Reger.

LINDSBORG, KANS., CHAPTER—The Lindsborg Chapter met Feb. 24 at the First Brethren Church in McPherson. A prelude of organ music consisted of "In dir ist Freude," Bach, played by Robert Willems, McPherson College, and "Cortege et Litanie," Dupré, played by Sondra Soderlund, Bethany College. An entertaining and instructive talk on bells was given by Mrs. D. W. Bittinger of McPherson. A social hour followed; refreshments were served and organ recordings played.—MAYME PORTER, Reporter.

LEADERS OF NEW DOANE COLLEGE STUDENT GROUP



A STUDENT GROUP has been organized on the Doane College campus, Crete, Neb., under the sponsorship of the Lincoln Chapter. Leaders of the group, shown left to right, are: Mrs. Jessie N. Hawkes, advisor; Nadean Kruse, president; Phyllis Treider, treasurer, and Leah Watson, secretary.

KANSAS CITY CHAPTER—As the third program on the Kansas City Chapter's subscription series, the University of Missouri brass choir under the direction of Frank Cipolla was featured in a concert of organ and choral music Feb. 17 at the Second Presbyterian Church. Preceding the program chapter members held a dinner-meeting with a get-acquainted session, report from the nominating committee and initiation of six new members.

Despite a raging blizzard and near-zero temperature, eighty-seven members of the chapter met in the banquet hall at Beth Shalom Synagogue Jan. 20 for a delicious dinner in kosher style and a program of a cappella music under the direction of Cantor Jacob Rothblatt. One of the most exciting choral programs the chapter has enjoyed, numbers ranged from Vinaver and Lewandowsky to Chayes, including the traditional "Kol Nidre." Cantor Rothblatt added comments concerning synagogue music as the program progressed. Dr. Robert D.W. Adams made arrangements for the evening. At the business meeting nine new members were initiated by Dean Violette H. Williams.—HELEN SIMMONS, Registrar.

TEXARKANA CHAPTER—Mrs. William Hibbitts was in charge of a program for the Texarkana Chapter Feb. 22 at the First Presbyterian Church. The Rev. Robert S. Park, chaplain, opened the meeting with a prayer. Mrs. Charles Thompson, soprano, sang: "Prepare Thyself Zion," Christmas Oratorio, Bach; "The Raising of the Son of the Widow of Nain," Hart, and "Hear Ye, Israel," "Elijah," Mendelssohn. Miss Dorothy Elder gave a description of several new organs being built and installed in churches over the nation. Mrs. Hibbitts played: "Good News from Heaven," Pachelbel; "How Lovely Is Thy Dwelling Place," Huber, and "The Joy of the Redeemed," Dickinson. Wendell Blake, dean, presided at the business session. Plans were discussed for sponsoring an organist in a recital in the near future.—DOROTHY ELDER, Registrar.

MASON CITY, IOWA, CHAPTER—The Mason City Chapter met Feb. 18 at the Vance Music Company. Three members—Doris Molander, Helen Jones and Mrs. Ray Servison—played these numbers: Prelude and Fugue in B minor, Bach; Fantasia, Purvis; "Jagged Peaks," Clokey; "The Night of the Star," Elmore; "Christ Triumphant," Yon; Prelude on an Ancient Welsh Tune, Noble; "Meditation on a Rose Window," Hovdesven, and Easter Fantasy, Hollman. Following a business session the group went to the home of Robert Nord for a social hour and refreshments.—WILMA NYCE, Registrar.

SOUTH MISSISSIPPI CHAPTER—Members of the South Mississippi Chapter were guests of Dr. Donald Winters at a dinner-meeting March 4 in the cafeteria of Carey College, Hattiesburg. After dinner the college choir under the direction of Dr. Winters with Helen McWhorter accompanying sang a public concert which featured arrangements of spirituals.—MRS. R. T. HUTCHAKER, Reporter.

HUNTINGTON, W. VA., CHAPTER—The Huntington Chapter enjoyed a program of instrumental music with organ Feb. 17 at the First Methodist Church. The program included Sonata in C major, Telemann; Trio-sonata in D major, Corelli, and Concerto for organ and brasses, Lockwood. Those participating included Dr. C. L. Kingsbury, flute, Mrs. Wilbur Pursley and Miss Patty Green, violin, Mrs. William Davidson, cello, Larry Furber and Dale Riley, trumpet, Jack Flower and Robert Spenser, trombone, and Mrs. A. W. Carder, Miss Catherine Mallatis and Mrs. Charles Tucker, organ. Wilbur Pursley directed the brass. Hostesses for the social period were Mrs. Robert Knight and Mrs. E. V. Townsend.

The chapter met at the Johnson Memorial Methodist Church Jan. 20 with Dean Paige Allred presiding at the business session. Miss Faye Lowry related the history of the Guild and explained its purpose. Miss Catherine Mallatis described the various parts of the 1958 Guild examinations and gave illustrations at the organ. William Davidson played examples of improvisations. After the program Mrs. Paige Allred and Mrs. A. W. Carder were hostesses for the social hour in the church parlor.—ALMA N. NOBLE, Registrar.

NASHVILLE CHAPTER—The Nashville Chapter sponsored John Weaver in recital at the First Presbyterian Church March 11. He played the following pieces: Introduction and Toccata, Walond; Flute Solo and Gavotte, Arne; Noel Grand Jeu et Duo, Daquin; Three Chorale Preludes and "Great" G minor Fugue, Bach; Andante Cantabile, Symphony 4, and Finale, Symphony 2, Widor; Scherzo, Symphony 2, Vierne, and Sonata on the 94th Psalm, Reubke. At the conclusion of his program, Mr. Weaver was greeted by spontaneous applause from the large and enthusiastic audience. Nashville music critics were unanimous in their praise.—RAPHAEL D. ERICKSON, A.A.G.O., Dean.

COLUMBIA, S. C., CHAPTER—The Columbia Chapter met Feb. 10 at the First Presbyterian Church. Following the business meeting a program was given by members of the Greenwood Chapter. Mrs. Rosalie Stribling, dean, announced these numbers: Prelude and Fugue in G major, Bach, Henry von Hasseln; "Hear Ye, O Israel," "Elijah," Mendelssohn, and "Let Us Break Bread Together," Spiritual, Miss Evelyn Martin; Aria, "St. Paul," Mendelssohn, and "Bist du bei mir," Bach, James O'Nan; "Nalades," Vierne, and Toccata, Gigout, John Lawrence Robinson. Dean Stribling was accompanist. Refreshments were served at the social hour.—MRS. CURRAN L. JONES, Publicity Chairman.

CHARLOTTE, N. C., CHAPTER—Each year the Charlotte Chapter sponsors an outstanding organist in a local appearance. This year's recitalist was Jeanne Demessieux, who played March 3 at the Myers Park Methodist Church. A reception was given by the church following the program.—NELL MORGAN, Secretary.

Lincoln Will Host 1959 Regional.

The 1959 regional convention for Colorado, New Mexico and Nebraska will be held in Lincoln, Neb., April 13-15. The Lincoln Chapter will be host. Members in the following states will also be invited: South Dakota, Wyoming, Missouri, Iowa and Kansas.

Ten Nebraska Wesleyan University students played for the chapter March 10 in the C. C. White Auditorium. The following students of Paul W. LeBar and Dr. Charles W. Tritt took part: Anne Adams, Virginia Dahl, Sandra Salmon, Marilyn Bedford, Joan McClurg, Sally Mosher, Lois Gall, Wauneta Hansen, Carlyn Jo Strand and Norman Dority. Dinner and a business meeting at the Y.W.C.A. preceded the recital.

CONSTANCE BOOTH, Secretary, PAUL L. REYNOLDS, Dean.

Schweitzer Acknowledges Program.

The program of the Jackson, Miss., Chapter Jan. 14, which honored the 83rd birthday of Dr. Albert Schweitzer, was sent with a birthday card to the noted humanitarian and organist at his mission in Africa. Through his nurse, Mlle. Ali Silvers, Dr. Schweitzer sent word that he was pleased with the program and grateful for the birthday card.

The chapter's anniversary program in the recital hall of Brown's music store included papers on various phases of Dr. Schweitzer's life and work given by Mmes. Virgil Posey, Cecil Roper, William Walter and Shelby Rogers. Mr. Roper played a series of Bach recordings.

MRS. VIRGIL POSEY.

ST. PETERSBURG CHAPTER—The St. Petersburg Chapter again held two outstanding events in one month. Virgil Fox was sponsored in a recital at the First Congregational Church Feb. 14. An informal reception was held for his many St. Petersburg friends immediately following. His program included: "In Dulci Jubilo," Sinfonia, "Now Thank We All Our God," "Come, Sweet Death" and Toccata in F major by Bach. These were followed by "Petites Litanies de Jesu" by Grovlez and Suite, Opus 5, of Durufle. The last group was composed of Giga, Bossi; "Green-sleeves," Vaughan Williams, and "How Brightly Shines the Morning Star," Reger. A choral "evensong" "The Attributes of God in Song," was held March 3 at Christ Methodist Church. Nineteen church choirs participated and the combined numbers were Christiansen's "Beautiful Saviour" and Schubert's "Omnipotence." There were more than 2,000 in attendance.—FLORENCE G. ANDERSON, Corresponding Secretary.

LEXINGTON, KY., CHAPTER—The March 11 meeting of the Lexington Chapter was held at Memorial Hall of the University of Kentucky, Dean Arthur Wake presiding. The program was in charge of Arnold Blackburn who introduced two of his pupils, college members of the chapter. Playing on the 1952 Holtkamp organ, Melvin Dickinson played the Andante and Vivace movements of the Telemann Sonata for bassoon and continuo. William Watson was bassoonist. Mr. Dickinson also played the Langlais "Epilogue sur un theme de Frescobaldi." Elizabeth Van Horne was heard in the Pachelbel E minor Toccata, "Herzliebster Jesu" and "Schmücke Dich, o liebe Seele," Brahms, and "Litanies," Alain. A coffee hour was held in fellowship hall of the College of the Bible.—ELIZABETH McCLEURE MAHAN.

KNOXVILLE CHAPTER—The Knoxville Chapter met for a supper-meeting March 3 at the Church of the Ascension. The Rev. David M. Potts, rector, and Charles Hunnicutt, organist and choirmaster, were hosts to the group. The church is of modified romanesque architecture with an unusual frieze painted by Hugh Tyler, native of Knoxville. Mr. Potts outlined the services of morning and evening prayer and holy communion, the central act of the church. Mr. Hunnicutt talked about the canticles and the service music written by John Merbecke. Examples of plainsong and Anglican chant were played.—REBA GENTRY, Registrar.

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News of the A.G.O. — Continued

ROANOKE CHAPTER SPONSORS ORATORIO CHORUS



A NINETY-VOICE oratorio chorus is a permanent organization of the Roanoke, Va., Chapter. All the singers are subscribing members of the chapter. Made up of members of choirs of local churches, the chorus sang Mendelssohn's "Elijah" Feb. 9 in the Huntington Court Methodist Church. Dean Edmund B.

Wright conducted and Roger B. Arnold was organist.

The chorus will follow its first appearance with a Guild Sunday performance of Thompson's "The Peaceable Kingdom" and Bach's "Sleepers, Wake." In the spring of 1959 the group plans to sing Bach's St. Matthew Passion.

CENTRAL NORTH CAROLINA CHAPTER—Miss Jean Swanson, F.A.G.O., of the music faculty of Meredith College acted as a "guinea pig" in demonstrating the Associateship tests March 1 in the recital hall of the college. Dr. Harry Cooper, F.A.G.O., head of the music department at Meredith, and Russell Broughton, F.A.G.O., head of the music department at St. Mary's College, acted as judges and announced that she had "passed" with flying colors. Samples of the tests for several previous years were made available for study and discussion. Miss Swanson spent last year in New York studying under a Danforth fellowship.

David Pizzaro, A.A.G.O., newly-appointed organist and choirmaster of St. Phillip's Church in Durham, played a recital and conducted his choir at evensong Feb. 24. A reception followed in the church parlors.

The chapter sponsored seven students from surrounding colleges in a recital Feb. 9 at Christ Church in Raleigh with an informal reception afterward for the students and their teachers. Students appearing were Sara Sue Bowers, Patricia Long, Judith Cooley Wilburn, Peggy Fulghum, John Shannon, Tom Foster and Geoffrey Simon. The program was well attended and very well received.—PEGGY HOFFMANN, Registrar.

MEMPHIS CHAPTER—The Memphis Chapter enjoyed a dinner and business meeting at St. John's Episcopal Church March 3. Reports were made on the success of the recital by David Craighead in January and the junior choir festival in February. Following dinner a recital on the three-manual Möller organ was played by James Morrison, Jr., and William Gravesmill of the Southwestern College faculty. The program was as follows: "Water Music," Handel; Toccata, Symphony 2, Widor; Concerto in A minor, Bach; Concerto 13, Handel, and Trio in D minor, Bach.

The chapter in cooperation with the First Baptist Church sponsored a junior choir workshop and festival Feb. 15-16. In spite of snow and severely cold weather the response was gratifying. About thirty directors attended the workshop and 200 children participated. Ruth Krehbiel Jacobs, president and founder of Choristers Guild, was guest director. Much credit for the successful planning of this fine program goes to the dean, Mrs. Fred Niell.—MRS. CARLTON WILKES, Registrar.

TAMPA CHAPTER—The March 3 meeting of the Tampa Chapter was held at the First Methodist Church with Mrs. Ruth Chalfoux as hostess. The choir, under the direction of Jack Smith, opened the program with "Souls of the Righteous," Noble, and "Save Us, O Lord," Bairstow. Mrs. Chalfoux accompanied at the organ. Larry Setch gave an interesting talk on acoustics. A group picture of all church organists present was made by the Tampa Daily Times to be used just before Easter. A short business session closed the meeting.—ALICE NEWBERRY, Secretary.

AIKEN, S. C., CHAPTER—The Aiken Chapter met Feb. 11 at the home of K. L. Gimmy. Some of the schools of organ tone were studied to appreciate their effect on the modern American organ. Records and a hi-fi system provided the sounds of German classic, French and Spanish organs. After a discussion, a record of an unidentified organ (a Möller "Artiste") was played and all joined in a contest to identify the stops. Estimates of the size of the organ ranged from six to thirty-six ranks.—K. L. GIMMY, Secretary.

ALEXANDRIA, VA., CHAPTER—The Alexandria Chapter held its March 10 meeting at Emmanuel Episcopal Church with Mrs. Margaret Garthoff and Dr. Edward Van Sant as hostess and host. An interesting program of choral music was given by the girls' chorus and girls' ensemble of Washington and Lee high school, Arlington. Miss Mary Lou Alexander directed the chorus in the following: "Lo a Voice to Heaven Sounding," Bortolansky; "Jesus, Who Didst Ever Guide Me," Christmas Oratorio, Bach; "Praise Ye the Name of the Lord," Tchesnokoff; "Hear My Prayer, O Lord," No. 1 of Three Trios, Op. 39, Mendelssohn; "Thus Then, the Law of the Spirit" and "Jesus, Priceless Treasure," Bach; "All His Mercies Shall Endure," "Occasional" Oratorio, Handel. The girls' ensemble, a group of nine selected voices from the chorus led by a student director, sang: "Dearest Lord Jesus," Bach; "Alleluia," Liszt; "God the Father, Lord of Heaven," Beodine; "Music When Soft Voices Die," Dickinson; "Now Is the Month of Maying," Morley, and a French folk song. Marilyn Cantrell and Cathy Haale were accompanists. Following this program Dean Livesay conducted a business meeting.—HOPE DAVIDSON, Registrar.

BIRMINGHAM, ALA., CHAPTER—The regular monthly meeting of the Birmingham Chapter was held at St. Clement's Catholic Church Feb. 17. In keeping with the general theme of studying the liturgy of various denominations, an interesting and informative program was arranged on the Roman Catholic liturgy, the Rev. John Fox in charge.

As its contribution to the festival of arts the chapter sponsored Thomas H. Webber, Jr., in a recital at the First Presbyterian Church Feb. 14. His selections included: Grand Jeu, du Mage; L'arghetto, Bassani; Aria Pastorella, Rathgeber; Prelude and Fugue in D minor, Bach; Cantabile, Clokey; Sonata "Eroica," Jongen; "The Mirrored Moon," Karg-Elert; "Divertissement," Vierne, and "God among Us," Messiaen. After the program a reception was held in the fellowship hall of the church in honor of Egidio Ortona, minister counselor for the Italian embassy, and Mr. Webber.—RUBY MASSIE.

LAKE CHARLES, LA., CHAPTER—The Lake Charles Chapter sponsored a demonstration of sacred choral literature Feb. 16 at the Episcopal Church of the Ascension, Lafayette, La. Choirs from four Lafayette churches—First Presbyterian, First Methodist, St. Genevieve Roman Catholic and the host church—took part. James Hernandez, Carolyn Ewbank, Faith Brown and B. D. Tryanowsky acted as organists; Calvin Bower and Charles Kope were organist-directors, and Archie Brown, Dr. Robert Gilmore and Mary Alice Cox served as directors. A wide variety of choral music from Gregorian chant to Willan was heard. The program chairman was Dean Helen Inninger.—LOUIS BREWER.

CENTRAL FLORIDA CHAPTER—The Central Florida Chapter met March 18 in the First Presbyterian Church in Kissimmee. The program was a panel discussion on acoustics in relation to church architecture. On the panel were Floyd Eaddy, moderator; Lester Geisler, architect; George H. Spohn, architect; Dr. Harold Gleason and Mrs. George Touhy, organists, and Horace E. McFarland, choir director. The program was well attended and the choir of the host church entertained after the program.—JULIE BISHOP, Secretary.

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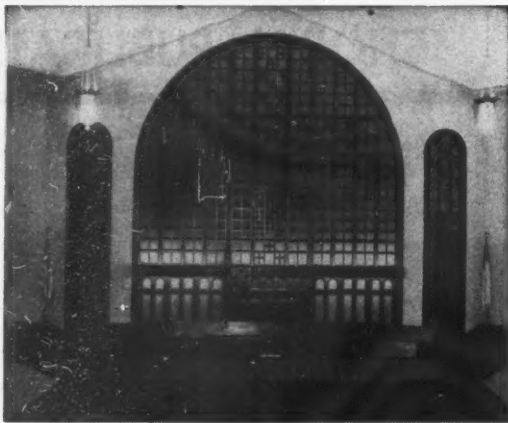
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WA-LI-RO CELEBRATES 25th ANNIVERSARY

LAKE ERIE CHOIR BOY CAMP

Island School Completes Quarter-century under Paul Allen Beymer—Choirmaster Conference Faculty Is Announced.

Wa-Li-Ro, the summer choir school camp on Put-in-bay Island in Lake Erie for boys of the Episcopal Church, is celebrating its twenty-fifth anniversary with its approaching summer season. This institution, which is affiliated with the Royal School of Church Music in England, is unique in America. To date more than 6000 boys have flocked to this island retreat for training in music of the church and for a supervised program of recreation. The week-long school of church music for organists and choirmasters has brought distinguished leaders from England, Canada and the United States to teach the 1000 clergymen and church musicians who have attended this popular summer school.

It all began with an idea for a week-long island vacation trip. After weeks of planning and anticipation the choir boys of Christ Church, Cleveland, and St. James' Church in Painesville, Ohio, arrived at the island. With the Rev. Edmund G. Mapes, then rector of Christ Church, and Laurence Jenkins, assistant choirmaster, as their leaders, they made the old Bay View Hotel their headquarters. True to vacation stories, it rained all week. But the wetness failed to dampen the boys' spirits or their voices. They vigorously prepared to sing the Sunday service at St. Paul's Church.

During these rehearsals the idea struck that a summer camp and choir school might prove of interest to American choirs. Word of the idea was dispatched to the Christ Church organist and choirmaster, Paul Allen Beymer, then in England studying choir work at the Royal School of Church Music and at Oxford University, for his opinion. With encouragement from Bishop Warren Lincoln Rogers, plans were made and Mr. Beymer assumed the duties of director.

The 1958 school of church music is scheduled for June 23-27. The faculty will include David Willcocks of Kings College, Cambridge University, England; Dr. Leo Sowerby; George N. Maybee, St. George's Cathedral, Kingston, Ont., Canada, and Mr. Beymer. Courses will include Anglican chant and plainsong, repertory for the small choir, service playing, church school and family service music, voice training and a study of The Hymnal 1940.

DREW "U" WILL HOLD CHURCH MUSIC CONFERENCE IN MAY

Drew University will hold its fifth church music conference on its campus in Madison, N. J., May 3. Conference leaders include: Dr. Dika Newlin, Drew University; the Rev. Alfred B. Haas, executive committee, Hymn Society of America; Robert Lee, Madison Avenue Presbyterian Church and Union Theological Seminary, New York City; Frank C. Smith, L.T.C.L., Ch.M., Grace Church, Newark, and Lester W. Berenbroick, M.S., A.A.G.O., Drew University.

Mr. Smith will discuss and demonstrate boy choir methods. Other sessions will include a choral workshop and discussion of hymns and responses. The conference will conclude with a program of music by Purcell in anticipation of the bicentennial next year. Mr. Berenbroick will conduct the choir, a string ensemble and trumpets.

Demessieux in Chicago

An important activity of the Chicago Club of Women Organists is the regular sponsoring of public recitals by distinguished woman players. Almost every well-known woman virtuoso has appeared under the club's aegis, several of them having been heard in the series on more than one occasion.

For example, Jean Demessieux played her second recital for Chicago's active and hard-working club March 10 at St. Peter's Roman Catholic Church. Mlle. Demessieux was not very happy with the medium-sized, unremarkable instrument, and neither her own back-breaking tour schedule nor the church's almost constant series of services helped at all to give her the time an organist needs to find an organ's strongest and weakest points and to persuade the stubborn beast to contribute only its good to the program.

This preface already indicates that the recital this frail-looking Frenchwoman played did not provide an entirely satisfying evening. Mlle. Demessieux's command of the organ is extraordinary in many ways. She can play more correct notes per minute and in a more nearly metronomic rhythm than most of her contemporaries of either gender—no mean feat, certainly, and an important part of the armor of a virtuoso. How Mlle. Demessieux's predilection for thick, heavy registration sounds on French instruments, this reviewer has not had the opportunity to observe; the effect on our instruments is certainly neither to heighten the richness of harmonic texture nor to emphasize the linear architecture of great counterpoint. And her often mechanically perfect meter sometimes has the effect of making her rubato and ritenuto sound forced and out of place. The end result is too often absence of a flowing line and remarkably little feeling of artistic communication.

Mlle. Demessieux was at her best in the "Outburst of Joy" segment of Messiaen's "Ascension" Suite. Her much faster than necessary pace did not mar the detail and color here, though it did put emphasis on the virtuoso aspects. Her own "Attende Domine," from a set of twelve chorale preludes recently published in America, has considerable charm and wide usefulness. She seemed to unbend a bit in this piece.

Her own "Te Deum" is a long, involved work in the French virtuoso manner. It gave the recitalist many opportunities to show again her qualities of speed, accuracy and rhythmic inflexibility.

The muddy registration was least helpful to the Bach and the Mozart. The Overture to Cantata 29 was driven at a fast clip which might have been breath-taking if scored less heavily. The Fantasia in G major was not notable for a feeling either of style or of form. The last section was unusually slow-paced despite its program marking of "vivo;" the middle section was indicated in the program as both "andante" and "lento;" the player compromised.

To Mlle. Demessieux's credit, it should be mentioned that she played correctly a recurring rhythmic pattern in the big Mozart Fantasia which many organists distort, even on records. And her work on the Clerambault Basse et Dessus de Trompette was satisfactory.

This recital seemed again to affirm to this listener that while American and German organists are playing better than their fathers and grandfathers, younger French organists are not yet succeeding in realizing the standards of musicianship, style and communication which made the last generation of French organ playing truly a "golden age."—F.C.

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Mount Olivet Baptist on Upper Manhattan Will Have Large New Organ—
L. F. Dyer Is Organist and Choir Director.

The Mount Olivet Baptist Church in New York City has contracted for a new four-manual organ with the Estey Organ Corporation. Details of the sale were handled by Charles Ennis, Estey representative. The specification was drawn by Georg Steinmeyer, director of the pipe organ division, in collaboration with L. F. Dyer, organist and choir director of the church. A positiv division is being prepared for which will be playable from the solo, great and choir manuals.

The specification is as follows:

GREAT ORGAN.

- Pommer, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Pommer, 4 ft., 24 pipes.
- Superoctave, 2 ft., 61 pipes.
- Furniture, 2 ranks, 244 pipes.
- Chimes.

SWELL ORGAN.

- Gedeckt, 16 ft., 12 pipes.
- Salicional, 8 ft., 68 pipes.
- Celeste, 8 ft., 56 pipes.
- Gedeckt, 8 ft., 68 pipes.
- Principal, 4 ft., 68 pipes.
- Hohlflöte, 4 ft., 68 pipes.
- Nasard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Plein Jeu, 3-5 ranks, 256 pipes.
- Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Oboe Clarion, 4 ft., 12 pipes.
- Tremulant.

CHOIR ORGAN.

- Concertflöte, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft. (prepared for).
- Kleingedeckt, 4 ft., 61 pipes.
- Violina, 4 ft., 61 pipes.
- Nasat, 2 3/4 ft., 61 pipes.

- Flöte, 2 ft., 61 pipes.
- Scharf, 3 ranks (prepared for).
- Vox Humana, 8 ft., 61 pipes.
- Tremulant.

POSITIV ORGAN.

- Rohrflöte, 8 ft.
- Nachthorn, 4 ft.
- Principal, 2 ft.
- Quinte, 1 1/2 ft.
- Cymbel, 3-4 ranks.
- Krummhorn, 8 ft.

SOLO ORGAN.

- Bombarde, 8 ft., 68 pipes.
- Clarinet, 8 ft., 68 pipes.
- English Horn, 8 ft., 68 pipes.

PEDAL ORGAN.

- Resultant, 32 ft.
- Diapason, 16 ft., 32 pipes.
- Subbass, 16 ft., 32 pipes.
- Pommer, 16 ft.
- Lieblhgedeckt, 16 ft.
- Oktavbass, 8 ft., 32 pipes.
- Bassflöte, 8 ft., 12 pipes.
- Pommer, 8 ft.
- Choralbass, 4 ft., 32 pipes.
- Kleingedeckt, 4 ft.
- Oktav, 2 ft., 12 pipes.
- Mixtur, 4 ranks, 128 pipes.
- Trumpet, 16 ft.
- Tuba, 8 ft., 32 pipes.
- Oboe Clarion, 4 ft.

**ST. BARTHOLOMEW'S HEARS
HEAVY MUSICAL SCHEDULE**

Choral music in Lent at St. Bartholomew's Church, New York City, included: the Verdi Requiem Feb. 19, Kodaly's Missa Brevis March 2, Walton's "Belshazzar's Feast" March 5, a portion of Rossini's "Stabat Mater" March 16, the Haydn "Seven Words of Christ" March 23 and Stainer's "Crucifixion" March 30. Bach's St. Matthew Passion will be given April 2.

Allen Sever was heard in a program for organ and strings Feb. 26 and Frederick Swann played a recital March 12. Mr. Sever was organist again March 19 in a program for organ and women's voices and he played a solo recital March 26.

GEORGE POWERS directed his choir and soloists March 23 in a performance of part 2 of Mendelssohn's "Elijah" at St. Mark's Church-in-the-Bouwerie, New York City.

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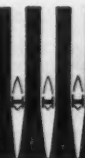
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Lawrence, Kansas

C.C.W.O. Sowerby Program

Although the temperature was below zero, an audience which filled the Cathedral of St. James in Chicago heard a magnificent evensong and Te Deum Feb. 16. All of the music of the service was chosen from the works of the eminent American composer, Leo Sowerby. One was impressed by the great variety of music that Dr. Sowerby has written.

The organ preludes, the brilliant Toccata and the expressive "Requiescat in Pace," were flawlessly played with crystal-like clarity by Loretta Berry.

The distinguished composer directed the cathedral choir and played the service. Anything that Dr. Sowerby does is impeccable. The sublime liturgical music—the Magnificat in D, the Nunc Dimittis in D, "The Armor of God" and the Te Deum—was a great spiritual experience.

At the close of the service, Robert Rayfield gave a superb rendition of the composer's "Pageant."

The service was sponsored by the Chicago Club of Women Organists in cooperation with the cathedral.

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AS CHOIRS SING HER WORKS

The choirs of the University Park Methodist Church, Dallas, Tex., participated in a choir clinic in February under the leadership of Jane Marshall, composer. Mrs. Marshall led the combined choirs of more than 200 voices Feb. 23 at both morning worship services in seven of her own compositions. Her most recent work, "Eternal Gifts of Christ the King," was heard for the first time at these services and is dedicated to Robert Scoggin and the choirs of the church. Her anthem "Awake My Heart" was the winner in the A.G.O. national contest in 1956.

EDWARD A. FUHRMANN, Johnstown, Pa., choral conductor, died Feb. 18. With Kenneth E. Runkel he was a pioneer in the publication of multiple choir anthems. He founded the Choral Ensemble in 1924. A wife and two sons survive him.

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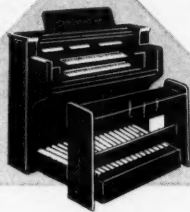
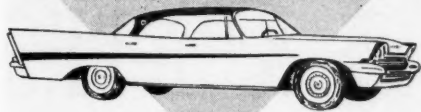
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The electronic organ industry today is passing through a period which is similar, in some aspects, to that of the automobile industry during the first decade of the twentieth century. At that time, three main types of autos were being built—the “steamer,” the “electric” and the combustion or “Gas Buggy.” Of these three forms, only the gasoline-driven type survived.

In electronic organ manufacturing today, one method of tone production has risen above all other systems—the Allen method! As in the case of the automobile . . . cost, flexibility, low maintenance and, above all, performance have become the prime reasons for success. The Allen method of tone production was not chosen haphazardly, but was selected after years of intensive research and investigation covering all types of organ “production” and “reproduction” tone generator systems. Finally, in 1940, Allen began making an advanced electronic organ on a commercial scale.

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European Journey Shows New Trends in Organ Building

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

After a short stay in Paris, where we heard Pierre Cochereau play an organ mass at Notre Dame, we went to Holland especially to see D. A. Flentrop's work. In a small workshop at Zaandam and a woodwork division in another part of the town, the Flentrop company of more than forty men produces ten to fourteen organs annually. Each organ is closely supervised by Mr. Flentrop. The more recent examples show that Flentrop is striving for an unforced singing tone whereas his earlier organs had brilliance but not the softness of quality.

At Alkmaar we visited the cheese market and then heard Piet Kee in a noon recital on the organs of the Grote Kerk. He played two Frescobaldi numbers on the koor orgel which is located in the middle of the south wall. Then Mr. Kee walked to the grote orgel and played Buxtehude, Mozart and C.P.E. Bach. The playing was rhythmical and authoritative. The young Mr. Kee is a mature artist. The grote orgel was restored by Flentrop in 1940-49 and was earlier restored by Schmitzer in 1723-25. The organ has an intriguing history. Its tone is a delight to the ear. The big organ has four manuals and fifty-six stops. The koor organ is a small two-manual.

At Scheveningen we played two Flentrop organs: the Ichthuskerk (two-manual, nineteen stops, 1956) and the Bethelkerk (two-manual, twenty-six stops). The Ichthuskerk organ is almost too bright for the building. The diapasons are all very much alike and this seems to be a characteristic of Flentrop organs. The Bethel organ has greater variety because of its size and its milder tone. The small two-manual, twenty-two-stop at the Utrecht Gebouw Leenwenbergh is a fine instrument. The hoofdwerk vlakfluit 2 ft. and the bovenwerk octaaf 2 ft. are both good stops, but I would question the advisability of voicing them so much alike when contrast between manuals is so important. The vlakfluit blends well with either prestant 8 ft. or roerfluit 8 ft. The specification of this 1954 installation in Utrecht is:

HOOFDWERK.

Quintadeen, 16 ft.
Prestant, 8 ft.
Roerfluit, 8 ft.
Octaaf, 4 ft.
Vlakfluit, 2 ft.
Tertiaan, 2 ranks.
Mixtuur, 4 ranks.
Trompet, 8 ft.

BOVENWERK.

Holpyp, 8 ft.
Spitsgamba, 8 ft.
Prestant, 4 ft.
Fluit, 4 ft.
Nasard, 2½ ft.
Octaaf, 2 ft.
Scherp, 4 ranks.
Dulciaan, 8 ft.

PEDAAL.

Bourdon, 16 ft.
Prestant, 8 ft.
Gedekt, 8 ft.
Woudfluit, 4 ft.
Ruispyp, 3 ranks.
Fagot, 16 ft.

One of Flentrop's best-known organs is at the Kruiskerk in Amstelveen, a suburb of Amsterdam. The organ has been written up in many journals. It certainly measures up to everything that has been claimed for it.

In every case I examined the organs for steadiness of wind pressure and found the Flentrop organs to be solid. Unfortunately at the New York convention of the A.G.O. the little Flentrop positif was very unstable in its wind pressure. Mr. Flentrop explained that the motor burned out because of the voltage in New York and the substitute blower was not big enough. If Mr. Flentrop's earlier organs were voiced with a harder tone than necessary to offset the mellowing effect of time, it is gratifying to note that he is assisting time by voicing them more gently today. You will even find a swell pedal on a few of his organs.

The organ in the Utrecht Dom is well worth visiting. The inscription states that it was built by the Brothers Baetz of

Utrecht in 1825. Research into the history of this organ could be revealing. In any case, it sounds tremendous in the resonant building. The action is poor, the pedal very badly out of tune and the pedal sharps very difficult to play. This organ needs a sympathetic rebuild such as that given at Alkmaar. Having spent considerable time at the console, I could appreciate fully the magnificent recital by Feike Asma of the Hague. The brustwerk (what can be used of it) is weak. The reverberation of the building was not always taken into account by the player and this somewhat clouded an otherwise fine recital by a fine artist. The specification:

HAUPTWERK.

Prestant, 16 ft.
Bourdon, 16 ft.
Octaaf, 8 ft.
Roerfluit, 8 ft.
Violon, 8 ft.
Octaaf, 4 ft.
Fluit Harm., 4 ft.
Quint, 3 ft.
Octaaf, 2 ft.
Cornet (from middle C).
Mixtuur.
Fagot, 16 ft.
Trompet, 8 ft.

RYGPOSITIF.

Prestant, 8 ft.
Quintadeen, 8 ft.
Holpyp, 8 ft.
Octaaf, 4 ft.
Roerfluit, 4 ft.
Quint, 3 ft.
Octaaf, 2 ft.
Fluit, 2 ft.
Cornet.
Mixtuur.
Scherp.
Trompet, 8 ft.
Hobo, 8 ft. (divided).
Tremulant.

BRUSTWERK.

Prestant, 8 ft.
Holpyp, 8 ft.
Fluit Trav., 8 ft.
Baarpyp, 8 ft.
Viola de Gamba, 8 ft.
Vox Celeste, 8 ft.
Octaaf, 4 ft.
Openfluit, 4 ft.
Woudfluit, 2 ft.
Flageolet, 1 ft.
Carillon.
Trompet, 8 ft.
Clarinete, 8 ft.
Zwel. (attached to swell pedal).
Tremulant.

PEDAL.

Prestant, 16 ft.
Subbas, 16 ft.
Octaafbas, 8 ft.
Fluitbas, 8 ft.
Roerquint, 6 ft.
Octaaf, 4 ft.
Mixtuur.
Bazuin, 16 ft.
Trombone, 8 ft.
Trompet, 4 ft.
Cinq, 2 ft.

In Utrecht there is a very bright new 1956 Marcussen instrument in the St. Nicolai Dutch Reformed Church which we heard and played briefly. The disposition, as given in a booklet issued on the occasion of the 150-year jubilee of the Marcussen firm, reads:

HOVEDVAERK.

Quintaton, 16 ft.
Principal, 8 ft.
Rorfløjte, 8 ft.
Oktav, 4 ft.
Spidsfløjte, 4 ft.
Oktav, 2 ft.
Mixtur, 6-8 kor.
Trompet, 8 ft.

RYGPOSITIV.

Gedakt, 8 ft.
Principal, 4 ft.
Rorfløjte, 4 ft.
Oktav, 2 ft.
Nasat, 1½ ft.
Sesquialtera, 2 kor.
Scharf, 4 kor.
Dulcian, 16 ft.
Krumhorn, 8 ft.

BRYSTVAERK.

Gedakt, 8 ft.
Blokfløjte, 4 ft.
Principal, 2 ft.
Waldfløjte, 2 ft.
Sivfløjte, 1 ft.
Cymbel, 2 kor.
Regal, 8 ft.

PEDAL.

Principal, 16 ft.
Oktav, 8 ft.
Oktav, 4 ft.
Mixtur, 6 kor.
Fagot, 32 ft.
Basun, 16 ft.
Trompet, 8 ft.
Skalmelje, 4 ft.

RAVER ENDS BATES RECITAL WITH NEW BINGHAM SONATA

Leonard Raver, S.M.D., A.A.G.O., All Angels' Church, New York City, enlisted the aid of five Bates College student instrumentalists when he played Feb. 25 in the chapel of the college at Lewiston, Maine. Flute, oboe, viola and cello players joined Dr. Raver in Mozart's Adagio and Rondo, K.617, and Julian Freedman, trumpet, played in Persichetti's "The Hollow Men."

Dr. Raver's program, which also included Purcell, Krebs and Bach, closed with Seth Bingham's new Sonata, Opus 60, which the same performer introduced for the first time Jan. 23 at St. Paul's Chapel, Columbia University.

NEW TELLERS IS DEDICATED IN ST. SIMON'S, BUFFALO, N. Y.

The new two-manual Tellers organ designed by Robert Po-Chedley and installed by Po-Chedley and Son in St. Simon's Episcopal Church, Buffalo, N. Y., was dedicated Feb. 9 at an evening confirmation service. Marie Shoemaker, organist of the church, played a pre-service recital consisting of: Prelude and Fugue in E minor, Bach; "Praise to the Lord," Walther, and "Blessed Are Ye Faithful Souls," Brahms. Within the service she played Purcell's Trumpet Tune; for the postlude she played the Bach "We All Believe in One God."

AUTHENTIC "ST. JOHN" SUNG AT METROPOLITAN CHURCH

Bach's Passion according to St. John was performed March 20 at the Episcopal Church of the Incarnation, New York City. The score was sung in German in its entirety with chorus and orchestra in accordance with the original instrumentation. Thomas Dunn conducted and Albert Fuller was at the harpsichord. Vocal soloists included: Judith Raskin, Russell Oberlin, Charles Bressler, Donald Gramm, Thomas Pyle and Frank Porretta.

At Bruges we enjoyed seeing the Pageant of the Holy Blood with 2500 actors. Most thrilling was the opening composition written for the famous carillon and brass ensemble, the latter being located in the bell tower. A boat ride on the odoriferous, though romantic, canals gave us many wonderful glimpses of this venerable and quaint city. From Bruges we went to England.

While in London sightseeing like all the other Americans, we did visit two organ factories. The Compton Organ Company demonstrated its electrotone which is a superior product and costly. Beside visiting the electronic factory, we were taken through the entire organ works by Mr. Taylor, president of the Compton Corporation. From the pipe organ consoles which were in the process of construction I noted that Compton offers a few generals (three or four), adequate manual pistons, master pistons (which connect all corresponding pistons; e.g., master 1 works swell 1, great 1, choir 1 and pedal 1 simultaneously), the unique "suitable pedal" (which works through double touch manual pistons and visibly moves the pedal stops) and pedal pistons on manual pistons. All unit chests are provided with ventill switches that are useful when ciphers or out-of-tune notes occur.

A visit to Hill, Norman & Beard gave us a wonderful insight into Mr. Norman's tonal ideals. His appreciation of each staff member's contribution to the team and the very genuine interest that each artisan shows in his work were lovely to see. Jack Chang of the staff demonstrated the organ at Christ Church, Crouch End. This is a rebuild. The diapason chorus on the great is too pushy and too wearing on the ears. The pedal open wood 16 ft. and octave 8 ft. have too much weight and eat up the pedal mixture. Mr. Norman explained that many British organists think this organ too brilliant. Less weight and more sparkle would greatly increase its effectiveness.

It is easy to see how this company is held back by the traditional-minded organists. On the other hand, the Christ Church Cathedral organ in Montreal, Canada, shows what the company can do when given the chance. Mr. Norman told how he discovered the principles of early organ building and how he is putting them into effect. The British Isles is hardly the place to see the kind of organ that

(Continued on page 33.)

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Are Guest Recitalists.

The 1958 convention of the Organ Society of Sydney, Australia, which was held Jan. 31 through Feb. 5, featured an ambitious program with J. V. Peters and Marvyn J. Byers as guest recitalists. Opening with the presidential address by Colin Sapsford and the official welcome by Herbert Cannon, the conclave's first evening featured a recital by Mr. Byers at St. Andrew's Cathedral, followed by supper in the chapter house.

The scene of the second day's activities was St. Barnabas' Church and hall. Recitals by Robert Smith and Michael Dudman were divided by Mr. Peters' lecture-demonstration on choir training and were followed by the same lecturer's discussion on service accompaniment. After tea a lecture by J. P. Eagles on organ mechanics preceded a concert by the Cecilian Singers who sang a variety of small-group vocal music of past centuries interspersed with recorder music.

Mr. Peters played the organ works of Brahms in a recital Feb. 2 at St. Andrew's Cathedral. The Charles Gray string orchestra was joined by Vincent Sheppard Feb. 3 in a program for organ and strings in St. James' Church. Included were these works: Sonata in F, Boyce; Minuet, "Anna Magdalena Book," J. S. Bach; Sonata in B flat, C. P. E. Bach; "Solemn" Melody (original version), Davies; Three "Epistle" Sonatas, Mozart; Serenade for Strings, Elgar, and "Meditation," Rowley. Mr. Peters played an all-Reger recital Feb. 4 at the First Church of Christ, Scientist. The convention dinner was Feb. 5.

TOUR OF BOSTON ORGANS IS LISTED FOR NAFOMM MEET

At the National Fellowship of Methodist Musicians biennial meeting at Boston University July 13-18, plans include two organ recitals by Austin Lovelace, a performance of Bach's "Christ lag in Todesbanden" under Max Miller and a tour of the following organs: Symphony Hall, Old North Church, M.I.T., Germanic Museum, Church of the Advent and the Mother Church, the First Church of Christ, Scientist.

NADIA BOULANGER



NADIA BOULANGER, noted French organist, conductor and teacher with whom many of America's leading composers have studied, will arrive in the United States April 3 for ten weeks of concerts, workshops and lectures in major cities and on college campuses. According to her tentative schedule she will visit the following institutions: Goucher, Bryn Mawr, Radcliffe and Smith Colleges, State University Teachers College, Potsdam, N. Y., the University of Southern Illinois at Carbondale, Western College, Ohio, and Harvard and Columbia Universities, New York City, Philadelphia, Boston, Chicago and Washington are on her itinerary.

**RECITAL SERIES BY VOLKEL
PLAYED IN WESTFIELD, N. J.**

Dr. George William Volkkel, organist and choirmaster of the Presbyterian Church of Westfield, N. J., will play the third in a series of three recitals in the church April 20. The program will consist largely of music culled from his "Telephone Hour" pre-broadcast recitals.

The series of special services of music at the Westfield church comes to an end May 4 with a performance of the Lenten and Easter portions of Handel's "The Messiah."

"LIVE WITH MUSIC" is the slogan for National Music Week May 4-11 sponsored by the National Federation of Music Clubs and the American Music Conference.

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Advertising rates on application.

Routine items for publication and advertising copy must be received not later than the 15th of the month to assure insertion in the issue for the next month. For recital programs, etc., the closing date is the 10th.

CHICAGO, APRIL 1, 1958

Moving Day

Time was when Americans picked the early spring months to move to new homes. That was before we became a "nation on the move," a nation ten per cent of whose citizens regularly lose their right to vote because of a too-recent change of residence.

THE DIAPASON hopes it will not lose a single vote or cause a single letter to misfire as a result of its first major move in thirty years. We leave old Kimball Hall into which our founder moved before the building was completed. If every dean and registrar and treasurer jots down our new address (Suite 817, 343 South Dearborn Street, Chicago 4) in their little black books, if every subscriber with a new appointment, a recital or an honor to report looks in THE DIAPASON before he addresses his envelope, not even the overworked postman will find our move much of a hardship.

Our new and larger quarters are still conveniently located in Chicago's famous "loop" area, even nearer most of the railroad stations than our former home. We hope that organists will continue to drop into THE DIAPASON office as they travel through Chicago. We are here to serve the members of our honored profession. Come by and say "hello."

Silver Anniversary

When an institution completes twenty-five years, it is a time for celebration and reflection. When a boy choir camp on an island in one of the Great Lakes has reached the quarter-century mark, it is news. And when this camp has served as a school for choirmasters almost as long, bringing distinguished members of the profession from all parts of the English-speaking world, it is a time for tribute. The institution, of course, is Wa-Li-Ro on Put-in-bay island in Lake Erie. The man responsible for its success is Paul Allen Beymer, who is also organist and choirmaster of Christ Church, Shaker Heights, Ohio, and secretary of the Joint Commission on Church Music of the Episcopal Church.

Although he was not present that rainy week the summer his rector took the boys camping out on the island, Mr. Beymer has been the guiding spirit behind its permanence and its growth. More than 6,000 boys have come under his influence and nearly 1,000 choirmasters have at-

tended the annual week under the eminent leaders he has assembled.

As an alumnus of the "choirmaster conference" (as it was then called) and a choirmaster who sent boys to the camp, your editor can testify to an organization which lives up to its purpose of "a program of education, play and worship, improving each boy's sense of citizenship and increasing his love of the church and work in the choir."

An Old Story

We recently received a gracious letter from a prominent choirmaster of a large church in one of our major cities explaining to us the complete change in a pre-announced musical program for the season. "An internal upheaval," he writes, "resulted in persons gaining power . . . who believe the church has stressed music too much these last twenty-five years" and has "wiped out the moneys budgeted for additional singers and instrumentalists who made possible the performances of larger works." There has also been a cut in "funds for publicity purposes" needed because "the newspapers give very little space to church music."

All this sounds familiar, doesn't it? How many little groups arise in the church political arenas and how often they choose the music as their football!

We wonder if there ever will be a solution to this situation. Can people be educated to unselfishness and responsibility or must the foibles of human nature and the vagaries of human whim assert themselves even more violently in church circles than in the world at large?

Letters to the Editor

That "Inexpensive Two-manual Organ."

Chico, Cal., March 10, 1958—

Dear Sirs:

Your editorial in the March issue of THE DIAPASON "What America Needs" really strikes home with one who plays a small two-manual organ of twelve ranks and who is continually disturbed to see new and old churches in the area buying poor imitations for want of a good "inexpensive two-manual organ." Chico has thirty to forty churches, but only two have genuine (pipe) organs—a third is definitely planning for one but is having difficulty even deciding upon a builder, but understandably!

You seem to hit the crux of the matter when you state in your editorial that "the reluctance of at least several highly regarded builders even to bid on small installations . . . 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." Amen.

Add to this some builders' refusal to consider the basic needs of a particular church insofar as enclosure, stoptist, extension, borrowing, etc., and you can see why churches hesitate to consider an expenditure of \$10,000 to \$15,000 when they can settle so much easier for a cheap imitation that comes only in a few pre-determined models at more-or-less (!) set prices.

I trust we shall have more comments and articles forthcoming on this interesting and deserving subject.

CHARLES VAN BRONKHORST.

Rises to the Bait!

Portland, Conn., March 7, 1958—

Dear Sirs:

Your current editorial, "What America Needs," prompts me to inform you that I enthusiastically rise to the bait and am more than willing to extend my already well-trampled neck to head up, serve on or assist in any way any committee or study group which might result from your suggestion (which is so good I wish I had thought of it myself!).

Incidentally, I am also 100 per cent with you on your advocacy of the gallery placement, if for no other reason than that I have seen only too often what happens when the typical architect designs a church with a chancel organ placement, and have heard the loud laments of organ builders whose otherwise creditable creations are doomed to entombment in these glorified broom closets that in so many new churches pass as organ chambers. Of course I am opposed to the division of an organ to begin with and admit that I have seen all of two quite acceptable chancel installations where the organ is on one side only and provided with completely adequate tone openings. Still, being perhaps more familiar (through my studies of nineteenth-century organs) with gallery organs than most, I think I can say that in no other location does an organ seem to speak out so well.

BARBARA J. OWEN.

Suggests Survey of Membership.

Mishawaka, Ind., March 1, 1958—

Dear Sirs:

Without a doubt the recent passing of Mr. Gruenstein and the imminent retirement of President Elmer mark the end of an era in the history of the A.G.O. As we enter into a new era, should we not pause a moment to reflect on what we are, what we have been and what we would like to be?

We are an organization with an idealistic motto, an even more idealistic set of examinations and with thousands of members. There exists very little feel of the exact capabilities of the thousands in our membership.

What percentage have been specifically trained as professional organists? How many have been made over from piano teachers? How large is the number largely self-taught or those who play as an avocation? What percentage does not play at all, being interested only in the choirmaster phase? And what size organs do we play? Do three- and four-manual designs make up even ten per cent of the members' instruments? Among the two-manuals, what per cent are pipe, what per cent electronic?

A sampling might indicate that our average technical background is more modest than supposed. A logical sequence to such a bit of knowledge would be to insert an extra grade in the organization to create more interest. Practically, what does it take to meet the requirements of our motto? Does not good service playing with ability to modulate smoothly and transpose hymns at least a line meet the need? Implicit in good playing, of course, is a knowledge of repertory and the technique of organ playing.

When may we expect to see a questionnaire sampling the members, their background, the character of the instruments they play and the type of choirs they direct?

Sincerely yours,

ALBERT P. SCHNAIBLE.

List Is Not Comprehensive.

Albany, Tex., March 12, 1958—

Dear Sirs:

I am very grateful to you for your most generous comments on "The Organ in Church Design." I wish to make it clear, however, that Appendix B is far from being a comprehensive list of good organ recordings. It is merely a discography of the few recordings mentioned in the text.

JOSEPH E. BLANTON.

In Memoriam.

St. Louis, Mo., Feb. 26, 1958—

Dear Sirs:

The untimely death of Harold W. Friedell has bereft the church music world of one of its major figures. Ministers of music the country over eagerly awaited the publication of his fresh, inspired anthems. Many of us made pilgrimages whenever possible to St. Bartholomew's Church to hear his masterful improvisations. Those improvisations were never intended to impress by sheer flashiness, as are so many; they were an integral part of the service, the logical result of a profound musical mind. His hundreds of students will remember how, despite the burdens of a most taxing choral and organ program, he gave unstintingly of his time and knowledge. Our loss is great indeed.

Very truly yours,

CHARLES H. HEATON.

Decline of Romanticism or Widor?

Cookeville, Tenn., Feb. 20, 1958—

Dear Sirs:

I can no longer resist the urge to reply to the article in your October issue on the decline of romantic organ music in recitals. I disagree strongly with Dr. Best. My disagreement stems from the fact that she chooses the music of Widor and centers her discussion on it, to the exclusion of, say, Franck, Brahms, Liszt and Reger. It can scarcely be said that we have turned from them in our reaction to romanticism, our laziness in registration and our lack of romantic technique. Somewhat to my amazement, I seem to notice more Liszt and Reger on programs than I did eight or ten years ago. I feel that Widor has been seen for what he is: a decidedly second-rate composer. He has been laid to rest beside Batiste. May they rest in peace!

Sincerely,

WALTER WADE.

WYTON ON GUILMANT SCHOOL SUMMER SESSION FACULTY

The Guilmant Organ School, of which Willard Irving Nevins has been director since 1935 and which is completing its fifty-seventh year, will conduct its annual summer session from July 1 to Aug. 1. Especially announced for the New York school's faculty is Alec Wyton, M.A., F.R.C.O., F.A.G.O., organist and choirmaster of the Cathedral Church of St. John the Divine, who will conduct courses in choir training.

Looking Back into the Past

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

John Doane was appointed organist of the First Congregational Church of Evanston, Ill., and professor of organ at Northwestern University.

THE DIAPASON listed the specification of the Skinner organ designed for St. Thomas' Church, New York City.

Among recitals which received notice were programs by Harvey B. Gaul, Percy Chase Miller, T. Scott Buhrman, Edwin Arthur Kraft, Roland Diggle, Caspar P. Koch, Harry B. Jepson, Richard K. Biggs, Kate Elizabeth Fox, Frank A. McCarrell, Gordon B. Nevin and James T. Quarles.

The nominating committee of the A.G.O. presented a ticket headed by J. Warren Andrews for warden.

• • •

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

The contract to build a four-manual organ for the Municipal Memorial Auditorium in Worcester, Mass., was awarded to the W. W. Kimball Company. The instrument was to have eighty-eight sets of pipes.

Harvard University dedicated its new organ—a four-manual built by the Aeolian-Skinner Company—with a recital March 7 by Clarence Watters. The instrument has 101 speaking stops and 7,590 pipes.

The First Presbyterian Church of New York City unveiled a bronze plaque of Dr. William C. Carl March 26 to mark the completion by him of forty years of service as organist of the church.

• • •

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

A strike in the printing industry delayed publication of THE DIAPASON and caused the omission of a number of features and news stories as well as several pages of advertising.

St. John's Episcopal Cathedral, Albuquerque, N. M., ordered a three-manual Reuter organ; a three-manual Kilgen was completed at the Fifteenth Avenue Baptist Church, Meridian, Miss.; Edwin Arthur Kraft opened a three-manual Holtkamp at St. Peter's Episcopal Church, Ashtabula, Ohio.

C. F. Legge, Toronto organist and builder, died Feb. 19 after an automobile collision.

Fernando Germani was appointed staff organist at St. Peter's, Rome.

Films Available

University of Michigan Television has prepared two television film programs featuring Professors Robert Noehren and Marilyn Mason performing on the Frieze Memorial Organ, in the Hill Auditorium on the campus of the university. Guild chapters should be especially interested to learn of the availability of these programs for audio-visual rental by member groups. The rental charge for two days' use is \$5 plus return postage. The programs run thirty minutes each and may be played on 16-mm sound projectors. Booking requests may be sent to Mrs. Martha Muller, University of Michigan Television Office, 310 Maynard Avenue, Ann Arbor, Mich. Requests should be sent sufficiently far ahead to permit confirmation of requested dates. The number of prints is limited.

A considerable number of close-up shots were taken of Professors Noehren and Mason as they performed. This technique should make the films especially interesting for organists.

Dr. Noehren's program is a recital of Bach music, including: Fugue in G, Prelude in G, "Sleepers, Awake!" and Fantasie in G minor. Dr. Mason's program includes Couperin, Bach, Handel and Brahms. Both players include commentary on the organ and on the music played.

ELLSASSER'S SECOND TOUR FOR SEASON IS COMPLETED

Richard Ellsasser concluded his second 1957-58 recital tour with appearances in Washington, D. C., Lockport, N. Y., Kansas City, Mo., Grand Rapids, Mich., Montpelier and Rutland, Vt., and Canton, Ohio.

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GREAT ORGAN

8' Diapason		61 pipes
8' Flute	(From Swell)	61 notes
8' Viola	(From Swell)	61 notes
8' Dulciana		61 pipes
4' Octave	(Ext. Diapason)	12 pipes
4' Dulcet	(Ext. Dulciana)	12 pipes
2-2/3' Twelfth	(Ext. Octave)	7 pipes
2' Fifteenth	(Ext. Octave)	5 pipes
III Mixture	(Diapason 12-15-19)	183 notes

SWELL ORGAN

16' Lieblich Gedeckt (Tenor C)		49 notes
8' Diapason	(From Great)	61 notes
8' Gedeckt		61 pipes
8' Viola		61 pipes
4' Principal	(From Great)	61 notes
4' Flute d'Amour	(Ext. Gedeckt)	12 pipes
4' Violina	(Ext. Viola)	12 pipes
2-2/3' Nasard	(Ext. Gedeckt)	7 pipes
2' Flautino	(Ext. Gedeckt)	5 pipes
8' Oboe	(Combination)	61 notes

PEDAL ORGAN

16' Diapason	(Electronic)	32 notes
16' Violone	(Electronic)	32 notes
16' Bourdon	(Electronic)	32 notes
16' Lieblich Bourdon	(Electronic)	32 notes
8' Octave	(Pipes in Great)	32 notes
8' Flute	(Pipes in Swell)	32 notes
8' Viola	(Pipes in Swell)	32 notes
8' Dulciana	(Pipes in Great)	32 notes
16' Trompette	(Electronic)	32 notes

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**I. C. O. Documentary
Recording Makes
an Auspicious Bow**

Those who attended the international congress of organists in England last summer and those who wish they might have will be delighted with the first of the six-volume documentary set by Mirrosonic Records, Ltd. The initial release includes Marilyn Mason at Westminster Abbey, Gerald Bales at Westminster Cathedral and the banquet address by Sir William McKie.

From the first note of the Sowerby "Classic" Concerto (under the direction of the composer), the listener has the feeling that something great is occurring. This feeling pervades the proceedings throughout and is topped off with the convention atmosphere most evident on the little insert disc of Sir William's witty speech, which of course is complete with applause, laughter and an occasional "hear, hear!"

Mirrosonic has done a superlative job of editing and when one considers that all the recording was done at "live" performances without the obvious advantages of recording sessions, the results are almost unbelievable. The company's slogan "A perfect reflection of the original performance" is especially apt, including the inevitable coughing and occasional gong from some bell. Surfaces are exceptionally quiet.

Since the performances were reviewed in the congress issue of THE DIAPASON last September, no comments will be added here. In addition to the Sowerby (worth the price of the whole volume), Dr. Mason is heard in the Concerto in G minor by Camidge and Bingham's "Connecticut" Suite with Searle Wright conducting. Mr. Bales' program includes the following: Trio-sonata 1 in E flat and Prelude and Fugue in D, Bach; Antiphon 3, Dupré; Psalm Prelude 2 (first set), Howells; Gigue, Karam, and Introduction, Passacaglia and Fugue, Willan.

From Zodiac come two by André Marchal. The first is a demonstration of his studio organ, a most charming novelty with M. Marchal describing in French his three-manual Gonzalez, his daughter translating into English and then a bit of playing to illustrate—mostly improvisations. The complete text in both languages, as well as the stoplist, is included on the cover. The company announces that this disc has won the coveted Prix de Disque for 1957.

The second in the series is M. Marchal playing Bach on the same instrument. The intimate studio atmosphere gives a quite different sound to the Toccata, Adagio and Fugue in C major, but even with his comparatively slow tempo on the fugue, M. Marchal is convincing. The opposite side includes twelve of the "Orgelbüchlein" chorale preludes played just as one would expect from the great French master.

The third record of "The Art of André Marchal" by Unicorn which could not be included in last month's column due to a

mixup was worth waiting for. This one is devoted to Bach and his predecessors and is played entirely on the small Holtkamp in the M.I.T. chapel. Bach numbers are: the "O Gott du frommer Gott" Partita, "Herzlich tut mich verlangen," "Es ist das Heil uns Kommen her" (a bit slow) and the finest rendition one is likely to hear of "Nun freut euch." The "predecessors" include the anonymous Three Verses on "Te Deum" (in which M. Marchal displays the inherent grandeur of the piece despite the small size of the instrument), Sweelinck's variations on "Mein junges Leben hat ein End" (he adds life where it is sometimes dull), the Gabrieli Canzona, Diferencias sobre el Canto del Caballero by de Cabezon, a Prelude by Purcell (the English will be shocked by the high mixtures on the fugue) and a crisp Fugue a la Gigue by Buxtehude. The disc is a gem throughout. Jacket notes are by Klaus Liepmann. One is inclined to question their authenticity, however, when Sweelinck is listed as a teacher of Buxtehude, who was born sixteen years after Sweelinck died.

The Wicks Organ Company has entered the recording field with French Organ Music 1549-1749 played by Dr. Harry W. Gay of Wilson College, Chambersburg, Pa. In the absence of any jacket notes whatsoever, we can only assume that the instrument is a Wicks and in St. Mary's Institute, O'Fallon, Mo., whose name appears in a corner. The organ sounds large and the acoustics of the building are extremely live. It is unavoidable to compare this release with the early French music played by Marchal which we covered last month. That Dr. Gay's performance stands up to one of the world's greatest interpreters is high praise indeed. Another interesting comparison is that M. Marchal played in unfortunately dry acoustical conditions and that here the problem is reversed. One gets the impression that Dr. Gay is probably not accustomed to playing in such a building. He solves many of the problems well, but occasionally the music is lost in the echoes. He obviously is a great devotee of the period and is at best in the de Grigny numbers, although his projection of the involved "Vive le Roy" is admirable. The program: Variations on a Noel, Balbastre; Grand Jeu, du Mage; Fond d'Orgue, Marchand; Dialogue (Basse et Dessus de Trompette), Clerambault; Recit de Tierce en Taille, de Grigny; Chaconne in F major, L. Couperin; "Vive le Roy," Raison, and "Une Jeune Fillette," du Caurroy.—B.H.

**TICKTON SERVES 25 YEARS
AT BETH EL TEMPLE, DETROIT**

John Tickton completes twenty-five years of service April 11 at Temple Beth El, Detroit, Mich. A student of Abram Ray Tyler, A.G.O. charter member, and of Palmer Christian, Mr. Tickton is a faculty member at Wayne State University. His activities at the temple include two services per week as well as Sunday school duties. Both Mrs. Tickton and their son Stanley assist in the musical responsibilities of the temple.

Mr. Tickton is proud that he has missed but one service in a quarter century because of illness.

**CASAVANT IS OPENED
AT LAKE CHARLES, LA.**

CONTEMPORARY-STYLE FANE

Arthur King Plays First Recital on Three-manual Organ in First Baptist Church—Jack Howell Is Regular Organist.

A new three-manual Casavant organ was dedicated Feb. 23 in the First Baptist Church, Lake Charles, La. Arthur King, who gave the opening recital, is a faculty member of Louisiana University, Pineville. He cooperated with Dr. R. A. Markham and George E. Babb, Casavant representatives, on the plan of the organ. Mr. Babb was in charge of the installation. Mrs. George B. Walther, Jr., is music director at the new church of contemporary design and Jack Howell is the organist.

Mr. King's recital included this music: Psalm 19, Marcello; "Le Coucou," Daquin; Rondo in G, Bull; "O Sacred Head," "Rejoice Christians" and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck, and four of his own works.

The stoplist of the instrument is as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 12 pipes.
Diapason, 8 ft., 68 pipes.
Hohlfloete, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Trumpet, 8 ft., 68 pipes.
Chimes.

SWELL ORGAN.

Rohrbourdon, 16 ft., 12 pipes.
Geigen Principal, 8 ft., 68 pipes.
Rohrfloete, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Flageolet, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Concert Flute, 8 ft., 68 pipes.
Spitzflöte, 8 ft., 68 pipes.
Spitzflöte Celeste, 8 ft., 56 pipes.
Koppelflöte, 4 ft., 68 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Krummhorn, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn, 16 ft.
Rohrbourdon, 16 ft.
Cello, 8 ft., 12 pipes.
Stopped Flute, 8 ft., 12 pipes.
Gemshorn, 8 ft.
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Trombone, 16 ft., 12 pipes.
Fagotto, 16 ft.
Trumpet, 8 ft.
Clarion, 4 ft.

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PELS ORGAN IS INSTALLED

Riverside Christian in Jacksonville Will Open New Plant in April—Instrument to Be Heard at State A.G.O. Convention.

The Pels Organ Company of Grand Rapids, Mich., announces the installation of a new three-manual, thirty-three-rank organ in the Riverside Christian Church, Jacksonville, Fla. The church is planning dedication services for its new structure in April. The opening recital will be played by John Morton, F.A.G.O., organist of the church. The organ will be heard at the Florida state convention of the A.G.O. to be held in Jacksonville in May.

The stoplist was prepared by A. Blackmore Watson of the Pels Company in consultation with Mr. Morton. It reads as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Spitzflute, 4 ft., 61 notes.
- Mixture, 4 ranks, 232 pipes.
- Bombarde, 8 ft., 61 notes.
- Chimes, 21 tubes.
- Zimbelstern (console preparation).

SWELL ORGAN.

- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflute, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Octavin, 2 ft., 12 pipes.
- Mixture, 3 ranks, 219 pipes.
- Bassoon, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Vox Humana, 8 ft. (console preparation).
- Claron, 4 ft., 12 pipes.
- Tremolo.

CHOIR ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Gemshorn Celeste, 8 ft., 49 pipes.
- Spitzflute, 4 ft., 61 pipes.
- Nazard, 2 3/4 ft., 61 notes.

- Blockflute, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Bombarde, 8 ft., 61 pipes.
- English Horn, 8 ft., 61 pipes.
- Harp (console preparation).
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Gedeckt, 16 ft., 12 pipes.
- Violone, 16 ft., 32 pipes.
- Principal, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 32 notes.
- Quint, 5 1/2 ft., 32 notes.
- Choralbass, 4 ft., 12 pipes.
- Gedeckt, 4 ft., 32 notes.
- Mixture, 4 ranks, 128 pipes.
- Contra Bassoon, 32 ft. (console preparation).
- Bombarde, 16 ft., 32 pipes.
- Bassoon, 16 ft., 32 notes.
- Bombarde, 8 ft., 12 pipes.
- Bassoon, 8 ft., 32 notes.
- Bombarde, 4 ft., 12 pipes.

**CANACADEA WILL SPONSOR
10th INSTITUTE AT ALFRED**

The tenth church music institute at Alfred, N. Y., University will be sponsored by the Canacadea Chapter of the A.G.O. the week of July 13-18. Due to the growing registration, the number will be limited this year.

Dr. Elaine Brown, founder and director of "The Singing City" in Philadelphia, teacher and lecturer at Union Theological Seminary and the Juilliard School of Music, will teach choral conducting and voice techniques. Dr. Robert Baker, well-known organ recitalist and teacher at Union, minister of music at the Fifth Avenue Presbyterian Church and organist of Temple Emanu-El, New York City, will conduct organ seminars and demonstrations. Dr. Donald D. Ketting, author of several books on choir procedures, is to conduct a demonstration youth choir and will lecture on choir organization. Dr. Ketting is minister of music at the East Liberty Presbyterian Church, Pittsburgh.

There will also be opportunities for reading new material, concerts and social good times. Lois Boren Scholes, dean of the chapter, is director of the institute, assisted by Dr. David Johnson, head of the music department at the university.

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President Stafford Addresses Centre.

Muriel Gidley Stafford, president of the C.C.O., spoke on choir training at the Feb. 21 meeting of the Bay of Quinte Centre in St. Thomas' parish house. Robert Bell introduced Mrs. Stafford as the first woman president of the C.C.O. who had already set a record of service at the Park Road Baptist Church, Toronto.

Mrs. Stafford confined her talk to her ideas on rehearsal techniques—under five headings: Planning, tone production, balance, use of the organ at rehearsal and learning the new work. Using a choir of twelve recruited from the choirs of members, Mrs. Stafford conducted an actual choir rehearsal with four contrasting anthems as the subject matter. The anthems were: "My Eyes for Beauty Pine," Howells; "Deliver Us, O Lord Our God," Batten; "Ye Birds with Open Throat," Meek, and "Thee We Adore," Bevan. Refreshments were served to complete a very enjoyable meeting.

F. E. MOORE, Secretary.

VICTORIA CENTRE—The March 1 meeting of the Victoria Centre took place in Christ Church Cathedral. Members were taken on a tour of the new four-manual organ being installed there. Messrs. Watt and Fairhead of the firm of Hill, Norman and Beard took the members on a tour of the console, pipe chamber and their temporary workshop. Mr. Fairhead concluded the evening with a demonstration of voicing. Refreshments and a short business meeting followed in the cathedral memorial hall.

The Feb. 8 meeting of the centre was held at St. Paul's Anglican Church. The organist, T. R. Myers, gave a brief history of the church's three-manual tracker-action organ, which dates back 100 years or more, following which Gordon Britton played a short recital. Refreshments were served in the church hall.—MALCOLM HAMILTON.

VANCOUVER CENTRE—The Feb. 16 meeting of the Vancouver Centre was held at the Canadian Memorial Church hall, where Ian Docharty played many interesting illustrations of different types of organ recordings. After the meeting refreshments were served. The Dec. 14 meeting was held in the guild room of St. Michael's Church. G. Herald Keefer gave an illustrated lecture on his findings at the international congress of organ builders in Amsterdam.—G. HERALD KEEFER.

EDMONTON CENTRE—The Edmonton Centre held its February meeting at Convocation Hall, University of Alberta, with one hundred people present. Lawrence Cluderay, F.R.C.O., Vancouver, was the recitalist on the three-manual Casavant organ, playing works by Scheldt, Pasquini, Mozart, Bach, Schumann, Elgar, Hindemith, Howells, Bjister and Andriessen. A reception followed the recital.

The centre held its January meeting Feb. 3 at the Robertson United Church with eighteen members present. An interesting evening was provided by Ken McLaren and Ken Ansdell who discussed organs and organ building. Two films were shown, "Music in the Wind" and "The Singing Pipes." Mr. McLaren brought organ pipes, parts of the action and diagrams to explain the operating mechanisms and stops.—Mrs. RALPH GIBSON.

CALGARY CENTRE—The March 8 meeting of the Calgary Centre was held at Knox United Church. Mrs. G. P. F. Boese, a composer in her own right, read a paper on Canadian organ composers, including among others the following members of the centre: Gerald Bales, Arthur Ward and George Benbow. Following the first half of the meeting members moved to the church to hear selections played by Arthur Ward, F.R.C.O., on the recently-rebuilt four-manual Casavant. Composers included were: Healey Willan, John Cook, Eugene Hill, Henri Gagnon and William France.—VICTOR E. GRAHAM.

WINNIPEG CENTRE—The February meeting of the Winnipeg Centre was held in the parish hall of All Saints' Anglican Church. H. M. Jewell, organist and choirmaster of the church, spoke on practical musicianship under four headings: sight reading, transposition, harmonization and extemporization.—F. A. ANDERSON, Secretary.

SARNIA CENTRE—The Sarnia Centre held its fifth annual praise service Feb. 16 at the Central United Church. Dr. W. A. Glazer welcomed the congregation and B. A. Howard, A.C.C.O., outlined the aims and objects of the College. Favorite hymns were directed by Griff Colebrook, A.C.C.O., A.T.C.L., and accompanied by J. M. Watson. Four choirs participated. Directors were Haydn C. Weston, Mr. Colebrook, Mrs. R. B. Parker, L.R.S.M., and J. S. France. Organ numbers were played by Chairman A. E. Harris, A.T.C.M., K. R. Cunningham, F.C. C.M., and Eric McCrie.—MAUDE ROWLEY, Secretary.

LONDON CENTRE—A meeting of the London Centre was held Feb. 23 at Huron College. George Black, on the faculty at the college, spoke informatively on suitable wedding music. He said that "trivial music makes the whole occasion seem trivial" and "the church has a right to say what will be used at its own services." Mr. Black played four appropriate selections on the chapel organ: Concerto in A minor, Vivaldi-Bach; "Agincourt Hymn," Dunstable-Biggs; "What God Does Is Well Done," Kellner, and "Chorale Song," Wesley. Chairman K. C. Clarke presided over the business meeting in the cafeteria.

The centre held its annual dinner Jan. 11 at Hook's restaurant. Chairman Clarke welcomed the many guests present. The guest speaker was Charles Wheel, recently returned to the University of Western Ontario from two years in England, who gave interesting observations on life and musical activities there.—MARGARET NEEDHAM, Secretary.

BRANTFORD CENTRE—Members of the Brantford Centre were guests of the Ontario Music Teachers Association at a meeting in the First Baptist Church March 1. Joseph Blow showed pictures taken on a trip around the world last summer, visiting: Hawaii, Japan, Hong Kong, India and the Holy Land. Refreshments brought a pleasant evening to a close.

The centre sponsored Alexander Schreiner in recital at the Brant Avenue United Church Feb. 12. Visitors from Hamilton, Kitchener and Toronto were among the audience which filled the church. The centre was honored to have as guests President Muriel Gidley Stafford and her husband. Dr. Schreiner's program was his second in Brantford in the last twelve months. Following the recital a reception was held for Dr. Schreiner and guests. The executive committee of the centre had the opportunity of meeting Dr. Schreiner informally at a luncheon at the Hotel Kerby Feb. 12.—ELEANOR MUIR, Secretary.

HAMILTON CENTRE—A short choral clinic directed by John Cozens of Toronto at the MacNab Street Presbyterian Church March 2 gave members of the Hamilton Centre an opportunity to observe methods of choir directing. The members, augmented by choristers, formed a choir and rehearsed church music of various periods. Mr. Cozens used the following anthems: "Rise Up, O Men of God," Scull; "Ride On, Ride On in Majesty," Darst; "God Is Gone Up," Hutchings; "Call to Remembrance," Farrant, and "Judge Eternal," Marchant. After a period of discussion, refreshments were served.

Members of the centre traveled to Brantford Feb. 12 to hear Alexander Schreiner in recital at the Brant Avenue United Church. At a reception following the program opportunity was given to meet the artist and renew acquaintance with Brantford Centre members.—NORMA PLUMMER.

PETERBOROUGH CENTRE—The Peterborough Centre sponsored its first student recital at St. John's Anglican Church March 1. The players were: Robert Cuff, Patricia Medill, Walter Downes, Francis Turner and Paul Walker. The program consisted of: Maestoso, MacDowell; Preludes and Fugues in B flat major, G minor and E minor, Bach; "Benedictus," Thiman; Chorale Prelude on a Melody by Vulpus, Willan, and Sonata 2, Mendelssohn. An appropriate ending for the program was Magnificat by Vaughan-Williams sung by the Canterbury Choir of All Saints' Church directed by Norman Hurrell.

ST. CATHARINES CENTRE—The St. Catharines Centre sponsored a program of instrumental and organ music at Knox Presbyterian Church Feb. 23. The Peninsula Chamber Music Group, a newly-formed string ensemble, gave the following program: Concerto Grosso 8, Corelli, Symphony in C, von Dittersdorf, and Sonata 1 for violin, cello and organ, de Fesch. Lewis Jones played the organ continuo for the de Fesch number. The organ recitalist was Gordon Douglas, F.C.C.O., chairman of the Hamilton Centre. Mr. Douglas' program included the following: Prelude and Fugue in D major, Buxtehude; "O Traurigkeit," Willan; Canzona, Whitlock; Introduction and Trumpet Tune,

Greene; Jig, Felton; Cantilene and Toccata, Peeters. Of special interest was the playing by Mr. Douglas of an unpublished composition, Festival Prelude on "Chorus Novae Jerusalem" by Miss Florence Clark of Hamilton, who was present for the program. The recitalist triumphed over a severe handicap when the great organ was rendered unusable by an unfortunate accident and he was able to use only the swell and choir manuals.—GORDON KAY, Secretary.

TORONTO CENTRE—The Toronto Centre sent a contingent March 10 across the border to Buffalo, where a joint meeting with the Buffalo Chapter of the A.G.O. had been arranged. The afternoon was spent visiting outstanding organ installations in the Buffalo district and the Schlicker organ factory. At Trinity Episcopal Church members saw and heard the two-manual Schlicker in the chapel, a two-manual Roosevelt (re-built) in the chancel and a three-manual Schlicker in the gallery. This last instrument was well displayed during the playing of "How Brightly Shines the Morning Star" by Buxtehude. The two-manual Schlicker in the chapel of the First Presbyterian Church was also demonstrated by the playing of Buxtehude: the Prelude, Fugue and Chaconne in C. The last organ visited was an Aeolian-Skinner in the chapel of the group's host church, Westminster Presbyterian. Here a delicious buffet supper was served as a prelude to a choral clinic conducted by Herbert Beattie of the University of Buffalo. He brought out many excellent points in the artistic rendition of "Call to Remembrance" by Farrant.—RUSSELL CRIMP.

OSHAWA AND DISTRICT CENTRE—Members of the Oshawa Centre were the guests of the Oshawa ministerial association at a turkey dinner in the Westmount United Church Feb. 17. Following the dinner a musical skit was enacted by John Smart, John Robertson and George Rapley with Matthew Gouldburn at the piano. Many problems of organists were amusingly outlined in this original skit sung to the tune of the "Lost Chord." Reginald Geen, representing the organists, gave a talk on "What the organist expects of the minister." His talk covered many of the difficulties which can arise in the relationship between these two important servants of the church and his speech contained many amusing anecdotes from his own experiences as an organist. The ministers' point of view was ably stated by Dr. George Telford of St. Andrew's United Church as he spoke on "What the minister expects of the organist." A lively discussion followed, presided over by the president of the Oshawa ministerial association, the Rev. H. A. Mellow.—MARGARET DRYAN, Secretary.

OTTAWA CENTRE—The Feb. 22 meeting of the Ottawa Centre took the form of an "organ crawl." Two organs were visited and inspected. The members met at the McLeod Street United Church where an old three-manual organ has been rebuilt and turned into a most efficient modern two-manual instrument. Raymond Barnes, the builder, explained the changes and why he made them, demonstrating the various tonal possibilities. The organist, Harry Hill, played several numbers; members were also given an opportunity to examine and play the instrument. From the McLeod Church a move was made to St. Matthias' Anglican Church where a new Casavant organ of three manuals was opened late in 1957. Godfrey Hewitt, who designed the tonal scheme, gave a short description of the organ chambers and the possibilities of the tonal resources. He played several numbers in his own fine style, among them a set of noels. After the short recital the members adjourned to the basement of the church to hear reports from the committee which is charged with making the convention of 1958 the best ever.

The centre commenced the 1958 activities with a dinner for clergy and organists Jan. 19 at St. Luke's Anglican Church. The speaker was the dean of Christ Church Cathedral, who was introduced by his organist, Mr. Hewitt. Skits of various kinds were enacted, one based on a wedding ceremony with music (?) The ministers staged a blue-Monday meeting in a restaurant to go over the applications for a new organist. This proved that ministers have a sense of humor as well as their organists.—HARRY HILL.

MONCTON CENTRE—At the invitation of Sister Albert-Marie the February meeting of the Moncton Centre was held in the reception room of College Notre Dame d'Acadie. Following the routine business session Sister Albert-Marie, who is a teacher of piano and harmony and organist at the college, delivered an interesting and instructive address, "An Appreciation of the Musical Genius of Johann Sebastian Bach," and illustrated her remarks with excerpts from hi-fi Bach organ recordings. At the conclusion of the meeting, members and their wives were conducted by the sisters on a tour of the music department of the college.—G. D. SHEFFINGTON, Secretary-treasurer.

MONTRÉAL CENTRE—At the regular monthly meeting of the Montreal Centre in the Mount Royal United Church Feb. 8, George Little read the paper he gave at the I.C.O. entitled "Choral Aspects and Prospects." This was indeed a fine address, trac-

MISS WELLER'S DEATH COMES AS SHOCK TO C.C.O. FRIENDS

The sudden death Feb. 25 of Miss Elizabeth R. Weller, A.R.C.M., came as a shock to her many friends in the C.C.O. Born in Oxford, England, Miss Weller was widely known in musical circles throughout Ontario. She was at one time a teacher at the Ontario Ladies College in Whitby and was a charter member of the Oshawa Centre. Her enthusiastic efforts as secretary of that newly-formed centre are remembered with gratitude. She also taught at the Edgehall School for Girls, Windsor, and was headmistress at Hatfield Hall for Ladies, Cobourg. Six years ago she moved to St. Catharines as organist of St. Thomas' Anglican Church and as dietitian at the Collegiate Institute. At the time of her death she was organist at St. John's Anglican Church, Port Dalhousie.

Miss Weller attended the Wa-Li-Ro school and never missed a C.C.O. convention. She flew to England on the chartered plane to attend the I.C.O. last summer and to visit her birthplace in Oxford.

A requiem service was held in St. Barnabas' Church, St. Catharines, and a further service was held in St. Paul's Anglican Church, Mount Forest.

CANADIAN CHOIR TO GUEST AT CHURCHES IN NEW YORK

The choir of the Cathedral of St. George, Kingston, Ont., Canada, famous as the only non-British choir to sing regular services in Westminster Abbey, has been invited to sing in New York's Cathedral Church of St. John the Divine and St. Thomas' Church the week following Easter. The choir, directed by George Maybee, cathedral organist and master of the choristers, will sing evensong and a short concert at St. John's April 12 and for morning prayer and choral communion April 13. That afternoon the group will be heard at evensong and in a concert of Easter music at St. Thomas'. Fifty men and boy choristers will make the trip.

HANDS-ACROSS-THE-BORDER SERVICE SUNG IN DETROIT

The choir of the oldest Protestant church in Detroit, Mich. (the First Presbyterian), joined with that of the oldest similar church of Windsor, Ont. (St. John's Anglican), for a fifth "festival of freedom" vespers Feb. 16 at the Detroit church. Wayne Belton directs the Canadian choir and Gordon Young the Detroit one. The combined choirs sang two of Mr. Young's anthems.

ALLANSON G. Y. BROWN, F.R.C.O., was organ soloist with the Essex County concert orchestra March 4 at the Leamington, Ont., United Church in a program featuring his arrangement of a concerto by Samuel Wesley.

The development of choral music from the time of the renaissance to the present day. A short business meeting followed and the evening concluded with refreshments and a social time.—CHRISTINA K. MCLEAN, Secretary.

HALIFAX CENTRE—The Halifax Centre is sponsoring a series of seven Lenten recitals, which began Feb. 22, at All Saints' Cathedral. The first was by several students of the centre, who played a widely varied program from many periods. Participating in this recital were Joanne Dowell, Barbara Hopkins, John Macdonald, Ralph Silver, David Hartly and John Grew. A feature was the Bach "Sheep May Safely Graze," arranged for organ and recorder, and Handel's Sonata 4 in D major for violin and organ.

The second Lenten recital was given by Ross Nelson MacLean March 1. Mr. MacLean's program: "My Young Life Hath an End," Sweelinck; Three Courants, Frescobaldi; Basse de Trompette, Marchand; Prelude and Fugue in G major, Bach; Fantasie in F minor 1, Mozart; "Cantabile," Vierne, and Toccata from the "Plymouth" Suite, Whitlock. As a special feature Mr. MacLean improvised a tryptic on a well-known tune selected by a member of the audience.

The centre enjoyed a social evening in the Belmont Hotel, Dartmouth, Jan. 14. In the absence of the chairman, Joseph MacDonald, Maitland Farmer welcomed the members and conducted a short business meeting. Timothy Randall of the Nova Scotia Color Guild showed slides of Nova Scotia sea scenes. Mrs. Katerina Porta, who has recently moved to Halifax from Germany and England, gave a short talk on music in Germany. Games were directed by Mrs. J. MacLeod.—SHIRLEY A. BLAKELEY, Corresponding Secretary.

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 in ARTS & ARCHITECTURE Magazine, Los Angeles

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*Every Organ Piece
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The hymn-prelude or chorale prelude completely dominates new publications received this month. Several contemporary American names much at home in the news columns of THE DIAPASON appear as composers in our coverage of new organ music.

Searle Wright's Prelude on "Brother James's Air" has been appearing on the programs of several of our leading recitalists; it is our pleasant duty to report that the charming little piece is now available from Oxford University Press. There is little question as to its immediate popularity.

Eunice Lea Kettering has arranged the "white spiritual," "The Lord into His Garden Comes" (Flammer), into a kind of delicate pastorale whose harmonic purity she has further guaranteed by a complete absence of accidentals. Edward Mead's Fantasy on "Sine Nomine" would serve not only for All Saints' but for any memorial occasion. The style is majestic and the contrapuntal variety of the theme's treatment arresting. Gordon Young's Prelude and Fugato on "Crusader's Hymn" might well precede or follow that favorite youth hymn in various kinds of services and programs. It makes only small demands on the player or his instrument.

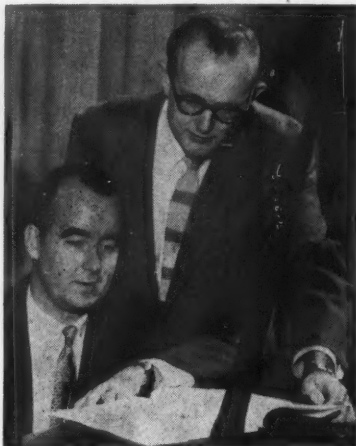
Three Chorale Preludes by C. S. Lang (Oxford) are tuneful and well-contrasted pieces built on fairly familiar hymn-tunes. The one on "Irish" is flowing and lyric; that on "Abridge" delicate and whimsical, and the "Leoni" one in a big legato style. All are short, useful and not difficult. The second of George Oldroyd's Three Liturgical Improvisations may serve liturgical situations very well; the composer's harmonic style is much more opaque than Lang's and the suggested registrations indicate a liking for frequent change.

From the World Library of Sacred Music come four seasonal volumes of pieces based on hymns from the Catholic "People's Hymnal." A set of Six Seasonal Preludes by C. Griffith Bratt uses only tunes equally beloved by Protestants. Mr. Bratt's personal style is worth watching. This volume illustrates how simple he can be without ever skirting the obvious. See, for example, his "Lo, How a Rose" and "O Sacred Head" preludes in this book. Jan Nieland's two volumes (Organ Hymns for Lent and Organ Hymns for Easter) are two-staff pieces deliberately limited in scope for use of barely professional organists. The composer frequently surmounts this limitation to give surprising individuality to his work. John Larkin's Organ Pieces for the Month of May is a fourth volume in this group; Mr. Larkin seems to us a bit more pretentious than either of the others without succeeding in accomplishing quite as much.—F.C.

**BRAHMS REQUIEM CLOSES
TULSA ORATORIO SERIES**

The sanctuary choir of the First Christian Church of Tulsa, Okla., under the direction of David V. Williams, continued its oratorio series with a second performance of the Brahms Requiem Palm Sunday. Other major works given in this series have been: the St. Matthew Passion, Bach; "The Creation," Haydn; "Judas Maccabeus" and "The Messiah," Handel, and, with the Tulsa Philharmonic Orchestra, the Verdi Requiem and Beethoven's Ninth Symphony.

NORMAN MEALY & WM. BOHN



NORMAN MEALY (seated) is shown with William Bohn, one of three composers whose works make up the initial catalog of the new St. Mark's Press. Mr. Mealy, director of music at St. Mark's Episcopal Church, Berkeley, Cal., and instructor at the Church Divinity School of the Pacific, is the founder of this new publishing house specializing in contemporary church music. At present Mr. Mealy is on leave to complete studies for the priesthood at the Episcopal Theological School in Cambridge, Mass. Benjamin Harrison is serving in his stead both at the school and at St. Mark's.

Mr. Mealy, together with his wife Margaret, is preparing a children's hymnal which will be published next year by the Seabury Press.

**MILWAUKEE WILL PLAY HOST
TO LUTHERAN COLLEGE FETE**

The third Lutheran collegiate music festival will be held April 13 at the Milwaukee Auditorium in the Wisconsin city. Choirs from Concordia Colleges in Milwaukee, St. Paul, Minn., and Fort Wayne, Ind., from Concordia Seminaries in Springfield, Ill., and St. Louis, Mo., from Concordia Teachers College, River Forest, Ill., and from Valparaiso, Ind., University will participate. Conductors will be: Harold Albers, James Engel, Victor Hildner, Herbert Neuchterlein, Harold Otte, Fred Precht and Drs. William B. Heyne and Alfred Bichsel.

Two numbers have been especially commissioned and will have their first performance at the festival: Thomas Canning's "O God, Our Lord, Thy Holy Word" for male and mixed choruses and orchestra and Richard Hillert's "Five Canticles from the Exodus" for chorus, brass, percussion, two pianos and contrabasses.

Oliver Rupprecht, Milwaukee's Concordia College, is chairman of the planning committee.

**FOX SPRING APPEARANCES
TO EXTEND COAST TO COAST**

Following March recitals in Massachusetts (including one at Boston's Symphony Hall), New York state and Canada, Virgil Fox has returned to New York City for special Easter services at the Riverside Church. His April appearances include: Pottstown, Pa., Takoma Park, Md., Fort Wayne, Ind., Oklahoma City, University of Montana in Missoula, Tacoma, Wash., and Providence, R. I. Following his opening of the new Aeolian-Skinner organ at Western Maryland College May 4, he will return to the west coast for more recitals.

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SPELMAN PERFORMS DUTCH PROGRAMS AT REDLANDS "U"

Dr. Leslie Spelman, director of the University of Redlands school of music, is featuring music of the Netherlands this season. Last summer he reversed the process, bringing American music to the people of Holland.

In February Dr. Spelman gave two programs of Netherland music at the university. The Feb. 16 performance drew a crowd of more than 1,000, including 500 Dutch people, members of the Dutch churches in the Redlands area. They sang some of their traditional psalm tunes in the native language. Organ works were by: Sweelinck, Zwart, Andriessen, Badings, de Braal, de Klerk, Monnikendam and Hoogewoud. The Concerto for organ and brass by Monnikendam was given its west coast premiere.

Earlier in the month Dr. Spelman played a program of Netherland music for the half-yearly meeting of Friends. John Golz, violin, assisted.

BREITMAYER IS FEATURED IN CHARLOTTE, N. C., PROGRAM

Music for voice, organ and instruments was heard Feb. 23 at the Covenant Presbyterian Church, Charlotte, N. C. Douglas R. Breitmayer, organist, played these numbers: Trumpet Tune and Air, Purcell; Flute Solo and Gavotte, Arne; Introduction and Toccata in G, Walond; "Rhythmic Trumpet," Bingham; "The Fair Hills of Eire, O," Mrs. H.H.A. Beach, and Promenade, Air and Toccata, Haines.

Louie White's solo cantata "This Son So Young" and Four Hymns for tenor by Vaughan Williams completed the program.

INDIANA "U" PLAYERS HEARD IN INDIANAPOLIS SERIES

The Lenten recital series at Christ Church Cathedral, Indianapolis, Ind., featured four organists from the University of Indiana at Bloomington. The players were: George Y. Wilson Feb. 28, Myrna Dyne Trowbridge March 7, Mary Ruth Hartman March 14 and James Fitzpatrick March 21. Richard Carlson, Fort Wayne, opened the series and included his own Prelude on Two Passion Chorales; Bernice Fee Mozingo closed it March 28 with music by Buxtehude, Paul Gerhardt and Bender.

TWO MINNEAPOLIS CHOIRS JOIN IN BACH PERFORMANCE

Choirs of the Westminster Presbyterian Church and of St. Mark's Cathedral, Minneapolis, Minn., joined in a performance March 2 of Bach's St. Matthew Passion at the first-named church. Dr. Rupert Sircom is organist and choir-master at the Westminster Church and Edward Berryman fills a similar post at St. Mark's.

THE FOX VALLEY Choral Society sang Haydn's "The Creation" twice March 16: at Mooseheart, Ill., in the afternoon and at the First Methodist Church, Batavia, Ill., in the evening. Emmett Steele conducted.

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HARDWARE STORE IS UNIQUE HOME FOR TRACKER ORGAN

Helen Howell Williams, Lynchburg, Va., played a recital Feb. 1 on an organ installed in a hardware store in Manassas, Va. The owner of the store and organ is Cleveland Fisher, organist-choirmaster at Truro Episcopal Church, Fairfax, Va., and registrar of the District of Columbia Chapter of the A.G.O.

The small tracker organ was built c. 1876 for the Haddam Neck Congregational Church, East Hampton, Conn., by "Wm. H. Davis, Maker, 67 Macdougall St., New York," as inscribed on the back of the music rack. Mr. Fisher acquired it in August of 1955 from a neighbor who had brought it to Manassas when the church in New England replaced it with an electronic instrument. The neighbor had kept it crated in his garage for several years and had never set it up. Mr. Fisher decided to set it up in the hardware store which has been in his family for three generations.

There is one manual with fifty-four notes and the pedal couples only. When the present owner received the organ, it was hand pumped, had a rectangular, flat, thirteen-note pedal board and an old-fashioned push-down-hold-down swell-shade pedal. The keyboard slides out of position. Evidently there was some sort of door on the instrument. The case was not brought to Virginia. Mr. Fisher, in a do-it-yourself capacity, has installed an electric blower, standard 32-note pedal board, for which he constructed a tracker system, and has innovated the mounting of the shade panel on a roll-away track so that the instrument can be played under expression or unenclosed. The shades are now operated by a standard pedal shoe by means of a counterbalanced mechanical device.

The organ was originally of five ranks; Mr. Fisher has added a nazard and a five-bell zimbelstern. The former necessitated the building of a chest and rack complete with slider and stop action. The added chest is connected to the original organ through a series of hoses and pipe nipples.

When first set up, the organ was badly out of tune. The owner fashioned tuning slides out of tin cans and ends of galvanized furnace pipe, tempered and tuned the instrument. Although its pipes are nicked and it is not technically baroque, it has the clear, bright voice that organ builders today are seeking. Plans for future additions include a larigot on the manual and several independent ranks on the pedal.

Invited guests who heard the instrument under Mrs. Williams' capable hands were members of the District of Columbia Chapter, choir members from the Truro parish and organists and friends from Manassas and nearby Virginia towns.

Mrs. Williams' program included: Chaconne, L. Couperin; Fugue à la Gigue, Buxtehude; Pastorale in F and "St. Anne" Fugue, Bach; Three Intermezzi, Schroeder; Chorale Preludes by Zachau, Telemann, Bach, Brahms and Pepping, and a Partita which Mr. Fisher wrote for the occasion.

At the bottom of the printed program for Mrs. Williams' recital before a "black-tie" audience appeared the admonition "Please do not applaud until the end of the program."

HELEN HOWELL WILLIAMS IN HARDWARE STORE



Photo by Howard E. Churchill, courtesy of the Journal-Messenger, Manassas, Va.

CHURCH MUSIC TEAM ENDS DISTINGUISHED CAREER

Mr. and Mrs. Clarence E. Eddy, prominent church and choral musicians at Flint, Mich., for many years, died three weeks apart at the Masonic home at Alma, Mich. Mr. Eddy's death was Feb. 5 and Mrs. Eddy's followed Feb. 26.

Mr. and Mrs. Eddy had worked together as a music team since they met in 1916 in the First Methodist Church of Wichita, Kans., where she was organist and he was tenor soloist. They came to Flint in 1920 and began their long association at the First Presbyterian Church in 1923. The church installed and dedicated a window in 1953 to mark their thirty years of service.

Mr. Eddy conducted many secular male choruses in the Flint area and both were active in civic clubs and community affairs, especially in work with children and with the blind.

Mr. Eddy's brother is the only close relative surviving.

SCHANZ REMAKES AEOLIAN FOR LAGUNA BEACH CHURCH

The Schantz Company of Orrville, Ohio, is completing the rebuilding of a two-manual Aeolian instrument for the new St. Mary's Episcopal Church in Laguna Beach, Cal. The organ will have seventeen ranks of pipes in a large chamber over the narthex. All pipes will be re-voiced, some new pipe work added and new chests, action and console provided. The acoustics of the building are excellent. The console will be placed in the chancel.

Clarence Mader was consultant, as was Stanley W. Williams, Aeolian-Skinner west coast representative. Cleo Allen Hibbs is organist.

EASTMAN SCHOOL TO OFFER WORKSHOP FOR ORGANISTS

As one of a series of one-week music workshops at the Eastman School of Music, University of Rochester, N. Y., this coming summer, the school is offering a church organists' workshop July 14-18. There will be separate Protestant and Catholic sections. Dr. Allen McHose and David Craighead will take part in both sections. Others for the Protestant section are Norman Peterson, also of the organ faculty, Marlowe Smith and Arthur Kraft; Dr. Eugene Selhorst and the Rev. Benedict Ehman will participate in the Catholic section.

A three-week choral institute July 14 to Aug. 1 will have Mr. Smith as its director and will include the summer session choir.

SERVICE OF MUSIC OPENS BALDWIN IN STAMFORD, CONN.

The Hunting Ridge Methodist Church of Stamford, Conn., dedicated its new Baldwin electronic organ at a service March 9. The service included a program of music with Vera Wanamaker as guest organist, Mrs. Ben Park, soprano, special anthems by an augmented choir and an address by the pastor. Mrs. Wanamaker played: Sonata in D minor, Guilment; "Vision," Rheinberger; Prelude and Fugue in A minor, Bach; Prelude et Cantilene, Rousseau; Intermezzo, Callaerts; "Con Amore," Dethier; Toccata, Symphony 5, Widor.

The choir was directed by Walton Scofield and accompanied by Mrs. Oscar Folke, organist of the church.

KARL RICHTER, young German organist, will be in the United States Sept. 29 through Nov. 15 for his second American tour.

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Design for Three-manual Instrument at St. Rose of Lima in Iowa Town Is Prepared by Frank Gorton, Franklin Mitchell.

The Reuter Organ Company has completed the installation of a new three-manual instrument for the St. Rose of Lima Priory at Dubuque, Iowa. Consultant for this organ was Frank Gorton, Lincoln, Neb., who worked with Franklin Mitchell of the Reuter Company in the preparation of the stoplist and other details.

R. W. Dirksen, district representative for the Reuter Company, handled the installation.

The stoplist of this instrument is as follows:

GREAT ORGAN.

Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 49 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.

SWELL ORGAN.

Traversflöte, 8 ft., 68 pipes.
Viola, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 56 pipes.
Fugara, 4 ft., 68 pipes.
Cymbale, 3 ranks, 183 pipes.
Clarinet, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 4 ft., 68 pipes.
Tremolo.

CHOIR ORGAN.

Rohrgedeckt, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Spillflöte, 4 ft., 61 pipes.
Nasard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.

PEDAL ORGAN.

Subbass, 16 ft., 32 pipes.
Viola, 16 ft., 12 pipes.
Bourdon, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 32 notes.
Principal, 4 ft., 12 pipes.
Clarinet, 16 ft., 32 notes.
Clarinet, 8 ft., 32 notes.
Clarinet, 4 ft., 32 notes.

DR. CORLISS ARNOLD will play a recital April 20 at the Irving Park Lutheran Church, Chicago. His program will include numbers by Handel, Lidon, Sweelinck, Bach, Brahms, Vierne and Sowerby.

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European Journey Shows New Trends in Organ Building

By D. DE WITT WASSON
(Continued from page 20.)

Mr. Norman advocates. He did say that the Royal Festival Hall organ has done a great deal toward limbering up or at least starting a new thought among the conservatives.

A visit to the unpretentious quarters of Harrison and Harrison in Durham would hardly lead one to believe that some of England's largest and best instruments have been built here. The quality of workmanship is unquestionably top-notch. No corners are cut. The lavish use of such excellent materials seems almost extravagant (especially the tremendous thickness of the swell shades and the chests), but Harrison and Harrison have set for themselves a superior goal.

The Durham Cathedral organist, Conrad Eden, most graciously invited us to tea and then showed us the magnificent Harrison and Harrison rebuild of 1931. Some of the fine Willis reeds are still retained, outstanding of which is the solo tuba 8 ft. The fish-horn quality is glorious against full swell and great. There are some thick stops that are occasionally useful, but by omitting them in ensemble a clear and resounding tone results. Some of the flutes sound like they are remnants from the seventeenth or eighteenth century. The string organ on the solo is unusual in England. The choir does not contain the usual mutations that one would desire, and yet the choir ensemble is amazingly good in spite of its specification. We are indebted to Mr. Eden for his kindness in showing us one of England's finest instruments.

While in England I had the pleasure of playing a recital on the fine three-manual Harrison and Harrison at Bishopwearmouth Parish Church, Sunderland. The organ is a typical parish organ in specification, but really superior in tone quality. The choir orchestral oboe is outstanding. In rolled chords it sounds harpsichordish. In ensemble it produces new and refreshing sounds. The organ is not overpowering. The full organ is a good sound provided the great flute 8 ft., open diapason 8 ft. and tuba 8 ft. are omitted. The only difficulty in handling the instrument comes from the lack of adjustable pistons. The pre-sets have unsuitable combinations for use in either recital or service. The stoplist includes:

GREAT ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Salicional, 8 ft.
Hohl Flute, 8 ft.
Octave, 4 ft.
Harmonic Flute, 4 ft.
Octave Quint, 2 3/4 ft.
Super Octave, 2 ft.
Mixture, 4 ranks.
Tromba, 8 ft.
Octave Tromba, 4 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Rohr Flute, 8 ft.
Viola da Gamba, 8 ft.
Voix Celeste, 8 ft.
Principal, 4 ft.
Lieblich Flute, 4 ft.
Flautina, 2 ft.
Trumpet, 8 ft.
Oboe, 8 ft.
Tremulant.

CHOIR ORGAN.

Geigen, 8 ft.
Lieblich Gedeckt, 8 ft.
Salicet, 4 ft.
Wald Flute, 4 ft.
Clarinet, 8 ft.
Orchestral Oboe, 8 ft.
Tremulant.

PEDAL ORGAN.

Open Wood, 16 ft.
Sub Bass, 16 ft.
Violoncello, 8 ft.
Flute, 8 ft.
Trombone, 16 ft.

On a brief visit to Edinburgh we were fortunate to find a most sympathetic caretaker at St. Cuthbert's who kindly opened the church for me to try the new four-manual Walker of Ruislip. What is so remarkable about this organ is the fact that it is highly unified and yet sounds like the best of cathedral organs. The judicious use of the unit principle can be

effective, but I never thought it could produce such glorious results. The acoustics of the church are advantageous and the voicing is of the highest quality. The stoplist:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 85 pipes.
2. Open Diapason 1, 8 ft., 61 pipes.
3. Open Diapason 2, 8 ft. (Great 1).
4. Open Diapason 3, 8 ft., 85 pipes.
5. Clarabella, 8 ft. (Choir 2).
6. Octave, 4 ft., 61 pipes.
7. Principal, 4 ft. (Great 1).
8. Flute, 4 ft. (Choir 2).
9. Octave Quint, 2 3/4 ft., 61 pipes.
10. Super Octave, 2 ft. (Great 4).
11. Mixture, 3 ranks, 183 pipes.
12. Posaune, 8 ft. (Solo 11).
13. French Horn, 8 ft. (Solo 10).
14. Clarion, 4 ft. (Solo 11).
15. Mixture, 5 ranks (Solo 7).

SWELL ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Rohr Flute, 8 ft., 61 pipes.
3. Salicional, 8 ft., 61 pipes.
4. Vox Angelica, 8 ft., 49 pipes.
5. Gemshorn, 4 ft., 61 pipes.
6. Fifteenth, 2 ft., 61 pipes.
7. Octavin, 1 ft., 61 pipes.
8. Mixture, 3 ranks, 183 pipes.
9. Horn, 8 ft., 61 pipes.
10. Contra Oboe, 16 ft., 73 pipes.
11. Oboe, 8 ft. (Swell 10).
12. Double Trumpet, 16 ft., 85 pipes.
13. Trumpet, 8 ft. (Swell 12).
14. Clarion, 4 ft. (Swell 12).
15. Mixture, 5 ranks (Solo 7).

CHOIR ORGAN.

1. Double Dulciana, 16 ft., 97 pipes.
2. Clarabella, 8 ft., 73 pipes (prepared for).
3. Lieblich Gedeckt, 8 ft., 85 pipes.
4. Dulciana, 8 ft. (Choir 1).
5. Flute, 4 ft. (Choir 2).
6. Stopped Flute, 4 ft. (Choir 3).
7. Dulcet, 4 ft. (Choir 1).
8. Nazard, 2 3/4 ft. (Choir 3).
9. Flautino, 2 ft. (Choir 3).
10. Mixture, 2 ranks (Choir 1).
11. Bass Clarinet, 16 ft., 73 pipes.
12. Clarinet, 8 ft. (Choir 11).
13. Trompette, 8 ft., 73 pipes (prepared for).
14. Clarion, 4 ft. (Choir 13).
15. Tuba, 8 ft. (Solo 12).

UNENCLOSED.

16. Double Open Diapason, 16 ft. (Great 1).
17. Open Diapason 2, 8 ft. (Great 1).
18. Open Diapason 3, 8 ft. (Great 4).
19. Principal, 4 ft. (Great 1).
20. Fifteenth, 2 ft. (Great 4).
21. Mixture, 5 ranks (Solo 7).

SOLO ORGAN.

1. Orchestral Flute, 8 ft., 61 pipes.
2. Viole d'Orchestre, 8 ft., 61 pipes.
3. Viole Celeste, 8 ft., 49 pipes.
4. Flauto Traverso, 4 ft., 61 pipes.
5. Septieme, 1 1/7 ft., 61 pipes (prepared for).
6. Sesquialtera, 2 ranks, 122 pipes (prepared for).
7. Mixture, 5 ranks, 305 pipes (prepared for).
8. Orchestral Oboe, 8 ft., 61 pipes.
9. Bass Clarinet, 16 ft. (Choir 11).
10. French Horn, 8 ft., 61 pipes.
11. Posaune, 8 ft., 73 pipes (prepared for).

UNENCLOSED.

12. Tuba, 8 ft., 61 pipes.

PEDAL ORGAN.

1. Contra Bass, 32 ft., 12 pipes.
2. Open Wood, 16 ft., 44 pipes.
3. Open Metal, 16 ft. (Great 1).
4. Bourdon, 16 ft., 56 pipes.
5. Dulciana, 16 ft. (Choir 1).
6. Quint, 10 3/4 ft. (Pedal 4).
7. Octave, 8 ft. (Pedal 2).
8. Principal, 8 ft. (Great 1).
9. Bass Flute, 8 ft. (Pedal 4).
10. Fifteenth, 4 ft. (Great 1).
11. Octave Flute, 4 ft. (Pedal 4).
12. Fourniture, 5 ranks (Great 1 and 4).
13. Mixture, 5 ranks (Solo 7).
14. Contra Trumpet, 32 ft. (Swell 12).
15. Ophicleide, 16 ft. (Solo 12).
16. Trumpet, 16 ft. (Swell 12).
17. Oboe, 16 ft. (Swell 10).
18. Clarinet, 16 ft. (Choir 11).
19. Trompette, 4 ft. (Choir 13).

Visiting old friends and making new ones, observing the social climate of the several countries, seeing the sights on- and off-the-track, observing the methods of organ building and organ playing, searching for new and old organ music, all combined to make our summer a time of stimulation and refreshment to mind and spirit.

APOLLO CLUB OF CHICAGO TO SING MODERN PROGRAM

The Apollo Musical Club of Chicago will sing a concert of contemporary music April 12 in Orchestra Hall. Henry Veld will conduct the singers, soloists and the Chicago Symphony Orchestra in a program made up of: Howard Hanson's "Cherubic Hymn" and Vaughan Williams' "Benedicite" and "Dona Nobis Pacem."



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LARRY KING



LARRY KING has been awarded the Licentiate diploma in organ performance of the Royal Academy of Music, London, where he is studying on a Fulbright grant. In addition to carrying a full-time course at the academy, where he is an organ student of C. H. Trevor, Mr. King is observing work at the Royal School of Church Music as a resident of Addington Palace, its headquarters. Additional time is spent visiting cathedral churches throughout England.

Mr. King studied organ with Clarence Mader and Dr. Leslie P. Spelman, receiving his B.M. degree in June, 1957. In this same month he passed the associate examination of the A.G.O. He held posts in three California churches, was active in Guild activities and was instrumental in organizing the Orange Coast Chapter.

Upon his return to the United States in August he plans to work for a master's degree at Union Theological Seminary.

DONALD McDONALD will resume recital activities next season.

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Wide Choice Given Director in March Issues for Chorus

This seems to be a time of great opportunity for the choral composer. A larger number of choral publishers in this country is issuing more choral numbers than ever before. These run the gamut from the most elementary arrangements of the most hackneyed music to works whose appeal is only to directors with the most progressive musical tastes and the most professional choral forces. In this land of vivid contrasts there is still need for the publications at both ends of the scale, from those situations where even the least is a maximum to those where both the greatest and the newest serve only to whet the musical appetite to still greater and newer. One question may be in order: is enough emphasis being placed on the music for the perhaps too numerous "middle-of-the-roader" for whom one extreme is either not good enough or not stimulating, yet who would surely come a-cropper at the other end? The reader is invited to draw his own graph of this month's crop of music.

Schmitt, Hall and McCreary has issued a set of numbers for unaccompanied choir. Since these often contain divided parts, they are most likely to find their greatest favor with large college choirs. Some of this group are original compositions, as Forsblad's "I Will Lift My Eyes unto the Hills" and Kvamme's "On Calvary's Hill" (both up to eight parts) and Glarum's "He That Dwelleth" (seven parts). Some are arrangements, two of spirituals: Kirk's "Let Us Break Bread Together" and Wilson's "He's Got the Whole World in His Hands." There are Liemohn's Danish "Behold a Host Arrayed in White" and Roff's seventeenth-century "Lord Jesus, Think on Me." These are all worth the consideration of directors with the choral resources for which they are intended. The same publisher comes out with still another issue of the Lutkin benediction, "The Lord Bless You and Keep You." Horton's "Salvation to Our God" not only uses eight parts but a tenor solo and organ as well. Walton's Twenty-four Responses and Amens is a useful issue.

From Mercury come several anthems we had not seen before and several we have previously reviewed. Among the former are: a substantial, not difficult "Deliver Us" by Marjorie Harper, York's "If Any Man Come after Me" with divisi unaccompanied hums and a baritone solo, the same writer's more appealing "Lord Jesus, When We Stand Afar," with only the sopranos divided, and Arnett's "Lord, Thou Hast Been Our Dwelling Place" with flowing voice parts, a tenor solo and a colorful organ part. In Mercury's Green Lake series are a "Spring Carol" by Elizabeth Rogers for two-part mixed choir; the tune is more beloved as "Good King Wenceslaus." Lynn's SAB "Alleluia" comes too late for this Easter; it is practical.

Robert Graham's "My Sheep Wandered through All the Mountains" (Elkan-Vogel) is an interesting essay in free rhythm in which the organ relieves and colors rather than supports the voices.

The same writer's usable "God Is Ascended" may still be in time for Ascension Day. Glen Darst's "God Is Our Hope and Strength" is straightforward; its contrasting section is SSA and it ends big. Persichetti's SAB "See the Highest" is genuine three-part writing; it is not for the timid. Lundquist has edited two a cappella Palestrina motets with English words. "All My Friends" offers no problems, but "Lord Jesus, by Thy Passion" requires the ability for precise linear singing.

Presser offers a new volume of Fifteen Short Anthems by H. Alexander Matthews. These are brief and provide variety in styles, occasions and even degree of difficulty. Admirers of the composer may find wide use for them. Elizabeth Rogers' "Let Us Sing to the Lord" for junior choir uses wider resources than many such books; our quarrel is her use of some tunes already married to traditional texts.

Also from Presser are several arrangements: Marks' "Come, O Come, Thou Quickening Spirit," a four-stanza hymn-anthem on a fine old tune with soprano solo and descant; Rogers' unison "O Son of God;" Marion Crowell's over-arranged SSA "Silent Night;" Kozinki's simply-rendered Polish "Raise Your Voices and Rejoice," and a combined choir Eckard version of "Evening Prayer" from "Hansel and Gretel." Two usable but rather old-fashioned pieces are Watson's "Thou Wilt Keep Him in Perfect Peace" and Blake's "Who Are These in Bright Array?" Three by Joseph Roff—"Multiply Thy Mercy upon Us," "I Lift My Heart to Thee" (both unaccompanied) and "The Lord Is Just"—are within the powers of an average choir. Luening's "Pilgrim's Hymn" is designed for a school or festival Thanksgiving program, used perhaps as a unison professional.

Gordon Jacob's big festival anthem, "Sing a Song of Joy" (Oxford), requires a first-rate organist and a choir large enough to divide and independent enough to sing a sprightly fugue. The lucky possessor of these should certainly, as the British say, "have a go of it." Ley's arrangement of "In Thee Is Gladness" will find use on programs alongside the Orgelbüchlein prelude. S. S. Wesley's multi-voiced "For this Mortal Must Put on Immortality" is not one of his best, we think, despite Pritchard's good editing. Rose's Magnificat and Nunc Dimittis is for treble voices, good ones, we might point out. Johnstone's "I Sing of a Maiden" is a kind of "marienlied" which has its specialized use. Chapman's "Crowned with the Thorn," a cappella with divisi, again calls for good choral equipment but might justify it. Oxford also distributes Robin Orr's motet, "I Was Glad;" it is long, dissonant and full of accidentals but is daring and original. Pitfield's "If God Build Not the House" is dedicational material for a top-flight treble group.

A new publishing house, St. Mark's Choir Press, makes its bow this month with three large works. These ambitious releases in contemporary idioms should have considerable interest for serious church musicians. Their heavy resource demands may narrow their use but certainly not their interest. "Whit-Sunday: a Cantata" by William Bohn is scored for chorus, solo soprano and baritone, oboe, trumpet, timpani and organ. Andrew Imbrie's Introit, Gradual and Offertory for

All Saints' Day uses only SAATB chorus and organ; it goes without saying that both must be highly professional and that there must be plenty of time for adequate preparation. Donald Aird's "Hymn to the Holy Spirit" is a passacaglia with chorus (women to eight parts, men to four) weaving the variations above the ground bass in the organ; the organ withdraws as the work develops and re-enters more complexly.

From the World Library of Sacred Music comes a quantity of music especially for the Catholic service, including a variety of simple, practical mass settings. Two by Henri Neale (a pseudonym) are a unison "Mass to Mary the Queen" and another Mass for a Male Choir (TBB). Bowles' "St. Patrick's" Mass is for two voices while Schaffer's "Missa Pange Lingua" is for SATB. Nieland's Easy Mass in Medium Range is for unison chorus. Peloquin's "Missa Sancti Bernardi" for unaccompanied mixed choir is the only one of these publications making demands on a choir. John de Deo's "Music for Holy Week" is mostly psalm-tone settings of the proper texts for the week. "The Women at the Tomb," Killenbenz, is a liturgical mystery play with music.

Among smaller issues of the World Library are several very easy arrangements by "Neale" ("O Sanctissima," "To Jesus Holy" and "Immaculate Mary") and by Nieland ("This Is Our Accepted Time" and "Alleluia! The Strife Is O'er," both for two or three voices). Pfeil's "O Salutaris" and "Tantum Ergo" and Four Offertories by Jaeggi are for three equal voices. An unaccompanied "Ave Maria" by Labunski completes World's newest choral list.

Concordia sent only Three Lenten and Easter Hymns arranged by Gehrke (SSA) and Three Hymn Arrangements (SA) by Markworth, all simple and well-made.

From Boosey and Hawkes we have only a combined choir Runkel version of Liddle's "How Lovely Are Thy Dwellings" and an issue of the Brahms Requiem "How Lovely" which still has that pianistic accompaniment.

Shawnee Press has a small "Then Did Jesus Pray" by McCormick; R. D. Row has two by William Blanchard: "Lo! a Love Divine" with an individual harmonic and lyric style and a festival Anthem of Praise with optional parts for trumpets and trombones.

Ortlip's big "At Pentecost" from G. Schirmer needs a large choir and a good organ. Glarum's "In Thee, O Lord" (FitzSimons) emphasizes a simple imitation effectively. Frederick Stanley Smith's "Let Not Your Heart Be Troubled" (M. Witmark) has a tenor solo and ends brilliantly.—F.C.

DAYTON CHURCH WILL HOLD CHRISTIAN ART FESTIVAL

As part of a three-day "May festival of Christian arts" at the Westminster Presbyterian Church, Dayton, Ohio, May 2-4, Robert Stofer will conduct Mendelssohn's "Elijah" as well as two special musical services. A lecture on contemporary religious art, a performance of Christopher Fry's play "A Boy with a Cart" and an art exhibit will also be features of the festival undertaking.



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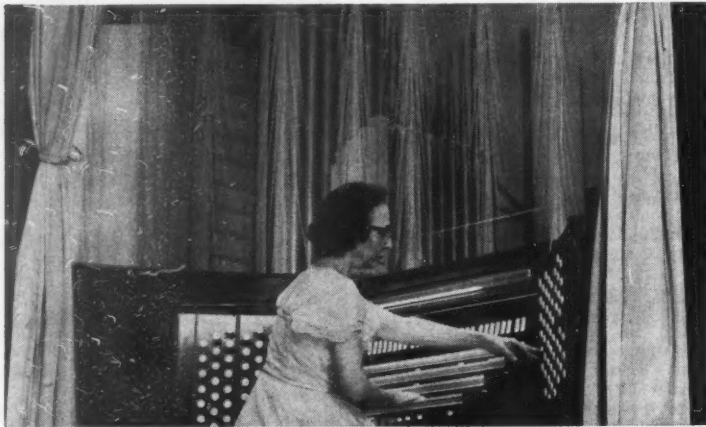
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OKLAHOMA CITY ORGANIST AT NEW AEOLIAN-SKINNER



Mrs. EVERETT L. CURTIS, A.A.G.O., observed completion of twenty years as organist of St. Luke's Methodist Church, Oklahoma City, Okla., by giving her first public recital Feb. 25 on the new four-manual Aeolian-Skinner organ, whose stoplist appeared in THE DIAPASON for March, 1957.

The remarkable new church building, featured in a popular national picture magazine, was dedicated a year ago and Mrs. Curtis has been playing the large instrument for ten months, but this was her first public program on it. Carl

Weinrich, Alexander McCurdy and Catharine Crozier have played previous programs in the church. Cecil Lapo is the minister of music.

Mrs. Curtis' program was as follows: "Today the Grave Hath Lost Its Sting," Vulpius-Willan; Allegro, Concerto in A minor, Vivaldi-Bach; Five Chorale Preludes and Fugue in D major, Bach; "A Lovely Rose Is Blooming," Brahms; "Thou Art the Rock," Mulet; Chorale in B minor, Franck; Carillon, Sowerby; "Solemn" Melody, Davies; Three Hymn-tunes, Whitney, and Allegro, Sonata on the 94th Psalm, Reubke.

EIGHT STUDENT RECITALS SURVEY BACH ORGAN WORKS

Continuing a series of survey recitals begun last season under the general title "Studies in the History of Organ Literature," students at the North Texas State College, Denton, Tex., are in the midst of a set of eight programs summarizing the organ music of Bach.

Students participating in this group of recitals, which began in October and continues through April, include: Mildred Armstrong, Alan Bostwick, George Bozeman, LaVon Copley, Anita Joy Farnsworth, Donald Grooms, Thomas Webb Hunt, Carl Moehlman, Kenton Parton, Jean Peters, Jamie Ray, Paul Renick, Lanelle Rodgers, Hugh Thompson and Barney Tiller.

Three former students now in professional work—Gail Barney, Peg Carol Bie and Alexander Boggs Ryan—also took part.

Next season's recital series will explore major organ works of the classical and romantic eras. Helen Hewitt is director of the project.

HEEREMANS DIRECTS BACH FESTIVAL; DR. ELMER GREETS

At a Bach festival service at the First Unitarian Church, Brooklyn Heights, N. Y., March 2, Dr. S. Lewis Elmer, L.H.D., A.A.G.O., F.T.C.L., F.R.C.O., president of the A.G.O., brought greetings. Harold Heeremans, F.A.G.O., F.T.C.L., organist and choirmaster, directed the choir in Bach's "My Soul, Awake and Render," Cantata 182 and "All Glory Be to God Most High." Maurice Peress was trumpet soloist in Purcell's Trumpet Tune and Movement 2, Concerto for Trumpet by Haydn.

"TECH" CHOIR AND ORGANIST HEARD AT GALLATIN, TENN.

The choir and organist of the Tennessee Polytechnic Institute, Cookeville, Tenn., were sponsored by the First Methodist and Presbyterian Churches of Gallatin, Tenn., in a program of sacred music Feb. 19. Organ numbers played by James Winfree were: "O Man Bewail Thy Grievous Sin," Bach; "O Sacred Head" and "O Blessed Jesus," Brahms; "Now at the Closing of the Day," Dupre; Toccata and Fugue in D minor, Bach; Prelude, Fugue and Variation, Franck, and "Now Thank We All Our God," Karg-Elert.

The choir directed by Walter W. Wade sang: "O All Ye That Pass By," Victoria; "Crucifixus," B minor Mass, Bach; two choruses from "The Messiah," Handel; "Ave Verum," Mozart; Two Southern Folk Hymns, and Motet, Opus 29, Brahms.

WICHLAC REBUILDS ORGAN FOR PALATINE, ILL., CHURCH

The 1930 Kimball organ in the old building of the First Methodist Church, Palatine, Ill., was completely rebuilt and almost doubled in size as it was moved to the congregation's new church. Frank C. Wichlac and Associates redesigned the instrument and installed it in the contemporary-style building in time for the consecration services Feb. 16.

"THE REDEEMER" by Martin Shaw was sung March 16 at the University Park Methodist Church, Dallas, Tex., under Robert Scoggin's direction and March 23 at the First Congregational Church, Battle Creek, Mich., with Robert Hieber conducting.

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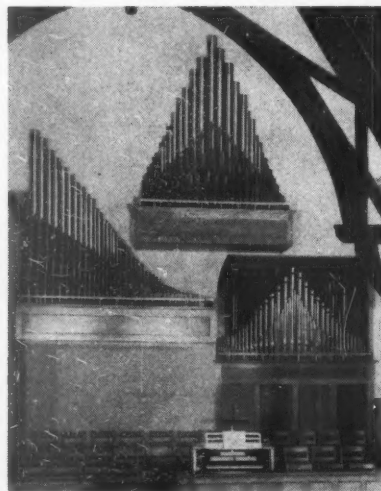
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**SIX ORGANISTS ARE HEARD
IN ST. PAUL'S CHAPEL SERIES**
The moonday recitals at St. Paul's Chapel, Columbia University, New York City, in March included all-Bach recitals by Albert Russell March 20 and by Dale Peters March 25 and an all-Brahms program March 4 with Herbert Burtis at the organ and with soprano, alto and viola soloists. Mr. Peters, the assistant organist, also played March 13 and George Powers was heard March 6, Paul J. Sifler March 11 and Allen Sever March 18. Searle Wright, chapel organist and choir-master, closed the month's series March 27.

**EXTENSIVE LENTEN SERIES
HEARD IN HOUSTON CHURCH**
A series of Lenten recitals was heard preceding noon services three days each week at the Church of St. John the Divine, Houston, Tex. G. Alex Kevan, organist of St. John's, played Thursdays; Robert Bennett, St. Luke's Methodist, played Wednesdays; on Tuesdays Dr. Merrills Lewis, University of Houston, and Mrs. Thomas Summers, assistant at St. John's, have been heard. A wide variety, from early Italian and baroque German to contemporary American, has been performed.

**ORGAN CONTEST AT PRAGUE
ANNOUNCED FOR EARLY MAY**
An international organ competition will be held May 2 as part of the international music festival at Prague, Czechoslovakia. Among the list of rules is this one: "Candidates will be required to prove their identity, nationality and age." In addition to familiar Bach, Franck and Handel in the music requirements, numbers by Cernohorsky, Janacek and Bixi are listed. Sizable prizes in Czechoslovak crowns are listed but the jury "need not award all or any of the prizes."

THE SIXTY-FIVE-voice choir of St. John's Lutheran Church, Richmond, Ind., sang portions of the St. Matthew Passion by Bach Palm Sunday. Marjorie Beck Lohman directed.



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First Congregation in Walterboro Orders Three-manual Instrument to Be Completed for Centenary Celebration.

The First Baptist Church of Walterboro, S. C., has signed a contract with the Schantz Organ Company for a new three-manual organ. A new building of Georgian architecture was completed in 1952. The new organ will be completed for the 100th anniversary to be celebrated this year.

The seven choirs of the church are under the direction of the Rev. C. Elwood Coggin, minister of music. Mrs. J. I. Thomas is the organist. Alfred E. Lunsford represented the Schantz Company in the negotiations.

The stoplist:

GREAT ORGAN.
(Enclosed with Choir)

- Open Diapason, 8 ft., 61 pipes.
- Hohlflute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Furniture, 3 ranks, 183 pipes.
- Chimes, 21 bells.
- Tremulant.

SWELL ORGAN.

- Rohrflute, 16 ft., 12 pipes.
- Rohrfute, 8 ft., 61 pipes.
- Viola, 8 ft., 61 pipes.
- Viola Celeste, 8 ft., 49 pipes.
- Spitzprincipal, 4 ft., 61 pipes.
- Flute, 4 ft., 12 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 61 pipes.
- Clarion, 4 ft., 12 pipes.
- Tremulant.

CHOIR ORGAN.

- Bourdon, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Koppelflute, 4 ft., 61 pipes.
- Dulciana, 4 ft., 12 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Flautino, 2 ft., 12 pipes.
- Oboe, 8 ft., 61 pipes.
- Tremulant.

ECHO ORGAN.
(Prepared for)

- Concert Flute, 8 ft.
- Flute Celeste, 8 ft.
- Principal, 4 ft.
- Vox Humana, 8 ft.
- Tremulant.

PEDAL ORGAN.

- Contra Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 12 pipes.
- Rohrflute, 16 ft., 32 notes.
- Quint, 10 1/2 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Bourdon, 8 ft., 32 notes.
- Rohrflute, 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Double Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

**SCHREINER WILL BE HEARD
IN CHICAGO CHURCH MAY 12**

Alexander Schreiner will play a recital May 12 at the Sauganash Community Church, Chicago. The church will also sponsor Dr. Schreiner in a master class the morning of the same day.

St. John at Rockefeller

The biennial performance of Bach's Passion according to St. John at the Rockefeller Chapel of the University of Chicago was given March 16. The university choir and members of the Chicago Symphony Orchestra were under the baton of Richard Vikstrom; Dr. Heinrich Fleischer was at the organ.

Since the St. John is given alternately with the St. Matthew, comparison with last year's performance is inevitable. On the credit side, the work as a whole seemed to be better paced; the weaving in and out between the chorus and recitatives was handled with considerable skill. The choir, however, lacked the spectacular brilliance of last year, possibly due to listening from a different part of this vast structure. This is not to say that the choral parts were not well performed, but they were not up to their own extremely high standard.

The real star of the St. John, of course, is the Evangelist, most creditably sung by Denis Cowan. Perfection in this most taxing role is impossible, but except toward the end when the strain became noticeable, Mr. Cowan's declamation was in fine style and good voice.

The most beautiful moment of the afternoon was certainly Andrew Foldi's fine bass in the arioso "Consider, O My Soul," the most unpleasant Roger Pillet's strident tenor scooping and sliding all through "Ah! My Soul." Only a bass of Mr. Foldi's talents could have achieved such exciting results with the hard-driven air with chorus "Haste, Ye Sorely Tempted Spirits." The fast pace, however, had almost disastrous results with the chorus at one cadence. Evelyn Reynolds displayed a rich and colorful contralto voice. Her fine Bach style was marred somewhat by a lack of sympathy with the viola da gamba in "It Is Fulfilled." Martha Deatherage, soprano, often spoiled the vocal line with over accentuation. Other soloists were: Wilson Wade, Elliott Bryant, E. C. Alexander and Clarke Salonis.

Mr. Vikstrom's virtuoso choir always sings in a distinguished manner. The clarity of the parts in such a large, resonant building is amazing. To this reviewer's ears, an increasingly beautiful tone is being added to its other attributes. Those pianissimo soprano high G's and A flats in the final chorus are to be envied. The chorales deserve special mention. They apparently are rehearsed as carefully as the more difficult choruses, for they are finely polished. All in all it was a most satisfying afternoon.—B.H.

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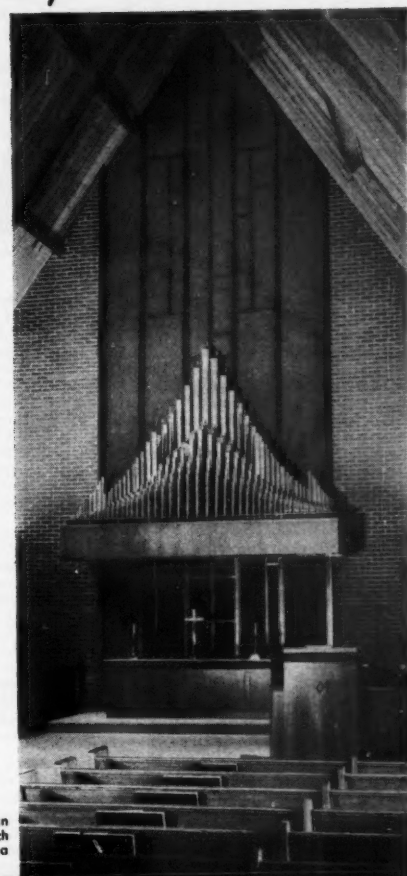
All of the keyboard instruments of the New York Philharmonic Orchestra have been placed under the control of Bruce Prince-Joseph of the Hunter College faculty. He will play the piano, organ, harpsichord and the celesta and will accompany the orchestra on its good-will tour of all the countries in Central and South America beginning April 28. Conductors on the tour will be Dimitri Mitropoulos and Leonard Bernstein.

HERMENE WARLICK EICHHORN, Greensboro, N. C., won the first prize offered by the commission on church music of the diocese of North Carolina with her anthem, "O Come, Creator Spirit."

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Programs of Organ Recitals of the Month

Robert Baker, New York City—Dr. Baker played this program March 10 at St. Thomas' Church, New York City, to open a series for the New York City Chapter of the A.G.O.: Chaconne in G minor, Couperin; Concerto in G major, Ernst-Bach; Two Sinfonias, Bach-Grace; Fantasie in F major, Bach; "My Heart Is Filled with Joy," "O Sacred Head" and "Jesus, My Desire Thou Art," Brahms; Adagio for Strings, Barber; "Behold, the Bush Burned and Was Not Consumed," Berlioz; "Greensleeves" and "Brother James' Air," Wright; Fugue, Sonata on the 94th Psalm, Reubke.

Russell G. Wichmann, Pittsburgh, Pa.—Mr. Wichmann played the dedicatory recital on the Müller organ in the Shady Side Presbyterian Church Dec. 8, 1957. The stoplist appeared in THE DIAPASON for October, 1956. His program listed: Fantasie in G minor, Bach; "From Heaven Above," Pachelbel; "Good Christian Men, Rejoice," Buxtehude; Noel and Variations, Daquin; Fantasy on Two Noels, Bonnet; "Resonet in Laudibus," Karg-Elert; "God Rest Ye Merry, Gentlemen," Roberts; Carol Rhapsody and "Petites Cloches," Purvis; "Carillon de Westminster," Vierne.

Milton Ellison, Knoxville, Tenn.—Mr. Ellison played the following program Feb. 9 at St. Mary's Episcopal Cathedral, Memphis, Tenn.: Fugue in C major and "Von Gott will ich nicht lassen," Buxtehude; "The Cuckoo," Daquin; "Ich ruf' zu dir, Herr Jesu Christ," "In dir ist Freude" and Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; "The Legend of the Mountain," Karg-Elert; "He Remembering His Mercy" and "Glory Be to the Father," Dupré; Finale, Symphony 1, Vierne.

J. Bunker Clark, Columbia, Mo.—Mr. Clark played the following music on his faculty recital in the chapel of Stephens College Feb. 16: Prelude, Fugue and Chaconne, Buxtehude; "Komm, Gott Schöpfer, heiliger Geist," "Ein feste Burg ist unser Gott" and "Meine Seele erhebt den Herren," Pachelbel; Concerto 5, Handel; Prelude, Fugue and Variation, Franck; Suite "Francaise," Langlais; Prelude and Fugue in A minor, Bach. He was assisted by other faculty members.

Lauren B. Sykes, A.A.G.O., Ch.M.—Mr. Sykes played the dedicatory recital on the Wicks organ at the First Methodist Church, Portland, Ore., March 9: Chaconne, Couperin; "Sleepers, Awake!," Bach; Rondo for Flute Stop, Rinck; Prelude, Fugue and Chaconne, Buxtehude; "St. Francis Preaching to the Birds," Liszt-Saint-Saens; "Piece Heroique," Franck; "Echo," Sykes; Tuba Tune in D, Lang; "Dreams," McAmis; "Carillon de Westminster," Vierne.

Norman Coke-Jephcott, Mus. D.—Dr. Coke-Jephcott played this recital March 2 at the First Presbyterian Church, Plainfield, N. J.: Prelude and Fugue in E minor and Adagio in A minor, Bach; Cortege, Pastorale and Canzona, Vierne; Toccata on "St. Anne," "Legende," "Bishop's Promenade," "London-derry Air," "Little" Fugue on "B-A-C-H" and Variation and Toccata on a National Air, Coke-Jephcott.

Fred S. Mauk, New York City—Mr. Mauk, student of Alec Wyton, played the following pre-evening recital Feb. 23 at the Cathedral of St. John the Divine: Fugue on the Kyrie, Couperin; Fantasie in G major and "Von Gott will ich nicht lassen," Bach; Cantabile, Franck; Scherzo, Suite "Modale," Peeters; Introduction and Passacaglia, Sonata in E minor, Rheinberger.

Kansas Student Group—Barbara Lindemann, Antone Godding and Barbara Hilton played these numbers before a convention of five Kansas college Guild student groups March 2: "Wer nur den lieben Gott lässt walten," "Der Tag, der ist so freudenreich," "Christ lag in Todesbanden" and Prelude and Fugue in A minor, Bach; "Casual Brevities," Leach.

Elizabeth Putman, Fayetteville, Ark.—Miss Putman played this program Feb. 3 in partial fulfillment of requirements for the degree Master of Music at the University of Arkansas: Passacaglia in D minor, Buxtehude; Nine Preludes, Milhaud; "Dieu parmi Nous," Messiaen; "Le Jardin Suspendu" and "Litanies," Alain; Passacaglia and Fugue in C minor, Bach.

Preston Rockholt, F.A.G.O., Albany, N.Y.—Mr. Rockholt played the following recital at evensong March 23 in the Cathedral of All Saints: Prelude and Fugue in F sharp minor, Buxtehude; "By the Waters of Babylon" and "St. Theodolph," Bach; Psalm Prelude 3, Howells; Sonata on the 94th Psalm, Reubke.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following works at pre-service recitals at the Church of the Pilgrims: "Baroque" Suite, Becket Williams; Rondino, Elegy and Chaconne, Willan; Prelude, Fugue and Toccata, Peeters; Preludes on Welsh Folk Songs, Vaughan Williams; "Autumn" Suite, Whitford; "Divinum Mysterium," John Cook; "Nicaea," Vernon Griffiths; "Winchester Old," Langstroth; Chorale Preludes, Drischner; Sonata 3, Proctor; "Miniature" Suite, Harris; Sonatas 1 and 3, Fink; Meditation on a Chorale, Bond; Sonata 3, Capocci; Three Chorales, Lindberg.

Stephens College Student Group, Columbia, Mo.—Jane Norman, Karen Rollie, Jo Ann Shaw, Pat Van Sickle and Judy Barnett played the following recital Feb. 27 in the college chapel: Canzona, Gabrieli; "In stiller Nacht," Schroeder; Treble and Bass Trumpet, Clerambault; Prelude in F major, Fugue in G minor, "The Old Year Hath Passed Away," "Today God's Son Triumphs" and Fantasie and Fugue in C minor, Bach; "From Heaven on High," Pachelbel; Prelude and Fugue in D major, Handel; "Litanies," Alain.

George Faxon, Boston, Mass.—Mr. Faxon played the following recital March 24 at St. Thomas' Church, New York City, under the aegis of the New York City Chapter of the A.G.O.: "Carnival" Suite, Crandell; Scherzo Fantasia, McKinley; Toccata, Nancy Plummer Faxon; Fantasie 9, Telemann; Sonata 4 and Toccata and Fugue in D minor, Bach; Study in B minor, Schumann; "Weinen, Klagen" Variations, Liszt; Musette, Ibert; Intermezzo, Symphony 2, Dupré; Toccata, Suite, Opus 5, Durufé.

Lorene Banta, Andover, Mass.—Dr. Banta played a program of twentieth-century music Feb. 16 at the Cochran Chapel of Phillips Academy. She included: Psalm Prelude, Howells; "Praise the Almighty," Peeters; Movement 1, Sonata 3, Hindemith; "Rhosymedre," Vaughan Williams; "Les Enfants de Dieu," Messiaen; Magnificat 5 and 6, Dupré; Four Preludes, Milhaud; "The Squirrel," Weaver; "Hommage a Frescobaldi," Langlais; Carillon, Sowerby; Carillon, Murrill.

J. Bert Carlson, Chicago—Mr. Carlson was heard in the following recital March 9 at the North Austin Lutheran Church: Introduction and Toccata in G major, Walond; "Sheep May Safely Graze," "My Heart Is Filled with Longing" and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; In a Placid and Easy-going Manner, Sonata, Sowerby; "The Celestial Banquet," Messiaen; "Carillon de Westminster," Vierne.

Antone Godding, Wichita, Kans.—Mr. Godding, student of Dorothy Addy, played this recital in Alumni Auditorium of Friends University Feb. 7: "Homage to Perotin," Roberts; "A Lesson," Selby; "Come, Saviour of the Gentiles" and Allegro, Sonata 5, Bach; Canon in B minor, Schumann; "Seven Casual Brevities," Leach; "Outburst of Joy," Messiaen. Charmaine Ierger, soprano, shared the program.

Richard Westenburg, Missoula, Mont.—Mr. Westenburg played the following recital March 2 to open the new Reuter organ at the First Methodist Church: Trumpet Voluntary, Purcell; "The Fifers," Dandrieu; Sarabande, Bach; Rondo in G, Bull; Concerto 5 in F major, Handel; "Forest Green," Purvis; "Divertissement," Vierne; Variations on a Noel, Dupré.

Garth Peacock, Winfield, Kans.—Mr. Peacock played this program for the convention of Guild student groups in Wichita March 2: Variations on "Ach, was soll ich Sünder machen?," Pachelbel; Prelude and Fugue in E flat, Bach; "Ach Gott, vom Himmel sieh darinnen" and "Ein feste Burg ist unser Gott," Walcha; Finale, Symphony 4, Widor.

Walter Blodgett, Cleveland, Ohio—Mr. Blodgett played this recital March 12 on the series in M.I.T.'s Kresge Auditorium sponsored by the humanities department: Toccata in F major, Chorale Preludes and Fugue in E minor, Buxtehude; Arioso, Sowerby; "Puer Nobis Nascitur," Sweetlinc; Sonata 1, Hindemith; Magnificat in G minor and Pieces in G major, Dandrieu.

Harold Ash, Washington, D.C.—Mr. Ash closed the New York City A.G.O. Chapter's series at St. Thomas' Church, New York City, with this recital March 31: "When in the Hour of Utmost Need" and Toccata and Fugue in F major, Bach; Sonata 2, Hindemith; Fantasie in F minor, K.608, Mozart; "Te Deum," Langlais.

J. Herbert Springer, Hanover, Pa.—Mr. Springer played recitals March 2 and 16 at St. Matthew's Lutheran Church. The first program included: Prelude and Fugue in G minor, "When in the Hour of Utmost Need" (two settings), "Valet will ich dir geben" and Passacaglia and Fugue in C minor, Bach; Sonata on the 94th Psalm, Reubke. The second program consisted of: Introduction and Toccata, Walond; Pavane, Byrd; "A Fancy," Stanley; Evening Hymn on a Ground Bass, Purcell; Variations on an Old English Folksong, G. Shaw; Introduction, Passacaglia and Fugue, Willan; Adagio, Cantabile and Allegro, Symphony 6, Widor.

Ronald Arnatt, St. Louis, Mo.—Mr. Arnatt's recital for the Southeast Missouri Chapter of the A.G.O. at Trinity Lutheran Church, Cape Girardeau, Mo., March 2 included: Concerto 4, Vivaldi; Partita "sopra la Follia," Frescobaldi; "Tiento Lleno por B Cuadrado," Cabanilles; "Paduana Lachrimae," Sweetlinc; Introduction and Toccata, Walond; Prelude on a Theme of Tallis, Brake; Arioso, Sowerby; "We All Believe in One God," Reichel; Prelude and Fugue in A minor, Brahms; "Deck Thyself, My Soul" and Toccata in F major, Bach.

Jack Laurence Noble, Vermillion, S. D.—Mr. Noble's faculty recital March 16 at the State University of South Dakota included these numbers: Prelude and Fugue in E flat, Bach; Flute Solo, Arne; Capriccio "Cucu," Kerll; "Providebam Dominum," Lassus; Canzon Duodecimi Toni, Gabrieli; "Schönster Herr Jesu," Schroeder; "The Shepherd's," "Nativity" Suite, Messiaen; Sehr Langsam, Sonata 1, Hindemith; "Elegie," Peeters. He was assisted by a brass choir on the Lassus and the Gabrieli.

Evelyn Carpenter, Indianapolis, Ind.—Miss Carpenter, student of Mallory Bransford, played this Butler University graduation recital Feb. 16 in the Zion Evangelical Church: Prelude and Fugue in G, Zachau; Concerto in A minor, Vivaldi; Flute Solo, Arne; Concerto in F major, Handel; "O Sacred Head Now Wounded" and Passacaglia and Fugue in C minor, Bach; Chorale in E major, Franck; Rondo in G, Bull-Eilsasser; Fugue in G minor; Dupré; "Dreams," McAmis; Fugue in A major, Bach.

Marcia Hannah, Long Beach, Cal.—Organ numbers included by Miss Hannah in a program sponsored Feb. 4 in St. Luke's Episcopal Church by the Long Beach Chapter of the A.G.O. were: Allegro, Concerto 10, Handel; "The Last Supper," "Bible Poems," Weinberger; "The Musical Clocks," Haydn; "The Suspended Garden," Alain; Prelude and Fugue in D major, Bach; Toccata, Symphony 5, Widor. Choristers from the host church assisted.

William Self, New York City—Mr. Self played this program March 17 at St. Thomas' Church under the sponsorship of the New York City Chapter of the A.G.O.: Concerto 5 in F major, Handel; "Blessed Jesu, at Thy Word" and Fugue in G minor (Little), Bach; Gavotta, Martini; Prelude and Fugue in C major, Krebs; Finale, Symphony 3, Widor; "Lied des Chrysanthes," Bonnet; Chorale in A minor, Franck.

Thomas Matthews, Evanston, Ill.—Dr. Matthews played this recital to close the fifth church music conference at Moody Bible Institute, Chicago, March 8: Partita on "Christus is Opgestanden," Vogel; "In Praise of Merbecke," Wyton; Minuet, Phillips; Concerto 1, Reda; "Master Tallis' Testament," Howells; "Berceuse," Dupré; "In Deus Tuorum," Sowerby.

Earl W. Miller, M.S.M., Plainview, Tex.—Mr. Miller played this faculty recital March 4 in the chapel of Wayland Baptist College: Trumpet Voluntary, Purcell; Prelude and Sarabande, Corelli; Gavotta, Martini; Prelude and Fugue in F minor, Bach; Dialogue for Mixtures, Langlais; "The Primitive Organ," Yon; Pastorale, James; Rondo in G, Bull.

Warren Berryman, Berea, Ohio—Mr. Berryman played the following faculty recital Feb. 9 at the Baldwin-Wallace Conservatory of Music: "We Thank Thee, God," Andante, un Poco Allegro, Sonata 3, and Prelude and Fugue in G major, Bach; "Elegie" and Passacaglia and Fugue, Peeters; "Roulade," Bingham; Prelude and Fugue on "B-A-C-H," Liszt.

Clarence Ledbetter, Honolulu, Hawaii—Mr. Ledbetter played the following Lenten recital at the First Methodist Church Feb. 23: Prelude and Fugue in G minor and "Nun bitten wir den heiligen Geist," Buxtehude; Messe Solennelle "a l'Usage des Paroisses," Couperin; Pastorale, Franck; Fantasie and Fugue in G minor, Bach.

Students of North Carolina Colleges—The Central North Carolina Chapter of the A.G.O. sponsored a recital Feb. 9 by students from Meredith College, Peace College, Duke University and the University of North Carolina. John Shannon, Peggy Fulghum, Sara Sue Bowers, Judith Cooley Wilburn, Tom Foster, Geoffrey Simon and Patricia Long played: Three Preludes on "Praise Be to Thee," Pepping and John Shannon; "Lamb of God," Telemann; Psalm 19, Marcello-Biggs; Toccata in E minor, Pachelbel; Prelude in G minor, Buxtehude; Fugue in F minor, Bach; Fantasie and Fugue, Karg-Elert.

Thomas Richner, New York City—Dr. Richner played this program Jan. 5 at the Manassas, Va., Church of the Brethren: Grand Jeu, du Mage; "Meinen Jesum lass' ich nicht," Walther; "Herzlich tut mich verlangen" and Fugue in E flat, Bach; Rondo for Flute Stop, Rinck; Prelude, Fugue and Variation, Franck; "Divertissement," Vierne; "In Dulci Jubilo," Dupré; "The West Wind," Rowley; "Chant de Paix" and Dialogue sur les Mixtures, Langlais; Air "Tendre," Lully; Toccata, Symphony 5, Widor.

Claude L. Murphree, Gainesville, Fla.—Mr. Murphree played this program Feb. 23 in the University of Florida faculty series: "A Stronghold Sure," Bach-Grace; "Jesu, Joy of Man's Desiring," Bach-Fisher; Concerto 13 (Cuckoo and Nightingale), Handel-Biggs; Two Ritornels, Rameau-Karg-Elert; Variations and Fugue on a Theme by Beethoven, Coke-Jephcott; "Berceuse," Dupré; Scherzo in G major, Dunham; "The Chapel of San Miguel," Seder; Allegretto in F, Lucke; "Rimembranza," Yon; "Rural" Sketches, Nevin; "Vexilla Regis," Purvis.

Bob Whitley, San Francisco, Cal.—Mr. Whitley played this recital March 4 at the Stockton high school auditorium: Pastorale, Clokey; "Te Deum," Langlais; Prelude and Fugue in E major, Lübeck; "O Sacred Head" and Prelude and Fugue in D major, Bach; "Pastel" in F sharp, Karg-Elert; "Seven Casual Brevities," Leach; Introduction and Passacaglia in D minor, Reger; "Solemn" Melody, Davies; "Outburst of Joy," Messiaen.

E. Power Biggs, Cambridge, Mass.—Mr. Biggs played the following recital March 9 at St. John's Lutheran Church, Forest Park, Ill.: "La Folia" Partita, Pasquini; "La Romanesca" Variations, Valente; Concerto 3, Soler; "Westminster" Suite, Purcell; Concerto 2 and Variations in E, Handel; Concerto in A minor, Vivaldi-Bach; "Deck Thyself, My Soul" and "A Mighty Fortress Is Our God," Bach; Fantasie in F minor, K. 608, Mozart.

Eileen Coggin, Alameda, Cal.—Mrs. Coggin played the dedicatory recital at the First Methodist Church, Campbell, Cal., Feb. 2. Her numbers included: Trumpet Voluntary, Purcell; Adagio, Bach; Flute Solo, Arne; Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; "Cradle Song," Walton; "Greensleeves," Searle Wright; "La Nativité," Langlais; Fanfare, Lemmens.

Elizabeth van Horne, Lexington, Ky.—Miss van Horne played this senior recital Feb. 7 at the University of Kentucky: Toccata in D minor and C minor, Pachelbel; "Schmücke dich, o liebe Seele" and Prelude and Fugue in A minor, Bach; Sonata 2, Hindemith; "Herzliebster Jesu" and "Schmücke dich," Brahms; "Litanies," Alain.

Thomas Curtis, Elyria, Ohio—Mr. Curtis played these numbers Feb. 16 at the First Congregational Church: Rigaudon, Campra; Sicilienne, Paradis; Voluntary in C major, Stanley; Prelude and Fugue in D major, Bach; Prelude-improvisation, Mader; "Pastoral Song" and "Flutes," Langlais; Gloria, Dupré. Louise Curtis, soprano, assisted.

Barclay Wood, Worcester, Mass.—Mr. Wood played this recital Feb. 10 at All Saints' Church: "O Gott, du frommer Gott," Adagio e Doce, Sonata 3, and Prelude and Fugue in C minor, Bach; Concerto 9 in B flat major, Handel; "O Sadness, O Heart Sorrow," Willan; "Outburst of Joy" and "Christ Ascending toward His Father," "Ascension" Suite, Messiaen; Toccata in D minor, Reger.

Mrs. Reginald Hamlin, A. A. G. O., San Mateo, Cal.—Mrs. Hamlin played this recital March 2 at the Church of St. Matthew: "Herzlich tut mich verlangen," Hassler, Bach, Langlais and Brahms; "Lied," Vierne; Intermezzo, Salomé; Allegretto, Wolstenholme; Carillon, Sowerby; "Chant de Printemps," Bonnet.

Programs of Recitals

Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L., New York City—Mr. Heeremans will play this recital April 13 at the First Unitarian Church, Brooklyn: Prelude and Fugue in F major, Lübeck; "Der Tag, der ist so freudenreich" and "Ein feste Burg," Buxtehude; "Salve Regina," Schlick; "O God, Hear My Sighing," Krebs; "O Gott du frommer Gott" and Prelude and Fugue in F minor, Bach; "O World I E'en Must Leave Thee," Brahms; "Cwmfafon," James; Prelude and Fugue in D minor, Mendelssohn.

Elaine George, Norman, Okla.—Miss George, student of Mildred Andrews and southwest regional winner of the A.G.O. student competition, was sponsored Feb. 24 by the North Louisiana Chapter at the Highland Baptist Church, Shreveport. Her program included: Chorale in E major, Franck; Passacaglia and Fugue in C minor, Bach; Epilogue on a Theme of Frescobaldi and "Fete," Langlais; Variations on a Noel, Dupré; "God among Us," Messiaen.

C. Gordon Wedertz, Chicago—Mr. Wedertz played the following numbers at programs of the La Grange Legion Sunday Evening Club Feb. 9 and 16: "Cantilena," McKinley; "Kammenoi Ostrov," Rubinstein; Toccata and Fugue in D minor, Bach; "The Seraph's Strain," Wolstenholme; Marche "Pontificale," de la Tombelle; "The Mist," Gaul; "Dreams," Wagner; Toccata in F major, Widor; "Ave Maria," Schubert; "Triumphal" March, Lemmens.

Loma Lombardo, Storrs, Conn.—Miss Lombardo played a recital of the works of Bach Feb. 16 in St. Mark's Chapel of the University of Connecticut, including: Fantasies in C minor and G major, "Wir glauben all' an einen Gott," "Nun komm' der Heiden Heiland," Prelude and Fugue in A minor, "Wo soll ich fliehen hin," "In dir ist Freude," "Erharm' dich mein o Herre Gott," "In Dulci Jubilo" and Toccata in F major.

Myrna Dell Bowman, Jamestown, N. D.—Miss Bowman played her senior recital Feb. 17 at Voorhees Chapel, Jamestown College, including: "Wer nur den lieben Gott lässt walten," "Christ lag in Todesbanden" and Toccata and Fugue in D minor, Bach; Trio-sonata in F major for organ and strings, Corelli; "Communion," Purvis; Canon in B minor, Schumann; "Pange Lingua," Kodaly; "The Primitive Organ," Yon.

Christopher King, Winchester, Mass.—Mr. King, a student of Weston L. Brannen, played the following recital Feb. 9 at the Unitarian Church: Allegro, Handel; Prelude and Fugue in E flat and Trio-sonata 1, Bach; Chorale in A minor, Franck; Chorale and Arioso, Reinhold Seylerien; Suite "Gothique," Boellmann.

Charles Merritt, New York City—Mr. Merritt played this program Feb. 8 at the Corpus Christi Church: Prelude and Fugue in C major, Böhm; Giga, Loeillet; "Dorian" Toccata, Bach; Concerto in F major, Handel; Chromatic Study on "B-A-C-H," Piston; Nine Preludes, Milhaud.

Gilbert Macfarlane, Louisville, Ky.—The Louisville Chapter of the A.G.O. sponsored Mr. Macfarlane in recital Feb. 16 at Christ Church Cathedral. He played: Introduction and Toccata in G, Walond; "We Pray Now to the Holy Spirit" and "From My Beloved God," Buxtehude; "Come, Saviour of the Race," "Christ Our Lord to Jordan Came" and Prelude and Fugue in A minor, Bach; "O God, Thou Faithful God," Brahms; Noel "Basque," Benoit; Communion, Purvis; "Rejoice, Ye Pure in Heart," Sowerby.

Students of John C. Christian, Mars Hill, N. C.—Betty Early, Clinton Flowers, Barbara Dean, Ava Gosnell, Rayford Sowell and Edith Shepherd played the following numbers in a recital at Owen Auditorium, Mars Hill College, Feb. 25: Prelude and Fugue in D minor, "O Sacred Head Now Wounded" and Prelude and Fugue in C major, Bach; Movements from Sonatas 1 and 6, Mendelssohn; Prelude, Fugue and Chaconne, Buxtehude.

Wilma Reid Cipolla, Columbia, Mo.—Mrs. Cipolla played this Christian College faculty recital March 4 in the Christian Church: "A Lesson," Selby; Trio-sonata in D minor and Kyrie, Bach; Excerpts, "Stations of the Cross," Dupré; Fugue in C sharp minor, Honegger; Rondino, Concerto for organ and brass, Monnikendam; Ceremonial Music for organ and trumpet, Purcell. The University of Missouri brass quintet assisted.

Donnis Pettigrew, Wellington, Kans.—Miss Pettigrew, student of Garth Peacock at Southwestern College, Winfield, played a recital March 3 at the First Methodist Church under the aegis of the local chapter of Business and Professional Women. Her numbers were: Prelude, Fugue and Chaconne, Buxtehude; Prelude, Fugue and Variation, Franck; Prelude and Fugue in B minor, Bach; Toccata, Mulet.

David Pizarro, Durham, N. C.—Mr. Pizarro played this recital Feb. 24 at St. Phillip's Church under the aegis of the Central North Carolina Chapter of the A.G.O.: Passacaglia in D minor, Buxtehude; Prelude and Fugue in C major, Böhm; Inventions 5, 9 and 10, Dupré; Prelude and Fugue in C major, Bach; Voluntary 1, Stanley; Chorale in B minor, Franck.

Mildred L. Hendrix, Durham, N. C.—Mrs. Hendrix played the following Bach recital March 2 at Duke University: Prelude in C minor, "O Guiltless Lamb of God," "O Sacred Head Surrounded," Concerto in D minor after Vivaldi, Pastorale, Passacaglia and Fugue in C minor.

Harold C. O'Daniels, M.S.M., Binghamton, N.Y.—Mr. O'Daniels played this all-Bach program March 23 at Christ Church: Six "Orgelbüchlein" Preludes, Prelude and Fugue in B minor, "Nun komm, der Heiden Heiland," "Wachet auf," Toccata and Fugue in D minor.

James Litton, Princeton, N. J.—Mr. Litton played this recital Feb. 11 in the chapel of the Westminster Choir College: Three Chorales, Franck.

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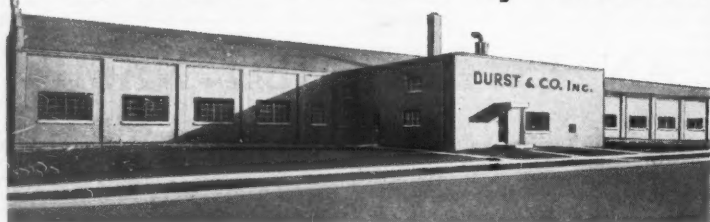
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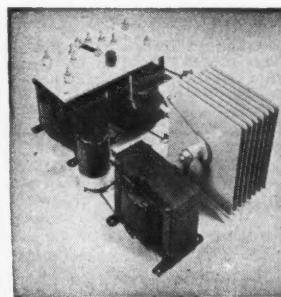
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POSITION WANTED—WOMAN MUSICIAN, 61, retiring from college position, seeks church, school or other position. Competent organist and choir director. Would combine with secretarial or personnel work. Any location considered. Address D-5, THE DIAPASON.

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FOR SALE—NINE-RANK HINNERS tracker action pipe organ with Spencer blower. Price \$550. Can be heard in Virginia Methodist Church, Virginia, Ill. Must be removed by Sept. 1, 1958. Contact James R. Fox, Virginia phone 1962.

FOR SALE—TWO-MANUAL HOOK & Hastings tracker action organ. Eleven speaking stops; pipe work in good condition. Must be removed. Also, one 1/6 h.p. Jr. Orgoblo, 220-v., and some other organ material. M. A. Clark & Sons, Nyack, N. Y.

FOR SALE—ESTEY TWO-MANUAL ELECTRO-PNEUMATIC console. 10 pistons, 5 couplers. For 10-rank organ. St. Paul's Lutheran Church, 263rd Street and Union Turnpike, Floral Park, N. Y.

FOR SALE—ESTEY TWO-MANUAL REED organ with blower. Ten sets of reeds. \$295 crated, F.O.B. Wurlitzer two-manual pipe organ, four sets. Very recent model. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

FOR SALE—MAAS-ROWE VIBRACHORD. Sells new \$959.54. \$350 or will trade for good 2- or 3-manual theater console with matching relay. Frank Ruoff, 225 North Western Parkway, Louisville 12, Ky.

FOR SALE—AUSTIN 1917, TWO-MANUAL, 17 ranks. Partially modernized; available immediately. \$2500. Piedmont Community Church, 400 Highland Avenue, Piedmont 11, Cal.

FOR SALE—BRAND-NEW TWO-RANK unit chest with Reiser direct electric action. Also, new 20-amp. Durst organ rectifier. Sacrifice both for \$190. Richard Grebinger, 7620 Maple Ave., Tacoma Park 12, Md.

FOR SALE—KIMBALL DIAPHONE, 14 pipes with chest (wood). Three Kimball unit chests with reservoirs. Charles Wildonger, Port Clinton, Pa.

FOR SALE—WOOD AND METAL PIPES and many front display pipes. Pipe Organ Service Co., 3313 Sprague St., Omaha, Neb.

New Address

All advertising copy for the classified page should be sent to the new address of THE DIAPASON: Suite 817, 343 S. Dearborn Street, Chicago 4.

FOR SALE

FOR SALE—FOLLOWING WURLITZER equipment on come-and-get-it basis for entire lot at \$450 cash. Located on east coast. Sale of separate items will not be considered. Low 12 16 ft. metal diaphones with chest; low 12 16 ft. metal tubas with chest; low 12 16 ft. bourdon with chest; low 12 8 ft. tibia with chest; low 12 8 ft. ends of three strings, no chests; regulators for 13 ranks; 8 sets swell shades 6 ft. x 9 ft. with action; 7 1/2 Orgoblo blower, 15 in. pressure, 3-phase; 3-manual relay, no switches; xylophone, orchestra bells, sleigh bells, marimba, no hammers. Pipes in excellent condition, chests need some re-leathering, percussion in fair to good condition, blower has brand-new motor. Robert Rickett, 216 S.E. Grand Ave., Portland, Ore.

FOR SALE—WURLITZER TUBA, 61-note, small-scale, 10-in., \$70. Morton tuba, 15-in., \$75. Two sets Morton shutters (need recovering), \$25 each. Mahogany horseshoe console shell for two or three manuals—suitable for pipe or electronic organ, \$50. Large bass drum, no action, \$25. Crating additional. Bob Jones, 8829 240th S.W., Edmonds, Wash.

FOR SALE—USED TWO-MANUAL-AND-pedal electro-pneumatic pipe organ; six sets of pipes. New console with couplers and pistons. Price installed in Chicago area: four-thousand-nine-hundred-fifty dollars (\$4950). For information write: F. C. Wichlac and Associates, 3051 N. Mcnard Ave., Chicago 34, Ill.

FOR SALE—ONE-MANUAL PFEFFER pipe organ, tracker action, 7 1/2 ranks of pipes, attached console, straight pedal board, with blower and motor included. Requires space: 6' x 10' x 13'. To be dismantled and removed by purchaser about June 15, 1958. Price \$500. Near Altamont, Ill. Address B-6, THE DIAPASON.

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—TWO- AND THREE-MANUAL pipe organs, rebuilt like new. One Wicks four-stop unit. One Kimball three-manual electric pneumatic detachable console. C. G. Stoll, 737 8th Street, Waupaca, Wis.

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FOR SALE—ROBERT MORTON, THREE-manual, unified 8-rank pipe organ. Percussions and traps; combination action. This instrument has appealing voicing and flexibility for party wanting theater-type organ. Easy access to chambers for removal. Specifications and console picture upon request. Price \$2,000. Write Bob McCombs, 2302 Ocean Ave., Virginia Beach, Va.

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FOR SALE—KLANN CHEST MAGNETS, good condition, ten cents each, 500 in one crate, 160 in other; crates cannot be split; F.O.B. Atlanta. William D. Manley, Box 5345, Station E, Atlanta 7, Ga.

FOR SALE—THREE-MANUAL, 50-RANK, straight Kimball pipe organ, available early 1958, First Congregational Church, 2501 Harrison St., Oakland, Cal.

FOR SALE—TWO SETS OF PIPES, 8 FT. clarinet, 61 pipes, and orchestral oboe, 61 pipes, 3 1/2-in. wind pressure. Both sets in good condition. Address B-5, THE DIAPASON.

FOR SALE—VERY LATE MÖLLER AND Skinner church pipe organs at greatly reduced price. Both presently playable. For prompt reply address C-3, THE DIAPASON.

FOR SALE—NINE-RANK PILCHER church organ or will trade for electronic or Hammond. For details write: Dewey Mell, 619 Ohio St., Lima, Ohio.

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FOR SALE—CONSOLE, RELAY AND blower from 3-manual 15-rank Wurlitzer. Gress, 189 Huntington Ave., Boston 15, Mass.

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WEINRICH

Carl Weinrich Plays Master Organ Recital

Carl Weinrich, one of the nation's master organists, presented a recital Thursday evening at Trinity Lutheran Church which attained the first measure of interest and performing distinction.

Mr. Weinrich, who is organist of the Princeton University Chapel and a recording artist of the most prestigious bracket, took advantage of this occasion to demonstrate both his uncommon resources as a program builder and his grander executive powers, and completely impressed a large audience with the reach and profundity of his musicianship.

The organ of Trinity church, a noble instrument and a somewhat unusual installation in this reviewer's experience, enjoys the advantage of a greatly resonant nave, and under the sure administration of Mr. Weinrich it poured forth, at every volume, some of the richest and most dramatic sonorities to be imagined among those of the banked pipes.

In a list of works which began with the early 16th century and reached down to the present, Mr. Weinrich in every case avoided the obvious choice. His program had a number of novelties; the other music was all of the grandest, and everything was performed with such remarkable qualities of clarity, freedom, sensitivity of registration and inevitability of movement that his recital became indeed a classic example of how to make use of the organ as a concert instrument.

Mr. Weinrich is not only a prodigious technician; he is a musical spirit of the blessed insight. *Not by any of its present-day masters—and we have entertained most of that company in*

Houston of late years—is the organ played with more eloquence, linear and coloristic distinction, or more dramatic variety than it is by this remarkable artist.

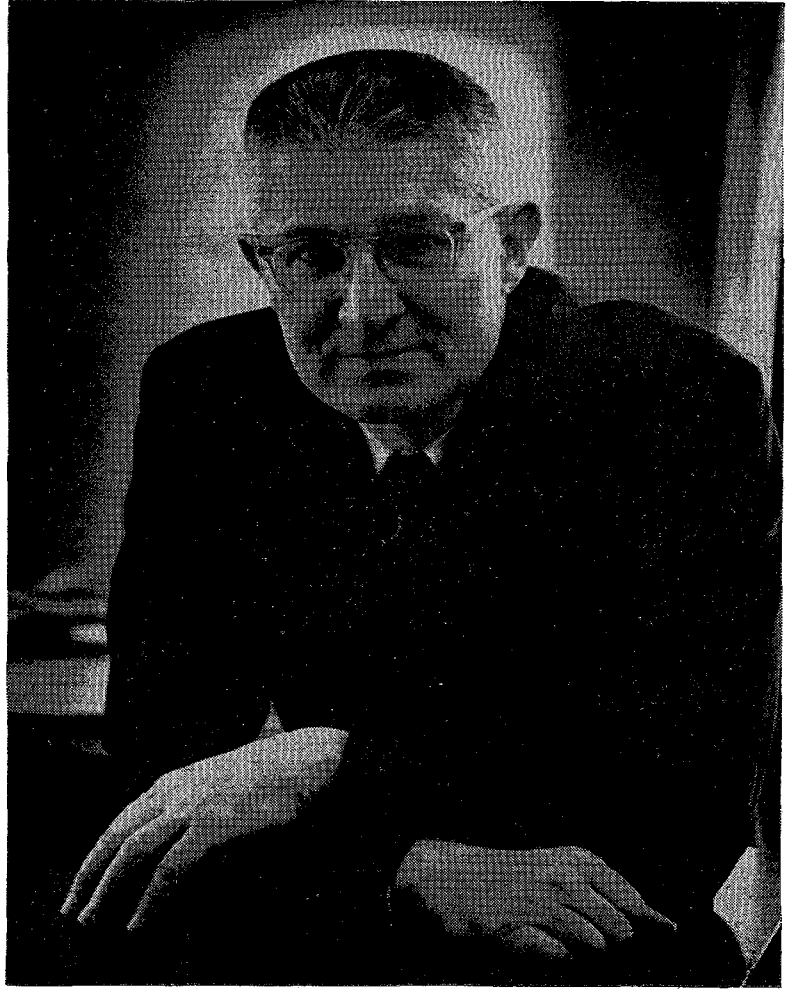
The program began with some lovely small works—a set of variations by the 16th century Spanish composer, Antonio a Cabezon, and a fine example of Elizabethan style in the form of a pavanne by William Byrd—and proceeded thence to the greater polyphony of Johann Pachelbel and J. S. Bach as represented by a selection of chorale-preludes.

In all these, but especially in the ultimate pair—Bach's dramatic inventions on "In Thee is Gladness" and his "In Dulci Jubilo," with its delicate colorature—Mr. Weinrich was a wonderfully gratifying interpreter, bringing the voices into the most immaculate balance and searching out every subtlety of expression in the rhythms.

His sounding of the great Bach fugue in E flat Major, otherwise known as the "St. Anne," was another masterful feat of control, clarity and freedom of motion. Beside this he ranged Mozart's Organ Fantasy in F Minor, one of the novelties of his list—and anything but ecclesiastical in spirit—which he brought to magnificent voice.

For sheer grandeur of sound and dramatic force, the evening had its climax, your reviewer would say, in its most extended work, the great Chorale in B Minor of Cesar Franck, whose mysteries of modulation and other nobilities of structure and sentiment Mr. Weinrich set forth in all the ways that are most becoming to this creation of another great organist.

—Hubert Roussel
in the Houston Post—Feb. 6, 1958.



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