

THE DIAPASON

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

Forty-Ninth Year, No. 11—Whole No. 587

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

Subscription \$1.75 a year—15 cents a copy

VAUGHAN WILLIAMS FINISHES CAREER

GREAT BRITISH COMPOSER

Excelled in Large Choral Works—Wrote Symphonies, Organ Pieces, Was Folk Music Expert—Would Have Reached 86 This Month

The very day after the press run for THE DIAPASON for September was completed word was broadcast by radio, newspaper and television the world over that Dr. Ralph Vaughan Williams had died. The dean of English composers, considered by many the greatest British maker of music since Purcell, this major creator of music in all forms was of especial salience to our readers for his great contributions in choral and organ fields. Dr. Vaughan Williams' passing occurred August 26; he would have been 86 Oct. 12.

Son of a Down Ampney, Gloucester, clergyman of independent means, Ralph Vaughan Williams showed early musical endowments and was encouraged in intensive study. He pursued academic work at Trinity College, Cambridge, at the same time engaging in music study at the Royal College of Music under Parry and Stanford. Later he studied at the Berlin Academy and had composition lessons with Max Bruch. He received his doctorate in music at Cambridge in 1901. A few years later he did further study in Paris with Maurice Ravel.

The general music public knows Vaughan Williams as Britain's greatest symphonist (the "London", "Pastoral" and "Sea" Symphonies) and for his life-long and invaluable research into British folk music. Readers of this publication know him also as one of the more prolific and eminent composers for organ England has known and a major composer of choral works in large forms as well.

It is particularly notable that this extraordinary man was able to continue his active composition until the very time of his death. Within the last two years reviews have appeared in our columns of a large choral work "Vision of Aeroplanes" and of Two Preludes on Welsh Folk Tunes. His Symphony 9 had its first American performance Sept. 25 in Carnegie Hall, New York City, under the direction of Leopold Stokowsky. At his death he was at work on Ten Blake Songs for high voice and oboe.

Many American and Canadian delegates to the 1957 I.C.O. in London had a glimpse of the venerable composer as he put in a single appearance at the impressive commemoration service July 30 at St. Sepulchre's Church. His anthem "Let Us Now Praise Famous Men" was sung on this occasion. Although Dr. Vaughan Williams was officially the president of the congress his no longer robust health and a family bereavement prevented his further participation in the memorable meeting.

Dr. Vaughan Williams made three professional visits to America. He conducted the first American performance of his "Pastoral" Symphony at a festival in Norfolk, Conn., in June 1922; he lectured at Bryn Mawr College in 1932 and he was a guest lecturer at Cornell University in 1954.

Many of his hymn tunes are to be found in American hymnals, for Vaughan Williams found wide acceptance throughout the world as a composer in all forms. Perhaps his most widely sung hymn tune is "Sine Nomine" ("For All the Saints") but others he composed or arranged include: "Forrest Green", "On Christmas Night", "King's Lynn", "Monk's Gate", "Antiphon", "The Call", "King's Weston" and "Down Ampney" (his birthplace).

The catalogue of his works is readily available and so familiar that its inclusion

PEACE TOWER, WHERE CARILLON RECITAL WAS PLAYED



Photo by Ontario Dept. Travel & Publicity

here would be superfluous. But mention should be made of such favorites as the Five Mystical Songs, the Fantasy on Christmas Carols and the "Dona Nobis Pacem"; and, of course, the popular setting of "Old 100th", performed at the opening cathedral service of the Houston A.G.O. convention.

CHOIR AT CAPITAL CHURCH HONORS VAUGHAN WILLIAMS

The choir of the National Presbyterian Church, Washington, D.C., will commemorate the passing of Ralph Vaughan Williams in a choral vesper service Oct. 19. "The Shepherds of the Delectable Mountains" and the Benedictine for soprano and chorus will be sung.

The same choir will appear Nov. 11-12 with the National Symphony Orchestra on the regular concert series, singing Kodaly's "Psalmus Hungaricus" with Rudol Petrak as tenor soloist.

Theodore Schaefer played a recital at the American Cathedral in Paris Aug. 25 at the end of his recent European trip.

RICHTER MAKES A SECOND AMERICAN CONCERT TOUR

Karl Richter begins his second American concert tour Oct. 1. He will play two C.B.S. broadcasts from New York City on the E. Power Biggs program and will play a harpsichord recital at the Goethe House in the same city. Richter, who has over fifty organ students at the Stadthochschule in Munich, will hold a master class in Madison, Wis., where he will play a recital the previous night. He is also scheduled to play in Albany and Jamestown, N.Y.; Elyria, Ohio; Long Beach, Cal.; Methuen, Mass.; and Brown University, Providence, R. I.

FLEISCHER, GORE SCHEDULED FOR CHICAGO "U" RECITALS

Two recitals are listed for the Rockefeller Memorial Chapel, University of Chicago, in the next few weeks. Heinrich Fleischer, the university organist, will play Oct. 28, programming works of Bach, Mendelssohn, Sowerby and Vierne. Richard Gore, Wooster, Ohio, College, will be heard Nov. 9 in works of Sowerby, Schubert, Mendelssohn, Willan and Tournemire.

NAFOMM BOSTON MEETING ATTRACTS 400 MUSICIANS

The third conference of the National Fellowship of Methodist Musicians (NAFOMM) met in Boston July 13-18 on the campus of Boston University. The program chairman was Dr. William Rice. Musical highlights included: hymnology, discussed by Phillip S. Watters, New York City; organ recitals by Austin Lovelace and George Faxon; the Bach Cantata 4, "Christ lag in Todesbanden," sung under the leadership of Allan Lannom, Boston University; the "great hymns" choir led by Daniel L. Ridout, Baltimore, Md., and informal singing led by James Houghton, Boston University.

Discussions on the music of the church in all its ramifications occupied the attention of numerous panels.

All business sessions were under the leadership of the NAFOMM president, Cecil E. Lapo. New officers and council members elected for the next three years are: President, Dr. William C. Rice, Baker University, Baldwin, Kans.; vice-president, J. Edward Moyer, Wesley Theological Seminary, Washington, D. C.; secretary, Jean Watkins, First Methodist Church, Fairmont, W. Va.; council members: Robert F. Scoggin, Dallas, Tex.; M. Young, You stows, Ohio; Willie Burns, Maplewood, N. J.; Richard Thaxton, Nashville, Tenn., and Richard Lap Tuscon, Ariz.

California was named the site for the 1961 meeting at a place to be named later. Southern Methodist University and Perkins School of Theology, Dallas, will be the site for a session in July, 1959.

A tour of organs included: the Massachusetts Institute of Technology, Holtkamp organ played by Victor Matfield; the Church of the Advent, Aeolian-Skinner organ described by Joseph Whiteford, played by Albert Russell; the Old North Church, Schlicker organ played by Donald Ingram; the Mother Church of Christ Scientist, Aeolian-Skinner organ demonstrated by Robert Culter, and Symphony Hall, Aeolian Skinner organ with Mr. Whiteford and Mr. Russell.

Nearly 400 attended the conference.

FRANCIS LLEWELLYN HARRISON, eminent scholar in the field of medieval English music, has been appointed visiting professor at the Yale University School of Music for the academic year 1958-59.

DOMINION CAPITAL HOSTS C.C.O. CONCLAVE

THREE-DAY ANNUAL MEETING

Ottawa Centre Entertains 325—Donnell, Hewitt, Mason, Sowerby, Cassels-Brown, Togni, Geoghegan and Wheeler Are Heard

The annual convention of the Canadian College of Organists was held Aug. 26-28 in the Dominion's capital city of Ottawa, Ont. The Ottawa Centre was host for the first time in a generation. A total of nearly 325 registered for the three-day conclave with a record-breaking number of American guests totaling seventy-four. Delegates came from Vancouver to Halifax; the most distant guest from California.

Carman H. Milligan served as general chairman with William France as vice-chairman. Gerald Wheeler headed the program committee. These, together with their cohorts working on various committees and as members of the host centre, worked long and hard to bring this convention to reality. The schedule of events was leisurely but plentiful; those in attendance had ample opportunity to take in all scheduled activities with time to spare for visiting, sightseeing, shopping, etc. Programs were punctual, interesting and diversified—obviously the result of careful planning.

In the absence of a hotel as headquarters, most delegates found housing at the Lord Elgin and the Chateau Laurier, only a few blocks from one another and at the edge of the central business district. Many of the churches where programs were scheduled were within walking distance of this area.

We were impressed by the extensive and intelligent newspaper coverage given by the Ottawa Journal and the Ottawa Citizen. Organists are all too accustomed to the usual neglect in local newspapers. Not so here. The centre is to be congratulated on such good public relations.

Annual Meeting

Registration began Tuesday morning at St. Andrew's Church which served as headquarters for the convention. This exacting procedure was carried out with efficiency and comparative ease so that the annual meeting scheduled at 10:00 began almost on time. We would venture a guess that most of the delegates were in attendance at this meeting—the auditorium was well filled. President Muriel Gidley Stafford was in the chair and presided with authority. She kept things moving—not always an easy task. Reports were brief and to the point.

The president's report paid special tribute to Mrs. P. Pirie, secretary, and Henry Rosevear, treasurer. These officers followed with their respective year's summaries with T. M. Sargent, honorary vice-president, reading the statement from the building fund in the absence of D'Alton McLaughlin. Gordon D. Jeffery, registrar, reported a total of 1167 members and thirty-one centres, two of these being new.

Mrs. Stafford announced that the council had accepted an invitation for the 1959 convention, the golden jubilee, to be held in the headquarters city of Toronto. The possibility of going to Vancouver and Victoria, with stops at Calgary and Edmonton, for 1960 was discussed with considerable enthusiasm.

Casavant Luncheon

As happened at most succeeding events, the meeting adjourned ahead of schedule with luncheon following at the church. Casavant Freres was host for the fine repast. Mrs. L. S. Forsyth, chairman of the Ottawa Centre, welcomed all delegates and guests, introducing His Worship, George H. Nelms, mayor of Ottawa,

IMPORTANT FACES AT OTTAWA CONVENTION



Ottawa Journal Photo by Dominion Wire

GODFREY HEWITT, LEO SOWERBY and WILLIAM FRANCE look in vain for Graham George's hymn tune "The King's Majesty" following Dr. Sowerby's lecture at the Chalmers United Church Wednesday, Aug. 27.

who brought official greetings. Carman H. Milligan, general chairman of the convention, introduced special guests. The death of Ralph Vaughan Williams was announced and the convention voted unanimously to send a message of condolence to his family in England.

Peace Tower Carillon Heard

Most conventioners walked the few blocks to Parliament Hill and began to learn of the beauties of this great capital city. In the Peace Tower the Dominion carillonneur, Robert Donnell, played a special recital for the assemblage which was considerably augmented by the many visitors in the city for the Ottawa exhibition. The quadrangle formed by the magnificent Parliament buildings and adjoining structures makes a perfect place to hear a carillon recital—conditions all too rare. This reviewer, at least, can report an increased enthusiasm for bell music. As is usually the case, the pieces composed for the carillon were the most successful: Fantasia by J. A. Maassen and Fuga by B. J. Franssen. No doubt with the organists in mind, Mr. Donnell chose Bach's "Sheep May Safely Graze" and a Frescobaldi Toccata. Two folk melodies were very effective: "The Skye Boat Song" and "La Belle Françoise." We hope it was for the exhibition visitors that he closed with Wagner's "O Star of Eve."

Two hours were set aside for tours of the Parliament buildings, the nearby locks of the Rideau Canal, boat trips up the canal and the Ottawa River or shopping in the downtown business district. Others were seen enjoying the sunny but cool weather, which blessed the entire convention, on the great expanses of green grass. This leisurely afternoon set the pace for a friendly, almost intimate three days.

Cathedral Evensong

Remarkable for an organists' convention, we felt, was the fact that not an organ was heard until 4:30 when Godfrey Hewitt burst forth on the Casavant organ in Christ Church Cathedral with Peeters' Sinfonia (1948). This one-piece recital and the evensong which followed was a model of what an Anglican service should be. One might wish for a brighter instrument in a more open position (the instrument dates from 1932), but Mr. Hewitt utilized its resources with taste and authority. His boys' and men's choir, no doubt abbreviated in the summer months, is a fine example of the English tradition. The "heady" tone long associated with this tradition was polished and full (Mr. Hewitt does not allow the boys to fade away in the lower octave!). This well-disciplined group sang the "Collegium Regale" setting of the canticles by Howells, Darke's "A Psalm of Thanksgiving" and responses by Smith of Durham. The Lord Bishop of Ottawa processed to his throne, read the lessons and gave the final blessing. The dean of the cathedral sang the service and preached, using as his text "O worship the Lord in the beauty of holiness." Following evensong was a solemn pro-

cession around the church to the hymn-tune "Salve Festa Dies." The service closed with Bach's Fantasie and Fugue in G minor. Timing was perfect: the service lasted exactly one hour.

Between the recital and Mr. Hewitt's playing of Fantasy Prelude by Macpherson as the opening voluntary for the service, national officers, members of the council and distinguished guests processed down the cathedral aisle in their academic gowns and hoods to their special place at the front of the nave. Several organist-photographers were seen to leave for snapshots of the impressive group as it moved from a neighboring church.

Recital by Marilyn Mason

After some rather hurried dinners and the fighting of exhibition traffic, conventioners reassembled at St. Matthew's Church to hear the featured recitalist—Marilyn Mason. The instrument here is a 1957 Hill, Norman & Beard incorporating work of 1909 by Casavant. This reporter has never heard Miss Mason in better form. The artist, the instrument and the occasion seemed to be in perfect rapport—an impressive evening indeed. Miss Mason's playing is constantly maturing. We doubt if a few seasons ago she could have given Sowerby's Prelude on "The King's Majesty" the overall breadth and stature which was displayed on this occasion. To us, at least, this was the highest point in a program consistently at a high level. "The Musical Clocks" by Haydn were delightfully played, incorporating the charming flutes of the positiv division. Miss Mason's registration in the Bach Prelude and Fugue in G major is a bit unorthodox: trio-like with no 16 ft. in the pedal; different but effective. Trois Danses by Alain, Miss Mason has made peculiarly her own—program material exploited to the hilt. Langlais' Epilogue for Pedal Solo was a real piece of music, not only a display piece for a fantastic pedal technique. Walther's Concerio del Sano Torelli was the opener.

The entire second half of the program was devoted to contemporary American composers, appropriate for one of America's leading recitalists at a Canadian convention. We doubt, however, that Canadians are very much in sympathy with much of this material. In addition to the Sowerby, Miss Mason included: "Flemish Prayer," Maelkelberghe (first performance); the already popular Two Folk Tune Preludes, Searle Wright, and Suite for Organ (1957), Creston. These works are uneven in quality, but Dr. Mason displayed the characteristics of each with insight and good sense of style. The program had only one fault: it was too long. Convention recitalists should realize that

[Continued on page 20]

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 343 South Dearborn Street, Chicago 4, Ill.



just off press . . .

MUSIC CALENDAR 1959
(HANDEL BICENTENNIAL)

For many years a favorite gift everywhere in the music world, of beauty and utility throughout the new year . . . and a permanent souvenir afterward.

a gift of beauty . . .

On each two-week calendar page for 1959 is a superb reproduction of various musical manuscripts by and works of art concerned exclusively with George Frederick Handel (1685-1759). Some of the reproductions of Handel's manuscripts include excerpts from his oratorios "Messiah" and "Israel in Egypt" and the opera "Semele", the Dettingen Anthem, an Italian solo cantata, the Royal "Fireworks Music", an organ concerto, a sonata for violin and continuo, and a sonata for harpsichord. The art reproductions from various countries, depicting Handel from his early youth until 1759, include the media of engraving, miniature, oil painting, terra-cotta and marble sculpture, and the Roubillac monument in Westminster Abbey. As always, the traditional Peters Edition green cover encloses superior paper, beautifully printed.

a gift of utility . . .

The reverse side of each page also lists important musical events associated with each day of the year. Birth and death dates of composers, conductors, concert artists and other personalities, first performances of musical classics, founding dates of leading schools and orchestras . . . valuable in planning anniversary programs and for many other purposes. This information is accurately compiled and regularly brought up to date.

LIMITED EDITION

Price \$2.50

With each minimum order received for Five Peters Edition Music Calendars for 1959, one additional Music Calendar will be included without charge.

C. F. PETERS CORPORATION
373 FOURTH AVENUE - NEW YORK 16, N. Y.

EASTMAN SCHOOL OF MUSIC

of The University of Rochester
HOWARD HANSON, Director

ALLEN I. McHOSE, Director of the Summer Session

Announcing

Master of Music and Doctor of Musical Arts with a major in
CHURCH MUSIC

ORGAN FACULTY

David Craighead • Norman Peterson • Eugene Selhorst

Applications Now Being Considered for 1959

For Information Write

EDWARD H. EASLEY, Director of Admissions

EASTMAN SCHOOL OF MUSIC • ROCHESTER 4, N. Y.

Now! YOUR CHURCH CAN HAVE a
25-bell ELECTRONIC CARILLON
for only \$820⁰⁰!

Here is a fine-quality carillon especially designed for churches with small budgets. Its beautiful bell tones will enrich your services and bring daily inspiration to your community.

The Maas-Rowe Console Carillon is a full-range 25-bell instrument combined with a powerful 45 watt amplifier in an attractive walnut console. It is easy to install and comes complete with tower-speaker.

Write for illustrated brochure

MAAS-ROWE Carillons
3015 CASITAS AVE. • LOS ANGELES 39, CALIF.

LARGE MÖLLER GOES TO ATLANTA CHURCH
ANTIPHONAL IS 4TH MANUAL

First Christ Scientist New Four-division Instrument Will Be Completed in 1959—Mrs. W. B. Griffith Is Organist for 30 Years.

The First Church of Christ, Scientist, Atlanta, Ga., has contracted for a new four-manual Möller organ to be installed by September, 1959. The specifications were designed by H. M. Ridgely of the M. P. Moller Co. in consultation with Mrs. William B. Griffith, organist, and David Woodall, Möller's Atlanta representative. Mrs. Griffith has served as organist for thirty years.

The stoplist is as follows:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 3 ranks, 183 pipes.
Tremulant.

SWELL ORGAN.

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

CHOIR ORGAN.

Gedeckt, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 49 pipes.
Nachthorn, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Schalmei, 8 ft., 61 pipes.
Tremulant.

ANTIPHONAL ORGAN.

Rohrflöte, 8 ft., 61 pipes.
Viole Aetheria, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 49 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Trumpet, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 27 bells.
Tremulant.

PEDAL ORGAN.

Bourdon, 32 ft., 12 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaton, 16 ft.
Rohrgedeckt, 16 ft.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft.
Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Trumpet, 16 ft., 32 pipes.
Bassoon, 16 ft.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

JETER PROGRAMS SUMMER SERIES AT TEXAS CHURCH

The ministry of music of the First Presbyterian Church, Tyler, Tex., under the leadership of John D. Jeter, offered a series of special programs this summer. The first was an organ recital by Mr. Jeter June 22 which appears on the recital page.

The combined choirs of the First Church and the Highland Presbyterian Church sang a "service in song" July 20. Directed by Mr. Jeter and Harold Hanson and accompanied by Frank Speller, III, organist, the sixty-five voice choir sang: "In Quiet Confidence", Darst; "Go Not Far from Me, O God", Zingarelli; "Happy and Blest Are They", Mendelssohn; "Long Hast Thou Stood, O Church", Lindeman; "Jesu, Joy of Man's Desiring", Bach; "Almighty God of Our Fathers", James; "Hallelujah Chorus", Handel, and "The Lord Bless You and Keep You", Lutkin. A large congregation was in attendance and stayed for an informal reception.

The Aug. 24 program was a recital played by Mr. Speller which also appears on the recital page.



NEW
Organ Reduction
of Handel's
MESSIAH
PART I

The orchestral part has been arranged for organ on 3 staves, quarto size by Richard T. Gore.

No. 97-1418 \$5.00

Concordia
Publishing House • ST. LOUIS 18, MISSOURI

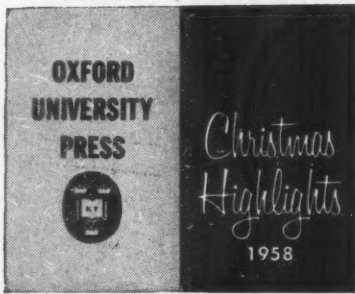
AN ORGAN FOR THE AUDITORIUM OF THE REORGANIZED
CHURCH OF JESUS CHRIST
OF LATTER DAY SAINTS IN INDEPENDENCE, MISSOURI

AMONG THE instruments which we are presently constructing is an organ for the General Conference Chamber in the Auditorium in Independence. This room is designed for the spoken word, and seats approximately 6,000 people. An unobstructed view of the rostrum is afforded since there are no supports or pillars of any kind.

THE ORGAN will have a total of 115 ranks controlled by a four-manual console, supplemented by an antiphonal organ and console.

AEOLIAN-SKINNER ORGAN CO., INC.
BOSTON MASS.

... now at your dealer



EASY SATB

GIBBS

While the shepherds were watching
84.013 .35

STEWART

On this day, earth shall ring
43.238 .20

VAUGHAN WILLIAMS

*Two Chorals from "This Day"
*1. The blessed Son of God
*2. No sad thought his soul affright
43.929 .30

WADELY

Sing we the Birth
42.990 .25

WARRELL

*While shepherds watched their flocks
43.901 .30

WILLAN

*Here are we in Bethlehem
94.313 .20

EASY SAB

CHARLES

At Christmas time was born a King
42.123 .30

WADELY

That God doth love the world, we know
42.138 .20

WISHART

*Three Carols for Christmas
*1. Make we merry
*2. I sing of a maiden
*3. Now, thrice welcome Christmas
43.083 .30

WOODGATE

Six Carols
42.157 .60

EASY UNISON or SA

FARJEON

A Carol
45.706 .15

RUSSELL

How far is it to Bethlehem?
44.988 .15

VAUGHAN WILLIAMS

Children's Christmas Song
44.063 .20

WOODGATE

Rocking
81.015 .20

WOODGATE

Six Two-Part Carols
44.057 .55

EASY SSA

GILBERT

The Shepherd and the King
83.016 .35

HOLST

*Six Christmas Carols
44.019 .40

*Six Traditional Carols, 1st set
44.118 .40

*Six Traditional Carols, 2nd set
44.042 .40

RUBBRA

*The Virgin's Cradle Hymn
83.024 .15

VAUGHAN WILLIAMS

*In Bethlehem City
44.060 .30

* = a cappella

Send for your copy of the
Oxford University Press
1958 CHRISTMAS CHORAL CATALOGUE
OXFORD UNIVERSITY PRESS
16-00 Pollitt Drive, Fair Lawn, New Jersey
417 Fifth Avenue, New York 16, New York

OPEN NEW CASAVANT
IN WISCONSIN TOWN

PLANS INCLUDE ANTIPHONAL

Arthur Birkby Plays Twin Recitals on
3-manual Organ at Mount Carmel
Lutheran Church, Wauwatosa,
Milwaukee Suburb.

Arthur Birkby was recitalist at two
dedicatory programs played Sept. 28 on
the new three-manual Casavant organ at
the Mount Carmel Lutheran Church,
Wauwatosa, Wis., Milwaukee suburb.
Dr. Birkby played two entirely different
recitals for this ceremonial occasion, both
of which may be found on the recital page.

The new instrument has further tonal
resources prepared for, with two blank
stopknobs provided on each of the man-
uals and on the pedal division. A seven-
rank antiphonal division is also included
in the future plans.

The present stoplist of the organ, which
is installed in chambers on either side of
the gallery, is as follows:

GREAT ORGAN.

Principal, 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.
Chimes (prepared for).

SWELL ORGAN.

Gedeckt, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Plein Jeu, 15-19-22, 3 ranks, 183 pipes.
Trompette, 8 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Cor de Nuit, 8 ft., 68 pipes.
Erzähler, 8 ft., 68 pipes.
Spitzflöte, 4 ft., 68 pipes.
Rohrnazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Subbass, 16 ft., 32 pipes.
Cor de Nuit, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bass Flute, 8 ft., 12 pipes.
Choralbass, 4 ft., 12 pipes.
Bombarde, 16 ft., 12 pipes.

MILES TO BROADCAST NEW
SERIES ON COLLEGE RADIO

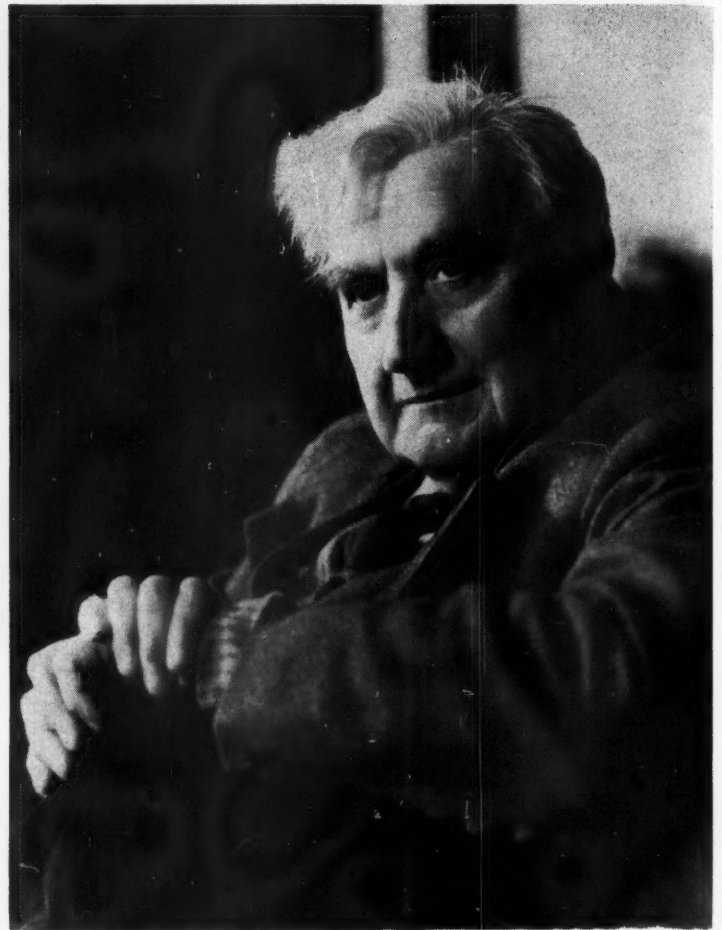
Russell Hancock Miles, University of
Illinois, will broadcast the first program
Oct. 2 in a new series, "Organ Music of
Bach and his Predecessors" over the ed-
ucational non-commercial radio stations
of the University of Illinois. These pro-
grams will be broadcast over WILL, AM
at 2 o'clock each Thursday afternoon and
rebroadcast over WILL, FM at 8 o'clock
each Thursday evening. The service area
of these stations includes Illinois, western
Indiana and southern Wisconsin.

Mr. Miles will illustrate his talks with
high-fidelity recordings of organ music
of the baroque and pre-baroque period.
His first program will include music
from the fourteenth century. In the
course of the series, he will show the
development of organ music through the
early years and demonstrate the artistic
and technical foundations on which
Johann Sebastian Bach based his organ
music. In later programs, Mr. Miles will
play a great deal of the music of Bach
himself, showing the great baroque mas-
ter's development of the forms which he
found.

Two years ago Mr. Miles broadcast a
survey of Bach's writings in all musical
forms. This series was later rebroadcast
on thirty-three stations of the tape net-
work of the National Association of Ed-
ucational Broadcasters.

In February, 1959, Mr. Miles will take
a sabbatical leave from the university to
write a book on Bach.

RALPH VAUGHAN WILLIAMS WHOSE CAREER HAS CLOSED



SURVEY BY PRESS SERVICE
INDICATES AN ORGAN BOOM

Newspapers throughout the country
Aug. 25 carried an encouraging summary
of the boom in church building and in
church organ installation. With the per-
mission of United Press International
which distributed the story THE DIAPA-
SON reprints this bright picture of con-
ditions which vitally affect our profes-
sion.

The News Story

The organ industry is pulling out all
the stops to try to meet record demands
set off by the church building boom and
a nation-wide revival of religious music.

With nearly a billion dollars worth of
churches going up across the country
every year—and each of them needing an
organ—pipe organ makers have fallen
2 to 3 years behind in their work. They
have no idea when they will catch up.

The electric organ business also is
prospering. The biggest market for these
is in the smaller churches that cannot
afford huge pipe organs costing up to
\$100,000, and in churches where modern-
istic decor lends itself more to electronic
music.

The organ industry went almost entire-
ly into defense production during World
War II, after suffering depression dol-
lars in the 1930s, largely as a result
of the introduction of talking movies,
which drowned out theater organ music.

But not even in the booming 1920s did
the industry see such sunny days as now,
spokesmen say.

There is no shortage of artisans to do
the exacting work, because the organ
makers train their own workmen. The
art of organ making has changed little
through the years, although the instru-
ment itself has altered sharply.

Churches and other institutions inter-
ested in serious organ music are going
back to "traditional" or "classical" in-
struments, in place of the "romantic"
organs developed in the 1920s.

Almost every movie theater then had
a pipe organ designed to reproduce the

sounds of an entire jazz band.

The "romantic" pipe organs were sup-
posed to reproduce the actual tones of
individual instruments. The "classical"
variety creates tones and chords that bear
no resemblance to any other music.

Another change has come in the place-
ment of the pipes. Organ makers now
encourage church architects to make the
pipes a part of the interior design instead
of hiding them behind walls or in cabinets.

"You get more music from an organ if
the pipes are exposed," an official of the
Möller Organ Co., Hagerstown, Md.,
said.

To encourage this trend, Möller turns
out organs with decorated pipes designed
to enhance church interiors.

Percival Stark, vice-president of the
Austin Organ Co., Hartford, Conn., said
many long-established churches have
been buying new pipe organs either to
replace their old organs or electronic or-
gans.

"There is a growing interest in good
church music," he said. "It reflects the
increased interest in music brought about
by records and good music education in
public schools."

"A great many people have awakened
to the fact that the wind-blown pipe pro-
duces music that can't be produced any
other way."

John Tyrrell, vice-president of Aeolian-Skinner of Boston, said the religious
music revival has encouraged the develop-
ment of many fine organists.

"There is no shortage of people to play
the organ," he said. "The music today is
of a much higher caliber than 25 years
ago."

"Music budgets in churches are going
up. People have come to realize that
music is an important part of a church
service."

Tyrrell said so many churches are
being built that every organ company is
limited to scarcely tapping the market.
His firm, for instance, can make only 20
a year when going at top capacity.

"Nobody can possibly build all the pipe
organs that are needed," he said.



write or phone your nearest MOORE office — ask for catalog A89

E. R. MOORE CO.

932 Dakin Street, Chicago 13, Illinois • phone GRaceland 7-3600
268 Norman Ave., Brooklyn 22, New York. • phone EVergreen 3-2801

MOORE OF CALIFORNIA

1641 N. Allessandro St., Los Angeles 26, Calif. • phone DUnkirk 7-3205

INNOVATION

A small pipe organ ideal for residence, studio and conservatory—Möller high standard of quality—Resonance chamber—Attractive price.

Specifications and price on request.



M.P. MÖLLER
INCORPORATED
HAGERSTOWN, MARYLAND

RENOWNED FOR PIPE ORGANS SINCE 1875

Member of the Associated Organ Builders of America

SEMINARY IN CHICAGO RECEIVES GIFT ORGAN

M. P. MÖLLER INSTALLATION

Northern Baptist School in Chicago Will Have Three-manual in New Chapel in 1959—Selden Bernauer Is Organist.

Frank Nelson, prominent Baptist layman from Racine, Wis., has given a new three-manual Möller organ to the Northern Baptist Theological Seminary, Chicago, in loving memory of his wife. The organ is being installed in the seminary's new chapel which was designed by Samuel Arthur Lightman, A.I.A., of Chicago. Dr. Charles Kohler is president of the seminary. Installation of the new organ will be made by September, 1959. The specifications were designed by the organist, Selden Bernauer, in consultation with Möller's representative, Henry Beard.

The stoplist is as follows:

GREAT ORGAN.

Rohrbourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Chimes, 21 bells.
Tremulant.

SWELL ORGAN.

Gedeckt, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 66 pipes.
Prestant, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 16 ft., 12 pipes.
Trompette, 8 ft., 73 pipes.
Rohrschalmel, 4 ft., 12 pipes.
Tremulant.

CHOIR ORGAN.

Gedeckt, 16 ft., 12 pipes.
Gedeckt, 8 ft., 73 notes.
Gemshorn, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 66 notes.
Harmonic Flute, 4 ft., 73 pipes.
Prinzipal, 2 ft., 61 notes.
Sesquialtera, 2 ranks, 122 pipes.
Rohrschalmel, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Bourdon, 16 ft., 12 pipes.
Gedeckt, 16 ft., 32 notes.
Geigen Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Octave, 4 ft., 12 pipes.
Blockflöte, 4 ft., 12 pipes.
Blockflöte, 2 ft., 32 notes.
Trompette, 16 ft., 32 notes.
Trompette, 8 ft., 32 notes.
Trompette, 4 ft., 32 notes.

COLBY COLLEGE INSTITUTE HAS SECOND FINE SUMMER

The Mayflower Hill campus of Colby College, Waterville, Maine, was for the third time the setting of the Colby institute of church music the week of Aug. 25-30. Students came from many states, mostly from the New England-New York area, but from the South and as far as California. As in 1957 the teaching staff was composed of Thomas Richner, New York City, organ; William C. Wood, Washington, D. C., conducting and voice, and Phyllis M. Cobb of Portland, Maine, problems of the smaller churches. All three gave recitals, carried a complete load of group and seminar work and gave private instruction. Everett F. Strong, Colby College faculty, was the director.

The intense five-and-a-half day program covered a wide range of practice and theory: service playing, organ and choir repertory and techniques of use of music in the church service. Practice and recital organs included the three-manual Walcker organ in Lorimer Chapel, a three-manual Austin and two electronic organs.

Following faculty recitals on successive evenings, a student program was heard Friday evening featuring fifteen players and a full choir. The social program included informal get-togethers, a sumptuous Maine lobster-and-clam-bake and a faculty party for the students.

DE PAUL University School of music, Dr. Arthur C. Becker dean, has announced a new four-year program leading to the degree bachelor of music with a major in liturgical music and music education.

LIMITED IN QUANTITY

THE FIRST INTERNATIONAL CONGRESS OF ORGANISTS, London 1957

This complete documentary in six volumes of high fidelity long playing records is being manufactured in LIMITED QUANTITIES ONLY.

If you have considered adding these valuable collectors' items to your library, ORDER NOW WHILE THEY ARE STILL AVAILABLE. Complete listing upon request.

MIRROSONIC RECORDS, LTD.
513 East 84th Street, New York 28, N. Y.

PLEASE SEND ME: SINGLE VOLUMES At \$7.95 ea.

THE COMPLETE SET At \$42.75

POSTPAID—DUTY FREE IN CANADA—3% SALES TAX IN N. Y. C.

NAME

ADDRESS

CITY ZONE STATE

GRAY-NOVELLO

NEW MUSIC for the FALL

CHRISTMAS

MIXED VOICES

Up, and Wake Thee, Peter Lad	Mary E. Caldwell	.22
What is This Fragrance? (French)	arr. John Huston	.18
Hark! a Thrilling Voice (Advent)	Philip James	.22
Winds Softly Blow	Ralph E. Marryott	.22
A Christmas Celebration	William Self	.18
Away in a Manger (Kirkpatrick)	arr. Leo Sowerby	.22
Come, Thou Long Expected Jesus	Richard Warner	.22
Come to the Stable	Elinor R. Warren	.22
Visit of the Magi	David H. Williams	.22
Fanfare Noel	Searle Wright	.22

TREBLE VOICES

Shepherds' Christmas Song (S.A.B.)	arr. Clarence Dickinson	.22
Saw You Never? (Epiphany) (Unison)	Austin Lovelace	.18
A Christmas Lullaby (Unison)	A. M. Smith	.18

MEN'S VOICES

Brothers, Lift Your Voices	Lloyd Pfautsch	.22
A Ballad of Christmas Eve	Frank Willgoose	.25

A New Cantata for Youth Choir!

THE CHILD OF HEAVEN by David H. Williams

For Voices in Unison with an optional second part. Time of performance: 20 minutes.

Price 75 cents

Approval copies on request

THE H. W. GRAY COMPANY, INC.

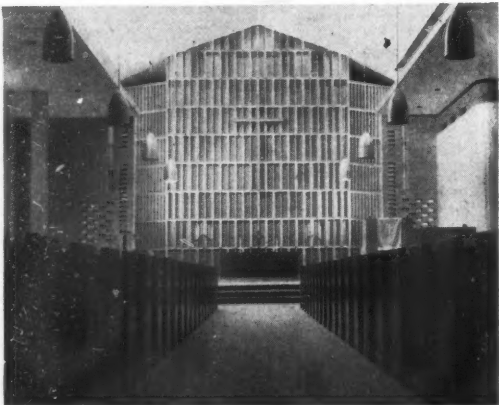
Agents for Novello & Co., Ltd., London

159 East 48th Street

New York 17, N. Y.

GRAY-NOVELLO

ORGAN BUILDING PIONEERS



Casavant organ, Detroit, Mich.

While the Casavants first used electro-pneumatic action in 1890, it was not until the invention of pouch and valve pneumatics in 1895 that the sliderless organ chests replaced the old style slide chests. The pioneer invention of Samuel Casavant, with little change down through the years, now provides a standard from which the majority of the world's organs are built.

Casabant Frères

Designers and Builders of
Organs and Church Furniture

LIMITED

ST. HYACINTHE, P.Q. CANADA

Big Organ, Brass Pieces in Month's New Music Issue

A more interesting, ample and varied menu of organ music appeared this month than THE DIAPASON has seen in many moons. Leading off a strong list are some fine large works for organ and brass, a combination more often available and more usually effective than any other ensemble with organ. It is appropriate that America's top two composers for the organ should each be represented by an already widely-known and top-drawer work. Leo Sowerby's "Festival Music" for organ, brass and kettledrums, performed so impressively by E. Power Biggs at the Houston convention with the composer's stubby pencil at the helm, is now available from H. W. Gray. Incidentally, each organist can at last figure out for himself Dr. Sowerby's solution to the letters "A.G.O." in the final movement.

Seth Bingham's Concerto for Brass and Organ (also Gray) has had the good fortune of many fine manuscript performances by Marilyn Mason. Even those who will not have immediate opportunity to play such a work will want to become familiar with it; but we predict many performances before another summer rolls around.

A Sinfonia con Tromba by seventeenth century Giuseppe Torelli is issued by Robert King. Lucky organists with a real trumpet virtuoso available will find this a refreshing recital or festival piece.

Nancy Plummer Faxon's Toccata, to which the composer's husband gave such brilliant treatment at the New York City convention in 1956, is now available from Gray; it is brilliant recital material. There are several recent additions to this firm's St. Cecilia series. A beautiful short "Invocation" by Richard Ross emphasizes again the real loss to the organ world of his untimely death. Two Pieces: Adagio and Allegro by Corelli, arranged by John Lively, are useful; the Adagio has fine lyric flow; the Allegro is jig-like. Everett Titcomb's "Festive Flutes" is a charming recital item with bits of a Gregorian tune in the pedal. Not recently written but warm, lush and romantic is Healey Willan's "Elegy," a piece with a big climax and a quiet dissolution. Seth Bingham's "Puritan Procession" has been re-issued with Hammond registration. Gray's Standard series adds single copies of Bach's Prelude and Fugue in A major, "Sleepers Wake" and "Abide with Us".

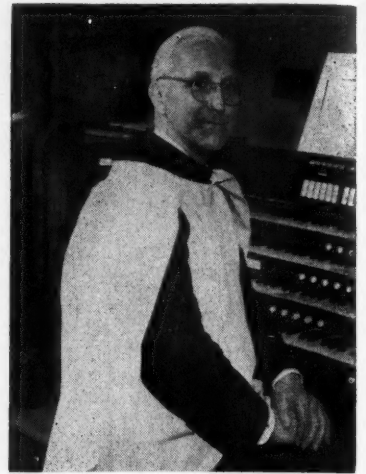
Paul Giasson's "A Christmas Offertory" (Galleon Press) is a pleasant little piece with obvious functions. Fantasia in C, Handel-Allen, comes in time for the bicentennial.

A Roundel by Stanford arranged for organ by A. G. Mathew (Galaxy) is rather inconsequential music.

Three Chorale Fantasias on Pre-Reformation Hymns by Ludwig Lenel (Concordia) are pieces by a man with something to say; his idiom may not be easy for some to make their own.

Novello has prepared for the impending Handel year with an excellent new edition of the Opus 4 concertos. C. S. Lang and John Dykes Bower are the editors; the issue is for organ alone. The eleventh volume of Novello's Organ Music Club series is a very practical Chorale, Cantilena and Finale by Lloyd Webber, a well-wrought little suite in D minor. Three Introductory Voluntaries

FRANK E. FULLER



FRANK E. FULLER, organist and choir-master of St. John's Episcopal Church, Youngstown, Ohio, since May, 1921, retired from this post July 31. The occasion brought many expressions of appreciation and recognition for the devoted service and the fine spirit that has marked all he has done.

Mr. Fuller was born in New York City July 31, 1888, and received his early training in the New York schools. When he was eight years old he entered the choir of St. Michael's Episcopal Church under Robert J. Winterbottom, becoming soprano soloist there and then at Trinity Chapel under Felix Lamond.

Mr. Fuller's first regular organ post was at Trinity Episcopal Church, Saugerties, N.Y., followed by a year at St. Stephen's Episcopal Church, Upper Montclair, N.J.

Further study was pursued with Dr. George Edward Stubbs and with Edwin Arthur Kraft. He studied Gregorian chant at Sacred Heart College.

Among churches Mr. Fuller served before his Youngstown tenure were: St. John's Episcopal Church, Keokuk, Iowa, All Soul's Church, New York, Trinity Episcopal Church, Houghton, Mich., and St. Paul's Episcopal Church, Akron, Ohio.

In addition to his work at St. John's, Mr. Fuller has trained Roman Catholic choirs in Youngstown and Salem, Ohio, and Greek Orthodox choirs in Youngstown.

He was subdean of the Northern Ohio Chapter of the A. G. O. from 1930 to 1932 and was instrumental in launching the Youngstown Subchapter, of which he became regent. He is also active in civic affairs.

St. John's Church was filled for Mr. Fuller's last service July 27, 1958, with former choirboys, organ pupils and friends. A reception was held in the parish house auditorium after the service for Mr. and Mrs. Fuller, where they were presented with a large purse.

The Fullers have been the parents of three sons.

by Arthur Milner are for manuals only; the composer solves his challenge well, injecting considerable originality into his basic simplicity.

In Novello's Early Organ Music series are two eighteenth century issues edited by Walter Emery. There are Four Chorale Preludes by J. C. Oley and Three Preludes by J. C. Kittel. These have much closer kinship in musical style and feeling to the work of Haydn and C. P. E. Bach than to that of old Sebastian; they are welcome pieces from a not too heavily represented period.—F. C.

JOSEPH W. CLOKEY

RECENT PUBLICATIONS

J. Fischer and Bro.

THIRTY FIVE INTERLUDES, Organ.
FANTASY ON A MOUNTAIN AIR, Organ.
MEN OF GOD. S.A.T.B.
COME YE. S.A.T.B.

H. T. FitzSimons Co.

GO, LABOUR ON.
REJOICE, YE PURE IN HEART.
SOUL OF CHRIST.
THE SPACIOUS FIRMAMENT. } multi-purpose anthems.



Really Modern
 ALL ELECTRIC
Components

For All Makes Of Organs

If your organ is an example of the fine craftsmanship of America's organ builders, it represents an investment that would be difficult to replace.

You can both protect your investment and completely modernize your organ with Reisner All-Electric Action Equipment.

Consult your organ maintenance man* regarding complete modernization of your organ and be sure to insist on the superior workmanship found only in Reisner All-Electric Action Equipment.

Reisner — Modern and Progressive Manufacturers of Superior All-Electric Action Equipment for The Organ Industry.

*Organ builders and servicemen are urged to write for the new Reisner catalog.

THE W. H. Reisner MFG. COMPANY, INC.
 HAGERSTOWN, MARYLAND

The Baroque Mystery

CHARLES PEAKER

By CHARLES PEAKER

"What sort of fee are you getting?" said my wife as we drove across Ontario to London.

"A hundred smackers," I said. She sniffed and I explained patiently that since Gordon was playing the Penthouse and Sauer Bei pieces with Wadding on the podium, and since he was conducting Bach's "Sleepers wake" with me on the bench, it was pretty good. As for "St. Anne's" at the end, not worth mentioning I thought.

At twenty to eight I found the Cosmopolitan Church in confusion.

Gordon had not arrived for the seven o'clock rehearsal. Wadding and his orchestra were there, idle, and already the singers were drifting in for their practice, the final one. I couldn't touch the two modern works so we put in a couple of Handel Concertos from Gordon's ample library and soon we were all busy.

When we were done, the Rev. George Gothic asked Wadding and me to come to his study. There we found the following awaiting us: Roderick Defries Q.C., the oldest of Gordon's brothers; Sir Malcolm Pype-Pype, tall, saturnine and English; Bert Keating, the organ-builder, and a police inspector whose name I cannot recall. As we sat down Gothic asked Wadding if the concert would go on. That man nodded and the minister looked relieved; he murmured something about an anniversary, mayor and council, and so on, but tailed off as the inspector began.

"Gentlemen," he paused, "Mr. Defries is afraid that his brother may have met with foul play or had an accident. The police are doing all possible on slender clues, and we are asked to keep things quiet. Can any of you tell us anything about the arrangements for this rehearsal?"

Wadding shook his head and I said I had never known Gordon to break an engagement.

"Perhaps Sir Malcolm—", the inspector sounded respectful.

"One moment" said the eminent Q.C., "Sir Malcolm Pype-Pype is an old friend of mine. You have doubtless heard of the great English firm of architects, 'Pype and Key'; well, Sir Malcolm is the senior partner. You will not know that from time to time he has assisted Scotland Yard with his remarkable deductive powers. I have retained him to look into this funny business of my missing brother. As you are aware, Gordon is a 'conveyancer' in our company; in music, you know him far better than I do."

The lawyer sat back and looked at Pype-Pype, as did we all.

I confess to a little disappointment when the oracle said mildly "Could we have a look at the organ?"

"Excuse me please" said Wadding, "a little tired." Sir Malcolm bowed.

I sat on the bench, with the rest around the console.

"Anything odd about the console when you came in this evening?"

"Nothing! Gordon's copy of the cantata and a metronome that's all."

"Show us."

I yawned and put "Sleepers" on the rack and the metronome on the left key-check. Silence ensued and I looked up at the Englishman. He was scanning the metronome and muttering something, I caught the words "one hundred and four, ridiculous!"

At his suggestion I turned the power on. He looked hard at me.

"Dr. Pekin, you re-set the pistons I suppose? Anything curious?"

"Gordon's set-up is always 'curious' to me" I said and paused abruptly. "One funny thing—quite irrelevant though."

"Out with it," third degree, and no mistake!

Somewhat stiffly I asked him what he knew about organs.

"F.R.C.O. Somewhere around 1930 I should think. Thalben-Ball in London and Heitman in Berlin."

I capitulated.

Drawing two eight-foot diapasons on the great and an ugly resultant thirty-two-foot on the Pedal, I said, "Gordon's General 1."

"Kidnapped!" said Sir Malcolm.

There was a stunned silence for a moment and then I think we all spoke at once. He held his hand up.

"He left in a hurry but he left two messages, one this metronome speed



DR. CHARLES PEAKER has been represented in THE DIAPASON over the years with several articles and many witty letters but this is his first venture into the "who-dun-it" field. Many of our readers heard his recital at the Houston convention; others will identify Canada's eminent recitalist and lecturer as the organist of St. Paul's Anglican Church in Toronto.

which is absurd for the first chorus of "Sleepers" and, second, this combination, silly for any of us and lunatic for him." He paused.

"Do you hear anything?"

We stood there awkwardly enough with the remote murmur of the motor in our ears and once, the honk of a car outside. I thought then, and I think now, that we were hypnotised by the fellow's extraordinary intensity. Suddenly he strode to the back of the choir-loft and looked down at something. We joined him.

Half concealed, still revolving its own secret thoughts lay Gordon's expensive tape-recorder.

"Odd that you should have missed this."

The inspector's face reddened.

"Play it back!" I was hoarse.

"Not now." He stopped it and looked at the inspector who nodded.

"Now, Dr. Gothic, will you be so kind as to show us the most direct way to a car."

We moved slowly along behind the minister. I was last but one and Sir Malcolm was behind me. At the door I stood aside to let him precede me and there was this strange man on his knees. What a time for prayer, I thought—when I saw what he had retrieved from beneath a pew. A crumpled ball of paper, manuscript paper, I saw. Carefully, deliberately, he smoothed it out. He studied it. We studied him. There was a faint expression of distaste as he passed it to me.

"Penthouse," I said.

"The third message." He turned to Defries with a bow. "Roderick," he said, "your brother thinks quickly."

"Inspector, keep a watch for the black Cadillac and phone me at Gordon Defries' place if you get any news. Put that machine in our car."

I looked around Gordon's sumptuous place enviously. Clearly a bachelor, an affluent bachelor, and, I conceded reluctantly, a bachelor with some taste. A bright fire burned in the Regency fireplace and the light danced on pictures, tapestries and rugs. I suddenly felt very tired and sank into a chair by the Steinway. Soon we were enjoying our absent host's finest wines and cigars. I must have dozed but I dimly heard Sir Malcolm's voice.

"Pedro Domecq! What a sherry!"

"Malcolm!" Defries sounded strained.

"Ah yes. . . to business." I awoke fully; Defries was pointing.

"Set it going."

"One moment! Now we have looked over the place, and by the way Defries, your brother does himself uncommonly well, now we have, as it were, 'cased the joint' (he laughed, but he laughed alone) "we must talk to Pekin."

"What d'ye want to know?" I asked.

"Physical characteristics—Gordon's appearance—I never met him."

"Tallish and lean, no Cassius though." "Dress?"

"Carelessly casual. Deliberately so, I think.

"Women?" "No, I think not; too busy, too egotistic." I glanced at the lawyer.

Just then there was some confusion and in came two more brothers, also lawyers and members of the firm. When they were introduced, seated and given drinks, I had a good idea.

"Look here!" I said recklessly, "this gathering looks more and more like a meeting of the Bar Association. Why not cross-examine these lawyers? Be a nice change for them, I should think. Besides," I ended rather lamely, "they must know far more about Gordon than I do."

Sir Malcolm shook his head.

"Won't do, y'know. A man's own family rarely knows anything significant about him. Also, this crime is closely bound up with music, and I doubt—" he pouted delicately, and looked at the lawyers.

"Fire away!" I passed my glass for a re-fill.

"Drink, smoke?" "Very moderate drinker, purely social reasons, never smoked."

"Sensitive?"

"Not to criticism," I said grimly. "But let me add something in my own words. He had—has, I mean—a sardonic sort of humour. Charming manners when he chose. He was stubborn, he was lavish with his money on things like these, (I pointed to the pictures and furniture), he would spend a lot of money on an organ, a spinet or on lessons, but not a cent more than he had to. He really was 'cussed' sometimes. Take his organ-playing. . ."

"Good idea, we will," said Sir Malcolm Pype-Pype, cutting in on me.

Someone turned the lights out and the machine started to revolve. Silence and then three or four bars of "Sleepers", all twelfth, fifteenth and other vulgar fractions, together with a curious metallic beat.

"What's that?" blurted Keating.

Sir Malcolm was looking at the second hand of his watch. He pointed impatiently to the metronome on the piano.

"Nothing wrong with his tempo now," I heard him mumble.

The music stopped and we looked furtively at each other. There was a sudden sharp crack from the fire and I think we all jumped, I know I did.

A savage uproar broke from the machine.

"Good Lord," exclaimed the Q.C.

"Penthouse," I explained.

"Stop!—a man's voice, stern and peremptory. I intercepted a glance between the brothers as the organ fell silent.

"What do you want?"—Gordon at his most peevish.

"We want you."

"You'll have to wait while I set this piston."

Stalling for time, I thought, no hint of panic there.

A sudden sharp yipe and he said something violent and then—

"You'll pay up for this, you bearded old—" his voice tailed off into silence.

"Hypo and a gag," said Sir Malcolm calmly. "Gave us some more information though. Must have been sleep-walking when he tore that page out and dropped it," there was admiration in his voice.

The phone rang sharply outside. It was my wife.

"You and Mrs. Keating go to bed," I said, "interesting developments. Bert and I will get home as soon as we can."

When I returned Gordon's man was passing coffee and sandwiches around.

Next night the concert went well I think: certainly Wadding was in fine form.

On the platform with Dr. Gothic as I recall were the mayor, Mrs. Muriel Wexford our president, the A.G.O. chief Harold Herman, Dr. Willing, Henry Buttercup, the Toronto chairman, and of course the genial organist of the church, M. Tomas Chateau.

The place was packed, indeed traffic outside was at a stand-still. Appalling rumours had got abroad and as Dr. Gothic rose to speak I was reminded of the uneasy temper of the Roman populace when Mark Antony went into the pulpit. After thanking me for my extra labours "in the unavoidable absence of our generous friend, Mr. Gordon Defries," Dr. Gothic announced the changes in the programme.

As he spoke I idly scanned the audience. There was a fine representation of Amer-

[Continued on page 12]

These
World-Renowned
Bells

**NOW WITHIN THE REACH OF
EVEN THE SMALLEST CHURCH
COST AS LITTLE AS \$975!**

TODAY every church can enjoy the spiritual effects of Carillon Bells* by Schulmerich—in use now in more than 5,000 churches. Some are fully automatic; they take little space, need no bell-tower. Available with carillon console.

An Inspired Memorial Gift! Schulmerich Carillon Bells* are a "living memorial", can be given in one's lifetime.

Pastors, Committees! Write for our "Carillon Bells" Fund-Raising Plan.

SCHULMERICH
CARILLON BELLS*
41108 Carillon Hill • Sellersville, Pa.

*Trademark

N. P. MANDER LTD.

Are builders of Church Organs of the highest possible grade.

They also specialize in the restoration of early organs and generally have one or more specimens of 17th and 18th Century organs available for trial in their factory.

We shall be pleased to act for any client wishing to acquire such instruments.

N. P. MANDER LTD.
St. Peter's Organ Works,
St. Peter's Avenue,
Hackney Road,
London, E. 2

Telephone:
SHOreditch 4747 (3 lines).

**For Better Pipe Organ
Service**

in
Metropolitan Area of Chicago
CONSULT

D. S. WENTZ

1104 West 59th St., Chicago 21, Ill.
Telephone: WAlbrook 5-0534
*A complete stock of parts available
for all makes of organ*

HARTT COLLEGE OF MUSIC
Hartford, Connecticut
*Bachelor & Masters Degrees in
ORGAN AND CHURCH MUSIC*
Edward Hall Broadhead M. Mus.
Departmental Chairman

S. G. BULLIONS & CO.
Anything Concerning Pipe Organs
We Specialize in
Rebuilding—Overhauling—Servicing
811 YORK AVE. WEST PITTSBURGH, PA.
An Established
Eastern Pennsylvania Concern

**WOODBURY, N. J., CHURCH
ORDERS NEW SCHANTZ**

FALL INSTALLATION PLANNED

**Historic Presbyterian Will Place
Three-manual Organ behind Reredos
—Harold Henderson, Organist,
Collaborated on Design.**

A new three-manual Schantz organ will be installed in the Presbyterian Church of Woodbury, N. J., this fall. Placed behind the reredos, it will speak directly forward into the colonial style sanctuary. The church was founded in 1721. Harold Henderson, who with members of the Schantz staff designed the stoplist, is organist-choirmaster. Negotiations for the sale were handled by Edgar H. Mangam, Schantz representative.

The stoplist is as follows:

GREAT ORGAN

- Open Diapason, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Gemshorn, 4 ft.
- Octave Quinte, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Chimes.
- Tremulant.

SWELL ORGAN

- Rohrbourdon, 16 ft., 85 pipes.
- Rohrfloete, 8 ft.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Hohlfloete 4 ft., 73 pipes.
- Octave, 2 ft.
- Blockfloete, 2 ft.
- Plein Jeu, 3 ranks, 183 pipes.
- Contra Hautbois, 16 ft., 85 pipes.
- Trompette, 8 ft., 85 pipes.
- Hautbois, 8 ft.
- Clarion, 4 ft.
- Tremulant.

CHOIR ORGAN

- Gedackt, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Koppelfloete, 4 ft., 73 pipes.

- Nazat, 2 1/2 ft., 61 pipes.
- Flute, 2 ft.
- Tierce, 1 1/2 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Cromorne, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN

- Open Diapason, 16 ft., 56 pipes.
- Bourdon, 16 ft., 56 pipes.
- Rohrbourdon, 16 ft.
- Quinte, 10 1/2 ft.
- Octave, 8 ft.
- Flute, 8 ft.
- Gemshorn, 8 ft.
- Rohrfloete, 8 ft.
- Flute, 4 ft.
- Super Octave, 4 ft.
- Mixture, 2 ranks, 64 pipes.
- Hautbois, 16 ft.
- Trompette, 8 ft.
- Clarion, 4 ft.

**VETERAN CHICAGO BUILDER
DIES IN OAK PARK CHURCH**

Kenneth Butler, veteran organ builder and maintenance man well-known in the Chicago area, died at work Aug. 28 in the First Presbyterian Church in Oak Park. It was appropriate that a man who had a part in the installation and care of so many church instruments should have passed peacefully in familiar surroundings.

Mr. Butler was born June 14, 1888. Before coming west to Chicago he worked in New York and Boston with such well-known builders as Steere, Hook and Hastings and Haskell. He represented the Hall Company in the Chicago area until it ceased business. He also worked with A. R. Temple and was at one time Casavant representative at Indianapolis. His widow survives him.

**FOX BEGINS FALL SEASON
WITH BUSY RECITAL TOUR**

Virgil Fox faces a busy concert season. His duties at the Riverside Church now give him more time to concertize. In October he will play in Allentown, Pa.; Macon, Ga. (Wesleyan College); St. Louis, Mo. (Washington University); Kansas City, Mo.; Evanston, Ill., and Canton, Ohio.

**CHORAL HIGHLIGHTS
FOR THE
CHRISTMAS SEASON**

GO TELL IT ON THE MOUNTAIN

Arranged by Samuel Loboda TTBB .18
The well-known Negro spiritual proclaiming the birth of Christ.

HOSANNA

Edward W. Leinbach, arranged by Donald M. McCorkle .40
Double Chorus — SAB-SATB
The latest arrangement of this Moravian anthem suitable for Advent, Easter or general use.

HOSANNA

Edward W. Leinbach, arranged by James Christian Pfohl .30
Double Chorus—SATB-SATB
The arrangement of this Moravian anthem made famous by the Salt Lake City Tabernacle Choir.

INFANT HOLY, INFANT LOWLY

John S. Quimby, Jr. SSAATBB .20
A lovely setting of an old Polish carol. Easy, singable.

JESU, JESU, MOST AND LEAST

William H. Deihl SATB .20
A Christmas motet from our North Carolina Choral Series. Easy.

SOFTLY THE NIGHT IS SLEEPING and CHRIST THE LORD

Warner and Leinbach, arranged by James Christian Pfohl SATB .25
A double number consisting of two easy carols of Moravian origin.

THOU CHILD DIVINE

J. A. P. Schulz, arranged by Donald M. McCorkle SATB .30
A recently published Christmas anthem from the archives of the Moravian Church. Short solos.

TO US A CHILD IS BORN

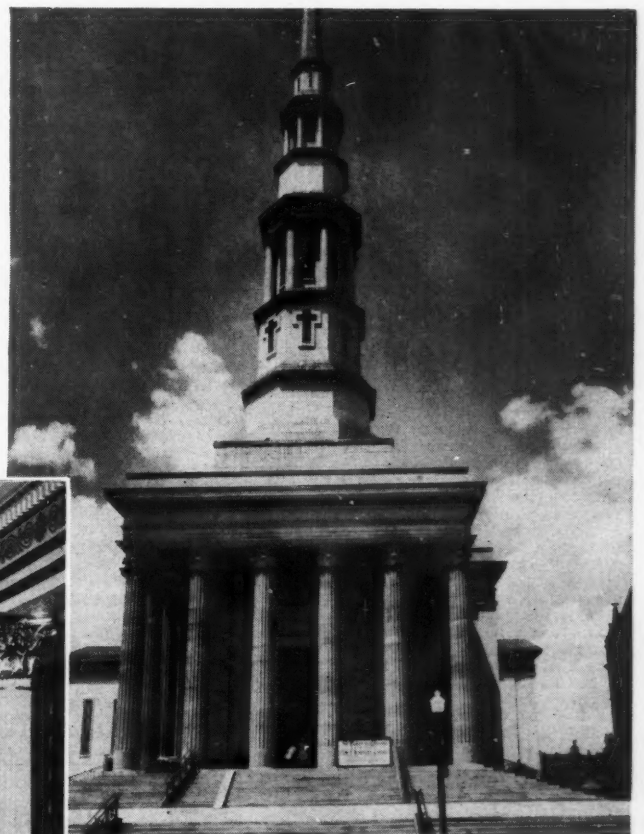
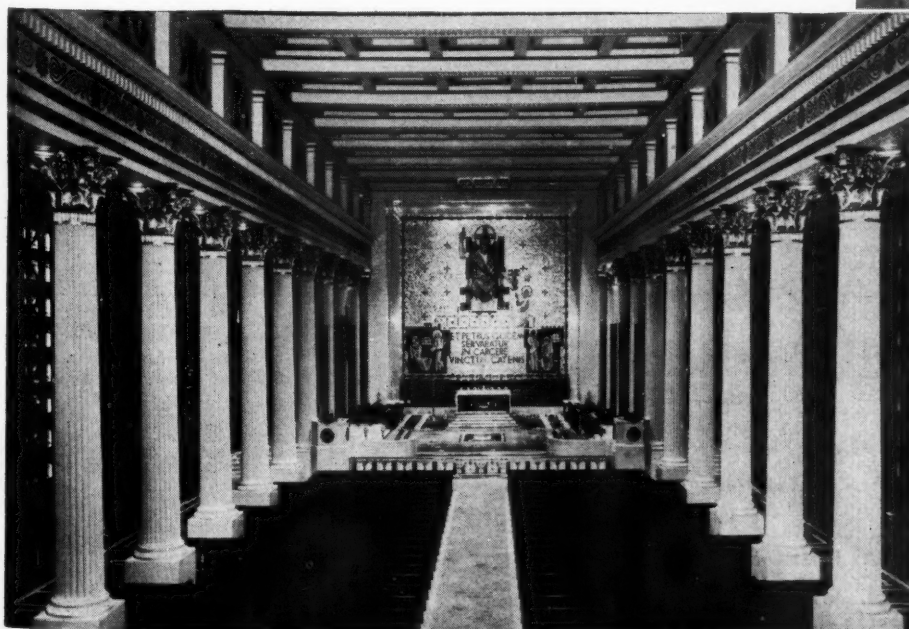
Joh. Herbst, Edited by James Christian Pfohl .30
Double Chorus - SATB-SATB
Antiphonal anthem of Moravian origin. Not difficult.

BRODT MUSIC COMPANY

1409 N. Independence Blvd.
P. O. Box 1207
Charlotte 1, N. C.

**ST. PETER IN CHAINS CATHEDRAL
cincinnati, ohio**

Now completely restored in all its grandeur, this magnificent white limestone building was years ago known as "The White Angel". Its interior is of marble, mosaic, mahogany, gold leaf and bronze. In this setting Austin Organs has now installed a large new three manual and Antiphonal organ. Two duplicate three manual consoles.



AUSTIN
HARTFORD, CONNECTICUT

15 Regional Conventions from Coast to Coast in 1959

American Guild of Organists

Chapters in Every State



Organized
April 13, 1896
Charter Granted
Dec. 17, 1896
Incorporated
Dec. 17, 1896

Amended Charter
Granted
June 17, 1909
June 22, 1934, and
Sept. 24, 1954

Chartered by the Board of Regents of the University of the State of New York
Member of National Music Council

National Headquarters: 1708 International Building, Rockefeller Center,
630 Fifth Avenue, New York 20, N. Y.

NATIONAL OFFICERS

President
HAROLD HEEREMANS, F.A.G.O., C.H.M.,
F.T.C.L.

Vice-President
GEORGE MEAD, MUS. DOC., A.A.G.O.

Secretary
CHARLES DODDLEY WALKER, F.A.G.O.

Treasurer
GEORGE E. POWERS, F.A.G.O.

Registrar
HUGH MCKEDWARDS, A.A.G.O.

Librarian
JAMES BOERINGER, A.A.G.O.

Auditors
WILLARD I. REYNIS, F.A.G.O.
ALEC WYTON, F.R.C.O., C.H.M., F.A.G.O.

Chaplain
THE REV. HUGH GILES, D.S.M.

COUNCIL

SETH BINGHAM, MUS. DOC., F.A.G.O.
T. FREDERICK H. CANDLYN, MUS. DOC.
JOHN F. CARTWRIGHT, A.A.G.O.
MELVILLE CHARLTON, MUS. DOC., A.A.G.O.
NORMAN COKE-JEPHCOTT, MUS. DOC.,
F.R.C.O., F.A.G.O.
CHARLES M. COURBOIN, MUS. DOC.
CLARENCE DICKINSON, MUS. DOC., A.G.O.
VIOLA LANG DOMIN, A.A.G.O.
S. LEWIS KIMER, L.H.D., A.A.G.O., F.T.C.L.,
F.R.C.O.
THE REV. JOSEPH R. FOLEY, C.S.P., C.H.M.
ALICE GORDON-SMITH, A.A.G.O.
MARGUERITE HAYES, A.A.G.O.
WALTER M. BEWETT, A.A.G.O., C.H.M.
JOHN HOLLER, A.A.G.O.
NORMAN HOLLETT, F.A.G.O., C.H.M.
BASSETT ROUGH
GEORGE B. MARKEY, MUS. DOC., F.A.G.O.
DONALD MC DONALD
JACK H. OSSEWAARDE, M. MUS., A.A.G.O.
ROBERT OWEN
THELMA MOUNT RAINEAR, A.A.G.O.
SVEND TOLLEFSEN, M.M., F.A.G.O., L.T.C.L.
MARY LOUISE WRIGHT, A.A.G.O.
M. SEARLE WRIGHT, F.A.G.O., F.T.C.L.

N.Y. City Chapter Making Final Plans for Hosting the Midwinter Conclave

The midwinter conclave to be held in New York City Dec. 29-31 with the New York City Chapter as host will open with registration Monday morning in the Episcopal Actors' Guild Hall of the Little Church Around the Corner. The opening recital will be held after lunch in the Corpus Christi Roman Catholic Church. William MacGowan will play the Holtkamp organ; Lee Steelman, flautist, will be assisting artist.

Monday evening's event will center about the new Möller organ in St. George's Episcopal Church. Ernest White will give a lecture about this organ and E. Power Biggs will be the recitalist.

The president's breakfast for deans and regents will be held Tuesday morning in the dining hall of Trinity Church. A tour of the financial district and Chinatown is planned for those not attending the breakfast.

ROBERT ARNOLD, Registrar.

Classes Formed for Guild Exam Study

The Rockland County Chapter met Sept. 3 at the Reformed Church in Spring Valley, N.Y., whose pastor, the Rev. David Jenks, is the chaplain of the chapter. Dean Margaret Rednour presided.

Among the important plans discussed were the classes being formed for the study of harmony, theory and music history for preparation for Guild examinations.

Program plans for the season include youth and senior choir festivals; Ruth Churchill heads the program planning committee. Members brought organ and choral music to the meeting for comparison and discussions.

KATHLEEN S. MARTINE, Registrar.

REDWOOD EMPIRE CHAPTER

Dean Daniel Ruggles planned and executed a highly successful first meeting Sept. 2, a "progressive potluck" picnic for members and clergy. Sixty-two participated in the walking tour of historic spots in the city of Sonoma. These included the old Bergstrom organ at First Congregational Church; the old Methodist church built in 1853; Blue Wing Inn—formerly a hotel and now the residence of Arthur Baken filled with lovely old furnishings and historic clerical vestments; the community center where an organ workshop class is rebuilding an eleven-rank Kimball organ, and an exhibit of oil paintings of historic buildings of the area arranged by Ann Ruggles Scrimger; the sculpture studio of Marian Brachenridge who gave a talk on her work including her latest creation for the National Cathedral in Washington; and finally the home of Dr. and Mrs. C. B. Andrews for dessert and gab-fest. Announcement was made of the recital by Gordon Dixon, A.A.G.O. Sept. 19, at St. Luke's Lutheran Church—a program of English organ music inspired by a year's study at Oxford, England.—VERNA TISCHER, Correspondent.

MOBILE, ALA., CHAPTER—The first fall meeting was held Sept. 5 at the Sage Avenue Baptist Church. At the short business meeting, which was presided over by Dr. Helen Allinger, the plans for the new year were discussed. Then the new officers were installed by the Rev. Rex H. Dickey, chaplain. They are: Dean, Dr. Allinger; sub-dean, Esther Knudsen; secretary, Rosa Adair Brown; treasurer, Wallace McClanahan. The next part of the program was a lecture on American hymnody by Chaplain Dickey—ROSA ADAIR BROWN, Secretary.

LUBBOCK, TEX., CHAPTER—In the first meeting of the fall season, twenty-four members and patrons of the Lubbock Chapter held a covered dish supper Sept. 8 at the Shepherd King Lutheran Church. The meeting welcomed nine new members and year books were distributed. Programs for the coming year were discussed and reports on the national convention of the Guild held in Houston were given by members who attended. Following the dinner and business meeting presided over by Dean Cecil Bolton a musical program was heard. A chorus, composed of members, sang the anthem, "Go Not Far from Me" by Zingarelli and the Choral Benediction. Mr. Bolton played organ solos and the accompaniment for vocal selections.—MRS. CLAUD H. DALTON, Corresponding Secretary.

GALVESTON CHAPTER—The Galveston Chapter met at the home of Mrs. W. H. Benson Aug. 25. Committee chairmen for 1958-59 were named as follows: patron chairman, Daisy Belle Walker; membership chairman, Julia Webster; social chairman, Mrs. W. H. Benson; year book, Michael Collerain; program committee, Niels Nilson.—URSULEE T. RAHE, Secretary.

CONTRA COSTA CHAPTER—A meeting of officers and board members of the Contra Costa Chapter was called by John Rucker, new dean, Sept. 2, at the Trinity Lutheran Church in Walnut Creek to discuss plans for the fall season. Many ideas of interest were offered. Much help was given by executive board member, Frederick Freeman, F.A.G.O., retiring dean, who worked diligently in the formation of this group in the early part of 1957 and throughout his term of office. Considerable interest is being shown in this growing chapter. The other officers are: sub-dean, Alva Fontaine; secretary, Josephine Shoptaugh; treasurer, Phyllis School; registrar, Barbara Parsons; executive board members, Berenice Anderson and Barbara Kaeding.—BARBARA PARSONS, Registrar.

CHESAPEAKE CHAPTER—The Chesapeake Chapter had its first meeting of the 1958-59 season at Baltimore's beautiful Christ English Lutheran Church Sept. 8th. Vernon Wolcott of Peabody Institute played the following recital on the new four-manual Möller organ: Fantasy in G minor and Pastorale, Bach; Sonata 3 in A major, Mendelssohn; Chorale 1, Sessions; "The Celestial Banquet," Messiaen, and Chorale 3 in A minor, Franck. The new officers listed in June were installed. After the recital, a reception was held in the fellowship hall of the church.—MARGUERITE S. BLACKBURN.

SPRINGFIELD, ILL., CHAPTER — The Springfield Chapter met for a picnic supper at Washington Park Sept. 8. The program was presented by Robert A. Stuart, attorney for the Springfield park board. Mr. and Mrs. Stuart have recently returned from Europe where they visited carillon foundries and inspected numerous installations in connection with the proposed Rees Memorial Carillon tower to be built in Springfield. Dean Gladys Kaylor presided over the short business meeting which followed.—MRS. JOHN B. NOLAN, Secretary.

CHARLETON, S. C., CHAPTER—The fall season opened auspiciously with a recital by William David Redd Sept. 3 at the Citadel Square Baptist Church, under the co-sponsorship of the Charleston Chapter and the Music Department of the church. Mr. Redd has served the church for two years. He has just entered Furman University. Mr. Redd was assisted by the sanctuary choir of the church, under the direction of John H. Hutto, II, minister of music. The program included the following organ selections: Classical Variations, Joseph Wagner; "To Thee, Jehovah, Shall I Sing," Karg-Elert; "My Faithful Heart Rejoices," Brahms; Prelude and Fugue in E flat major (St. Anne's), Bach; Fantasia, Purvis, and "Alleluia," Bossi. The Choir sang "Springs in the Desert," Jennings, and "Glorious Everlasting," Cousins.—MALLIE McCRAE, Reporter.

ST. JOSEPH, MO., CHAPTER—The St. Joseph Chapter met Aug. 18 for a picnic supper at the home of Bob Grubbs; twenty-two were present. New officers are: Mrs. Evan Ehlers, dean; Mrs. J. M. Easterday, sub-dean; Barbara Borowski, secretary; Mrs. Russell Diddo, treasurer; Mrs. Dayton Jennings, DIAPASON reporter; board members Mrs. John Lefter, Mrs. Dward Moore, Mrs. Wayne Nicholas, Paul Neal, Elsie Durham and Mrs. E. A. Michael. Mrs. Paul Block and Mrs. Lefter reported on the Houston convention emphasizing the inspiration and enthusiasm derived and urging all members to attend the next such meeting. Special emphasis was put on the recital by the competition winner, Ray Pylant Ferguson.—MRS. DAYTON JENNINGS, Reporter.

BUFFALO CHAPTER—The Buffalo Chapter met for a picnic supper on the lawn of Trinity Evangelical United Brethren Church, Grand Island, N.Y., Aug. 15. The evening was sunny and cool and the delicious meal prepared by the women of the church was thoroughly enjoyed. Kathryn Slacer, organist of the church, was chairman of the committee which also included Margaret Goodsole and Gladys Howell. After supper a meeting was held in the parish house with Dean Clara Pankow presiding. Mrs. Pankow presented plans for the coming year which the board had previously discussed. There was a willing response by the group present to a request by the dean that they write suggestions for program building. Informal discussions followed and all present felt that the meeting had been of particular value at the start of a new Guild year.—EDNA M. SHAW.

LONG BEACH, CAL., CHAPTER—An interesting year of activities for the Long Beach Chapter was launched Sept. 3 with a "chuck-wagon" garden party at the home of Miriam Satterlee. Programs announced by Gene Driskill will be a member recital, a concert by Dr. Leslie Spelman and the Redlands brass quartet, a recital by Charles Shaffer and Royal Stanton's 100-voice schola cantorum. At the meeting Dean Vera Graham introduced Dr. Spelman who spoke on Netherlands organ programs. Marcia Hannah reviewed the Houston convention.—EMILY MARTINA WYANT, Corresponding Secretary.

HOPEWELL CHAPTER — The Hopewell Chapter sponsored its twelfth annual choir training school in August. The junior choirs of local churches met each afternoon Aug. 11-17 at the First Christian Church for rehearsals. A concert was presented of the music learned during the week's training. There were 147 children enrolled representing nineteen churches. The conductor for the school this year was the Rev. James R. Copeland of Richmond, Va. Mrs. Copeland was the organist. An English handbell choir was used with several of the anthems in the concert. The program was as follows: "The Angelus Bell Song," Winn-Curry; "Little Jesus," Shaffer; "Hosanna," Gregos; "Little Children Praise The Saviour," Handel-Bigelow; "Thy Word Is Like a Garden, Lord," Irish Melody-Reynolds; "What Shall We Children Bring", Root-Williams; "Glad That I Live Am I," Shaw; "Let All the World in Every Corner Sing," McCutchan-Reynolds; "Jesus, Friend of Little Children," Faircloth. The annual adult choir training school will be held this fall Nov. 16-24. Mrs. LoRean Hodapp, Westminster Choir School, will be the conductor for the tenth year.—DOROTHY VALENTINE, Reporter.

AUGUSTA, GA., CHAPTER—The Augusta Chapter opened the 1958-59 season with a covered-dish supper Sept. 29 at the home of Emily Remington, with Mrs. R. E. Lott as chairman. After a delicious meal served buffet style on the lawn, a short business meeting was conducted by Dean A. B. Harley. Special guest of the evening was Dr. A. Elbert Adams, Greenwood, S. C., newly-appointed southeastern regional chairman. Following a brief address by Dr. Adams, members and their guests enjoyed an evening of fellowship and discussion of the activities for the coming year. The Rev. Stanton H. Sizemore was introduced as chaplain for the year.—J. WILLIAM POPPLER, Sub-dean.

JACKSON, MISS., CHAPTER—The Jackson Chapter met at Calvary Baptist Church Sept. 7, for a luncheon meeting. Dean Neal Smith presided at the short business meeting. Members were introduced and the officers for the year were recognized. Mrs. Bernard Jones, sub-dean, gave a preview of the programs for the season. Two films were shown to the group, short recitals by Marilyn Mason and Robert Noehren.—MRS. CECIL ROPER, Registrar.

WESTERN MICHIGAN CHAPTER—Officers of the Western Michigan Chapter for the 1958-59 season are as follows: Dean, Norman Greenwood; sub-dean, Matthew Walkotien; recording secretary, Mrs. Orren Bolt; corresponding secretary, Mrs. Thomas M. Muller; treasurer, William Holby; council members, Roger Rietberg, Helen Hawes and Joan Boucher.—MARJORIE M. MULLER.

AKRON, OHIO, CHAPTER—The Akron Chapter began its 1958-59 season with a dinner meeting Sept. 8 at Kaase's Restaurant. The new officers for the coming year, listed in THE DIAPASON for June, were in charge. The speaker for the evening was Bennett Kroeck of Applecreek State Hospital who spoke on musical therapy.—ELEANOR L. WELLS, Registrar.

The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD
KANSAS CITY 4, KANSAS

NORMAN COKE-JEPHCOTT,
MUS. Dec., F.R.C.O.,
F.A.G.O. (Turpin Prize Man R.C.O.)
Organ Recitals

Instruction in organ, theory, composition and boy choir training in New York City. Preparation for all examinations. Tuition by mail.

BLUEGATES
Stony Point-on-Hudson,
New York.
Telephone Stony Point 6-2738

V. EARL COPES



V. EARLE COPES has withdrawn from the faculty of Cornell College, Mount Vernon, Iowa, to edit the Methodist Church's forthcoming new music magazine. The first issue of this publication is to appear sometime after October, 1959. It will be prepared by the Metho-

dist Board of Education and published by the Methodist Publishing House.

At Mt. Vernon, Mr. Copes was also minister of music at the Methodist church. For seven years previous to the Cornell College post, he was on the faculty of Hendrix College, Conway, Ark. A native of Norfolk, Va., he is a Methodist minister and a member of the North Iowa Methodist Conference. He has a bachelor of arts degree from Davidson College, Davidson, N.C., and bachelor of divinity and master of sacred music degrees from Union Theological Seminary, New York City.

He is married and the father of two children.

Books for Organists

Two little paperback books are of special interest to our readers. A New Dictionary of Music by Arthur Jacobs (a Penguin reference book) is a useful book to cart about in one's brief case or music satchel. It is comprehensive enough for average uses and inexpensive enough for anyone to own. Like most British references its emphasis seems to us to show some small British bias.

"Music in the Town and Country Church" by William E. Soule, published by the National Council of the Episcopal Church, division of town and country work, is a handbook of suggestions rather than an exhaustive study; but many music committees could profit from studying it.

God's Greatest Gift

A Christmas Cantata for Soli,
Mixed Chorus, Junior Choir and
Congregational Singing
Organ Accompaniment
with optional parts for 3 Trumpets
3 Trombones
Flute Solo
Price \$1.50

by
John Dressler

J. FISCHER & BRO.

Glen Rock
New Jersey

HARPSICHORDS
CLAVICHORDS, SPINETs

by
WITTMAYER
of

Gartenberg, Germany
144 S. Commonwealth Ave.
Los Angeles 4, Calif.

Church
Organ Company

ORGAN BUILDERS

Specializing in new 3 to 7
rank unit pipe organs

18 Walton St. Telephone:
Nixon, N. J. KI lmer 5-4150

BACK
TO THE GALLERY?

The ideal location of an organ was the subject of an editorial of this magazine in March and an article of Mr. F. R. Webber in June.

This matter is but one of many considerations of any organ committee. Our FREE booklet

"On the
Buying of an
Organ"

is intended to assist
your committee in plans
regarding the
"KING OF INSTRUMENTS".

Georg Steinmeyer, Director
Pipe Organ Division

ESTEY ORGAN
CORPORATION
BRATTLEBORO VERMONT

Established 1846

AMERICA'S OLDEST ORGAN BUILDER
REED PIPE ELECTRONIC

ESTEY ORGAN CORPORATION
Brattleboro 20, Vermont

Please send me without obligation your FREE booklet "On The Buying of an Organ."

Your Name

Your Church

Street Address

City Zone State

The Baroque Mystery

By CHARLES PEAKER

[Continued from page 8]

icans in the gallery, Sauer Bei (most kind about the omission of his own fine work) Elmer Lewis, Southrup, Stover, a crowd from Buffalo and Detroit, and the editors of THE DIAPASON and *The American Organist*. As I watched, they were joined by Geoffrey Pesante of *The Canadian Music Journal*. Many will recall their accounts of the concert.

Well back in the auditorium I discerned the leonine head of Sir Edward McMillan almost surrounded by Cathedral men. There sat Peasant, Bold, Chewitt, Perhaps, Hopper, Baker and Horse. I whispered to Goldvester who was turning the concertos for me that only Gordon could have assembled an audience like this. The Defries were all there—in evening clothes—but I saw no sign of Pype-Pype. I learned later however that there were at least a dozen detectives present, very bored I should think.

After the show there was a party. Many folk asked us about Gordon. We used Dr. Gothic's apt phrase, "called away"; I hoped its elegiac sound would not prove prophetic.

"A very generous cheque," said my wife, struggling to decipher Roderick Defries' signature, as we drove back home next morning.

♦ ♦ ♦

A week or so later I was practising at the church when my telephone rang; it was Pype-Pype. Go away with him for a week? It was impossible!

"Come, come," he said, "its urgent. Cancel everything, Pekin. Our friends in London will indemnify you liberally. It might be quite an exciting trip."

That evening, in his lovely Rolls, we left Toronto by its eastern gates. All he would say in answer to my very natural questions was that we were going to attend some organ recitals, interesting ones too. I was piqued, but the man had such charm that he soon won me over again. I told him what I recalled about Gordon's studies with me so long ago and then tacitly we dropped the subject. He fascinated me. Art, Law, Crime, Literature, he knew them all. I was stunned by his knowledge of Shakespeare. Finally I asked him what he knew about the baroque idea in organ-playing and whether, in his travels, he had heard many old German organs.

"I was an angel for an hour," he said. I gaped at him.

"An angel," he repeated with evident enjoyment. "Intelligence work in Germany, Great War. I escaped detection and a sudden death by standing motionless in a niche high on an old organ-case. The organist, poor old Berger, was a contact of mine." He sighed heavily. "Poor old Berger! I was sorry to hear of his end. Very unfortunate indeed."

♦ ♦ ♦

He said no more till we had negotiated some awkward traffic. I noticed that we were doing upwards of eighty miles an hour, but no police car made any effort to check our head-long race. He resumed his tale.

"That night Berger was playing some Bach for two German generals and their staffs. I had come down from my perch, pretty stiff, I can tell you, and had a good look over the old organ. When the crowd started to come in, I roosted near the great prinzipal and wondered how to tell Berger that I had come to Hamburg as promised. How that man could play! What mutations! What an admirable precision! I nearly clapped after the C minor. There was a long pause after the sixth trio-sonata and I began to think they were coming for me; but, craning my neck I could see the organist bowing to the generals—they were thanking him. Then he came back to the organ and began the great G minor, at their request I later learned. Man, o man, I never hear the G minor without recalling my rapture in the middle of that great organ." He stopped, lost in memories.

"What did you do?" He chuckled. "During the Fantasia, I found middle D on the prinzipal and when he gave out the fugue subject I lifted it, but had it back four beats later when the counter-subject came in. He came back for me later."

The great car swept on and I got sleepy, finally curling up in the back seat while that man of iron drove on. I awoke to broad daylight in the province of Quebec. I complimented him on his stamina. "Sailing in a week for England," he said.

♦ ♦ ♦

We settled in a fine old inn and I could not but admire my companion's command of the language. That night we went to our first organ recital together. Fine crowd! The priest made a short speech thanking the organist and urging his flock to give liberally. Couperin, Titelouze, Du Mage and some early German music I think, and all very dull. The phrasing was good but the registration heavy and uninspired, too much eight-foot for even my tastes. I craned my neck to see what I could of the west gallery but beyond noting that one figure sat beside the player, turning pages, I learned nothing.

After the recital was over we tried to see the odd pair but they had given us the slip, and we talked to the parish priest instead. He invited us in and gave us some wine: I could not follow the conversation, but later at the inn Pype-Pype gave me a comical resumé.

"The so-excellent *curé* is most grateful to the good God for sending him so kind a patron who not only plays for nothing but makes a contribution the most magnificent, to the new high altar."

I laughed. "Ah, but that is not all. The church of St. Benedict thirty miles away is in need of new frontals and they are getting them too. They have a fine old Casavant, being tuned today. I think our friends will be doing some practice there tomorrow night. We will be there too."

♦ ♦ ♦

A wonderful little church, St. Benedict's! It was late evening when we sauntered in and everything was bathed in that dim religious light of which Milton speaks. The organ gallery, however, was empty. We were admiring a side-altar, after Murillo I believe, when we were aware that someone was at the organ. We overheard an odd colloquy.

"How will I set this beastly old thing up? Ernest would..."

"Never mind Ernest Black! What would Dr. Pekin do?"

Presently we heard the F minor, thick and heavy—intolerable! I quite forgot myself with rage.

"Pype-Pype," I hissed above the din, "It's libel, I could sue—"

At that moment the player stopped, presumably to add more sixteen-foot.

"Who's there?" Heavy feet clattered down the stairs.

"In here," said Pype-Pype calmly pushing me into a confessional.

They did not find us but there was no more practice that night. Some minutes later Sir Malcolm said, "You can come out now Father Pekin."

I did so and we were alone in the moonlit church.

Next night Gordon did very well indeed. The tutti was a happy blend of tone, neither too ascetic nor too rich. There was almost no sixteen-foot on the manuals, some four; and even two-foot and when a *plein jeu* crept into the scheme I looked expressively at my companion.

"Drug's wearing off. Uncle knows it's all up," he muttered.

We were a quaint quartette in the tavern that night after the recital. Uncle Ebenezer, a man of about eighty-five, I would say, but still vigorous, Gordon pale and listless, Sir Malcolm suave and a bit bored now, and me inquisitive.

The old man put his third glass of Scotch down. "What now?"

"Back to London to face the music," said Sir Malcolm affably.

"What if I don't want to come?"

Sir Malcolm whistled and the door opened; two policemen!

We left the Rolls to be put on a liner and flew to London.

♦ ♦ ♦

Gordon's house again but not quite the same group. Dr. Gothic and the policemen were absent and in their places sat Gordon and the old man I thought of as Uncle Eby. What a giant he was! Clearly some sort of family conclave had taken place, but it only needed a glance at the four lawyers to know that it had not been a happy one. It seemed to me that the famous Defries tempers were almost at breaking point.

"You might introduce me," said Uncle Eby pettishly.

"Gentlemen," said the Q. C. stiffly, "this is Dr. Ebenezer Defries, my father's eldest brother."

"Roddy," said the old man, "you might add that I am one of the Oxford press delegates, and that I have a seat in the Canadian Senate, which I rarely occupy." He cackled, and I thought I understood where Gordon's own odd neighing came from. But Uncle Eby wasn't finished.

"Also, you might as well know that you wouldn't have witnessed this loving family reunion unless I had insisted on it. We are a fine old family as well as a wealthy one, ain't we boys?"

I began to see a lot of embarrassment for us all. Gordon spoke.

"I've a mind to sue you, Uncle! In a criminal action you'd stand no chance with us, you know."

Uncle Eby laughed, a loud discordant laugh.

"Family pride," he hooted, then "ed, "must be denied"; he poured himself another liberal drink.

There was a hideous silence; it was a relief when the old man turned to our

Sherlock. "How did you get on to us?"

Sir Malcolm took a pinch of snuff, one of his few affectations. "I had an impression that your nephews recognised the voice on the tape-recorder. Then too, I heard your broadcast from the Basilica in Quebec—Herr Josef Rheinberger, was it not? A little, ever so little upper work and I might have passed it over, but, my dear sir, Pachelbel Froberger, Couperin, all as if they were Karg-Elert!

The old man looked at him dangerously and turned very red. "I don't like all this—" (here Uncle Eby used an unfortunate adjective) "mixture work, deafening a fellow, it's, it's..." Uncle Eby pawed the air and searched in his rich vocabulary for a word.

Roderick Defries rose to his feet. "That's enough" he said coldly. "Gentlemen, I have taken the liberty of ordering dinner for you at the Hotel London. We shall, I hope, join you a little later."

"One thing first,"—Uncle Eby was dangerously quiet now—"you had better know why I did it."

His nephews faced him with stony resignation. After all, none knew the family tenacity better than they.


Uncle Eby suddenly smiled, a wistful smile it was. "A bet" he said cosily, "ten thousand pounds with me old pal Lord Denver that he should hear my nephew use a few diapasons in recital. We made the bet after Gordon had used about three of the ranks on the organ in Denver Castle. Paid up handsomely too, but got a bit frightened and did a bunk. Queen Elizabeth from New York."

We hardly heard this, we were in such a hurry to get out of that dreadful room. Sir Malcolm was ahead of me and I could see his shoulders shaking. Being the last, I could hardly miss the final interchange, since it was fortissimo—

Gordon: "What's this for?"

Uncle: "For four fine recitals, and an extra five hundred for your broadcast Herr Rheinberger."

The Symbol of Quality



For Over Fifty Years

**ORGAN
PIPES**

JEROME B. MEYER & SONS

MILWAUKEE 7, WIS.
2339 SO. AUSTIN ST.



BUILDERS OF ORGANS SINCE 1898

Hillgreen, Lane and Co.

ALLIANCE, OHIO

Your inquiry is invited ... }

Represented by
WM. D. MANLEY
ATLANTA, GA.

J. ALEX KOELLEIN
NASHVILLE, TENN.
JOHN MCCLELLAN
WICHITA, KAN.

WM. N. REID
SANTA CLARA, CAL.
D. BYRON ARNESON
MINNEAPOLIS, MINN.

Proudly Introducing...

Allen Model C-4

Years Ahead In

- TONE
- VERSATILITY
- ENGINEERING



Here are a few of the reasons why...

Full Range Of Notes And Tonal Effects

Pipe organs invariably include eight complete octaves of pipes, starting from 16' pedal tone and continuing through the 2' stops. The 2' stops are always complete to the top end of the manual. These life-giving upper notes are absolutely essential for the production of a brilliant organ sound. *Among electronic organs, only Allen has this feature.*

Stereophonic Sound

The Allen Organ offers true stereophonic separation of sound, even within the confines of a given manual. Tonal families are generated separately, amplified separately, and dispersed through "speakers in motion" separately to produce the enveloping effect of stereophonic sound. Two Gyrophonic Projectors, as standard equipment, produce the multi-location sound dispersion found only in pipe organs. An optional third Gyrophonic Projector produces additional tonal separation for even more astounding stereophonic realism. *Among electronic organs, only Allen has this feature.*

Write for complete information on the Model C-4.

Characteristic Attack

The tonal speech or attack of the Allen Model C-4 is authentic. Separate sources are used to produce the various tonal families. The reed attack is rapid, flutes speak naturally and diapason speech is smooth while somewhat slower than the flutes. The net result is an authentic ensemble which can be produced only when different families of tone are produced by separate sources, each with its own characteristic attack. *Among electronic organs, only Allen has this feature.*

Mutation Effects And Fractional Pitches

The Allen Model C-4 has a complete selection of 2-2/3', 1-1/3', 1-3/5' and 1' stops. These important pitches with the proper tone quality are included in all modern organs, and have been integral parts of organs for centuries. These pitches are essential for the tonal clarity demanded by classical organ literature. *Among electronic organs, only Allen has this feature.*

ALLEN ORGANS ARE GUARANTEED FOR FIVE YEARS

the most respected name in electronic organs

Allen organs

ALLEN ORGAN COMPANY • Dept. 3010 • MACUNGIE, PENNSYLVANIA

**WESTERVILLE, OHIO,
TO HAVE NEW SCHANTZ**

POSITIVE ORGAN IN PLAN

New Methodist Church of Contemporary Design Will Have Three-manual Instrument Late in Year—
Wilbur Held Is Consultant.

The Methodist Church of Westerville, Ohio, has included in its plans for a new edifice a three-manual Schantz organ scheduled for installation late this year. The building is of contemporary design and the organ will be placed on either side of the chancel.

Wilbur Held, Ohio State University, was consultant and drew up the stoplist, which is as follows:

GREAT ORGAN

Quintaton, 16 ft., 61 notes.
Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes, 21 bells.

SWELL ORGAN

Rohr Bourdon, 16 ft., 61 notes.
Gambe, 8 ft., 73 pipes.
Gambe Celeste, 8 ft., 61 pipes.
Rohr Flute, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 notes.
Bassoon, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Bassoon, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Tremulant.

CHOIR ORGAN

Quintaton, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 12 pipes.
Tremulant.

POSITIVE ORGAN

Nason Flute, 8 ft., 73 pipes.
Koppel Flute, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Block Flute, 2 ft., 61 pipes.
Tremulant.

PEDAL ORGAN

Contrabass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaton, 16 ft., 12 pipes.
Rohr Flute, 16 ft., 12 pipes.
Quinte, 10 1/2 ft., 32 notes.
Spitzprincipal, 8 ft., 12 pipes.
Major Flute, 8 ft., 12 pipes.
Quintaton, 8 ft., 32 notes.
Rohr Flute, 8 ft., 32 notes.
Spitzprincipal, 4 ft., 12 pipes.
Quintaton, 4 ft., 32 notes.
Rohr Flute, 4 ft., 32 notes.
Bassoon, 16 ft., 32 notes.
Bassoon, 8 ft., 32 notes.
Bassoon, 4 ft., 32 notes.

WILLIAM SELF, organist of St. Thomas' Church, New York City, was guest organist July 20 and 27 and four Sundays in August at the American Cathedral in Paris, France.

ERNEST LUCAS, JR.

PIPE ORGANS

Rebuilding
New Organs—Service
2558 Davenport Pl.
Bellmore, L. I., N. Y.
Tel. Su 5-5455



Harpsichords
Spinets
Clavichords

SPERRHAKE
Passau/Germany



Choir Robes

MORE IMPRESSIVE CHRISTMAS PROGRAMS
A complete selection of distinctive styles and quality fabrics. All colors and shades. Send today for FREE catalog: C-114 (Choir Robes and Accessories); J-114 (Junior Robes).

COLLEGIATE CAP & GOWN CO.
CHICAGO, ILL. 1000 N. MARKET ST.
NEW YORK 1, N. Y. CHICAGO 1, ILL. LOS ANGELES 28, CAL.
366 Fifth Ave. 228 N. LaSalle St. 1033 N. California Pl.

JAMES ALLAN DASH

B.S., M. Ed., Mus. Doc.
Organist and Choirmaster
LOVELY LANE METHODIST CHURCH
"Mother Church of American Methodism"
Baltimore 18, Md.

HERBERT J. AUSTIN

A.R.C.M., A.R.C.O.
Broad Street Memorial Methodist Church
Drexel Hill, Pennsylvania

FRAZEE ORGAN COMPANY, INC.

South Natick, Massachusetts
Builders of Quality Pipe Organs since 1910
"Favorably Known for Frazee Tone"

DAVID S. HARRIS

Church of Our Saviour
Akron, Ohio

William S. Bailey, F.A.G.O.

Capital University
Columbus, O.
St. James Episcopal Church
Zanesville, O.

HOWARD KELSEY

Washington University
Saint Louis 5, Mo.

Paul E. Koch

FIRST PRESBYTERIAN CHURCH
Oak Park, Ill.

DAVID

WEHR

CHORAL—ORGAN—COMPOSITION
Presby. Church, Highland Park, Mich.

EDWIN ARTHUR KRAFT

Organist and Choirmaster
of Trinity Cathedral,
Cleveland, O.
Head of Organ Department,
Cleveland Institute of Music

Harry E. Cooper

Mus. D., F.A.G.O.
Raleigh, North Carolina

ARTHUR CARKEEK

M.S.M., A.A.G.O.
DePauw University Organist
Gobin Memorial Church
GREENCASTLE, INDIANA

Mrs. Robert C. Milham

Mus. B.
Southern Methodist College
Aiken, South Carolina
RECITALS

SETH BINGHAM

Mus. Doc. F.A.G.O.
Dept. of Music, Columbia University
School of Sacred Music, Union
Theological Seminary
921 Madison Avenue
New York 17, N. Y.

WESLEY A. DAY

F.A.G.O., Ch.M., F.T.C.L.
St. Mark's Episcopal Church
Clarke Conservatory of Music
PHILADELPHIA

CATHERINE RITCHEY MILLER

Peace College
Edenton Street Methodist Church
Raleigh, North Carolina

CHICAGO CLUB

OF WOMEN ORGANISTS

President, Eugenia Wright Anderson

CLARENCE DICKINSON

Concert Organist
Organist and Director of Music,
The Brick Church.
62 East 92nd Street
New York 28, New York

Garth Peacock

Knox College
Galesburg, Illinois

GRIGG FOUNTAIN

OBERLIN CONSERVATORY OF MUSIC
Oberlin, Ohio
TRINITY LUTHERAN CHURCH
Lakewood, Ohio

KATHRYN HILL RAWLS

MUSIC B., A.A.G.O.
St. Luke's Methodist Church
Washington, D. C.

GEORGE GANSZ

A.A.G.O.
Philadelphia 20
Pennsylvania

A.A.G.O. M.S.M.

LUIS HAROLD SANFORD
Organist-Choirmaster
St. John United Lutheran Church
Winter Park, Florida

ALFRED M. GREENFIELD

New York University
New York 53, N. Y.

LAUREN B. SYKES

A.A.G.O., Ch. M.
First Methodist Church
Pacific Bible College
Portland, Oregon

RALPH A. HARRIS, D. Mus.

UNIVERSITY OF MIAMI
and
ST. PHILIP'S EPISCOPAL CHURCH
Coral Gables, Florida

George Norman Tucker

Mus. Bac.
SAINT LUKE'S CHORISTERS
Kalamazoo

In tubular organ chimes,
there is no substitute
for genuine
Maas
Cathedral Chimes

MAAS-ROWE CARILLONS
3018 CASITAS AVENUE • LOS ANGELES 39, CALIF.

DONALD COATS

ST. JAMES' CHURCH—NEW YORK
Madison Avenue at 71st Street
NEW YORK 21

Convention Brevities

DOMINION carillonneur Robert Donnell had quite a time directing traffic in his small clavier room in the Peace Tower after his recital. The many organists plus the exhibition visitors were almost too much for the elevator operator making stops at different levels for different tourists.

ARNDT LOA was responsible for the very attractive program booklets issued at registration.

CANADA'S new prime minister, John Diefenbaker, was seen debarking from his car at a side entrance as some of the delegates approached the Parliament buildings after the carillon recital.

ORGANISTS looked just like the other tourists as some attended sessions of the House of Commons and the Senate. It was noted that few sat long for the solemn deliberations.

THE PROCESSION of C.C.O. national officers, members of the council and distinguished guests was televised over a local station as it moved from a neighboring church into Christ Church Cathedral preceding evensong.

DR. SOWERBY chided his audience that the fine hymn tune "The King's Majesty" by Canadian composer Graham George does not appear in any Canadian hymnal.

ARE THE BUSES still waiting for the passengers who weren't there at the Mackay United Church? The conventioners finished tea ahead of schedule and were seen "hitching rides" by various means back downtown.

AND THEN there was the missing "coach" on the city tour which seemed to think it could improve on the itinerary and got completely lost.

SINZHEIMER HEADS OPERA SEMINAR AT "U" OF CHICAGO

Max Sinzheimer, of the faculty of the American Conservatory of Music in Chicago, Ill., has been appointed by the University of Chicago, University College, to conduct a seminar in opera which will be given by special arrangement with the Chicago Lyric Opera and will be based on this season's performances there.

Dr. Sinzheimer is the immediate past-dean of the Chicago Chapter of the A.G.O.

Your Standard of Excellence since 1912



CHOIR ROBES

Your choir will look its best, sing its best, in our robes of colorful and long-wearing fabrics, custom-tailored for the perfect fit.

PULPIT ROBES — made the quality way to keep their "Sunday" look for years.

Write for Catalog D-19

BENTLEY & SIMON
7 West 36 St., New York 18, N. Y.

C. Griffith Bratt

Mus. M. — A.A.G.O.

St. Michael's Episcopal Cathedral
Boise Junior College
BOISE, IDAHO

HAROLD CHANEY

(M.Mus.)

CHRIST EPISCOPAL CHURCH
Coronado, California

ROBERT V. CLOUTIER

The Ladue Chapel

ST. LOUIS 17, MISSOURI

... and another Quality installation powered by a SPENCER ORGOBLO®

Tellers Organ, Cathedral of SS. Peter and Paul, Philadelphia, Penna.

Consistently the choice of leading organ builders and rebuilding specialists, a SPENCER Orgoblo assures the dependable air delivery so necessary to proper organ performance.

Rugged, all steel construction... all electric operation... simple design that reduces wear... absence of surging or mechanical noises—these are reasons why the Spencer Orgoblo has been preferred for over 50 years.

Request descriptive bulletins on Orgoblos from 1/2 H.P. up.



The **SPENCER** TURBINE COMPANY
HARTFORD 6, CONNECTICUT

WE ALL PREFER THE GENUINE

Within the last several years there has been a notable effort in America to duplicate European voicing and tonality in organ pipes. This is all to the good and deserves our highest plaudits.

This tonality is recognized by all leading organists as a standard, a fact which is attested to by the number of pilgrimages being made each year to European organs, as well as by the great number of recording releases of recitals played on European instruments.

American builders have even, in instances, imported pipe voicers from Europe in an honest attempt to duplicate this tonality.

In many cases the ineffectual attempt to duplicate this tone has resulted in instruments which are too harsh and strident; but TRUE European tonal balancing has none of this objectionable quality.

It takes more than a mathematical formula or one or two imported craftsmen to achieve the desired result.

The PELS PIPE ORGAN IS BUILT, ERECTED AND TESTED IN EUROPE, where every craftsman is an artist. All operations, mechanical and tonal, are performed by artisans whose very life is identified with this instrument. Why be satisfied with anything less than the GENUINE best?

American engineering, long recognized as preeminent in the building of pipe organ mechanism, is coupled with GENUINE European voicing to make the PELS (the world's most exported organ) one of the finest pipe organs obtainable.

We are justifiably proud of the PELS PIPE ORGAN. We offer, without obligation, to give you full information about this superior instrument, and will arrange for you to hear a superb PELS in your vicinity.

PELS
ORGAN COMPANY
GRAND RAPIDS, MICHIGAN

THE DIAPASON

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

A Monthly News-Magazine Devoted to
the Organ and to Organists and
Church Music
Official Journal of the American Guild of
Organists and of the Canadian College
of Organists

BENJAMIN HADLEY
Publisher
FRANK CUNKLE
Editor
DOROTHY ROSER
Business Manager

Editorial and Business office, Suite 817,
343 South Dearborn Street, Chicago 4,
Ill. Telephone: HArrison 7-3149

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

Advertising rates on application.

Routine items for publication must be re-
ceived not later than the 10th of the
month to assure insertion in the issue for
the next month. For recital programs
and advertising copy, the closing date is
the 5th. Materials for review should
reach the office by the 1st.

CHICAGO, OCTOBER 1, 1958

A Comparison

Conventioneers have had their last fling of the summer and now must be back in harness for the new season at hand. The last fling, of course, was in Canada's capital city of Ottawa—the annual convention of the Canadian College of Organists.

This organization of just under 1200 members always has a remarkable percentage of attendance: this year 250 (the other seventy-five were visiting Americans, an all-time record). An institution which can attract twenty per cent of its membership from all parts of a country as large as Canada offers an enviable record. It must be remembered at this point that last year the C.C.O. sent ten per cent of its total to the international congress in England. Americans, who are inveterate convention goers, must take a back seat to their northern neighbors. The 1958 A.G.O. meeting had some 600 out of a total of 17,000. The highest number in history at New York two years ago was only 1,600. We won't figure the percentages; it's too embarrassing.

What impressed your publisher the most was the friendliness and informality of the affair. We are inclined to think of our Canadian brethren as being more formal and reserved. We suggest to our U. S. readers that they make a pilgrimage next year to Toronto for the golden jubilee and see for themselves. The three-day schedule instead of a full week has much to commend it. For three nights it seems possible to go without sleep or nearly so.

It was a pleasant surprise to find such good newspaper coverage. *The Ottawa Journal* devoted nearly three columns and a four-column picture the first day plus another photograph and space the second. In American cities we have to fight for a two-inch notice and far more often no space at all.

To the Ottawa Centre and to the entire C.C.O., congratulations on a job well done.

Glad Tidings

To the staff of THE DIAPASON it is like Christmas when we can bring our readers a piece of really good news. And it feels like Thanksgiving combined with

Christmas when we can support the bare frame of that news with the measured statements of leaders in one of our main areas of interest.

We refer, of course, to a story carried by a major press service a few weeks ago about the boom in church building and organ installation. The wire service has kindly allowed us to reprint its encouraging report in its entirety on another page of this issue. Every reader should read it carefully and gratefully, for the least of us has a stake not just in the organ and church music but in America.

Let us give thanks that our field of American life can be in the vanguard of economic recovery.

Fall Housecleaning

Time was, especially in larger cities, when Oct. 1 was moving day. Annual leases began that day and families found it a good time to move into better or cheaper quarters, depending on the whims of their particular fortunes. The day before the van came was sorting and throwing away day. No one wanted to move useless junk into new quarters.

Most of us could emulate those last generation families this October. Those tattered dog-eared copies of an anthem which has been sung too often; that cantata the choir never liked (and you had to admit was a mistake); those organ pieces you are always a little ashamed to play: You may be surprised to find that they make a sizable bundle of waste paper for the Boy Scouts.

And you? You will feel a lot better to know that you have, as Austin Lovelace suggested, weeded out your garden. Now you will have space to plant some "anther flowers" in their place.

Letters to the Editor

A Gripe about Music Publishers

Chicago, Sept. 4, 1958—

Dear Sir:

Why oh why is it that publishers begin sending choirmasters Christmas material in September and continue on through Dec. 15?

Few of us, possibly too few, plan our complete programs through June before Sept. 1, but most of us have light summers with a good deal of sparetime, and come September begin the regular ninety-hour-a-week rat-race. I for one would appreciate receiving material at least some earlier.

Sincerely,

J. BERT CARLSON

No Good Old Days for Pashley!

Oakland, Cal., Sept. 5, 1958—

Dear Sir:

I read with interest Mr. Byers' article in your July issue on the revival of the tracker action for pipe organs. I had assumed this type of action had been properly interred these many years ago, along with the old corner grocery store cracker barrel, and other equally charming but unsanitary institutions. But if such action is to become the fashion I can only hope that Mr. Byers and all true lovers of antique organs are not overlooking that equally venerable adjunct of the tracker pipe organ, the pump handle and feeder-type bellows.

I'm sure you will agree with me there are a number of characteristics quite apparent in an organ supplied with air by this method which are entirely missing in an instrument blown by the impersonal electric blower, and I hope you will be moved to open the columns of your good magazine to an enumeration of these characteristics so that all such devotees may be made aware of them.

In the first place a human pumper has that feeling of direct contact so cherished by lovers of the tracker action, a point stressed in Mr. Byers' article. Indeed it is quite evident that such pumper is in most direct contact with the very heart, (or should we say, lungs) of the organ. No mere pusher of an electric switch can ever hope to experience this sort of closeness. It is only for the human organ blower to feel the pulsating—the creaking and groaning of the mighty feeders, as the diapasons are drawn. (His back feels it also.)

Then there are the quiet passages requiring a loving, tender stroke. It is in his hands to impart a lovely quaver entirely missing when air is supplied to these delicate pipes by the callous precision of an electric blower. Now that I think of it, perhaps there is a kinship between the human blower of the pipe organ as he plies the air to his pipes, and the blower of the flute as he breathes life into his instrument. It is here that the artistry lies—not in the mere pressing of the

fingers upon the keys. A lifetime may be consumed by the flautist in perfecting a beautiful and perfect tone, whereas the pressing of the keys with precision may be learned by anyone capable of becoming a good typist. I hope that those who would direct our musical tastes in the organ world fully realize this. If they do, I'm sure they will agree the ancient art of organ blowing must be revived, and at once, lest we lose forever the true glory of pipe organ tone properly produced.

Surely, if there is greater intimacy achieved by the use of a mechanical connection between the player's finger and the valve admitting air into the pipe, as set forth in Mr. Byers' article, is there not a still greater degree of intimacy achieved (Mr. Byers says the psychological aspect is important) if the player knows that beyond that valve is a fellow artist laboring, even as he himself is laboring, to reproduce the works of the baroque period as they were originally conceived?

If you will pardon a personal allusion, I began my career as an organist on a tracker action organ, fully equipped with a human blower at ten cents an hour. We had always thought of this individual as the village half-wit, but perhaps we did him an injustice. It is sometimes so hard to tell the difference between real genius and feeble-mindedness, especially of late, that we might well have been mistaken. I do not believe he was a genius, however, because his heart was definitely not in his work. During my practice sessions, should the organ fall silent even for a moment, he would desert his lonesome stall at the pump handle for a comfortable chair in the choir-loft with every intention of engaging me in conversation for as long as possible. I finally learned to circumvent this situation by holding a chord with one hand while I sought out the next piece of music with the other.

Well do I remember the longing and yearning I experienced in those days for the time to come when I might preside over an instrument with a modern electric action. Frankly, when that day finally arrived, I left behind me that clumsy, archaic system of levers by which I had "intimate" contact with the pipe valve with the fervent hope I might never again be faced with playing upon such an instrument as long as I should live!

Very truly yours,

NEWTON H. PASHLEY

Who Is Allowed at Console?

Aiken, S.C., Sept. 7, 1958—

Dear Sir:

I recently had occasion to take part in a wedding in a distant city and found a most disturbing custom still existing at the church where the wedding was held. I wonder just what views other organists have concerning this custom. Specifically I found that nobody is welcome to sit down at the console of the organ at this particular church except the organist or his pupils. According to the organist, this was a rule which was in existence before he came to the church; however, he appeared to be quite satisfied with it.

Few of us, even those who only substitute as I do, have many chances to visit other churches to see and play their organs; however, when I do visit other churches I like to feel that invariably both organist and church officials will be agreeable to letting me sit down for a brief session at the console. What do other Guild members think about this?

I have several other questions for readers of THE DIAPASON to answer. These are:

(1) What is the advantage of establishing an arbitrary rule concerning who may use the organ in a church?

(2) If an arbitrary rule be established, why should it be more than the usual responsibility of the organist of the church to oversee the organ and its use; that is, why not allow the organist himself to judge the fitness of any person who comes to him to use the instrument?

(3) How can an organ be damaged by someone playing it unless he deliberately chooses to damage it?

(4) Do we expect to encourage young people to become organists by such a restrictive approach to use of church organs?

Sincerely yours,

JACK W. FOSTER

RUSSELL PLANS HARTFORD SEASON OF MASTERPIECES

A season-long schedule of musical services featuring choral masterpieces has been announced for the Asylum Hill Congregational Church, Hartford, Conn. Albert Russell, organist-choirmaster has planned the following: Oct. 6, "Hora Novissima", Parker; Nov. 24, Mass in G, Schubert; and "Canticle of the Sun", Beach; Dec. 7, Magnificat, Bach, and "Mystery of Bethlehem", Willan; Feb. 2, "For unto Us a Child Is Born", Bach, and Gloria, Vivaldi; March 27, Requiem, Mozart, and May 11, "Elijah", Mendelssohn.

Looking Back into the Past

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

Lynnwood Farnam left Montreal after a holiday trip to France to take up his new duties as organist and choirmaster of Emmanuel Church, Boston.

Hugo P. Goodwin returned to Chicago after a year of study with Widor in Paris. Herbert E. Hyde at the same time returned from Europe and resumed his post at St. Peter's Episcopal Church, Chicago.

The battle over movable and immovable combinations continued in the columns of THE DIAPASON and those who took part in the October issue included the Rev. J. H. Burn of Scotland, Clifford Demarest and Ernest M. Skinner.

♦ ♦ ♦

Twenty-five years ago these occurrences were recorded in the Oct. 1, 1933, issue—

The Canadian College of Organists held its annual convention in Toronto Aug. 28 to 31. Healey Willan was elected president.

The Westminster Choir School broke ground in Princeton, N. J., for a group of three buildings to be erected at a cost of \$300,000.

The thirtieth anniversary of Dr. Warren F. Acker as organist of St. Paul's Lutheran Church, Allentown, Pa., was celebrated with a three-day music festival beginning Oct. 2.

The Harrison M. Wild Organ Club was organized at a meeting and dinner in the Fine Arts Building, Chicago, Sept. 26 by a group of his former pupils whose purpose was to cherish his memory.

♦ ♦ ♦

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

John T. Austin, founder of the Austin Organ Company died Sept. 17 in Hartford, Conn., at the age of 79.

The C.C.O. met Aug. 31 and Sept. 1 at Kitchener, Ont. Eric Dowling was re-elected president. Paul Calloway and Kenneth Meek played recitals; Sir Ernest MacMillan lectured.

A four-manual Möller organ was ordered for Texas Christian University, Fort Worth.

Marcel Dupré played before 3,500 at Indiana University Aug. 1.

New Biggs Album

E. Power Biggs comes forth this month with another of his very attractive albums on Columbia. This release contains only one disc but thirty-nine pages of profusely illustrated reading material. This may seem like the tail wagging the dog, but actually it is a very persuasive argument in Mr. Biggs' campaign for the principles in which he believes. Brief but remarkably thorough articles are by Emanuel Winternitz on the early history of the organ, D. A. Flentrop on designing and building the modern organ, John McClure on the organ in America and Mr. Biggs, an explanation.

The record itself is a lecture by the distinguished organist with 125 musical examples on thirty-five notable organs dating from 1521 to 1958. There are some particularly interesting passages played on contrasting instruments.

The whole, which is titled simply "The Organ" (DL 5288), does not seem aimed particularly at organists, although every organist could profit from a hearing and reading. It seems, to this reviewer at least, pointed to the concert-goer and record-buying public of serious music. Nevertheless, we venture the guess that it would be a most welcome item in organists' Christmas stockings.—B. H.

LIST MIDWEST RECITALS BY ELLSASSER IN OCTOBER

Richard Ellsasser opened his tour season Sept. 25 with a recital at Fort Wayne, Ind. October dates include: Charleston, W. Va., Oct. 5; Middletown, Ohio, Oct. 9; Chattanooga, Tenn., Oct. 11; Grand Rapids, Mich., Oct. 16 and 17, and Charleston, W. Va., Oct. 26.

O'DANIELS STARTS AUTUMN WITH A PROGRAM OF MUSIC

Harold C. O'Daniels, M.S.M., Christ Church, Binghamton, N. Y. arranged a recital of sacred music Sept. 7; he was assisted by Brian and Alan Crabb, tenors. The program was as follows: Solo Cantata: "My Jesus is my lasting joy" and Chaconne in E minor, Buxtehude; Aria, Cantata 142, "Jesus, hear my thanks," Bach; Five Chorale Preludes, Opus 135a, Reger; Duet, "Give ear unto me," Marcello; Arias from "Elijah," Mendelssohn; "By the Waters of Babylon," John Huston; Two Psalms, "King David," Honegar; Introitus and Corale, Karg-Elert.

MRS. STILLMAN GOES TO NEW MILWAUKEE TEACHING POST

Gertrude Stillman, member of the faculty of the University of Wisconsin college of music and widely known in musical circles in the Madison area for her weekly organ recitals over radio station WHA, has resigned her post to become a member of the faculty of the Wisconsin College of Music, Milwaukee. Her husband, John, has joined the teaching staff of the Milwaukee division of the University of Wisconsin.

Dennison Organ Pipe Co.
Reading, Mass.

We Specialize in
Manufacturing Wood, Metal, Flue
and Reed Pipe Organ Stops

1847 1957

EDWARD LINZEL
Church of Saint Mary the Virgin
145 West 46 Street
NEW YORK 36, N. Y.

Distinctive
CHOIR ROBES

CLERGY ROBES—
ALTAR HANGINGS

FINEST QUALITY
AT
LOW COST

We prepay transportation on orders of 12 or more gowns. Write for catalog, sample quotations.



Ireland Needlecraft


3661 San Fernando Rd.
GLENDALE 4, CALIFORNIA

FOR SALE
TWO PRACTICALLY
NEW DEMONSTRATOR
RIEGER ORGANS
11 MANUALS AND PEDAL
21 STOPS - 25 RANKS
PRICED FOR QUICK SALE

FOR DETAILED INFORMATION
WRITE TO
ESTEY ORGAN CORP.
BRATTLEBORO, VT.

ERNEST WHITE

M. P. Moller, Inc.
Hagerstown, Maryland



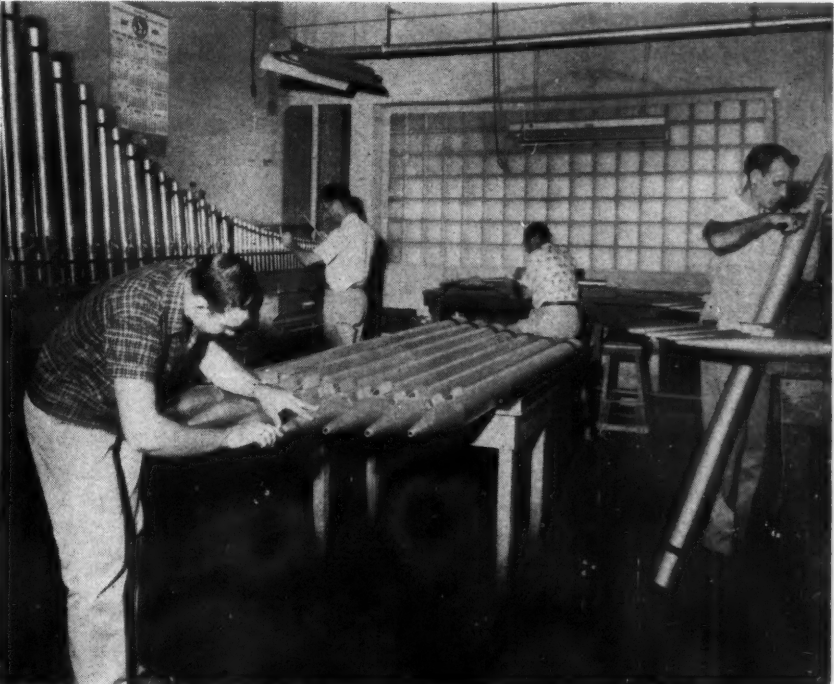
Outstanding Collections
in the
MARKS
ORGAN LIBRARY

BOELLMANN Twelve Pieces 1.50
BAROQUE ORGAN MUSIC 3 Vols. . . . each 1.75
BRAHMS Complete Organ Works in 2 Vols.
each 1.25
***DUBOIS** Twelve New Pieces 3.00
FRANCK Complete Organ Works in 4 Vols.
each 1.25
KARG-ELERT ALBUM (19 pieces) 1.50
***RHEINBERGER** Selected Sonata Movements
(easy) 1.50
FRENCH ORGANIST (contemporary music)
2 Vols. each 1.50
INTERNATIONAL ORGANIST 2 Vols.
composers of various countries each 1.50
NETHERLANDS AND SCANDINAVIAN
ORGAN MUSIC 1.25
*With additional Hammond Registrations
Write for our complete Organ catalog

EDWARD B. MARKS MUSIC CORPORATION
136 W. 52nd St. New York 19, N. Y.

FLUE VOICING

No two installations are ever alike and from the planning stage to the finished installation each Reuter Organ is designed and built for its particular environment. Before any of the pipes are either made or voiced a careful study is undertaken to determine the exact conditions governing each installation. From this study are then based the selection of pipe scales and voicing treatment to assure the finest possible tonal result for each specific instrument.



A VIEW OF ONE OF THE FLUE VOICING ROOMS

The Reuter Organ
Lawrence, Kansas

Acoustic Adviser Discusses Sound Absorber Problem

By DAVID L. KLEPPER

(Of Bolt, Beranek and Newman, Inc., acoustical consultants)

In the January, 1957, issue of the A.G.O. Quarterly a report, "Acoustics in Churches", was published that defined the basic requirements of good hearing conditions in churches. That report appeared comprehensive and definitive; however, since its publication we have heard many organists raise questions or make statements indicating lack of understanding of the problems confronting a church architect or his acoustical consultant.

Although there are a number of factors that influence hearing conditions within a church it has been the factor of reverberation that has always most interested organists. Since there have been so many confused statements as well as intelligent questions raised concerning this single factor, it appears useful to present briefly an acoustician's view of this aspect of the problem.

Reverberation

The reverberation time of a room is governed by the ratio of its volume to the total sound absorption present. The equations enabling an architect or acoustician to predict the reverberation time of a space are available in textbooks and will not be discussed here. However, we believe it is most important to indicate qualitatively what the equations tell us about the sound absorbing materials in a typical church building and how they affect reverberation time.

When a musician speaks of sound-absorbing materials he usually thinks only of the applied "acoustical" materials, such as glass fiber or acoustic tile. Often forgotten is the fact that the most efficient sound absorber in any music listening space is the audience or congregation. In every important concert hall, in most churches and particularly in the auditoriums most often recently criticized for lack of reverberation, the amount of applied sound absorbing treatment is nearly negligible when compared with the absorption furnished by a full audience.

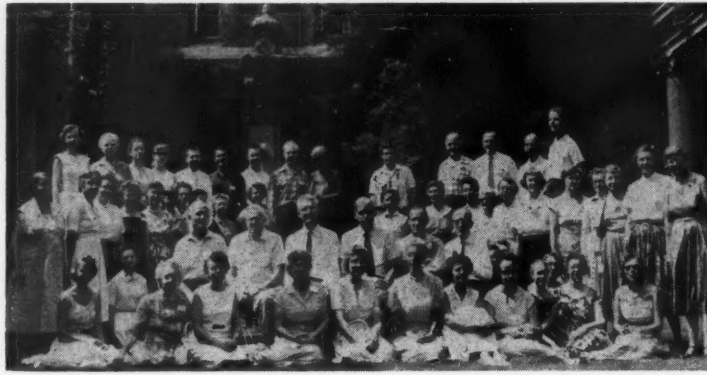
This fact cannot be overemphasized. Once the seating area of a church and its volume are fixed, the maximum reverberation time is automatically determined.

Most churches being built today are designed for tight budgets, as are most concert halls and auditoriums. Structural forms spanning a maximum of area with the minimum of enclosed volume are popular with architects. It is not surprising, therefore, that so many of these buildings appear too "dead" for a proper environment for liturgical music. Happily, there are exceptions, and acoustical consultants have occasionally influenced the design of auditoriums and churches to provide adequate volume for the seating area.

Sound Absorbing Treatment

Once the volume and seating area of a church is fixed, the reverberation time may be lowered by use of sound absorbing materials. A competent acoustical consultant would in this day never recommend completely covering a church ceiling with acoustic tile although a great number of new churches are so treated. (We are not speaking of meditation chapels, crying rooms, etc. These usually should be deadened.) The evils of such treatment extend to more than a lowering of the reverberation time. Often the ceiling

LARGE GROUP AT CLAREMONT ORGAN WEEK



Organists in attendance at Organ Week of the Claremont, Cal., Summer Institute of Music July 7-11 met for a group picture as the session drew to a close. Faculty members are grouped in the center of the picture. A practiced eye can detect: Dr. Leslie Spelman, who dealt with organ teaching materials and procedures; Dr. Joseph Clokey of the

resident faculty; Carl Weinrich, the featured guest teacher and recitalist; Kenneth Fiske, director of the institute, and William G. Blanchard of the resident faculty.

Attendance at Organ Week this year was forty-five, the largest class in the seven-year history of this important west coast summer meeting.

provides natural reinforcement for the speaker's voice and treating the ceiling may force the purchase of a sound amplification system where one would otherwise be unnecessary. Again, a hard sound reflecting ceiling acts as a natural "distributor" of sound energy for speech, the choir, the organ, and for congregational singing. With a hard sound-reflecting ceiling, members of the congregation hear each other and sing together as part of a congregation, not alone.

The competent acoustical consultant today rarely recommends applied sound-absorbing materials simply to "control reverberation". Usually he is happy to obtain whatever reverberation time he can and it is usually the church's basic geometry that forces the application of sound-absorbing materials to control echoes, flutter and focusing. These effects are harmful to both speech and music.

Shapes

We have recently been engaged as consultants to an architect planning a large circular church in the midwest. In our letter report to him, we stated the following:

The most important problem in any basically circular worship space is the prevention of focusing of sound by the curved interior surface. The results of such focusing would be the occurrence of "hot spots" (having higher than normal sound levels) and "dead spots" within the congregational seating area.

Two methods are available to solve the focusing problem: a) the use of sound-absorbing materials, and b) undulating or breaking up the curved interior walls. The first method, use of sound-absorbing materials, must be used only sparingly; otherwise, the large amount of sound absorbing material will provide an acoustical environment too "dead" for proper hearing conditions for choir and organ music, as well as for congregational singing.

Before plans for the new M.I.T. Chapel were completed our firm made similar recommendations to the architect. We consider the acoustical result successful and a review of the particular acoustic recommendations may be of interest.

Visitors to the M.I.T. Chapel (Eero Saarinen and Associates, architects) have doubtless guessed that the "open" brick on the lower walls hides sound-absorbing treatment. The guess is correct. The seats in the chapel are removable; and the chapel has frequent casual visitors when empty. A small amount of sound-absorbing treatment was necessary to keep the reverberation time within

tolerable limits under such circumstances, as well as to remove a predicted "residual" focusing effect not completely removed by the wall undulations. The amount of treatment is very small when compared with the absorption provided by fifty listeners at an organ recital. If the Chapel had been truly circular, without undulating walls, far more sound-absorbing treatment would have been essential to make it usable.

The ceiling of the M.I.T. Chapel has an inverted conical shape and is not parallel with the floor. This shaping controls "flutter", a rapidly repeating echo resulting from sound energy being alternately reflected off of two sound-reflecting parallel surfaces. Thus the ceiling and floor can both be "hard" and sound reflecting.

A discrete echo is usually inaudible in a small building, such as the M.I.T. Chapel; the time delay is not long enough. Nevertheless, the wall undulations and the location of the organ with its balcony prevent a simultaneous return of energy to the altar area, providing a better environment for a person speaking.

Organ and Choir Location

An organ absorbs sound energy, not as effectively as the more efficient sound-absorbing treatments but as effectively as many; furthermore it is an excellent "diffuser", scattering sound. The choir, of course, is an efficient sound-absorber. Even the "break-up" introduced by a rear gallery projection provides further scattering of sound energy to remove the traces of echo.

Rear gallery locations were recommended for Pietro Belluschi's new First Lutheran Church, Boston, Mass., and for St. Johns' Episcopal Church, Waterbury, Conn., before a new organ was installed. Application of large amounts of sound absorbing materials for echo control were avoided in both cases. Usually the church's liturgy governs such placement, however, and it would be unwise for the acoustical consultant to "take the credit" for the organ placement.

Pew Cushions and Carpeting

A number of us in acoustical consulting work have been somewhat puzzled to find organists and organ builders decrying the use of pew cushions. We can understand that many organists enjoy playing in empty, very reverberant churches with a few listeners clustered around the console

close enough to the pipes that contrapuntal music may still be intelligible while they enjoy the long reverberation decay. However, we consider the organists' interest best served when the acoustical environment of his church is nearly the same whether empty or full; certainly, this will best aid in practicing. More and more we are convinced that pew cushions are an acoustical necessity. If a church is reverberant enough when used with a reasonably full congregation, it is likely to be too reverberant for good speech intelligibility when only a few people are present during weddings, funerals and baptisms. It should be remembered that the pew cushions are covered and absorb no sound energy when the full congregation is present.

Another device for maintaining control of reverberation time when a church is empty is carpeting underneath the pews. (Aisle carpeting in itself will not accomplish this.) Before carpeting was installed at the First Presbyterian Church, Stamford, Conn., (Harrison and Abramovitz, architects) complaints indicated that some applied sound absorbing treatment might be required. When carpeting was installed beneath the pews the reverberation-with-reduced-congregation problem was solved without affecting the full church reverberation; and the entire ceiling and wall area could be retained entirely hard and sound-reflecting. No "applied" sound absorbing materials are used in this church. Individuals who have heard only recitals and concerts in this building have been amazed to learn the speech intelligibility is high at church services. The combination of ministers who are expert speakers, good interior shaping and a pulpit canopy that acts as a natural sound amplifier allows a full church reverberation characteristic averaging above two seconds without noticeable sacrifice of speech intelligibility.

An organist who wishes to help insure an adequate reverberation time in a new church should encourage his building committee to raise sufficient money to build a building having an adequate volume for the seating area, advise that an architect be chosen who is not so firmly wedded to pure forms that he will not modify them to assure good hearing conditions and have answers ready for those who argue that acoustic tile or acoustic plaster, everywhere and anywhere, assures "good" acoustics. A low background noise level, proper balance between choir and organ and high speech intelligibility are also important; and we also hope that the organist may be interested in the several other requirements for good hearing conditions in addition to reverberation.

WEEK-LONG SEMINAR HELD AT LYON-HEALY IN CHICAGO

An interdenominational church music seminar for pastors, organists, directors and music committee chairmen was held Sept. 8-12 at the Lyon and Healy store in Chicago. The course was under the direction of Dr. Francis S. Moore and the other faculty included: Virginia Leonard Munson, junior and high school choirs; Rene Desogne, Catholic music, and Walter E. Gossette, the choir in the Negro church.

McDONALD ADDS RECITALS TO HIS CROWDED SCHEDULE

Donald McDonald adds a recital tour this season to his teaching duties at the Westminster Choir College and at the First Congregational Church, Montclair, N. J. He will play the first organ recital of the season at Duke University Nov. 2 and prior to that for the A. G. O. chapter in Altoona, Pa.

VIRGINIA DENYER REESE

Oklahoma Baptist University
at SHAWNEE



99
Y
E
A
R
S

J. H. & C. S. ODELL & CO.
82-84 Morningside Ave., Yonkers, New York
Architects and Builders
of traditionally American Organs
for four generations
Yonkers 5-2607

DELAWARE ORGAN COMPANY, Inc.
329 Pilgrim Road, Tonawanda, New York
New installations, Rebuilding, Tonal Revision, Service
also
Specializing in The Artistic Restoration of Tracker Organs.

WILLIAM BARNARD



WILLIAM BARNARD has been appointed organist and choirmaster of Christ Church Cathedral, Houston, Tex., succeeding Jack Ossewaarde, now at St. Bartholomew's Church in New York.

For the last ten years, Mr. Barnard has been at Christ Church in Short Hills, New Jersey, a wealthy suburb of New York City. There, he conducted six choirs having a total membership of more than 250 singers and taught classes in theory, harmony and composition to choir members who elected to devote Saturday mornings to such study.

A student of Palmer Christian at the University of Michigan, where he earned both the bachelor and master of music degrees, Mr. Barnard also studied organ extensively with Leslie Spelman and Ernest White. He attended the Union Theological Seminary school of sacred music from 1948 to 1950 and later studied the principles of Anglican chant and plainsong with Ray Brown, General Theological Seminary.

As organist, Mr. Barnard has appeared in recitals at the University of Michigan, the Toledo Museum of Art, the studio of the Church of St. Mary the Virgin in New York, as well as in churches in Ohio, North Carolina and New York. He has been guest instructor of organ at the University of Michigan, organist and choirmaster of the First Presbyterian Church, Ann Arbor, Mich., and of the First Congregational Church in Toledo, Ohio. In 1951 he was summer organist and choirmaster at St. Bartholomew's Church in New York, and in the summers of 1954 and 1955 he was a member of the faculty of the Finger Lakes Conference, Geneva, N. Y.

At the cathedral, Mr. Barnard will direct a children's choir in addition to the adult choir of 35 voices and he will also be responsible for the organization of the annual diocesan choir festival, for which a prominent guest conductor is engaged.

Mr. Barnard will play works by Bach, Hindemith, Reubke and others in his first recital Oct. 7 and he will lead the cathedral choir and a small orchestra in a performance Nov. 2 of Faure's Requiem.

EDWARD BERRYMAN

The University of Minnesota
University Organist

The Cathedral Church of St. Mark
Minneapolis

CASTLELIGHT

A fluorescent lamp for all makes of Pipe and Electronic Organs. Reflects light on music as well as the stop controls. Allows the top to be closed without removing the light. Write for free booklet giving us the name of your organ.

MURLIN MANUFACTURING CO.
Quakertown, Pa.

E-L-E-C-T-R-I-F-Y

REED ORGANS & PLAYER PIANOS
with a low-cost
LEE SILENT SUCTION UNIT

Write
Lee Music Mfg. Company
10630 Hillhaven Ave., Tujunga, California

THE INSTANT-MODULATOR

A MODERN MUSIC MIRACLE! The solution to the age-old problem of connecting music in different keys. Now in seventh edition and acclaimed by musicians in every state.

THE MARVIN MUSIC EDITION
200 Handy St., New Brunswick, N. J.

JOSEPH I. HARPER, JR.

ORGAN BUILDER

Maintenance—Tuning—Repairs

1304 19th Street, S. W.
Birmingham 11, Ala.
Phone: STate 8-1280

Lawrence E. Lowell

PIPE ORGAN BUILDER

1833 MORGANA RD.
JACKSONVILLE 11, FLORIDA
SUCCESSOR TO THE LATE
EUGENE M. BINDER

MAYLAND

CHIMES & HARPS

Since 1886

54 WILLOUGHBY ST.
BROOKLYN NEW YORK

HENRY L. ROXBEE & SON

ORGAN PIPES

Robbinston, Maine

JUILLIARD school
of music

120 Claremont Ave., New York 27, N. Y.

ORGAN and CHURCH MUSIC

Diploma and Degree (B.S., M.S.) Courses

VERNON DE TAR, F.A.G.O. BRONSON RAGAN, F.A.G.O.

ORGANCRAFT
ASSOC.

PITTSBURGH, PA.
PIPE ORGAN ARTISANS

AN ESTABLISHED PITTSBURGH
FIRM WITH A REPUTATION
FOR MAINTAINING
THE HIGHEST STANDARDS
OF CRAFTSMANSHIP

MUDLER HUNTER Co., Inc.

Pipe Organ Builders Since 1875

REBUILDING—ADDITIONS 2630-38 W. GORDON ST.
REPAIRS—SERVICE CONTRACTS PHILADELPHIA 32, PA.

CHRISTMAS CHORAL MUSIC

Mixed Voices S.A.T.B.

- CANTATA FOR THE NATIVITY (with treble choir)
Roger C. Hannahs \$1.00
- Four Miniature Polish Carols David Kozinski .25
- Holy Messiah David Kozinski .25
- O Jesu So Sweet, O Jesu So Mild Philip Gordon .25
- Give Ear Unto the Word of the Lord
Paul F. Laubenstein .30
- O Little One (with junior choir) W. Glen Darst .25
- All My Heart This Night Rejoices Robert Graham .25
- The Oxen Richard Winslow .25

Treble Voices S.S.A.

- A CHRISTMAS PROGRAM BOOK
Lois & Raymond Rhea .75
- THE STORY OF SILENT NIGHT Marie Westervelt .60
(A Christmas Choral Program for Treble Voices with Descants)
- Can You Hear The Christ Child Carol Milyko .18
- He Came All So Still Harry Robert Wilson .22
- The Time of Christmas Lois Rhea .20
- Jesus' Christmas Lullaby Walter Ehret .25
- Susani Philip Gordon .25

(Reference or approval copies sent on request)

ELKAN-VOGEL CO., INC.

1716 Sansom Street

Philadelphia 3, Pa.

Wm. G. BLANCHARD

ORGANIST

POMONA COLLEGE
CLAREMONT GRADUATE SCHOOL
THE CLAREMONT CHURCH
Claremont California

RICHARD W. LITTERST
M.S.M.

First Central Congregational Church
OMAHA 31, NEBRASKA

Katharine Fowler, M. Mus.

Western Presbyterian Church
Washington, D. C.

NORLING

St. John's Episcopal Church
Jersey City Heights New Jersey

GEORGE L. GANSZ

Centenary College

Hackettstown, New Jersey

Newton H. Pashley

First Presbyterian Church
Oakland, California

HAROLD HEEREMANS

F.A.G.O., CH.M., F.T.C.L.
NEW YORK UNIVERSITY
CHURCH OF THE SAVIOUR
BROOKLYN, N. Y.

G. LELAND RALPH

FIRST BAPTIST CHURCH
Sacramento, California

FARLEY E. HUTCHINS

Sac. Mus. Doc., A.A.G.O.
Westminster Presbyterian Church
University of Akron
Akron, Ohio

Harris S. Shaw, A.A.G.O.

41 Gleason Street
Thomaston, Maine
Piano—Organ
Musicianship

ROBERT SUTHERLAND LORD
M.A., A.A.G.O.

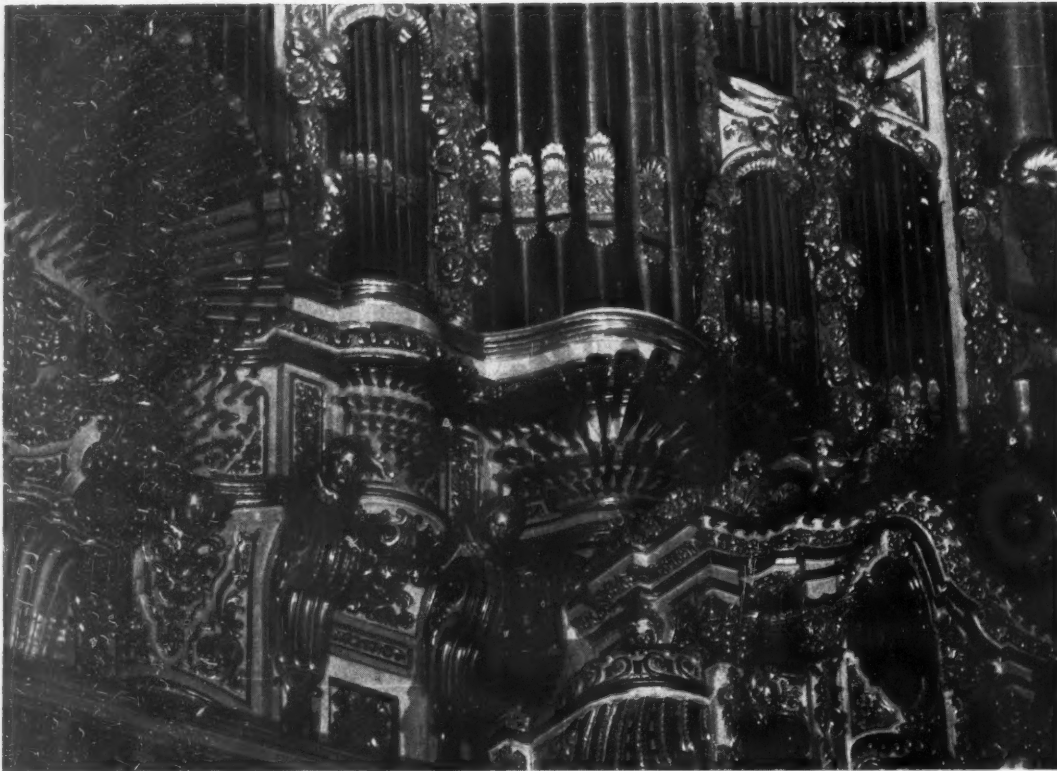
Minister of Music
Edgewood Congregational Church
New Haven, Connecticut

W. WILLIAM WAGNER

Organist and Choirmaster
THE OLD STONE CHURCH
Cleveland, Ohio
Recitals and Instruction.

ORGANS OF THE WORLD

1959 ENGAGEMENT CALENDAR



NOW READY FOR DELIVERY

\$2.50, \$25.00 a dozen

ORGAN INSTITUTE

ANDOVER, MASSACHUSETTS

DOMINION CAPITAL HOSTS C.C.O. CONCLAVE THREE-DAY ANNUAL MEETING

Ottawa Centre Entertains 325—Donnell,
Hewitt, Mason, Sowerby, Cassels-
Brown, Togni, Geoghegan and
Wheeler Are Heard

[Continued from page 2]

on these occasions hour-long programs are sufficient. In this case, however, we can find an excuse in that it was the opening day and at a conclave with comparatively few recitals. The evening concluded with coffee and tea in the church's Jefferson hall.

Sowerby Lectures

Another noted American opened Wednesday's activities: Chicago's eminent Leo Sowerby gave a lecture at the Chalmers United Church entitled "Notes on the duties of church musicians." Dr. Sowerby pinpointed the special requirements needed by those in our field of endeavor and the particular problems of the day. From anyone of lesser stature, it would have been too broad a field for such a short paper. With Dr. Sowerby, however, he made his listeners analyze their shortcomings and their strong points and inspired them to make the most of their opportunities and to correct their deficiencies. These words of wisdom will appear in THE DIAPASON.

Dr. Elmer Brings Greetings

Luncheon was again a part of the official program, only this time at St. Luke's Church. The food again was excellent—not the usual church dinner fare. Convention chairman Carman Milligan presided as toastmaster and introduced the distinguished guest, Dr. S. Lewis Elmer, retired president of the American Guild of Organists. Dr. Elmer brought greetings from the A.G.O., stressing the close ties between the neighboring organizations.

Buses met delegates outside St. Luke's for an extensive tour of the city. Those who had been impressed at Parliament Hill were even more enthusiastic by the great natural beauties of the capital city's outskirts. Gatineau Park at the foot of the Laurentians and Rockcliffe Park high over the Ottawa River are sights of which any city would be proud. The attractive embassies, the homes of the governor general and the prime minister, the new city hall, the Rideau canal—all added to an interesting afternoon.

Hear Cassels-Brown

The buses deposited their passengers at the Mackay United Church for a short recital by Alastair Cassels-Brown. This event had been planned as a demonstration of what can be done on a small organ in a small church. The instrument is a Casavant two-manual dating from 1955. Let it be said at the outset that Mr. Cassels-Brown proved that a small organ need not be a hindrance. To a man who recently left the staff of the largest Gothic cathedral in the world, the problems must have been a bit different to what he was accustomed; however, he solved these problems well.

He opened with Lento Maestoso from Rheinberger's Sonata 20. This listener was still not convinced that Rheinberger is good recital material, but Mr. Cassels-Brown handled it with conviction. Bach's Prelude and Fugue in D was a bit unbending. Phrase endings were a trifle clipped at times. The fugue was taken at a deliberate tempo, but steady. More Bach was the Trio-sonata 4 in E minor. Mr. Cassels-Brown's idea of the middle movement was a surprise. He played it much faster than is usually heard and with a quite staccato touch. He made it "come off," but we doubt that he convinced many that this is what Bach had in mind. The first movement of Hindemith's Sonata 1 held together well; Bossi's Scherzo was an unhackneyed close from a player who bears watching. Afternoon tea followed in the church house.

Convention Singers and Togni

The evening program at St. Matthias' Church offered a good contrast to the

straight organ recitals. Three groups on the organ were by Victor Togni with the Convention Singers in two larger choral works between. The hit of the evening was quite definitely Britten's cantata "Rejoice in the Lamb" conducted by Gerald Wheeler. Although the chorus was a summer "pick-up" group, there was little evidence here to support the fact. Mr. Wheeler was obviously enamored of the music and transferred his enthusiasm to his singers with good tone, diction, polished phrases and real style. He was ably supported at the organ by Lilian Forsyth who played a most colorful accompaniment.

Earlier Carman Milligan directed the singers in Bach's motet for double choir "Come, Jesus, Come." This conductor too was in complete command of his forces, and except for a moment or two the two choruses managed their antiphonating with aplomb. Not all listeners would agree with the early English-like style, but it was a musical and refined rendition.

Mr. Togni's first group was of old Italian masters: Gabrieli, Frescobaldi, Zipoli and Pasquini. Many were surprised at the celeste in the Frescobaldi. The pieces had movement but lacked rhythmic definition. Mr. Togni likes a very brilliant sound and sometimes made the mixtures scream with his use of super couplers; the instrument is a 1957 Casavant and is a bright sounding one. His Bach included "Jesu, meine Freude" on foundation stops, a colorful display of "Gottes Sohn ist kommen," "In Dulci Jubilo" and Prelude and Fugue in C major (pedal cadenza). The closing set of contemporary works listed: Toccata Primi Toni, E. T. Sark (we wonder if he wrote this with tongue in cheek); Siciliana, Togni (his rhythm was much better here), and the familiar Langlais "Te Deum." Since Mr. Togni studied with M. Langlais, we presume this was an authoritative version. It seemed to us, however, that the sudden spurts of fast tempi made the piece lacking in grandeur. Mr. Togni is young and has a great deal of facility. As he becomes more familiar with instruments on this side of the Atlantic and if he develops a more solid rhythmic foundation, he should emerge as a brilliant recitalist.

Organ and Strings

The morning of the closing day began with another concert with good contrast: this time with organ and orchestra at St. Patrick's Church. Frederick Geoghegan was organist with the New Chamber Music Ensemble, Pierre Roland, director. The instrument is a Warren of 1887 rebuilt by Casavant in 1898 and 1930. The resonant acoustics of the church were the best of any used for the convention. In memory of the late Ralph Vaughan Williams, Mr. Geoghegan opened with the great composer's "Rhosymedre" with a rather surprising full organ buildup in the middle section. Bach's Prelude and Fugue in C major followed in a straightforward manner on a full ensemble. "Les Cloches" by le Begue was bright and sparkling followed by a dreamy Prelude in E minor by Gerald Bales. Mr. Geoghegan displayed a good Vierne style in Scherzetto, "Lied" and Toccata in B flat minor. The orchestra joined the recitalist in the Handel Concerto 2 in B flat. Although the strings played accurately and in tune, they were not up to the organist; this is probably why Mr. Geoghegan's registration was bit heavy in the ensemble—this combined with the rather heavy sound typical of the period from which the instrument dates. The general effect was good, however, and it was an excellent choice at this spot. The strings were then heard alone in Purcell's Fantasia upon One Note and Adagio and Fugue in C minor, K. 546, by Mozart. To us it seemed that Mr. Roland had polished his forces before they had quite realized the breadth of the music. The refinements of phrase and nuance were there, but the music as such was not. Mr. Geoghegan closed with the first performance in Canada of Peter Racine Fricker's Fantasia. With this title, the composer can be as free as he wishes, but in this example he seems to wander aimlessly with very little point. The performer did his best to hold it together; the effect on the audience, however, was not very favorable.

Organ Demonstration

For those who were interested and could arrange the time, a special event

C.C.O. AND A.G.O. MEET AT CONVENTION



Ottawa Journal Photo by Dominion Wide

LEADERS of the convention greet American guests. From left to right are: Carman Milligan, general chairman; Muriel Gidley Stafford, National president; Dr. S. Lewis Elmer, retired president of the

A.G.O.; Marilyn Mason, featured American recitalist; Dr. Richard Brown, Dr. Mason's husband, and Gerald Wheeler, program chairman.

was added just after lunch. Mark Fairhead of Hill, Norman & Beard demonstrated a small instrument he was installing in St. Barnabas' Church. This reporter had made previous plans and was unfortunately unable to attend. Remarks made by those who were there were extremely favorable.

Examination Pieces

At all College conventions the examination pieces are played in a recital. The recitalist is chosen by headquarters in Toronto and this year was Gerald Wheeler. It is not an easy task to make up a program from a list of pieces chosen for an entirely different purpose and the instrument in All Saints' Church is not especially distinguished (1901 Casavant electrified in 1955 by Raymond L. Barnes). Mr. Wheeler had a real challenge. That he came through as well as he did is a great credit to this versatile musician. We should like to hear him, though, when he might have more of an opportunity to be himself.

Graham George must have spent some sleepless hours, for after hearing of the death of Dr. Vaughan Williams, he composed a special piece in his memory—an Elegy played by Mr. Wheeler on this program. Chairman Milligan asked the audience to stand in silent tribute and then to listen to the memorial composition and the great Vaughan Williams hymntune "Sine Nomine." The Elegy shows the influence of Mr. George's mentor Paul Hindemith but has an individual flavor of its own. Mr. Wheeler's only few hours acquaintance with it proved little obstacle in its performance. The scheduled program opened with Bach's Prelude and Fugue in G minor, well worked out with clean lines. Hindemith's Sonata 2 had vitality, a gracious slow movement and was nicely registered. The first movement of Mendelssohn's Sonata 3 in A was played with vigor and a sense of proportion. Howells' Psalm Prelude 2 (first set), so popular with English organists, received a sympathetic reading and was followed by a first performance of a piece commissioned for the convention: Divertimento for Flute Stop by Frederick Karam, now a resident of Ottawa. An attractive number which might prove as popular as his "Modal Trumpet," it needs much brighter flutes than this organ offered. Willan's "O Filii et Filiae" and the "Dorian" Toccata and Fugue in D minor by Bach were the last organ numbers to be heard at the convention. Mr. Wheeler used quite a staccato touch for the toccata with a well-thought-out registration for the contrasting motifs. Unfortunately the pedal sounds were not very cooperative. The Willan was intense and brilliant.

Across the street from All Saints' Church is Laurier House, in which Sir Wilfrid Laurier and the late Rt. Hon. William Lyon Mackenzie King lived while they served as prime ministers of Canada. Many delegates took advantage of the close proximity to visit this charming home which is now a revered national shrine. The furnishings are exactly as they were when Mr. King was residing

there, unpretentious but filled with the memories of the two great leaders and their many world-famous guests.

Chateau Laurier Banquet

The closing banquet was held at the famous Chateau Laurier, a magnificent structure with a great deal of Old World atmosphere. The pomp and ceremony in the British tradition offer great contrast to an American banquet, for instance. The U. S. visitors were no doubt a bit startled at the trumpet fanfare which heralded the procession of notables who sat at the speakers' table. President Stafford presided and proposed the toast to the Queen. James Hopkirk toasted the guests and Georges Lindsay followed with a toast "to the ladies". Mrs. G. K. Drynan proposed a toast to the men, particularly the husbands who had accompanied organist-wives. Merrill Stafford, husband of the president, responded in a most charming and amusing fashion.

Honorary F.C.C.O.'s Bestowed

In the solemnity of her office, Mrs. Stafford awarded Fellowships in the Canadian College of Organists honoris causa to Dr. S. Lewis Elmer and Reginald Geen, former president of the College who has been responsible for the formation of many new centres. William France and Henry Rosevear assisted, with Eric Dowling speaking briefly on the examinations. The diploma of F.C.C.O. (by examination) was awarded to Keith L. Hopkins and the A.C.C.O. to the five winning candidates.

The featured speaker was the editor of the *Kingston Whig-Standard*, Arnold Edinborough. It is seldom that an after-dinner speaker can in such a brief time offer so much scholarship, humor, artistic understanding and a real challenge to the profession, particularly to the members of the College and their part in the whole of Canadian culture. It was an inspiration to all in attendance. Folk songs by tenor Thomas Kines provided the musical part of the gala affair and the evening closed with a warm tribute to the Ottawa Centre by Mr. Geen.

It had been a rewarding three days. After an absence of thirty years the College had returned to the Dominion's capital city to be treated royally in a place accustomed to Royalty and distinguished personages and gatherings from all over the world. The centre had proved itself well able to manage a convention which could combine fine music, a vacation atmosphere and real comradeship. It made one look forward with anticipation to the golden jubilee next year in Toronto.—B. H.

SOLON ALBERTI has started his twenty-seventh year as organist and director of music at the Park Avenue Christian Church, New York City. His summer schedule included nineteen days of teaching in Houston, Tex., a workshop at the University of Utah, Salt Lake City, and two weeks at Santa Barbara, Cal.

NATHAN I. REINHART, First Presbyterian Church, Atlantic City, N.J., gave an illustrated lecture Aug. 7 on "The Art of Hymn Playing."

TELLERS ORGAN COMPANY

FINE PIPE ORGANS CREATED TO YOUR NEEDS

... since 1906 ...

Since 1906 TELLERS name on a Pipe Organ has been a guarantee of the best in craftsmanship, construction, tone, design ...

You would be welcome to check any of these recent installations ... other names furnished upon request ...

- IMMANUEL LUTHERAN CHURCH
Bay City, Michigan
- EPIPHANY R. C. CHURCH, GRANTWOOD,
Cliffside Park, New Jersey
- WILSON COLLEGE
Chambersburg, Penna. . . (Rebuild)
- PROVINCIAL MOTHERHOUSE OF THE
SISTERS OF ST. JOSEPH
Crookston, Minnesota. . . (Rebuild)
- MOST HOLY NAME OF JESUS R. C. CHURCH,
Troy Hill, Pittsburgh, Penna.
- FIRST WELSH BAPTIST CHURCH,
Scranton, Penna.
- ST. VINCENT DE PAUL R. C. CHURCH
Chicago, Illinois
- CHRIST OUR KING R. C. CHURCH
Wilmington, Delaware
- ST. JOHN THE EVANGELIST'S P. E. CHURCH
Lansdowne, Penna.
- JARVIS MEMORIAL METHODIST CHURCH
Greenville, North Carolina
- ST. SIMON'S EPISCOPAL CHURCH
Buffalo, New York

Inquiries respectively solicited . . . send for literature . . .

Main Office and Factory
2419-21 Holland Street
Erie, Pennsylvania

SURPRISE YOUR CHOIR (pleasantly)

Invite your choir over to your house—or make arrangements at the church—for "coffee and" some evening. Maybe after rehearsal.

And play the newest long-play Shawnee Press Reference Recording Album, "O Come, Let Us Adore Him." It's all Advent, Christmas, and Epiphany music.

There are 15 selections recorded, and the album will come to you complete with printed scores, "on approval," at no charge.

Play the recordings for yourself, for your family, for your choir, for your choir director friends, over and over again for 30 days, then return the record album and scores, and there is absolutely no charge.

But to get back to this "choir party" idea, we are sure that you and your choir will find at least a couple of fine new Christmas anthems that will truly express the joy of the coming season.

Furthermore, these 15 selections have been so programmed on "O Come, Let Us Adore Him" that they can be used as a complete musical Christmas program, if you wish.

There is narration from Isaiah, St. Matthew, and St. Luke, printed on the record album jacket, and it can be used between selections to present the entire Christmas story in a worshipful setting. It takes about 45 minutes.

Of course, you can use the narration and substitute some music that is already in your choir's repertory. But we think you'll like some of our music, and maybe all of it.

You'll find carols, hymns, and original compositions, for treble choirs, male choirs, but mostly for mixed choirs (and a couple for youth and adult choirs combined), in widely varied musical idioms, on "O Come, Let Us Adore Him."

The recordings were made by the Shawnee Choir and a Children's Choir both made up of volunteer singers from the Pocono Mountains area of Pennsylvania, under the direction of Dr. Earl Willhoite.

Whether or not you want to play these recordings for your choir, do not miss the opportunity to review and evaluate this Christmas repertory easily, accurately, and pleasantly, with "O Come, Let Us Adore Him."

It's yours for the asking, "on approval," for 30 days. Send the coupon today, and be ready to begin your fall season with some enthusiasm.

SHAWNEE PRESS, INC. Delaware Water Gap, Pennsylvania

Please send by return mail the 12" long-play (33 $\frac{1}{2}$) record album of Christmas music, O COME, LET US ADORE HIM, and the complete printed scores. Send them "on approval" for 30 days, at no charge.

If I wish to keep them permanently, I'll pay \$3.50 for either the record album or scores, or \$5.00 for the two together. Otherwise, I'll return them after 30 days' use, and pay nothing.

Name

Address

HERBERT WHITE TO TEACH AT SCHOOL IN CEDAR FALLS

Herbert L. White, Jr., has been appointed to the faculty of Iowa State Teachers College, Cedar Falls, Iowa. He will teach organ and music appreciation and will play a weekly radio organ program.

A summary of Mr. White's musical background and training was printed in THE DIAPASON for October, 1956, on the occasion of his appointment to the Central Washington College of Education, Ellensburg, Wash. His interim appointment to fill Arthur Carkeek's leave at DePauw University, Greencastle, Ind., was reported in January, 1958.

WARREN BERRYMAN
 Sac. Mus. Doc.
 Baldwin-Wallace Conservatory
 Berea, Ohio

JOHN C. CHRISTIAN
 M. Mus.
 BALDWIN-WALLACE CONSERVATORY
 Berea, Ohio

SOME RECENT IMPORTS

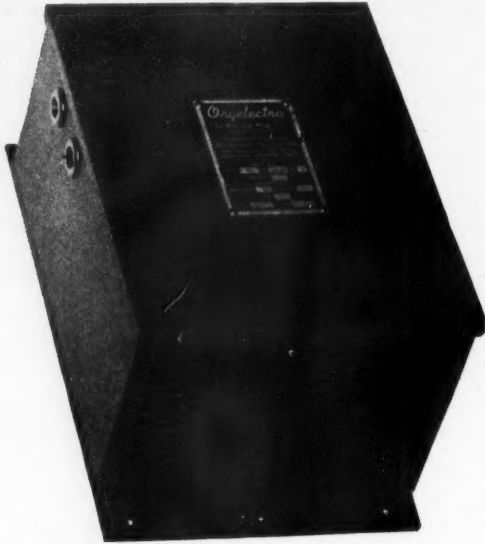
Jacob Bijster	PASSACAGLIA	1.00
	VARIATIONS ON AN OLD DUTCH SONG	1.00
Leon Boellmann	ALBUM OF LOUD VOLUNTARIES	1.00
	ALBUM OF SOFT VOLUNTARIES	1.00
	ELEVATION	.60
	FOUR RECITAL PIECES	1.25
	GOthic SUITE (new ed. by Rowley)	1.25
	SUITES, NOS. 2, 3 AND 4	each 1.25
	TOCCATA IN D MINOR	.60
	VERSET, ON THE "ADORO TE"	.60
Marcel Dupre	LAMENTO	1.75
S. Karg-Elert	THREE PASTELS, OP. 92	1.75
Oskar Lindberg	GAMMAL FABODPSALM FRA DALARNA	.75
Franz Liszt	PRELUDE AND FUGUE ON B.A.C.H.	1.25
Flor Peeters	PRELUDIUM, CANZONA E CIACONA, OP. 83	1.35
Henry Purcell	ALBUM OF TRUMPET TUNES (H. Coates)	1.00
Alec Rowley	A BOOK OF VOLUNTARIES	1.25
Ch. Tournemire	SORTIE	1.60
J. G. Walther	CONCERTO (1741); ed. by W. Whitehall	1.50

Imported and Distributed by

CO-DI MUSIC PUBLICATIONS
 Box 191 Chicago 90, Ill.

ORGELECTRA

Designed and engineered specifically for
THE KING OF ALL INSTRUMENTS
THE MIGHTY PIPE ORGAN
 The finest key action current available




62 pounds of accurately controlled voltage

ORGELECTRA'S famous automatic voltage regulation assures a pipe organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can get neither too much voltage nor too little voltage; it will always receive the proper voltage for the proper amperage.

Ask your reputable organ technician for your *free* ORGELECTRA booklet.

LA MARCHE MFG. CO.
3955 25th Ave. Schiller Park, Ill.

OBERLIN CONSERVATORY of music
 Dedicated to the superior training of American talent



OBERLIN COLLEGE OBERLIN, OHIO

"Builders of the Authentic Skinner Organ"

ERNEST M. SKINNER, INC.

178 Lowell St.
 READING, MASSACHUSETTS
 New Organs - Rebuilding - Additions
 Also Supplying
 Consoles - Manual Pitman Chests

Carl G. Bassett, Pres. Reading { 2-0003, Factory
 2-1281, Residence

Arthur C. Becker (Mus. D., A.A.G.O.)
 Dean, De Paul University School of Music
 Organist-Choirmaster—St. Vincent R. C. Church, Chicago

SCHLICKER ORGANS
 Schlicker Organ Co., Inc.
 1530 Military Rd. Buffalo 17, New York

School of Music
UNIVERSITY OF REDLANDS
 Redlands, California
 Complete curriculum for the church musician
 Preparation for the A.G.O. examinations

KLAUS SPEER
 University of Houston Church of the Redeemer
 Houston, Texas
 Management: University of Houston Concert Associates

Wilfrid Lavallée
 4648 Waldo Avenue • New York 71, N. Y.
 Representative for CASAVANT FRÈRES

JAMES F. HUNT
 Organist
 First English Lutheran Church
 Vernier Road at Wedgewood Drive
 Grosse Pointe Woods, Michigan

JAMES PHILIP JOHNSTON, FAGO
 Organist and Choirmaster
 Cathedral Chapel
 Queen Of All Saints
 BROOKLYN, N. Y.

**FOUSER PIPE ORGANS LISTS
SOME NEW INSTALLATIONS**

A change in the firm name from Fouser Associates to Fouser Pipe Organs is announced by Robert Fouser. Headquarters for the company, which builds custom pipe organs for church, school and home use, will continue to be maintained at Birmingham, Mich.

The Fouser firm has just contracted to install an organ of exposed design in St. John's Lutheran Church, Hubbard, Iowa. The rickpositiv, mounted on the gallery railing, will have fitted casework. Pedal towers will be located on each side of the gallery.

The builder is currently engaged in installing a three-manual pipe organ in St. Paul's Lutheran Church, Battle Creek, Mich. A similar organ was installed recently for Calvary Methodist Church, Detroit, Mich.

**SHAWNEE PRESS ACQUIRES
ALEC TEMPLETON MUSIC CO.**

Shawnee Press, Inc. has purchased the Alec Templeton Music Company and appointed Guy Freedman, its former vice-president as New York representative. Alec Templeton personally has signed a long-term writer agreement with Shawnee Press.

JAMES HOUSEMAN has been appointed organist and choirmaster of St. Paul's Episcopal Church, Aramingo, Philadelphia, Pa.

CHESTER A. RAYMOND
PIPE ORGAN BUILDER
Specializing
**Church Organ
Rebuilding**
Over 25 Years Experience
44 Spring Street, Princeton, N. J.
Member Associated Organ Builders of America

Daniel Pinkham
CHRISTMAS CANTATA
(Latin and English Texts)
for
Chorus and Ten-part Brass choir
or
Chorus, Brass Quartet and Organ
Score and parts: \$4.00 Score: \$.75
ROBERT KING MUSIC CO.
North Easton Massachusetts

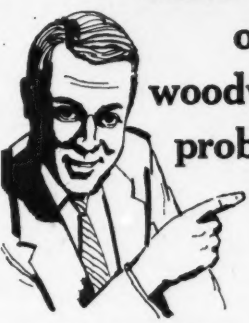
HALE ORGAN WORKS
Artistic Maintenance and Rebuilding
1403 Emmett
El Dorado, Arkansas
Telephone UNION 2-4425

GEORGE N. MAYBEE
Organist and Master of Chorists
ST. GEORGE'S CATHEDRAL
Kingston, Ontario

James A. Thomas III
Woodlawn Immanuel Lutheran Church,
Grade School and Choir School.
Chicago 37, Illinois

Westminster Choir College
JOHN FINLEY WILLIAMSON, PRES.
ALEXANDER McCURDY Head of Organ Department
PRINCETON, NEW JERSEY

**Solve your
organ
woodwork
problems**



**SAVE with Manual Arts
experience in special and
quantity manufacturing!**

In over 40 years as suppliers to the music trade we have successfully solved a variety of design, manufacturing, production, and marketing problems. The experience gained in the field is now available to the pipe organ trade. Have your benches and special woodwork made at Manual Arts Furniture Company . . . a plant with complete equipment to serve your every need for matching styles — designs — colors — finishes and construction. A quality job for every client.

WRITE FOR COMPLETE
DETAILS TODAY —



**The Manual Arts
Furniture Company**
3474 BEEKMAN STREET
CINCINNATI 23, OHIO

\$1,000
BROADMAN'S
ANTHEM COMPETITION
\$500
FIRST PRIZE
Four other awards
plus royalty.


Anthem should be within the range
and ability of the volunteer church choir.

Competition closes on
FEBRUARY 1, 1959

For full information, write now to

BROADMAN
ANTHEM COMPETITION
127 Ninth Avenue, North
Nashville 3, Tennessee

BALDWIN-WALLACE Conservatory of Music
Berea, Ohio
CECIL W. MUNK, Director
Outstanding facilities and equipment
WARREN BERRYMAN
Department Head
B.M. degrees in Organ and Church Music



**New Publications
For the ORGAN**

ELEVEN PRELUDES FOR ORGAN—Original compositions by J. S. Bach, Brahms, Corelli, Franck, Handel, Mendelssohn, Mozart, Prokofieff, and Neracini. Arranged for Pipe and Hammond Organ by Willard Irving Nevins. **1.50**

49 SACRED MELODIES FOR THE HAMMOND ORGAN—Compiled and arranged for pre-set and spinet models by William Stickles. **1.75**

LAND OF HOPE AND GLORY—Theme from **POMP AND CIRCUMSTANCE**—Edward Elgar—Arranged for Hammond Organ (Spinet Model) **.60**

"O, PERFECT LOVE"—A. Heinrich—Variations on J. Barnby's Setting arranged for Pipe or Hammond Organ. **1.00**

POMP AND CIRCUMSTANCE (Military March No. 1 in D)—Edward Elgar—Arranged for Pipe or Hammond Organ (Preset Model) . **1.00**

SIX CHORALE IMPROVISATIONS on well known hymn tunes — H. Alexander Matthews—(With Hammond Registration) **1.25**

SIX PIECES IN VARIOUS STYLES—Eric H. Thiman—1. Prelude on 'Abridge'. 2. Air and Variations in the Old English Style. 3. Postlude on 'Redhead' No. 46. 4. Andante tranquillo in E \flat . 5. Carol. 6. Gloria in Excelsis **1.00**

THE ST. ANTHONY CHORALE (Wedding Processional)—From Brahms' variations on a theme by Haydn, arranged for Pipe or Hammond Organ by David Campbell Johnson. **.50**

G. SCHIRMER
3 East 43rd Street New York 17, N. Y.

**THE ASSOCIATED PIPE ORGAN
BUILDERS OF AMERICA**

through its qualified members can best serve you and your church. Consult a member BEFORE plans for a new church or remodeling program are completed. Valuable and necessary information will be given without obligation.

MEMBERS

Builders Aeolian-Skinner Co., Inc. Boston 27, Mass. Austin Organs, Inc. Hartford 1, Conn. Estey Organ Corporation Brattleboro, Vt. Hillgreen, Lane & Co. Alliance, Ohio Holtkamp Organs Cleveland 9, Ohio M. P. Moller, Inc. Hagerstown, Md. Chester A. Raymond Princeton, N. J. The Reuter Organ Co. Lawrence, Kansas Schantz Organ Co. Orrville, Ohio Allied Manufacturers J. C. Deagan, Inc. Chicago, Ill.	Organ Supply Corp. Erie, Pa. Orgelectra, LaMarche Mfg. Co. Chicago, Ill. W. H. Reisner Mfg. Co. Hagerstown, Md. A. R. Schopp's Sons Alliance, Ohio Schulmerich Carillons Inc. Sellersville, Pa. The Spencer Turbine Co. Hartford 6, Conn. Maintenance Arthur J. Fellows St. Paul, Minn. Midwest Organ Service Granite City, Ill. William Redmond Organ Works Dallas 1, Texas F. C. Wichlac & Son Chicago 34, Ill.
--	---

FREE BOOKLET
"The Creation of Organ Beauty and Tone"
A helpful guide when purchasing a new organ. Obtain a copy without obligation from

THE DIAPASON
SUITE 817
343 SOUTH DEARBORN STREET
CHICAGO 4, ILLINOIS



Canadian College of Organists

OFFICERS OF THE C.C.O.

President—Muriel Gidley Stafford, Toronto.
 Honorary Vice-Presidents—Sir Ernest MacMillan, T. M. Sargent and Dr. Healey Willan.
 Secretary—Mrs. P. Pirie, 79 Empress Avenue, Willowdale, Ont.
 Treasurer—H. Rosevear, Toronto.
 Registrar—G. D. Jeffery, London.
 Registrar for Examinations—F. C. Silvester, Toronto.
 All correspondence should be directed to the Secretary.

Officers and Council 1958-59

President: Muriel Gidley Stafford
 Past-president: G. D. Jeffery, B.A., F.R.C.O.
 Honorary Vice-presidents:
 Sir Ernest MacMillan, B.A., Mus.D., LL.D., F.R.C.O. (Life Member)
 T. M. Sargent (Life Member)
 Healey Willan, Mus.D., LL.D., D.Litt., F.R.C.O. (Life Member)
 Vice-presidents:
 Maitland Farmer, Mfs.B., F.R.C.O., Nova Scotia
 T. Morrison, Mus.B., New Brunswick
 H. J. Harris, F.R.C.O., Prince Edward Island
 D. K. Peters, D.D.S., Newfoundland
 J. Robb, Mus.B., Quebec
 J. Hopkirk, Mus.B., A.C.C.O., Ontario
 Miss B. Cooil, A.C.C.O., Manitoba
 H. D. Hart, B.A., B.Sc. (Med), M.D., Saskatchewan
 R. S. Eaton, Mus.B., Alberta
 Leonard Wilson, British Columbia

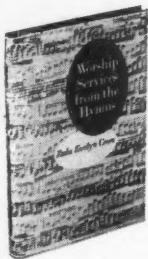
General Secretary: Mrs. P. Pirie
 Treasurer: H. Rosevear, F.C.C.O.
 Registrar: G. D. Jeffery, B.A., F.R.C.O.
 Registrar for Examinations: F. C. Silvester, F.C.C.O.

General Council:
 G. B. Anderson, Winnipeg, Man.; K. Ansdell, Saskatoon, Sask.; A. A. Benvie, Bay of Quinte; G. J. Bevan, Kitchener, Ont.; E. A. P. Bland, A.C.C.O., A.R.C.O., A.A.G.O., Peterborough, Ont.; Mrs. E. M. Bush, Mus.B., F.C.C.O., Vancouver, B.C.; J. Chalmers, A.C.C.O., Toronto, Ont.; Miss F. D. Clark, Mus.B., F.C.C.O., Hamilton, Ont.; K. C. Clarke, London, Ont.; D. Clubine, Brantford, Ont.; A. B. Crighton, Mus.B., Edmonton, Alta.; L.G.R. Crouch, Vancouver, B.C.; Mrs. L. Cust, St. Catharines, Ont.; R. Daniels, Orillia, Ont.; G. Douglas, F.C.C.O., Hamilton, Ont.; E. Dowling, F.C.C.O., St. Catharines, Ont.; Mrs. G. K. Drynan, Mus.B., Oshawa, Ont.; A. Dubs, B.A., Windsor, Ont.; Mrs. D. Eason, Stratford, Ont.; W. E. France, Mus.B., F.C.C.O., Ottawa, Ont.; R. G. Geen, F.C.C.O., Oshawa, Ont.; V. Graham, Toronto, Ont.; P. Harker, M.A., B.Sc., Ottawa, Ont.; A. E. Harris, Sarnia, Ont.; B. A. Howard, A.C.C.O., Sarnia, Ont.; D. R. Howat, Pictou Co., N.S.; H. W. Jerome, A.C.C.O., Hamilton, Ont.; V. Kerslake, A.C.C.O., Owen Sound, Ont.; G. Little, Mus.B., Montreal, P.Q.; Miss N. Littler, Mus.B., Halifax, N.S.; J. A. MacDonald, Halifax, N.S.; D. D. Major, Saint John, N.B.; C. C. McAree, Mus.B., F.C.C.O., Toronto, Ont.; D'Alton McLaughlin, A.A.G.O., Toronto, Ont.; C. H. Milligan, Mus.B., Ottawa, Ont.; L. R. Moon, Calgary, Alta.; B. A. Munn, Halifax, N.S.; J. G. Ringwood, M.Mus., Montreal, P.Q.; J. W. Searchfield, B.A., Brantford, Ont.; J. G. Schaller, Galt, Ont.; G. D. Skeffington, Moncton, N.B.; J. Smart, Oshawa, Ont.; G. P. Steed, Mus.B., F.R.C.O., Victoria, B.C.; W. F. Tufford, Brockville, Ont.; J. J. Weatherseed, F.R.C.O., Toronto, Ont.; G. Webb, Cape Breton, N.S.; B. Wees, Chatham, Ont.; G. Wheeler, F.R.C.O., Ottawa, Ont.; W. Wickett, F.C.C.O., London, Ont.

ST. CATHARINES CENTRE—Members of St. Catharines Centre gathered May 11 at the home of R. Douglas Hunter. Guest speaker Larry Smith, managing editor of the "St. Catharines Standard," pictured for his hearers some of the problems and rewards of publishing a daily newspaper. He pointed out the importance of our free press in keeping the public informed and dealt humorously with some of the mistakes that creep into print. This was the annual meeting of the centre and the new executive for 1958-59 is as follows: Chairman, Mrs. Kenneth L. Cust; vice-chairman, Eric Dowling, F.C.C.O.; secretary, Gordon Kay; treasurer, Kenneth E. Stevens; executive committee, Mrs. J. A. Joyce, Lewis Jones, A.C.C.O., and Geo. Hanahson, A.A.G.O., CH.M. Douglas Campbell, a valued member of the centre, who is leaving St. Catharines, was presented with a handsome desk set.—GORDON KAY, Secretary.

To promote music in your church . . .

WORSHIP SERVICES



from the HYMNS

Zula Evelyn Coon

These programs are built around group singing of the great hymns and gospel songs—making use of the "language" of music to give voice to man's aspirations and devotion to God. There are stories of some of the hymns and hymn writers, and programs devoted to such themes as prayer and meditation, missions, Father's Day, Mother's Day, Christmas, Easter and a memorial service. From twelve to sixty minutes in length, they are adaptable for use by small groups or by a whole congregation. Use and recommend this book to further the musical ministry of your church. \$2.00



At your bookstore
 FLEMING H. REVELL COMPANY, Publishers

HAASE PIPE ORGANS

Rebuilding
 New Organs—Service

4228 S. Mozart
 Chicago 32, Ill.
 Telephone: Virginia 7-0777

Paul Alexander . . .
 . . . Robert Hale

REBUILDING TONAL INNOVATIONS
 Organ Sales & Service
 Short Falls, N. H.
 Reuter Organs

CHAS. J. MILLER COMPANY
 Pipe Organ Designers and Builders
 201-203 West 29th Street
 CHARLOTTE
 North Carolina

Felix F. Schoenstein
 & Sons Pipe Organ Builders
 SAN FRANCISCO, CALIF.

A. R. Schopp's Sons, Inc.
 Successor to Gutfleisch & Schopp
 ORGAN PIPES
 218 1-2 East Cambridge Street
 ALLIANCE, OHIO
 Established in 1898

VAUGHAN WILLIAMS

Mixed Chorus

FANTASIA ON CHRISTMAS CAROLS	\$.75
O PRAISE THE LORD OF HEAVEN	.40
HUNDRETH PSALM	.35
O CLAP YOUR HANDS	.40
ANTIPHON (LET ALL THE WORLD)	.20

Unison

EIGHT ENGLISH TRADITIONAL CAROLS	1.00
TWELVE TRADITIONAL CAROLS FROM HEREFORDSHIRE	1.00
ON CHRISTMAS NIGHT	.22
WASSAIL SONG	.22
DOWN IN YON FOREST	.25

Organ

THREE PRELUDES FOUNDED ON WELSH HYMN TUNES	
1. BRYN CALFARIA, 2. RHOSYMEDRE, 3. HYFRYDOL	1.50
ALLA SARABANDA AND ANTIPHON	ARR., LEY 1.00
THE CALL	ARR., BYARD 1.00
LARGO SOSTENUTO FROM "SEA SYMPHONY"	ARR., LEY 1.00
SLOW MOVEMENT FROM "LONDON SYMPHONY"	ARR., LEY 1.00



Choral books for your

Christmas Program

Christmas—Its Carols, Customs and Legends

Seventy-five familiar and uncommon carols plus authentic information valuable for programming. For SATB or unison. 60 cents

Christmas Carolers' Book in Song and Story

Over 50 carols from many lands plus the fascinating stories of their origin. 60 cents

The Treble Caroler

Carols of various countries and of many types arranged for SSA. 75 cents

SAB Carols for Christmas

An outstanding carol collection for the changing voice or adult group. 75 cents

SEND FOR APPROVAL COPIES TODAY

Besides these publications, we have fine Christmas music in Octavos. We'll be glad to send you FREE Octavo Miniatures.



Lilian Carpenter, F. A. G. O.

RECITALS

160 West 73rd Street
 New York City

AN INSTRUCTION BOOK
 "BASIC ORGAN TECHNIQUE"
 (J. FISCHER AND BRO.)

DONALD WILLING FACULTY

New England Conservatory of Music
 BOSTON, MASSACHUSETTS

Programs of Recitals

Arthur Birkby, Mus. D., Kalamazoo, Mich.
—Dr. Birkby played two separate recitals to open the new Casavant organ in Mount Carmel Lutheran Church, Wauwatosa, Wis., Sept. 28. The first recital included: Toccata in E minor, Pachelbel; Prelude in D major, Elias; Sonata in F minor, Viola; Prelude and Fugue in E minor, "Come Now, Saviour of the Gentiles" and "How Brightly Shines the Morning Star," Bach; Chorale 1, Andriessen; "The Sun's Evensong," Karg-Elert; "The Word" and "The Children of God," Messiaen; Fugue 6 on "B-A-C-H," Schumann. The second program listed: Prelude in D minor and Ricercar, Pachelbel; Sonata in A major, Seixas; "O Lamb of God" and Fugue on the Credo, Bach; Chorale in E major, Franck; Siciliano, Bossi; "Seelenbräutigam," Karg-Elert; "Vision," Baumgartner; "Ein feste Burg," Walcha.

Myron G. Leet, Buffalo, N.Y.—Mr. Leet played a recital Aug. 12 at Rollins Chapel, Dartmouth College, Hanover, N.H., including: Introduction and Toccata, Walond; "Nun bitten wir den Heiligen Geist," Buxtehude; Prelude and Fugue in C minor, Bach; Concerto 2 in B flat, Handel; "O Welt" and "Schmücke dich," Brahms; Toccata, Reger; Fantaisie in A, Franck; Two Chorales, Pepping; "Now Praise We Christ the Holy One," Lenel; Prelude and Fugue in G minor, Dupré.

Ronald Burmeister, Madison, Wis.—Mr. Burmeister, student of Mrs. J. Russell Paxton, played this recital Aug. 27 at St. John's Lutheran Church: Prelude and Fugue in C major, "O Hail This Brightest Day of Days" and "In Thee Is Gladness," Bach; Prelude and Sarabande, Corelli; Air in G, Tartini; "The Fifers," Dandrieu; "St. Flavian" and "Aberystwyth," Willan; "Rhosymedre" and "Hyfrydol," Vaughan Williams; "Wake, Awake," "Abide, O Dearest Jesus" and "A Mighty Fortress," Peeters.

James M. Leland, Minneapolis, Minn.—Mr. Leland played a recital Aug. 27 at the First Congregational Church. His program was: Concerto in B minor, Walther; Prelude, Fugue and Chaconne and "Jig" Fugue in C, Buxtehude; "Sleep May Safely Graze," "Sleepers Awake" and Prelude and Fugue in E minor, Bach; Voluntary in C, Purcell; "My Spirit Be Joyful," Bach; Sonata in C minor, Mendelssohn; Pastoral, Franck; Gloria and "I Am Black but Comely," Dupré; Toccata, Symphony 5, Widor.

Wilbur Held, Columbus, Ohio—Mr. Held played this Ohio State University faculty recital July 30 at Mershon Auditorium: Prelude and Fugue in D major and Arioso, Bach; Concerto 3, Handel; Sketch in D flat, Schumann; Prelude and Fugue on "B-A-C-H," Liszt; Fantaisie in C, Franck; "You Raise the Flute to Your Lips," DeLamarter; "Carnival" Suite, Crandell.

John D. Jeter, Tyler, Tex.—Mr. Jeter played this program June 22 at the First Presbyterian Church: Voluntary on the Doxology, Purcell; Introduction and Toccata in G, Walond; Largo and Allegretto, Bach-Nevins; Chorale in B minor, Franck; Diverstissement, Vierne; "Cathedral" Prelude, Clokey; Aria, Peeters; "St. Anne" Fugue, Bach.

Mary Cheyney Nelson, Hampton, Va.—Mrs. Nelson played a recital July 23 in the series in the Portland, Maine, City Hall including: Prelude and Fugue in F sharp minor, Buxtehude; "O Gott, du frommer Gott," Peeters; Fugue in G (Gigue), Bach; Chorale in B minor, Franck; "Lied" Symphony, Peeters.

James Engel, Milwaukee, Wis.—Mr. Engel played an organ recital Sept. 7 for the dedication of the new music rooms at Concordia College. His program was as follows: Prelude, Fugue and Chaconne, Buxtehude; "Wake, Awake," "O Whither Shall I Flee," "If Thou but Suffer God to Guide Thee," "My Soul Doth Magnify the Lord," "Lord Jesus Christ, with Us Abide" and "Praise to the Lord, the Almighty," Bach; Concerto 2, Handel; Sonata 3, Mendelssohn; Prelude and Fugue on "O Darkest Woe," Brahms; "Holy God, We Praise Thy Name," Peeters.

Vernon de Tar, New York City—Mr. de Tar played this recital July 16 at the Alfred Hertz Memorial Hall, University of California, Berkeley: Adagio and Allegro, K.594, Mozart; Prelude and Fugue in E minor, Buxtehude; Two Couplets, Mass for Parishes, Couperin; "Veni Creator," Durufé; Chorale 1, Sessions; Sonata 2, Hindemith; "Bide with Us, Lord Jesus," "Comest Thou Now, Jesus, to Earth?" and Prelude and Fugue in A minor, Bach.

Charlotte Key, Rome, Ga.—Miss Key played this program June 29 on the new Reuter organ in the First Baptist Church described in THE DIAPASON for May: Prelude and Fugue in A minor, Bach; Flute Solo, Arne; Aria with Variations, Martini; Cantabile in B major, Franck; Sonata 3, Hindemith; Prelude, Schroeder; "Reverie," van Hulse; Prelude and Fugue on "B-A-C-H," Liszt.

Thomas J. Tonneberger, Toledo, Ohio—Mr. Tonneberger played the following dedicatory recital Sept. 7 at St. Paul's Lutheran Church, Temperance, Mich.: "Water Music," Handel; "O Mensch, bewein dein Sunde gross," Bach; Two Trumpet Tunes, Purcell; "Trees," Rasbach; Psalm 19, Marcello; "Chinese Boy and Bamboo Flute," Spencer; "Invocation" Rowley; "Now Thank We All Our God," Karg-Elert; Toccata, Farnam.

Herbert White, Cedar Falls, Iowa—Mr. White played a recital Aug. 22 in St. Matthew's Church, Hallowell, Maine, including: Psalm 19, Marcello; Basse et Dessus de Trompette, Clerambault; Toccata in C minor, Muffat; "I Call to Thee, Lord Jesus Christ" and Prelude in A minor, Bach; Adagio, Sonata 1, Mendelssohn; Chorale in A minor, Franck; Andante Cantabile, Symphony 4, Widor; "Litanies," Alain.

Richard M. Peek, S.M.D., Charlotte, N.C.
—Dr. Peek played this recital Aug. 25 at the school of church music, Lutheridge, N.C.: Introduction and Toccata, Walond; "Erbarm dich" and Concerto 1 in G major, Bach; "A Lesson," Selby; Sketch in F minor, Schumann; Prelude on "Malabar," Sowerby; "On Jordan's Stormy Banks I Stand," Read; "Greensleeves," Wright; Allegro, Symphony 2, Vierne.

Frank Speller, III, Boulder, Colo.—Mr. Speller, student of Everett J. Hilty, played a recital Aug. 24 at the First Presbyterian Church, Tyler, Tex., using this program: Prelude 1, Dupré; Capriccio, Froberger; Concerto 2, Vivaldi-Bach; Allegro and Scherzo, Symphony 2; "Litanies," Alain; Prelude 3, Dupré; Fugue in G minor, Bach.

C. Griffith Bratt, Boise, Idaho—Mr. Bratt played the following recital at the University of Idaho July 31 for the Inland Empire music festival: Passacaglia and Fugue, Bach; Concerto 5 in F major, Handel; "Jesu, meine Freude," Walther; Chorale in A minor, Franck.

The Greatest Discovery In Musical History!

— ACTUAL RECORDINGS OF PIPE ORGAN PLAYING

BY LYNWOOD FARNAM

#UF-1 Volume 1: Toccata on "O Filij et Filiae," Farnam; "In Summer," Stebbins; Scherzo, 4th Symphony, Widor; "Within A Chinese Garden," Stoughton; "Riposo," Rheinberger; "Lied," Vierne.

#UF-2 Volume 2: Meditation and Intermezzo, 1st Symphony, Widor; "Minuetto Antico e Musetta," Yon; Trio from Christmas Oratorio, Saint-Saens; "Paul Receives His Sight," Malling; Legend in E flat minor, Faulkes; Allegretto in A, Merkel.

#UF-3 Volume 3: Allegro Vivace, Vierne; "Adorn Thyself, Dear Soul," and "Thee Will I Love," Karg-Elert; "L'Organo Primitivo," Yon; "Prayer I," F major, Guilmant; "Vielle Chanson," D'Every; Allegro from 6th Symphony, Widor.

EUGENE GIGOUT

#UF-4 Volume 1: "Grand Choëur Dialogue," Gigout; "Priere," Lemmens; "Etude," Op. 56 No. 5, Schumann; Toccata, Gigout; "Cantilene," Gigout; "March des Rogations," Gigout; "Andante con Moto," Boely; "Fantasie," Lemmens.

#UF-5 Volume 2: Scherzo from Concert Symphony, Gigout; "Sarabande," Lemmens; "Minuetto," Gigout; "Andantino," Chauvet-Dubois; "Communion," Gigout; "Communion, in B flat," Bcellman; "Grand Choëur," Chauvet.

MAX Reger

#UF-6 Volume 1: "Ave Maria," "Canzone," "Romance," "Basso Obstinato," "Melodia." All composed and played by Max Reger.

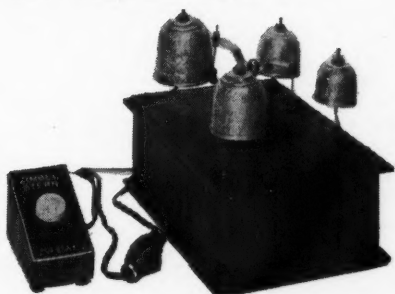
These magnificent performances are from the Welte Master Pipe Organ Roll Library. These rolls, actually preserving the original performances, completely control a special 23 rank pipe organ. On these recordings you will hear reproduced the exact details of these great artists' playing.

In Response To Hundreds Of Requests THE ZIMBELSTERN

- All Electric.
- No installation costs.
- Portable.

FOR:

- Electronic organs,
- Pipe organs,
- Concert Artists



Write
R. A. Geisler & Co.
4313 Rutland Ave., Ft. Worth, Tex.

A NEW RECORDING TECHNIQUE ON

Ultra fidelity Recordings

12" Long Play Record	4.95	6 for 26.95
12" Stereophonic Disc	6.95	6 for 37.50
7 1/2" Stereophonic Tape	12.95	6 for 69.95

All Items Postpaid, Checks or Money Orders.
25% Deposit on C.O.D.'s. California residents add 4% tax.
(If your state collects a sales tax, please add it to your order)

Fulton Productions, Inc.
Post Office Box 980 Tulare, California

LOUIS F. MOHR & COMPANY
ORGAN
MAINTENANCE

2899 Valentine Ave., New York 58, N. Y.
Telephone: SEdwick 3-5628

Emergency Service—Yearly Contracts
Harps—Chimes—Blowers
Expert Overhauling

"An Organ Properly Maintained Means
Better Music"

FA. JACQ. STINKENS

Organ Pipe-makers

Over 40 Years Experience

Zeist, Netherlands

BOY CHOIRS

PAUL ALLEN BEYMER
CHRIST CHURCH
SHAKER HEIGHTS, OHIO

WAYNE FISHER

College-Conservatory of Music
Seventh Presbyterian Church
Rockdale Temple
Cincinnati, Ohio

ETHEL SLEEPER BRETT

Organist and Recitalist
First Methodist Church, Sacramento, Cal.

JOHN GROTH

Broadway Tabernacle Church
New York City

CLIFFORD CLARK

ST. LUKE'S CHAPEL NEW YORK

JOHN HARMS
F.A.G.O.

St. Michael's Church, New York
Trinity School, New York
Temple Emanu-El, Englewood
John Harms Chorus
121 East Hamilton Ave., Englewood, N. J.

PAUL H. EICKMEYER

M. Mus., A.A.G.O.
St. Paul's Episcopal Church
Lansing, Michigan

WILL O. HEADLEE

M. Mus. A.A.G.O.
SYRACUSE UNIVERSITY
SYRACUSE 10, NEW YORK

STUART GARDNER

Mus. M.
LITTLE CHURCH
AROUND THE CORNER
NEW YORK CITY 16

Harry H. Huber

M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

ELDON HASSE

FIRST METHODIST CHURCH
Temple Mishkan Israel
New Haven, Conn.

JOHN HUSTON

First Presbyterian Church
Stephen Wise Free Synagogue
New York City

WILBUR HELD

S.M.D., F.A.G.O.
Ohio State University
Trinity Church
COLUMBUS, OHIO

Anne Versteeg McKittrick

F.A.G.O., Ch.M., F.T.C.L.
Grace Church, Brooklyn Heights
BROOKLYN 2, N. Y.

MARIE BRIEL HUMPHRIES

North Shore Methodist Church
Glencoe, Ill.
M. Mus., A.A.G.O.

John Glenn Metcalf

Trinity Episcopal Cathedral
Temple B'nai Israel
LITTLE ROCK ARKANSAS

PAUL

KOCH

Carnegie Hall
St. Paul's Cathedral Pittsburgh, Pa.

Warren A.—Margaret Rickerd

SCHARF

Hastings College
Hastings, Nebraska

ROBERT M. MCGILL

Minister of Music
Grace Methodist Church
ST. LOUIS 12, MISSOURI

FRANK CEDRIC SMITH

L.T.C.L. CHM.
GRACE CHURCH
Newark, N. J.

*Wide Variety Seen
in Heavy Receipts
of Music for Choir*

The emphasis on Christmas music is diminishing in the receipts from most of the choral publishers. The large bulk of holiday fare, as readers of THE DIAPASON are well aware, leaves the presses in late Spring and by the end of summer has been distributed, advertised and reviewed. But some publishers are like the tune from an old Broadway musical: "Spring Will Be a Little Late This Year."

Among them are the H. W. Gray Company whose latest list is headed by H. Alexander Matthews' "The Eternal Light." This journal has reported several performances of this work within the last year or two. It is a large scale Christmas cantata with good thematic material borrowed from many sources, all carefully identified and developed with skill and feeling. Good tenor, baritone and soprano soloists are required, the latter needing an ample and serviceable high register. The text is mostly from Isaiah, often duplicating that used in "The Messiah." This is an important, serious work of large proportions; it is not something which an inept choir can throw together at the drop of a hat. David H. Williams' little youth choir cantata, "The Child of Heaven," is for unison voices with an optional second part and some special text for a reader. It succeeds well in doing what it sets out to do. This reviewer however questions a basic point in its method: he is personally unhappy with the practice of setting new tunes to that inner circle of Christmas carol texts which are a part of everyone's heritage. He feels that it is confusing to most youngsters and irritating to most adults. The same composer's "Now Let Us All Right Merry Be" on the other hand seems to us a jolly piece indeed and ideal for New Year's with its cheerful text and its lilting Mixolydian tune.

Among Gray's stack of new carols and carol arrangements were these: "The Noel Carol," a fine tune effectively arranged by Mary E. Caldwell; "The Searching Carol" for SAB, well-made by Ralph E. Marryott (a cappella singing, not indicated, should be tried); "A Child My Choice" by Richard Dirksen, which begins in a charming $\frac{3}{4}$ rhythm we wish he had kept consistent; a new SSA on Dickinson's "Whence Come Ye" suggesting to us an effective use with youth choirs without the accompaniment; Dickinson's thoroughly delightful SA "O Come Ye Children"; Joyce des Georges' "Sweet Baby, Sleep" whose pleasant music is betrayed by an unhappy antique text and Leo Sowerbys' excellent and welcome "Cradle Hymn." Charles Black has, we feel, loaded up "Joy to the World" and "Hark! the Herald Angels Sing" with extraneous and complicating details which add little; probably many will disagree with us on this. Frederick Monks' "Sing We Now of Jesus" is simple and could be pleasant; we are accustomed to singing these words to "Noel Nouvelet." Regina Fryxell's "Christmas Wish" is curious but interesting; it uses some divisi. We liked Mary Chamberlin's "Far Away the Chorus Swells." Frank Willgoose's "A Ballad of Christmas Eve" is rather long but is pleasant and not difficult. Alfred Smith's "To a Manger" is a naive unison bit with considerable character. Three Short Carols by Maureen Carkeek are a rather good set despite some syllable singing and hums. Hand bell addicts will be interested in John La Montaine's "Nativity Morn"; melodically it has very limited merit.

Carols of Christmas from Many Lands (Augsburg) would be helpful in planning that "around the world with carols" pageant; it contains several uncommon carols from unusual lands. The book itself is handsome enough to serve as a gift or as a prize in youth choir work.

Two interesting settings come to us from Co-Di Publications. "Sicut Cervus" is a motet by the eminent Netherlander Albert de Klerk. Dick Visser's "Stabat Mater" is an experiment in choral atonality which would need highly professional study and performance. Advanced study groups of one kind or another are the

most likely readers to be concerned with these two.

"St. Mary's Carol" by Whitaker-Wilson (Galaxy) is nice but rather British for most American uses. William Pearson's "There Comes a Ship a-Sailing" is good SSA writing.

Shawnee Press has now issued its two sets of "Alfred Burt Carols" for SA and TTBB as well as the original SATB. Four new Roy Ringwald arrangements are also just off the press. "Christmas" by Humperdinck is charming music, beautifully arranged for SSA. Ringwald's rendering of Gounod's "Noel" will probably be very popular for it is skillfully arranged with a satisfactory translation; the belief that more and more choirs are outgrowing the Gounod war-horses and their ilk will probably be proved too optimistic by this arrangement. The Ringwald touch and a big style with lots of divisi does not quite disguise the fact that "God Save the People," Booth-Ringwald, is a thoroughly commonplace piece of music. "Carol, Brother, Carol" (also Ringwald) is a very useful TTBB. Richard Warner's "Praise to God, Immortal Praise" is a dialog-style Thanksgiving anthem of some merit. Ron Nelson's "To God All Praise and Glory" is a kind of hymn-anthem for general use.

The specimen pages of Roger C. Hannahs' "Cantata for the Nativity" sent us by Elkan-Vogel gave us too little idea of its worth for any review; the few pages indicate a full-fledged organ part and disciplined choral writing. Glen Darst's "O Little One" is a tender setting of a familiar text for adult and junior choirs; his "To the Name of Our Salvation" is a straightforward rouser. Robert Graham's "All My Heart This Night Rejoices" is a pleasing original carol. Richard Winslow's "The Oxen" is a setting of a descriptive Thomas Hardy poem; it would be destroyed by less than impeccable diction. A sixteenth century "The Spirit of the Lord" by Blasius Amon will have its specialized appeal. Philip Gordon's "Prayer of Moses' Mother" seems to us for program rather than service use. Jerome Neff's SSA "My Master Hath a Garden," full of loo-loos and triangle beats seems to us a good example of an anthem weed. A considerable stack of Elkan-Vogel secular music is beyond the province of this column.

From Robert King comes a stimulating Christmas Cantata by Daniel Pinkham for chorus and brass choir (or brass quartet and organ). With Latin and English text and with score and parts available, we foresee considerable interest in it. A Josquin des Pres motet, "Absolom, Fili Mi," is arranged to be sung or to be played by a brass quartet; take your choice.

Novello's vast carol list grows with every season. Among additions to the familiar little hymn-like leaflets—one of several categories of carol issues—are two by Desmond Ratcliffe ("The Babe in Bethlems' Manger Laid" and "Christ Is Born") and two by Lloyd Webber ("My Saviour Was Born" and "Shepherd of Bethlehem"). Also a leaflet is Arthur Hutchings' "Victim Divine, Thy Grace We Claim" for Lent. Herbert Howells' "God Is Gone Up," one of three motets, is a large scale work for a festival occasion, especially Ascension. A short introit, "Vouchsafe, O Lord," arranged from Handel by Herbert Harrocks, is not an indispensable addition to any choir library. Lloyd Webber's "Just As I Am" is a combined-forces hymn-anthem. Leonard Blake's "The Maker of the Sun and Moon" is a carol with solos and descant. Mary Hicks' "O Give Thanks" is pretty naive but has obvious uses. Arthur Milner's SAB "O Praise God in His Holiness" is a better than average use of this voicing. Alex Rowley's "My Spirit Longs for Thee" is a small, quiet anthem for Lent. An eight-part "O Lord God of Hosts" by Purcell will have specialized appeal. Service music from Novello includes a Te Deum Laudamus in F by J. F. Nourse and a Magnificat and Nunc Dimittis in G by Richard Drakeford, both well-adapted to their uses.

The most worthy issue included in a packet from Lorenz seems to us a volume of anthems by Van Denman Thompson; these anthems are hardly the respected De Pauw composer at his best but they are certainly a few pegs above the other material received from this publisher. "Night of the Star" is a cantata by Bruce Carlton consisting of a group of time-tested carols divided between stanzas or

phrases by other material; various soloists are indicated. "The Herald Angels Sing" by Lois Myers Emig is a rather elementary conception and extends too long for its material but it is a more original and a more workman-like job than the Carlton. Among short works are three by Roger C. Wilson ("O Loving Saviour," "Rejoice in the Lord" and "Take Up Thy Cross"), two by Editor Rob Roy Peery ("O God of Light" and "Jesus Is a Rock") and these singles: "The Firm Foundation" by Miss Lorenz; "Carol of the Neighbors" by Leah Hefner, and "The Tabernacle of God" by Percy MacDonald.

"God of Years" by Phyllis Hermanson (Presser) is a straightforward large scale anthem with some divisi.

A group of anthems from Canyon Press includes a very short "Who Is This Boy" by Allan Gordon which may well be widely used; an extended chorale, "God of All Love and Pity" by Frederick Swann, divides phrases of the tune with an agreeable organ ritornello. Austin Lovelace's "I Sing the Almighty Power of God" is a simple arrangement of "Forrest Green"; we were surprised the tune was not identified, especially since Jean Slater's "O God, Stretch Forth Thy Might Hand" lists its "Rhosymedre" source. (Both tunes, of course, are closely associated with Dr. Ralph Vaughan Williams.) Robert Roth's Psalm 100 is a useful unison setting. Mangham Lehr's "Poem and Alleluia for the Christ Child" for five-voiced choir would be effective in a good group. Russell Field's setting of the Venite Adoremus text is an interesting carol arrangement with soprano solo. Jean Reynolds Davis' "Sing Christmas Alleluia" is skillful; perhaps it overworks its motive. Harriet Ilse's (or is it Isle?) "A Child This Day Is Born" has some interesting ideas but also some complexities. Two carol arrangements by Mary Caldwell, "Come Let Us Sing" and "Sleep, My Saviour, Sleep," are good versions of fine tunes.

A Mass of the Blessed by Henry Neale (World Library of Sacred Music) is for two equal voices. Directors who have need for this specialized category would do well to study this.—F. C.

CHARLOTTE TRIPP ATKINSON
Organist
La Jolla Presbyterian Church
Organist-Choir Director
Army and Navy Academy
Carlsbad, California

MILDRED L. HENDRIX
University Organist
DUKE UNIVERSITY
Durham, North Carolina
Recitals

RUSSELL SAUNDERS
Drake University
University Christian Church
Des Moines, Iowa

A R T H U R
-BIRKBY-
MUS. D.
WESTERN MICHIGAN UNIVERSITY, KALAMAZOO

RICHARD HUDSON
STUDIO OF ORGAN
1509 Westwood Blvd.
West Los Angeles 24, California
GR 3-4740

WILLIAM SELF
Organist and Master of the Choir
ST. THOMAS' CHURCH
Fifth Avenue and 53rd Street
New York 19, N. Y.

WILFRED BRIGGS
All Saints' Church—
The Landon School For Boys
Washington, D. C.

WILLIAM MACGOWAN
M. Mus.
VILLAGE CONGREGATIONAL CHURCH
WHITINSVILLE, MASS.

VINCENT E. SLATER
Plymouth Congregational Church
and
Achduth Vesholom Congregation
FORT WAYNE, INDIANA

HENRY FUSNER
S.M.D., A.A.G.O.
The Church of the Covenant
Cleveland 6, Ohio

Jack Ossewaarde
St. Bartholomew's Church
New York

HAROLD TOWER
45 North Hawkins Ave.
Akron 13, Ohio

GARRETSON
HELEN TOWNSEND, A.A.G.O., Ch. M.
St. John's Episcopal Church
HOLLYWOOD—FLORIDA
DEWITT C., A.A.G.O., Ch. M.
All Saints' Episcopal Church
FORT LAUDERDALE—FLORIDA

Irene Robertson
Mus. D. F.A.G.O.
ORGANIST
University of Southern California
Los Angeles

Richard Warner, Ph. D.
Head, School of Music
KENT STATE UNIVERSITY
Kent, Ohio

ERNEST E. HARDY
Insurance
71 Jefferson Street
WINTHROP 52, Mass.
OCean 3-0539

WILBUR ROWAND
Mus. D. F.A.G.O.
University of Alabama
Tuscaloosa, Alabama

ALEC WYTON
M.A. (Oxon.), F.R.C.O.,
Ch.M., F.A.G.O.
Organist and Master of the Choristers,
Cathedral of Saint John the Divine,
New York City



WHY LEADING ORGANISTS PREFER WICKS...

pride

Your hands master true "command performance" on a custom built Wicks Pipe Organ. Your mastery of the stops is complete, because Wicks' decisive Direct Electric Action permits the organist to create crisp, clean beautiful tones. Only in a Wicks will you find the exclusive Direct Electric Action—this latest development in a pipe organ combines the finest tonal quality with dependable, responsive Touch.

The speaking ability of a Wicks Pipe Organ is born in traditional craftsmanship. Wicks' artists "blow the breath" of tonal life into the skillfully-made, hand-shaped pipes. They engineer and scale each pipe to meet the accoustical conditions of the building for which the pipe organ is created.

The classic beauty of Wicks contemporary design harmonizes with the decor of your church... and Wicks introduces, another first, the new "eye-line" console built low for ease of vision and performance.

Most pipe organs have fine tone, but none can surpass the tonal quality of a custom-built Wicks Pipe Organ. Find out how your church can own a Wicks. Send coupon today for more information.

.....
WICKS ORGAN COMPANY D-1058
 Highland, Illinois
 By return mail, send complete information about Wicks Pipe Organs to:
 Your Name.....
 Your Church.....
 Street Address.....
 City..... Zone..... State.....
 NO OBLIGATION

The House of Wicks
WICKS ORGAN COMPANY • HIGHLAND, ILLINOIS

**WIDOW OF TERTIUS NOBLE
DIES AT HOME IN ROCKPORT**

Word has reached The DIAPASON from Philip R. Noble of the passing of his mother, the widow of Dr. T. Tertius Noble. She died Aug. 22 at her home in Rockport, Mass., where Dr. Noble died in 1953.

Meriel Maude Noble was the daughter of a bishop of Truro, England. She was married in 1897 to the eminent Dr. Noble. Many of her husband's pupils knew Mrs. Noble and will feel a personal loss.

**SEASON CONCERTS LISTED
FOR CHICAGO APOLLO CLUB**

Chicago's Apollo Musical Club, conducted by Henry Veld, began its eighty-seventh season Sept. 10 with membership auditions followed by rehearsals beginning Sept. 15.

The club's public concerts in Orchestra Hall this season will be the traditional "Messiah" performance Dec. 19 and Kodaly's Te Deum with the Brahms Requiem March 31, 1959. The Chicago Symphony Orchestra and soloists will participate as usual.

YOUR NOVELLO AGENT

SEASONAL ANTHEMS

THANKSGIVING:

Earth's Mighty Maker	Martin Shaw	.22
From all that dwell	Tchaikovsky	.20
I Looked, and behold	Willan	.22
Let all the people praise Thee	M. Shaw (SAB)	.22
The Lord is Good	Tye	.15
O Clap your hands together	Martin Shaw	.22
O Lorde, the maker of al thing	Joubert	.22
O that men would praise the Lord	Thiman	.22
Praise the Lord, O my soul	Bush	.40
Praise to the spirit	Martin Shaw	.35
Prayer of Thanksgiving	Arr. Anderson	.15
Sing Alleluia forth	Thiman	.22
Sing Alleluia forth	Willan	.20

CHRISTMAS:

The Babe in Bethlehem's Manger Laid	Ratcliffe (NEW)	.15
Bells are Ringing	Lupton	.15
Christmas Day (Orchestration available)	G. Holst	.40
Christ is Born!	Ratcliffe (NEW)	.15
Come, ye gentles	Bairstow	.22
The Echo Carol	Whitehead	.20
How far is it to Bethlehem	G. Shaw	.22
Jesous Ahatonia	Willan	.25
Lo! Christ the Lord is born	Elgar	.15
My Saviour was Born	Webber (NEW)	.15
O Jesu Most Kind	Bach	.15
O Leave your sheep	Kitson	.20
Shepherd of Bethlehem	Webber (NEW)	.15
There were Shepherds	Willan	.22
Thou must leave Thy lowly dwelling	Berlioz	.22

More complete listings on request. Copies On Approval for 30 days

BRITISH AMERICAN MUSIC COMPANY

19 West Jackson Blvd.

Chicago 4, Ill.

"Tonal Elegance from Modern Craftsmanship"

Why Fouser is Consulted

An increasing number of churches are consulting Fouser before making an important decision. They're aware that Fouser organs have assured tonal balance—and are priced moderately.

fouser Pipe Organs

5151 Adams

Birmingham Mich.

PORTER HEAPS

RECITAL ORGANIST

Chicago

GEORGE WM. VOLKEL

SAC. MUS. DOC., F.A.G.O.

The Presbyterian Church
WESTFIELD, N. J.

Faculty, School of Sacred Music
Union Theological Seminary, N. Y.

gloria meyer

St. John's Methodist Church
Temple Israel

MEMPHIS

TENNESSEE

ROBERT F. CRONE
MUS. BAC.

Organ and Theory Instruction
Holy Spirit R. C. Church
Louisville, Ky.

**CHARLES HUDDLESTON
HEATON**

Sac. Mus. Doc. — F. A. G. O.
Second Presbyterian Church
St. Louis 8, Mo.

DOROTHY DEININGER

Organist
TRINITY LUTHERAN CHURCH
Akron—Ohio
Recitals

ROBERTA BITGOOD

Calvary Presbyterian Church
RIVERSIDE, CALIFORNIA

ELLA LEONA GALE

Mus. D. A.A.G.O.

OLIVET NAZARENE COLLEGE
Kankakee, Illinois

MAURICE GARABRANT

M.S.M.—F.T.C.L.—MUS. DOC.

Organist and Director of Music
Christ Church Cranbrook
Bloomfield Hills, Michigan

RALPH SCOTT GROVER

M.S. A.A.G.O.

FIRST PRESBYTERIAN CHURCH
YORK, PENNSYLVANIA

Recitals Instruction

GEORGE M. HALL, JR.

B.S. M.S.M.

Organist Choirmaster
St. Mary's Episcopal Church
Manhattanville, New York City

DAVID HEWLETT

CHURCH OF THE RESURRECTION
NEW YORK

MARION HUTCHINSON

F.A.G.O.

MacPhail College of Music
Minneapolis, Minnesota

MARJORIE JACKSON

RECITALS INSTRUCTION

CAPITAL UNIVERSITY
Columbus, Ohio

H. WALTER V. KELLNER

ST. JOHN'S CATHEDRAL
FRESNO, CALIFORNIA

PHILIP B.

McDERMOTT

AUGUSTANA COLLEGE
ROCK ISLAND, ILL.

Frederick

MARRIOTT

Central Methodist Church
Detroit, Mich.

Edouard

Nies-Berger

Organist—Conductor—Lecturer
Exclusive Management:
Giesen and Boomer, Inc.
113 West 57th Street, New York 19

Berniece Fee Mozingo

5716 Lowell Ave.
INDIANAPOLIS, IND.

Arthur B. Paulmier, Jr.
B.A. A.A.G.O. F.T.C.L.

Grace Episcopal Church
Rutherford, New Jersey
and
Temple Beth Emeth of Flatbush
Brooklyn, New York

RICHARD M. PEEK

S.M.D.

Organist and Choirmaster
Covenant Presbyterian Church
Charlotte, N. C.

VINCENT H. PERCY

ORGANIST AND CHOIRMASTER

The Euclid Avenue Congregational
Church

CLEVELAND, OHIO

St. Mark's In-the-Bouwerie

New York City

George Powers

M.Mus. F.A.G.O.

THEODORE SCHAEFER

The National Presbyterian Church
Washington, D. C.

**JOSEPH L. SULLIVAN
GRAND RAPIDS CATHEDRAL**

Organist and Master of the Choir
Apt. 16, "The Pennell,"
122 Oakes Street, S.E.
Grand Rapids 3, Michigan

Orrin Clayton Suthern, II

Professor of Music

Organist-Conductor

Lincoln University, Pa.

Adolf Torovsky, A.A.G.O.

Organist-Choirmaster
Church of the Epiphany
Washington, D. C.

Composer of the familiar carol
"Softly the Stars Were Shining"

C. GORDON

WEDERTZ

9344 S. BISHOP ST. CHICAGO 20

SEARLE WRIGHT

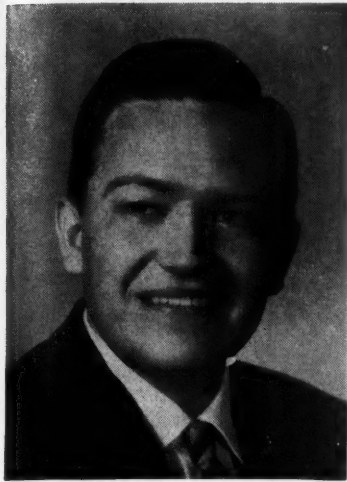
F.A.G.O.

St. Paul's Chapel, Columbia University
and Union Theological Seminary
New York City
Music Faculty of Columbia University

GORDON YOUNG

Institute of Musical Art
Wayne State University
First Presbyterian Church
Detroit

GALE ENGER



GALE ENGER has been appointed organist and associate minister of music of the First Presbyterian Church of Oklahoma City, Okla. In charge of organ duties at the church, Mr. Enger will do recital work, cantata and oratorio accompanying, have responsibilities in the administration and do private teaching.

Mr. Enger received his master of music degree in May from Westminster Choir College, Princeton, New Jersey. He completed his undergraduate work at Lewis and Clark College, Portland, Ore., and studied at the Sherwood Music School, Chicago, Illinois. Among his organ teachers are Dr. Alexander McCurdy and Dr. John Stark Evans.

From 1953 to 1955 Mr. Enger served the First Presbyterian Church, Portland, Ore., and from 1956 to 1958 the St. Paul Presbyterian Church, Philadelphia, Pa.

Mr. Enger was awarded first place in the young artists contest of the Oregon Federation of Music Clubs and American Guild of Organists in 1955. He held scholarships at Lewis and Clark College. At Westminster Choir College he won the Baumgartner Award for highest distinction.

**School of Music
UNIVERSITY OF ILLINOIS**

**RUSSELL H. MILES
PAUL S. PETTINGA**
Organists—Recitalists

LUDWIG ALTMAN

San Francisco Symphony Orchestra
Temple Emanu-El
California Palace of the Legion of Honor

BERENBROICK

DREW UNIVERSITY
MADISON, NEW JERSEY

MARSHALL BIDWELL

Carnegie Institute
Pittsburgh
AVAILABLE FOR RECITALS

Benjamin Hadley

GRACE CHURCH
Hinsdale, Illinois

WILLIAM RITCHIE CLENDENIN

M. S. M., Ph. D.
University of Colorado
St. John's Episcopal Church
Boulder

FRANKLIN COATES
Organist and Choirmaster
ST. JOHN'S EPISCOPAL CHURCH
Bridgeport, Conn.

Director of
Weston Music and Art Center
Weston, Conn.

ROBERT ELMORE

CENTRAL MORAVIAN CHURCH
BETHLEHEM, PA.

GEORGE FAXON

TRINITY CHURCH
BOSTON

Bertha Hagarty

FORT STREET PRESBYTERIAN CHURCH
DETROIT, MICHIGAN
ART CENTER MUSIC SCHOOL

JOHN HAMILTON

Organist
Church of Jesus Christ of
Latter-day Saints, Wenatchee, Wash.
Harpicbordist
DUNCAN Management, 55 Arlington Drive,
Pasadena, California

WALTER N.

HEWITT
A.A.G.O., CH.M., F.T.C.L.
Prospect Presbyterian Church
Maplewood, New Jersey

EARL NESS

Philadelphia, Pa.
FIRST BAPTIST CHURCH
PHILA. MUSICAL ACADEMY
SWARTHMORE COLLEGE

WILLARD E. RETALICK

Boy Choir Specialist
ALL SAINTS' CHURCH
Providence, R. I.

NEWELL ROBINSON

F.A.G.O. (chm)
CHURCH MUSIC
GRACE CHURCH, MT. AIRY
PHILADELPHIA DIVINITY SCHOOL
EASTERN BAPTIST COLLEGE
ST. DAVIDS, PA.

GLEN C. STEWART

M. Mus.
Alma College
Alma, Michigan

ROBERT M. STOFER

Organist and Choirmaster
Westminster Presbyterian Church
Dayton, Ohio

Corliss R. Arnold

SAC. MUS. DOC. A.A.G.O.
First Methodist Church
Temple B'nai Abraham Zion
OAK PARK, ILLINOIS

Russell Broughton

F.A.G.O.
St. Mary's School
Raleigh North Carolina

Charles. H. Ph. D., F. A. G. O.

FINNEY

Chairman, Division of Music & Art,
Houghton College, Houghton, N. Y.
First Presbyterian Church, Bradford, Pa.

**CLARENCE
MADER**

Recitalist-Teacher
Immanuel Presbyterian Church
Los Angeles, Calif.

August

MAEKELBERGHE

Detroit

WARREN E. NORDEN

Prince of Peace Lutheran Church
Main Line Reform Temple Beth Elohim
Philadelphia, Pa.

**AMY CLEARY MORRISON
RECITALIST**

ADDRESS—WOODRUFF PLACE BAPTIST CHURCH
EAST MICHIGAN AT WALCOTT ST., INDIANAPOLIS, INDIANA

ADOLPH STEUTERMAN

Fellow of the American Guild of Organists
Professor of Organ—Southwestern University
Organist and Choirmaster

Calvary Episcopal Church—Memphis, Tennessee

HEINZ ARNOLD

D. MUS. (DUBLIN), F.A.G.O.
Stephens College, Columbia, Missouri
RECITALS

FRANK K. OWEN

Lessons—Recitals
ST. PAUL'S CATHEDRAL
Los Angeles 17, California

A. EUGENE DOUTT, M. M.

GRAND FORKS, N. DAKOTA
Dakota Representative
MOLLER PIPE ORGANS

Harry Wilkinson

F.A.G.O.
CHURCH OF
ST. MARTIN-IN-THE-FIELDS
CHESTNUT HILL PHILADELPHIA

EDWARD EIGENSCHENK

American Conservatory, Chicago
Second Presbyterian Church,
Chicago
Rosary College
Fine Arts Building, Chicago

barelay wood

BOSTON

EVERETT JAY HILTY

Director Division of ORGAN and CHURCH MUSIC
UNIVERSITY OF COLORADO
BOULDER

SAMUEL WALTER

St. John's Episcopal Church
Stamford, Conn.

W. GERALD WHITE

M.Mus., F.A.G.O., Ch.M.
ST. LUKE'S CHURCH (EPISCOPAL)
EAST GREENWICH, E. I.
Recitals

JULIAN

WILLIAMS

Mus. Doc.
Sewickley Pennsylvania

ORGAN BUILDERS ATTENTION!

New Custom Built Austin Style Consoles 2-3-4 Manuals of superior quality. Send us your specifications for our firm and moderate F.O.B. prices. Approximately six months delivery.

ORGAN BUILDERS SUPPLY COMPANY

P. O. Box 238, HOLLIDAYSBURG, PA., U.S.A.

La Marche Brothers

*Church organ builders
A Chicago concern
since 1919*

6525 N. Olmsted Ave.

Chicago 31, Ill.

Telephone

Newcastle 1-2071

KEATES ORGAN COMPANY

LIMITED

Organ Builders

LUCAN, ONTARIO

WILLIAM H. BARNES

Organ Architect
and
Designer

Author
of

The Contemporary
American Organ

8111 N. St. Louis Ave.
Skokie, Illinois

Conrad O.

OLSON REBUILDING

REPAIRING TUNING
Waltham Mass.

PIPE ORGANS, INC.

West Coast Representative for
Schantz Pipe Organs
2724 W. Jefferson Blvd. Los Angeles 18
Re-2-0111

PIPE ORGAN Parts and Supplies

*For repairing, modernizing and
enlarging pipe organs*

ORGAN SUPPLY CORPORATION

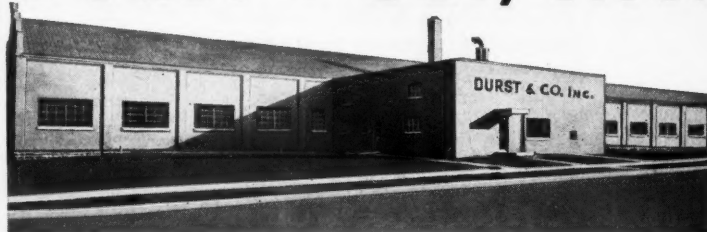
540-550 E. Second St.

Erie, Pa.

Member of the Associated Organbuilders of America

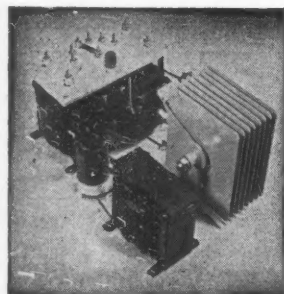
FOR THE FINEST
PIPE ORGAN SUPPLIES
AND ORGAN PIPES
WITH THE FASTEST DELIVERY
AND BEST PRICE
CONTACT:

DURST & Co., Inc.



P. O. BOX 1165 • ERIE, PENNA.
"THE LARGEST AND MOST COMPLETE ORGAN SUPPLY
HOUSE IN NORTH AMERICA"

Organ Power!



Case removed

FEATURES

1. Selenium Rectifier.
2. Precision Built transformers.
3. Voltage control to meet load requirements.
4. Hum-free power.
5. A lifetime of trouble-free service at reasonable cost.

UNITED ELECTRONIC SPECIALTIES
1911 Oxford Road, Lawrence, Kansas

WHITE, SON COMPANY, INC.

SPECIALISTS IN THE MANUFACTURE OF
ORGAN LEATHERS

Samples on Request — Phone Liberty 2-7550
222 Summer Street, Boston 10, Massachusetts

Thomas H. Webber, Jr., A.A.G.O.

Idlewild Presbyterian Church

MEMPHIS,

TENNESSEE

CLASSIFIED ADVERTISEMENTS

POSITIONS WANTED

POSITION WANTED—ORGANIST, MUS. B., M. Mus., desires college teaching position (organ, piano, music history, theory) or full-time position in Catholic church. Excellent background, experience. Best references. Address K-5, THE DIAPASON.

POSITION WANTED—ORGANIST-CHOIRMASTER presently engaged seeks change. Full time. Widely experienced with multiple choirs of all ages. Inquiries invited. Excellent references. State details. Address K-4, THE DIAPASON.

POSITION WANTED—ORGANIST OR ORGANIST-CHOIR DIRECTOR. College background; 14 years experience. James H. Jennings, III, 38 Main St., Candor, N. Y. Phone Oliver 9-3014.

WANTED—MISCELLANEOUS

WANTED—INFORMATION CONCERNING open area needing well-qualified organ building and maintenance team. Two factory-trained men with combined experience of thirty years seeking change. Thorough background in chest work, rebuilding, voicing and maintenance. Address H-8, THE DIAPASON.

WANTED—CHOIRMASTER-ORGANIST-secretary for Christ Episcopal Church, Red Wing, Minn.; 3 manual Möller organ. Jr. & Sr. Choirs. Present salary \$3300. Teaching privileges available for organ and piano. Present organist being drafted into armed service. Address communications to the rector.

WANTED—TO HEAR FROM PARTIES having old, old musical items for sale. Coin pianos, nickelodeons, paper rolls with more than one selection. Write: Marg's Musical Specialties, 602 E. Broadway, Winona, Minn.

WANTED—MINISTER OF MUSIC (Organist-choirmaster) for First Methodist Church, Texarkana, Ark. Reply stating qualifications and salary expected to Dr. Arthur Terry, P. O. Box 163, Texarkana, Ark.

WANTED—"HOME COLLECTION FOR Pianoforte of 46 pages" published by Presser. Mrs. Robert Schmidt, 2016 Delmar Ave., Granite City, Ill.

WANTED—VOICER FOR REEDS, FLUES and woods. Good wages, liberal benefits. Organ dept., Nosco Plastics, Inc., P.O. Box 269, Erie, Pa.

WANTED—PEDAL PIPES WITH CHEST, 12 or 32. Prefer violone 16 ft., gamba 16 ft. or what have you. Address K-7, THE DIAPASON.

WANTED—ORGAN BOOKS, MAGAZINES, builders' publications permanently wanted. Organ Literature Foundation, Nashua, N. H.

WANTED—USED CHIMES, 20 TUBES, A-440 with action. H. A. Howell, Box 294, Dixon, Ill.

WANTED—GOTTFRIED KINURA. Advise price. Address K-3, THE DIAPASON.

Manufacturers of: GOWNS •Pulpit and Choir• RELIGIOUS SUPPLIES. Manufacturers of the Official American Guild of Organists Robes. Write Dept. 62 for Prices. CATALOG ON REQUEST. National CHURCH GOODS SUPPLY COMPANY. 821-23 ARCH STREET, PHILADELPHIA 7, PA.

SINCE 1919 N. Doerr & Sons Pipe Organs Tuning, Repairing, Rebuilding, Blowers, Electrifications, New Organs, Revoicing. 2970 Archer Ave., LA 3-2952 Chicago 8, Ill.

FABRICS FOR ORGAN GRILLS Quality fabrics specially selected for covering organ chamber openings. Non sound-absorbent—flameproofed. Write for samples and prices. COOPER DECORATION CO., INC. 1211 East Fayette St. Syracuse 10, N. Y.

WANTED—MISCELLANEOUS

WANTED Experienced Metal Pipe Maker AUSTIN ORGANS, INC. Hartford 1, Conn.

FOR SALE

FOR SALE—AUSTIN FOUR-MANUAL console, good condition. All-electric, contains all coupler and combination mechanism. Dark oak finish, bench. Pistons: 8 general, 38 manual and pedal. 79 stops, 30 couplers, 3 swell pedals, crescendo pedal. Austin pipes (5-in. pressure): 8 ft. tapered nachthorn (low 12 pipes); 4 ft. flauto traverso (excellent), 85 pipes; 8 ft. horn diapason (from GG), 61 pipes; 8 ft. choir diapason (from T.C.), 48 pipes; 4 ft. octave, 61 pipes. Uncrated. Make offer. Donald Coats, St. James' Church, 865 Madison Ave., New York 21, N. Y.

FOR SALE—ROBERT MORTON TWO-manual theater organ, horseshoe console, 6 ranks, unified, plus chrysoglott harp, chimes, bells, xylophone and complete set of traps. 67 tabs, 5 pistons and cancel each manual, 2nd touch both manuals and pedals, master expression switch. Very outstanding small organ in very good condition. J. A. Grigsby, 609 Detroit St., Denver 6, Colo. FL 5-1543.

FOR SALE—WURLITZER THEATER ORGAN, clarinet, violin celeste, violin d'orchestra, vox, kinura, tuba horn and ophicleide, diaphone, concert flute, diapason, tibia, glock, xylo, chrysoglott, tuned sleigh bells, traps, chimes, large marimba, reservoirs, tremolos, swell shades, complete except for console and relay. \$800. G. T. Merriken, 2141 Briggs Chaney Rd., Silver Spring, Md.

FOR SALE—BEAUTIFUL WALNUT three-manual direct-electric movable console built by Möller in 1948 for Waldorf-Astoria grand ballroom, New York. 167 stop-keys in three semi-circular bolsters. 17 couplers, 30 additional pistons, matching adjustable bench. Condition literally like new, hardly ever used. Price \$750 cash. Gress, 189 Huntington Ave., Boston 15, Mass.

FOR SALE—SPECIALIZING IN REED organs of all types, 2 manuals and singles, pump organs, melodeons and harmoniums. Have Aeolian player completely reconditioned and refinished in A-1 condition. Over 50 rolls like new. We buy, sell and trade reed organs. The Organage, 6764 N. Oxford Ave., Chicago 31. Telephone NE 1-1541.

FOR SALE—RECENTLY - ELECTRIFIED two-manual slider-chest organ of 19 stops. New oak console, new motor, new rectifier. 25 Mayland chimes. Can be tried any time. Ask the Rev. Mr. Francis, First Methodist Church, 38-24 149th St., Flushing 54, N. Y.

FOR SALE—MODEL E HAMMOND ORGAN with Model 31-H Leslie speaker. In excellent shape. Cabinets in good finish. Located in Iowa for immediate purchase. Real collector's item. Robert Bruce, 737 Cumberland St., Owensboro, Ky.

FOR SALE—16-RANK FELGEMAKER ORGAN, tracker action. Requires 20-ft. width, 12-ft. depth and 17-ft. height. Title to vest in sustaining trust. Address inquiries to Hugh Robins, Jr., 237 Fremont St., Battle Creek, Mich.

FOR SALE—AEOLIAN ORCHESTRELLE (player reed organ) with Duo-Art player attachment, 54 rolls, roll cabinet, bench. For information and photos write: R. N. Sargent, III, 121 Myrtle Ave., No. Plainfield, N. J.

FOR SALE—AEOLIAN PIPE ORGAN rolls, paper part 10 inches wide, like new. Six-rank Wurlitzer pipe organ. Several sets of Estey pipes with Haskell type basses. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

ELECTRIFY REED ORGANS AND player pianos with a high-quality, low-cost Lee Silent Suction Unit. Write for catalog and price sheets. Lee Music Mfg. Co., 10630 Hillhaven Ave., Tujunga, Cal.

FOR SALE—3 RECONDITIONED REED organs. Free delivery in Chicago area. Frank Organ Service, 4948 Waveland Ave., Chicago 41, Ill. Phone PE 6-2613.

FOR SALE—MODERN TWO-MANUAL pipe organ, perfect condition, f.o.b. \$1000. Pipe Organ Service Co., 3318 Sprague St., Omaha, Neb.

FOR SALE—NEW CHIMES AND ACTIONS, etc.; also new calliopes. Keys made to order. Cozatt Organ Builder, Danville, Ill.

FOR SALE—WICKS 2-MANUAL THEATER organ, 4-rank unit. Bargain. First Presbyterian Church, Big Spring, Tex.

FOR SALE

SPECIAL 'GOOD NEWS' BULLETIN FROM LEE

Due to motor procurement difficulties, we were forced to discontinue offering our model RO-3S unit in 1957. These units were very popular for electrifying the smaller reed organs (with only 2 or 3 sets of reeds) at lowest possible cost. Since that time we have received numerous letters from our valued customers, telling us how pleased they were with that unit, and how sorry they were to find we were unable to supply same . . . and to please let them know whenever they are again available.

Well, we are now happy to announce that we recently found another suitable motor for this unit, and with a few overall improvements on the original, now offer our model RO-3S-A for immediate delivery. The purpose, method of installation, general appearance, construction, and guarantee, is similar to the larger RO-6S unit. (See RO-6S catalog sheet.) It maintains a constant 1 3/4" suction at 100 CFM. The motor is a rugged capacitor start 1/40 HP—3450 RPM, 115 volt, 60 cycle AC, with permanently lubricated and sealed ball bearings. The fan is 5 1/2" diameter. The wooden enclosure approx. 10" long x 8" high x 8" deep.

The price of the completely assembled and ready-to-install RO-3S-A unit is \$40, shipped prepaid. This includes everything necessary for a complete organ electrification, such as flexible tubing with flanges and gaskets, stop-board switch with hookup wire and solderless connectors, 10 foot cord and plug set, hardware, instructions, etc. A motor, fan, and mounting kit only (order as RO-3S-A2 kit) is \$25. A kit containing these and every other single part except the enclosure (order as RO-3S-A3 kit) is \$30. Our regular quantity discount and prepaid shipping policy also applies to these units and kits, and they may be combined with other models to make up an order warranting a quantity discount. (See regular price sheet.) If a customer orders an RO-3S-A unit and finds he should have purchased the larger RO-6S, he may return the unit within 2 weeks after receipt for an exchange, remitting only the difference in cost, plus a nominal charge of \$3 to help defray our handling and shipping costs. We will then ship the RO-6S unit with all transportation and insurance charges prepaid, as though that was what he originally ordered.

LEE MUSIC MFG. COMPANY 10630 HILLHAVEN AVENUE — TUJUNGA, CALIF.

FOR SALE Once in a lifetime offer THREE-MANUAL PIPE ORGAN

42 ranks of pipes, completely set up on the floor of our plant for inspection. Five-year new organ guarantee. This instrument was built for a large midwestern church and the church cancelled the order. The organ will be sold either f.o.b. our plant or through any qualified organ man or builder. Installation can be completed before Christmas if necessary. Immediate disposition must be made because of the space that this instrument requires in our plant. The organ is being offered at a price less than our cost, and the installed price will be less than one-half that of any comparable instrument built by any manufacturer today. This organ must be sold at once and no fair price will be refused. For complete details, contact your organ man or

Durst & Co., Inc. 645 West 32nd St., Erie, Pa. (telephone: 99-604)

FOR SALE — 2-MANUAL CONSOLE Welte, good condition, 50 feet cable crated. Pipes: salicional 8 ft., celeste 8 ft., melodia 8 ft. 1 h.p. Orgoblo 3-Phase, 7 inches. On west coast. Address K-6, THE DIAPASON.

FOR SALE — 2-MANUAL HORSESHOE console complete with couplers, relays and switches for five ranks unified to 27 stops. \$250. Crating and freight extra. Address K-2, THE DIAPASON.

FOR SALE—BALDWIN MODEL 5 ORGAN, like new. Two manuals, 32-note pedal board, 24 stops, 4 speakers and 40-watt amplifier. Contact Carl Fudge, 596 Westminster Avenue, Elizabeth, N. J.

FOR SALE—ESTEY REED ORGAN, 10 voices, 9 couplers, all electric action, 32 pedal board. Reasonable. Ernest Lucas, Jr., 2558 Davenport Place, Bellmore, N.Y. SUNset 5-5455.

FOR SALE—TWO-MANUAL AUSTIN church organ. Dismantled—ready for shipment. Reasonable. Information upon request. Address L-4, THE DIAPASON.

FOR SALE—REPRODUCCO PLAYER PIPE organ with 40 rolls. Self-contained, ideal for mortuary. Located in southern California area. Address G-4, THE DIAPASON.

FOR SALE—WESTINGHOUSE ORGAN rectifier (European) 3-phase, 240 volts, 40 amp., 12 to 14 volts. New, perfect. Address K-8, THE DIAPASON.

FOR SALE—REPRODUCCO PLAYER PIPE organ with chimes and collection of rolls. Plays manually. Ideal for home. \$800. Sheldon Fisher, Fishers, N.Y.

FOR SALE—MÖLLER PIPE ORGAN-10 Ranks, uncrated. The Mayfield Temple, 3040 Mayfield Road, Cleveland Heights 18, Ohio.

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

ROGER NYQUIST



Concert

Organist

**Faculty of
Southwestern College
Winfield, Kansas**

Now Booking

**Exclusive Management: Thomas Concerts
1721 Fowler
Winfield, Kansas**