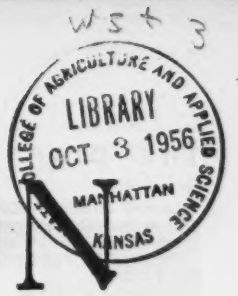


THE DIAPASON



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 Seventh Year, No. 11—Whole No. 563

CHICAGO, ILL., U.S.A., OCTOBER 1, 1956

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BRONXVILLE CHURCH TO GET LARGE SCHANTZ INSTRUMENT OF 73 RANKS

Reformed Protestant Dutch Parish
 Installs Four-Manual in Early
 Gothic Edifice—1957
 Dedication Planned.

The Schantz Organ Company has been chosen to build a four-manual organ for the Reformed Protestant Dutch Church of Bronxville, N. Y. This church, which has risen to prominence through its leadership and many activities for its community, was organized in 1850. The present building, constructed in 1926, was designed by Harry Leslie Walker and is an admirable example of simple, early Gothic.

William R. Davis, M.S.M., a member of the faculty of the music department at New York University, became director of music and organist in 1953. The music department has grown from fifty singers in two choirs to three-hundred singers in seven choirs. There is also a group of handbell ringers and a group of ringers for the tower bells. Gwen Fisher, M.S.M., is assistant to Mr. Davis.

The church is in the midst of a large-scale expansion program which includes a new Christian education building and a large congregational hall. The present chancel is to be enlarged to accommodate larger choirs and to provide space for the new organ.

The specification, containing seventy-three ranks, has been worked out by Mr. Davis and the Schantz Company to combine a classical foundation with romantic elements which will provide suitable resources for the large number and variety of services for which it will be used. Installation is planned for the winter of 1957.

The stoplist will be as follows:

- GREAT ORGAN.**
 Gemshorn, 16 ft., 61 pipes.
 Principal, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 12 pipes.
 Bourdon, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Gemshorn, 4 ft., 61 pipes.
 Flute Ouverte, 4 ft., 61 pipes.
 Octave Quinte, 2½ ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Fourniture, 4 ranks, 244 pipes.
 Scharff, 3 ranks, 183 pipes.
- SWELL ORGAN.**
 Flute Conique, 16 ft., 61 pipes.
 Diapason, 8 ft., 73 pipes.
 Viola da Gamba, 8 ft., 73 pipes.
 Viola Celeste, 8 ft., 61 pipes.
 Salicional, 8 ft., 73 pipes.
 Rohrflöte, 8 ft., 73 pipes.
 Spitzflöte, 8 ft., 12 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Octave, 4 ft., 73 pipes.
 Fugara, 4 ft., 73 pipes.
 Harmonic Flute, 4 ft., 73 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Plein Jeu, 3 ranks, 244 pipes.
 Contra Fagotto, 16 ft., 73 pipes.
 Trompette, 8 ft., 73 pipes.
 Fagotto, 8 ft., 12 pipes.
 Clarion, 4 ft., 73 pipes.
 Tremolo.
- CHOIR ORGAN.**
 Geigen Diapason, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 4 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 Nachthorn, 4 ft., 61 pipes.
 Nazard, 2½ ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 Tierce, 1½ ft., 61 pipes.
 English Horn, 16 ft., 61 pipes.
 Krummhorn, 8 ft., 61 pipes.
 Schalmey, 4 ft., 61 pipes.
 Tremolo.

- POSITIV ORGAN.**
 Nasenflöte, 8 ft., 61 pipes.
 Prinzipal, 4 ft., 61 pipes.
 Koppelflöte, 4 ft., 61 pipes.
 Nasat, 2½ ft., 61 pipes.
 Octav, 2 ft., 61 pipes.
 Terz, 1½ ft., 61 pipes.
 Lariot, 1½ ft., 61 pipes.
 Cymbel, 3 ranks, 183 pipes.

- PEDAL ORGAN.**
 Principal, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Violone, 16 ft., 32 pipes.
 Gemshorn, 16 ft., 32 notes.
 Flute Conique, 16 ft., 32 notes.

WESTCHESTER CHURCH, WHICH WILL HAVE NEW SCHANTZ



- Quintade, 16 ft., 32 pipes.
 Dulciana, 16 ft., 12 pipes.
 Octave, 8 ft., 32 pipes.
 Bourdon, 8 ft., 12 pipes.
 Gemshorn, 8 ft., 32 notes.
 Quintade, 8 ft., 12 pipes.
 Super Octave, 4 ft., 12 pipes.
 Choralflöte, 4 ft., 32 pipes.
 Flute, 2 ft., 12 pipes.
 Mixture, 3 ranks, 96 pipes.
 Contra Fagotto, 32 ft., 12 pipes.
 Posaupe, 16 ft., 32 pipes.
 Fagotto, 16 ft., 32 notes.
 English Horn, 16 ft., 32 notes.
 Trumpet, 8 ft., 12 pipes.
 Fagotto, 8 ft., 32 notes.
 Krummhorn, 8 ft., 32 notes.
 Schalmel, 4 ft., 32 notes.

- FOURTH MANUAL.**
 (Plays antiphonal organ and reeds from swell and choir.)
 Bourdon, 8 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 Twelfth, 2½ ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Fagotto, 16 ft.
 Trompette, 8 ft.
 Clarion, 4 ft.
 English Horn, 16 ft.
 Krummhorn, 8 ft.
 Schalmey, 4 ft.

RUSSELL HANCOCK MILES REPEATS BACH BROADCASTS

Russell Hancock Miles, professor of music at the University of Illinois, concert organist and Bach scholar, will broadcast a weekly program on the life and music of Bach over the University of Illinois' non-commercial educational radio station, WILL, beginning in October. This will be the third time that Mr. Miles has given this radio series and it is being repeated due to popular request and the great interest that the earlier series generated.

Mr. Miles, who is beginning his thirty-fifth year at the University of Illinois, is an acknowledged authority in this field as the result of many years of careful study and research. His talks will be copiously illustrated with Bach's music and the music of contemporary and earlier composers under whose influence Bach came.

The Bach program will be broadcast at 2 p.m. every Monday beginning Oct. 1. It will be re-broadcast at 8 p.m. every Monday evening on WILL FM.

APPOINT GEORGE KEMMER TO ARLINGTON, VA., CHURCH

George W. Kemmer has accepted the position of choir director and organist in the Methodist Church in Arlington, Va., directing an adult choir of forty and several youth choirs. Mr. Kemmer retired in 1955 from St. George's Episcopal Church, New York City, after thirty-two years of service. He served as interim minister of music in the First Congregational Church of Oak Park, Ill., for several months of this year.

BIGGS PLAYS ANNIVERSARY PROGRAM ON NEW HOLTkamp

Back from European travels of this summer, with concerts from St. Paul's Cathedral in London to the Palacio de la Musica in Barcelona, Spain, E. Power Biggs celebrated a notable anniversary this fall. The CBS broadcast Sept. 23 marked the beginning of the fifteenth year of these network radio programs. On these nationally carried events Mr. Biggs has played music as old as 1000 B.C. (an entrance hymn for a Chinese emperor) and music as new as today. This anniversary program and the program for Sept. 30 originated in the new Kresge Auditorium at the Massachusetts Institute of Technology in Cambridge, where Mr. Biggs gave the new Holtkamp organ its first coast-to-coast hearing.

Mr. Biggs opens his current United States concert season with concerto appearances with Eugene Ormandy and the Philadelphia Orchestra at the Worcester Festival Oct. 16.

The present documentary Columbia record album, "A Mozart Organ Tour" recorded by Mr. Biggs on organs in Austria and Germany once played by Mozart, has been acclaimed in highest terms by "Billboard" Magazine as being even more strikingly original than the very successful "Art of the Organ."

FELIX BOROWSKI, CRITIC AND COMPOSER, DIES AT 84

Dr. Felix Borowski, well-known for more than half a century as a composer, teacher and critic, died Sept. 6 in a Chicago hospital. He was 84.

Born in England, he studied music there and at the University of Cologne, Germany, joining the faculty of the Chicago Musical College in 1897. He resigned the presidency of the college in 1916 to become a full-time composer and critic. He had been music critic for the *Chicago Sun-Times* since 1942.

Mr. Borowski's sonatas for the organ have long been standard repertory and his constructive criticism is familiar to musicians far beyond Chicago's borders. He wrote the program notes for the Chicago Symphony concerts for nearly 50 years. He is survived by his widow and two children.

CHICAGO A.G.O. TO SPONSOR PEETERS AT U. OF C. CHAPEL

Flor Peeters will play a recital at Rockefeller Chapel, the University of Chicago, Monday evening, Oct. 29. The event will be sponsored by the Chicago Chapter of the A.G.O.

EWALD NOLTE, Ph. D., has been made assistant professor of music theory and church music at Northwestern University, Evanston, Ill. The promotion was announced by Dean George Howerton.

C. C. O. CONVENTION IS HELD IN MONTREAL THREE-DAY ANNUAL MEETING

Recitals by Peaker and Meek, Lecture by Hillis, Casavant Tour and Service at St. Patrick's Church Featured.

(This report was assembled by Muriel Gidley Stafford from notes by George Black, H. G. Langlois and John J. Weatherseed.)

The three-day annual convention of the Canadian College of Organists was held in Montreal, P.Q., Aug. 28-30. The registration totaled more than 200, including many visitors from the United States. The Montreal Centre, hosts for the convention, was under the chairmanship of W. J. Doyle, and his committee gave the visitors a royal welcome.

The annual meeting was held Tuesday morning at the convention headquarters, the Windsor Hotel. The large salon of the hotel, with its Grecian pillars, gilded decoration and gleaming chandeliers, gave the members present the feeling of belonging, if only temporarily, to a luxurious and exclusive club. Indeed, one felt almost transported to Versailles and could well imagine Louis the sun king himself or his ghost entering with high heels and flowing wig, followed by his laced courtiers and their ladies in billowing skirts and towering head dresses.

The only fly in the ointment was the new-style loud speaker, resembling an oversize pea shooter. It seemed to need more or less constant attention. When this fearsome object was put to right the meeting proceeded with the smoothness and dispatch of a St. James Street directors' meeting.

The president, Gordon Jeffery, gave a resumé of the work of the council and executive committee within the year with an informing account of the way in which various problems had been dealt with. Among other things he spoke of the increase in membership which now numbers 942 with twenty-five active centres. A great deal of credit is due Reginald Green for his valuable preliminary work in forming four new centres: Stratford, Ont.; Fredericton, N. B.; St. John, N. B., and Edmonton, Alta.

The various reports were read and adopted and other matters of business were disposed of. Items of business included relations with the Canadian Broadcasting Company, as outlined by the president, and the question of adopting a standard pedal-board as the A.G.O. has done. The past-president, Dalton McLaughlin, noted the steady growth of the building fund the last two years. This is a long-term project as was the British organ restoration fund for which within a decade over \$30,000 was raised almost entirely through C.C.O. members' efforts. The building fund is going forward in the same way and with equal enthusiasm.

Other reports were read and approved and the meeting adjourned in time for lunch. A note of humor was introduced at the close when J. J. Weatherseed, moving adjournment, rebuked in stentorian tones those who were unable to hear him and inferred that it was really lack of education that prevented them from understanding the English language "as she is spoke."

Officers Are Elected.

The following officers and council were elected for 1956-57:

President—G. D. Jeffery
 Past President—D'Alton McLaughlin, A.A.G.O.

Honorary vice-presidents—Sir Ernest MacMillan, B.A., Mus.D., LL.D., F.R.C.O.; T. M. Sargant; Healey Willan, Mus.D., LL.D., D.Litt., F.R.C.O.

Vice-presidents—Maitland Farmer, Mus. B., F.R.C.O., Nova Scotia; G. D. Skeffington, New Brunswick; D. K. Peters, D.D.S., Newfoundland; John Robb, Mus.B., Quebec; Muriel Gidley Stafford, Ontario; H. H. Bancroft, Mus.B., F.R.C.O., Manitoba; F. H. Godley, Saskatchewan; Mrs. P. C. Clarke, B. A., Alberta; T. Jenkins, Mus.B., A.C.C.O., British Columbia

General secretary—Mrs. P. Pirie
 Treasurer—H. Roseyear, F.C.C.D.
 Registrar—G. D. Jeffery
 Registrar for Examinations—F. C. Silvester, F.C.C.O.
 Yearbook editor—E. Rollinson, Mus.B., F.R.C.O.

PAULINE VOORHEES



PAULINE VOORHEES, F.A.G.O., is here shown as she prepared to play her last service at Center Congregational Church on the New Haven, Conn., Green. Miss Voorhees completed a forty-one year tenure there Sept. 1. A full story on her retirement appears elsewhere in this issue.

Council—M. C. Austin, Sherbrooke, P.Q.; A. Bellis, Montreal; G. A. Black, London; B. Birrell, Sarnia; D. Bodle, A.C.C.O., Toronto; Mrs. E. M. Bush, Mus.B., F.C.C.O., Vancouver; J. Chalmers, A.C.C.O., Toronto; Miss F. D. Clark, Mus.B., F.C.C.O., Hamilton; G. Coutts, Toronto; R. H. Dougherty, Owen Sound; G. Douglas, F.C.C.O., Hamilton; Mrs. G. K. Drynan, Mus.B., Oshawa; E. Dowling, F.C.C.O., St. Catharines; D. F. Elliott, Mus.B., A.C.C.O., Toronto; Mrs. L. S. Forsyth, Ottawa; C. L. Gates, Halifax; R. G. Geen, Oshawa; V. Graham, Ph.D., Calgary; H. D. Hart, M.D., B.Sc., B.A., Saskatchewan; L. Grigg, Kitchener; J. Hodgins, Toronto; J. Hopkirk, A.C.C.O., Kitchener; E. K. James, Oshawa; H. W. Jerome, A.C.C.O., Hamilton; B. Leshley, Mus.B., Windsor; W. U. Lethbridge, A.C.C.O., Galt; G. Lindsay, Montreal; G. Little, Mus.B., Montreal; J. A. MacDonald, Halifax; D. Major, Saint John; C. C. McAree, Mus.B., F.C.C.O., Toronto; E. McCusig, Chatham and Kent County; C. H. Milligan, Mus.B., Ottawa; G. D. Millson, Edmonton; T. Morrison, Mus.B., Fredericton; B. A. Munn, Halifax; R. D. Murray, Moncton; M. Ferry, Mus.B., Brantford; Mrs. P. Roberts, Orillia; D. B. Roxburgh, M.D., B. Sc., Victoria; J. C. Read, Windsor; P. W. Snyder, St. Catharines; G. D. Scott, A.C.C.O., Stratford; C. P. Walker, Galt; J. J. Weatherseed, F.R.C.O., Toronto; W. Wickett, F.C.C.O., London; Miss H. F. Young, A.C.C.O., Winnipeg.

Opening Luncheon.

The opening luncheon followed the annual meeting at the hotel. Immediately afterward, a tour was made of a number of strikingly decorated new churches to hear installations of electronic instruments. Then followed a short visit to St. Joseph's Shrine with its breathtaking view of the entire city. On the way back, John Robb played a short recital on the large Casavant organ in the Dominion-Douglas United Church.

(Continued on page 27)

THE DIAPASON

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WILSON COLLEGE FESTIVAL
 FEATURES BAROQUE MUSIC

Renaissance and baroque music and art will be emphasized in a three-day fine arts festival at Wilson College, Chambersburg, Pa., Nov. 16, 17 and 18. Concerts will be given by Ralph Kirkpatrick, harpsichordist, Suzanne Bloch, lutenist, the Saldenberg Chamber Players and the Wilson College choir, Albert van Ackere, director, and Harry W. Gay, organist.

Paintings, prints, music and musical instruments on display throughout the festival will be on loan from the Metropolitan Museum of Art, Yale University, the Philadelphia Museum of Fine Arts, the University of Pittsburgh and private collections. The festival is one of a series of musical events made possible by the bequest of Frances C. Skinner to Wilson College for "the improvement of the music department and to make musical entertainment available to the inhabitants of Chambersburg and vicinity."



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Each chorale prelude is preceded by the original hymn melody with both English and Latin text, together with information concerning the source of the music, and the author and date of the text; also, the appropriate Sunday of the liturgical year is indicated in each case. For convenient reference, the Peters Edition Organ Music Catalogue, available without charge, lists English titles of the hymns and their liturgical classifications.

The Roman numeral following each title in this alphabetical list indicates the volume in which the Chorale Prelude is included.

A solis ortus cardine . . ii	Jesu, corona Virginum . . iii
Ad regias agni dapes . . i	Jesu, dulcis memoria . . iii
Adoro Te devote . . ii	Jesu, nostra redemptio . . ii
Aeterna Christi munera . . ii	Jesu Redemptor omnium . . i
Audi, benigne Conditor . . i	Lucis Creator optime . . i
Ave maris stella . . i	O gloriosa Virginum . . iii
Caelestis urbs Jerusalem . . iii	O nata lux de lumine . . ii
Chorus novae Jerusalem . . ii	Pange, lingua . . i
Creator alme siderum . . i	Placare, Christe, servulus . . iii
Deus tuorum militum . . ii	Sacris solemnis . . iii
Exultet orbis gaudiis . . iii	Tantum ergo sacramentum . . ii
In manus Tuas, Domine . . iii	Te, Joseph, celebrent . . iii
Iste confessor . . i	Ut queant laxis . . ii
Jam lucis orto sidere . . ii	Veni, Creator Spiritus . . i
Jam sol recedit igneus . . iii	Vexilla regis prodeunt . . i

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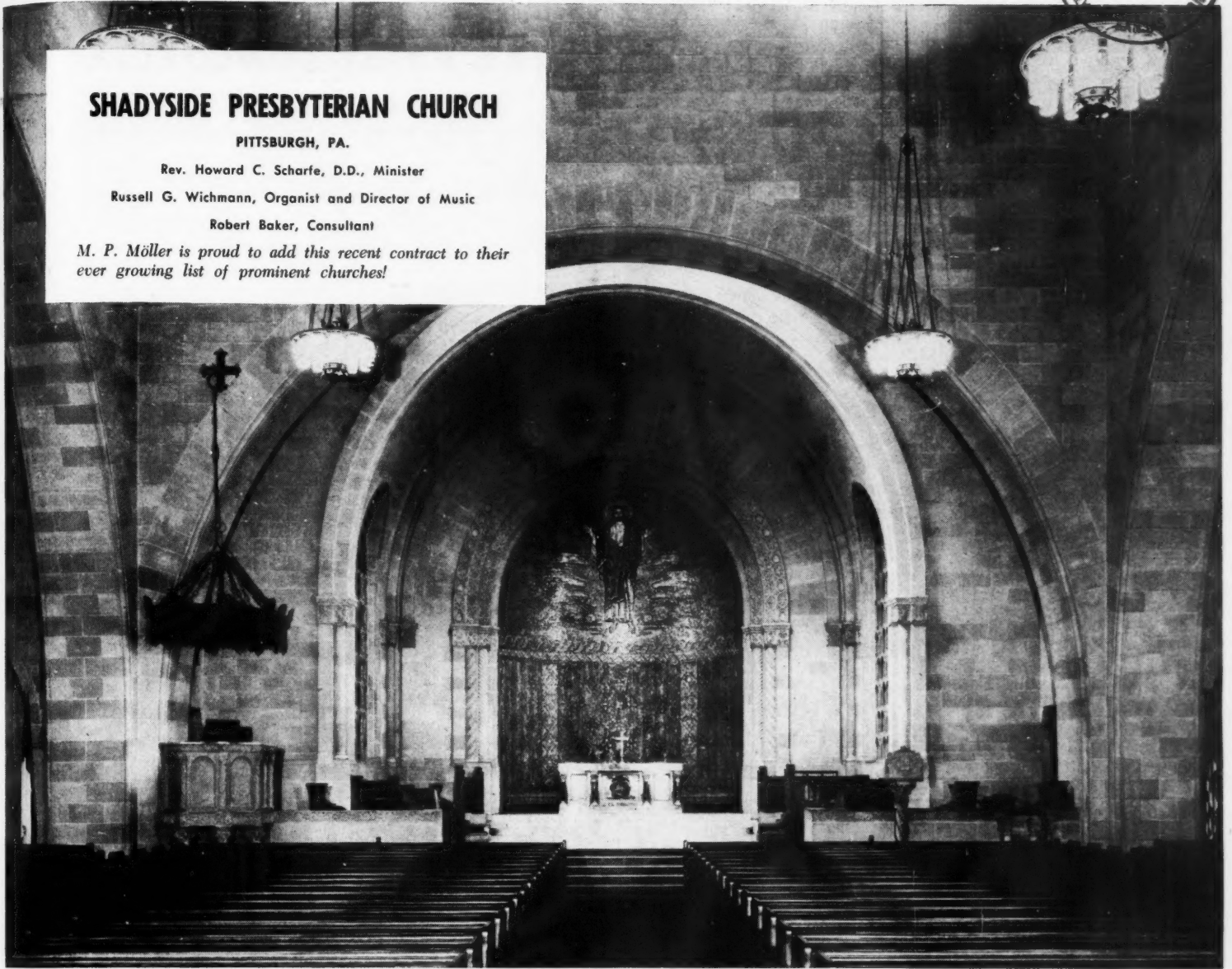
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Principal	8'	61
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Gemshorn	8'	61
Octave	4'	61
Harmonic Flute	4'	61
Quint	2 1/2'	61
Super Octave	2'	61
Fourniture	IV Rks	244
Cymbel	III Rks	183
Chimes	from Bombarde	
Tremulant		

SWELL ORGAN

Rohrgedeckt	16'	12
Viole de Gambe	8'	61
Viole Celeste	8'	61
Rohrflöte	8'	61
Flute Conique	8'	61
Flute Celeste	8'	49
Principal	4'	61
Koppelflöte	4'	61
Nazard	2 1/2'	61
Octavin	2'	61
Plein Jeu	IV Rks	244
Bassoon (1/2 length)	16'	12
Trompette	8'	61
Bassoon-Hautbois	8'	61
Regal	8'	61
Clairon	4'	61
Tremulant		

CHOIR ORGAN

		Pipes
Viola Pomposa	8'	61
Viola Celeste	8'	49
Lochgedackt	8'	61
Dolcan	8'	61
Dolcan Celeste	8'	49
Nachthorn	4'	61
Nasat	2 1/2'	61
Blockflöte	2'	61
Terz	1-3/5'	61
Zimbel	III Rks	183
Holzregal	16'	61
Schalmei	8'	61
Sordun	4'	61
Tremulant		

BRUSTWERK ORGAN Unenclosed

Nasonflöte	4'	61
Zartflöte	2'	61
Cornet	II Rks	122
Scharf	III Rks	183
Tremulant		

BOMBARDE ORGAN

Cornet	IV Rks	244
Bombarde (1/2 length)	16'	61
Trompette Harmonique	8'	61
Clairon Harmonique	4'	61
Chimes	25 tubes	
Zimbelstern		

PEDAL ORGAN

	Unenclosed	Pipes
Grand Cornet (IV Rks)	32' 32 notes	
Contrebasse	16'	32
Bourdon	16'	32
Violone	16'	from Great
Rohrgedeckt	16'	from Swell
Dolcan	16'	12
Quint	10 1/2'	from Swell
Principal	8'	32
Violone	8'	from Great
Bourdon	8'	12
Rohrflöte	8'	from Swell
Dolcan	8'	from Choir
Octave	4'	12
Bourdon	4'	12
Rohrflöte	4'	from Swell
Octavin	2'	12
Bourdon	2'	12
Septerz	II Rks	64
Mixture	III Rks	96
Sackbut (1/2 length)	32'	12
Bombarde	16'	32
Bassoon	16'	from Swell
Holzregal	16'	from Choir
Bombarde	8'	12
Bassoon	8'	from Swell
Clairon	4'	12
Sordun	4'	from Choir
Zink	2'	32
Chimes	from Bombarde	

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KARL RICHTER, the young German organist, harpsichordist and conductor, arrived in this country Sept. 28 to begin six weeks of concertizing. He will play in Cambridge, Mass., Jamestown, N. Y., New York City, Milwaukee, Los Angeles, San Francisco, Denver, Houston and St. Louis. He will play two of the E. Power Biggs, broadcasts on CBS Sundays, Oct. 21 and 28; these broadcasts will originate from the Riverside Church in New York City. Mr. Richter will be featured at Concordia Seminary in St. Louis in an

organ recital and a harpsichord, orchestra and choral concert with the artist acting as harpsichord soloist and conductor. The date of his New York recital Oct. 7 will find him playing at the Riverside Church while that church's regular organist, Virgil Fox, will be playing at Mr. Richter's church—the St. Marcus Church in Munich. Mr. Richter will also conduct a master class in San Francisco and play the dedication recital on the new Estey organ at the White Memorial in Los Angeles.

PAULINE VOORHEES RETIRES;
41 YEARS AT HISTORIC POST

Pauline Voorhees, F. A. G. O., for forty-one years organist and choirmaster of one of America's most historic churches, played her last official service Sept. 2 at the Center Congregational Church in New Haven, Conn. At the close of the service Miss Voorhees was ushered to the front of the church, where she was greeted by her pastor, the Rev. Dr. David N. Beach, and a citation was read in her honor. She was referred to as "Musician extraordinary, favorite pupil of Yale's famed professor, the late Harry Benjamin Jepson." The citation further stated that she "has been uncompromising in her insistence that only the best be sung" and that "she has added to the musical culture of this city by directing the production of many of the finest choral works."

Miss Voorhees received her bachelor of music degree from the Yale School of Music in 1912. In addition to her study with Professor Jepson, she was a pupil of Horatio Parker and T. Tertius Noble. In 1913 she went to France to study with Widor and in 1926 she returned to that country for work with Vierne. In 1942 Miss Voorhees earned her master of music degree at Yale, studying organ with Luther Noss, now dean of the school of music and master of Silliman College.

Center Church, officially known as the First Church of Christ in New Haven,

was founded in 1638 at the time of the establishment of New Haven Colony. The present edifice was built in 1812 and is a notable example of New England meeting house architecture. The distinguished line of musicians who have served the church includes Harry Rowe Shelley, Richard Percy, Charles Ives, Harry Benjamin Jepson, David Stanley Smith and Bruce Simonds. Miss Voorhees' first tenure at Center Church was from 1912 to 1916. She returned in 1919 and has served continuously since that time.

Miss Voorhees is a teacher of voice and a member of the National Association of Teachers of Singing. She received vocal training at Westminster Choir College and studied privately under some of the noted authorities in that field. Miss Voorhees plans to continue teaching in her studio at Center Church parish-house and to do substitute work for organists in the New Haven area.

MOTHER OF HUGH McAMIS
DIES IN TEXAS HOME AT 88

Word has been received of the death of Mrs. C. M. McAmis, mother of the late Hugh McAmis, prominent organist who died in 1942. Mrs. McAmis, who was an honorary associate of the Alamo Chapter of the A.G.O. in San Antonio, Tex., was 88 at the time of her death March 10.

NEW AT CONCORDIA

<i>General Anthems—Mixed Voices</i>	
Warner—God Be In My Head (98-1159).....	\$.18
Willan—Te Deum Laudamus (98-1126).....	.25
Bender—Now Unto Him That Is Able (98-1079).....	.20
Kittan—Lord, Now Lettest Thou Thy Servant (98-1070).....	.20
Lenel—Be Filled With the Spirit (98-1157).....	.18
Wienhorst—All Glory Be to God (98-1350).....	.20
Pooler—Lord, Keep Us Steadfast (Jr.-Sr.) (98-1161).....	.18
Wolff—Magnificat and Nunc Dimittis (98-1074).....	.25
<i>Thanksgiving—Mixed Voices</i>	
Wolff—The Lord My God Be Praised (98-1162).....	.22
<i>Christmas Anthems—Mixed Voices</i>	
Lenel—Joseph, Dearest Joseph, Mine (98-1131).....	.22
Wienhorst—Once He Came in Blessing (98-1344).....	.18
Wienhorst—Now Sing We, Now Rejoice (98-1345).....	.18
Wienhorst—All Praise to Thee (98-1346).....	.18
<i>General Anthems—SAB Voices</i>	
Wolff—Jesus Grant Me This, I Pray (98-1158).....	.20
Bender—Lord, Save Us (SSAB) (98-1160).....	.20
<i>Christmas Anthems—SAB Voices</i>	
Bunjes—Shine Forth, O Beauteous Morning Light (98-1156).....	.18
Klaue—Wake, Nightingale, Awake (98-1114).....	.18
<i>General Anthems—Junior Choir</i>	
Bouman—Create in Me A Clean Heart (98-1143).....	.20
Willan—Rejoice Greatly (98-1113).....	.20
Lenel—All Praise to God (98-1142).....	.20
Wienhorst—There Is A Name I Love to Hear (98-1141).....	.18
Markworth—Six Hymn Settings (SSA) (98-1155).....	.22
<i>Christmas Anthems—Junior Choir</i>	
Pfausch—Thy Little Ones Are We (98-1140).....	.18
Warner—To Shepherds As They Watched (98-1139).....	.20
Wolff—Sing With Joy (98-1144).....	.20

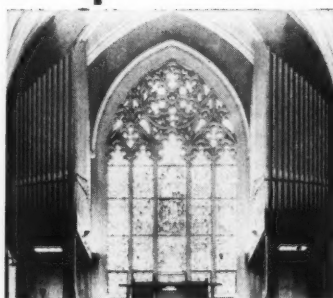
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. . . Alec Wyton on the organ at The Cathedral of St. John the Divine. Of the renderings of these works it is the variations by Sweelinck that pleased most. I ask myself the question if any organ could have given us a better tone-picture of Sweelinck than this one. The "Prelude of Sowerby" made a deep impression on us too and it was especially the State Trumpet of that organ that was most effective and impressing."

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**WILLIAMSPORT, PA.,
ORGAN IS REBUILT**

NEW DESIGN BY MÖLLER

Building Plan of Covenant-Central Presbyterian Provides Chamber at Back of Chancel—Mallet Is Music Director.

The Covenant-Central Presbyterian Church, Williamsport, Pa., announces the rebuilding of its three-manual organ to be finished for the dedication service Oct. 7. The entire building and renovation project includes a new chancel, education wing, redecoration of the church and extensive renovation of the building including new organ chambers.

The organ is being placed in a chamber forty-three feet long stretching across the back of the chancel and speaking directly through the chancel into the church. Dr. Robert Baker, organist of the Fifth Avenue Presbyterian Church and Temple Emanu-El, New York City, has been engaged to play the opening recital Oct. 14.

The original instrument of approximately twenty ranks was placed in the church in 1910 by Austin Organs, Inc. It was repaired and enlarged with a new choir organ and console in 1937 following a disastrous flood. The present rebuilding utilizes the Austin console, windchest from the choir organ, blower and generator. The firm of M. P. Möller, Inc., has completely rebuilt the console and choir chest, installed all new pipe-work and windchests for great, swell and pedal organs. The specification for the instrument was worked out by John Hose, tonal director for Möller, and Leonard E. Mallet, director of music for the church. John Buterbaugh, Möller representative, handled negotiations.

The stoplist is as follows:

GREAT ORGAN.
Prinzipal, 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.
Fourniture, 4 ranks, 244 pipes.

SWELL ORGAN.
Geigen Prinzipal, 8 ft., 68 pipes.
Rohr Flöte, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 61 pipes.
Spitzprinzipal, 4 ft., 68 pipes.
Harmonic Flute, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Rohrschalmei, 4 ft., 68 pipes.
Tremulant.

COCHEREAU PLAYS FOR TOUR MEMBERS



PIERRE COCHEREAU demonstrates the organ at the Cathedral of Notre Dame de Paris to members of the music and art tour. Left to right they are: D. Ster-

ling Wheelwright, leader, Lillian Stevenson, Moline, Ill., Mrs. Wheelwright, San Francisco, Janet Jahn and Marcelle Aymeric, Oakland, Cal.

CHOIR ORGAN.
Nason Flöte, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.

PEDAL ORGAN.
Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Dulciana, 16 ft., 12 pipes.
Spitzprinzipal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Prinzipal, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Mixture, 2 ranks, 64 pipes.
Fagotto, 16 ft.
Fagotto, 8 ft.
Fagotto, 4 ft.

EINECKE MOVES TO SANTA BARBARA'S TRINITY CHURCH

Dr. C. Harold Einecke has been appointed organist-choirmaster of Trinity Church, Santa Barbara. He leaves the First Methodist Church but continues his work at Laguna Blanca Country Day School, as conductor of the Santa Barbara Choral Society and as vice-chairman of the Bach festival board.

THE BIRMINGHAM, ALA. ZOO will have organ recitals Sunday afternoons.

**EUROPEAN MUSIC-ART TOUR
SEES ORGANS, FESTIVALS**

Organists joined with other church workers, teachers and patrons of the arts in the fourth annual music and art tour, organized by Leslie Spelman and Ernest Maihack and led by D. Sterling Wheelwright of San Francisco. A private recital and display of the Cavaillé-Coll organ in Notre Dame de Paris by Pierre Cochereau in late August was the highlight for all. Twilight through ageless stained glass and the solemn silence of this historic cathedral, broken only by extemporized harmonies and counterpoint, left an unforgettable impression that had begun with a flight from New York to Lisbon at the end of the A.G.O. convention. Courtesies extended at other churches and organs included visits to the Matisse Chapel in Venice, France, high mass at St. Peter's, Rome, a special recital at San Croce, Florence, and at the Mozarteum, Salzburg, by Franz Sauer, a hearing of the Bruckner organ, St. Florian Monastery, Austria, St. Stephen's, Vienna, and individual excursions to organ lofts in ten countries.

The church experiences were one phase in a cultural tour which annually visits the major festivals at Verona, Salzburg, Bayreuth, London and Edinburgh. The use of a private bus with many stops in the countryside, a common interest in music, photography and art and an itinerary which reached capital cities at their best weather contributed to the pleasure of several music and art parties. Three departures are planned for 1957, leaving New York for Paris June 27, July 3 and 8.

**ST. LOUIS ORGANIST GETS
FULBRIGHT FELLOWSHIP**

William Maul has resigned his positions at Samuel Evangelical and Reformed Church and Temple B'Nai El in St. Louis in order to study in Paris on a Fulbright fellowship this season. June was an eventful month for Mr. Maul—he was married June 2, received the first master of music degree ever conferred by Washington University June 6 and was notified of his Fulbright award June 18. He has been studying organ with Howard Kelsey for the last five years.

A THREE-WEEK WORKSHOP in "Music in Small Churches" was held by the school of religion of Butler University, Indianapolis, from July 24 to Aug. 10. The classes were taught by James Carley, D.S.M., in charge of the music at the school of religion, George Brandon, M.S.M., a student at Union Theological Seminary, New York, and Dona Lee Brandon, M.S.M.

**PAUL JENKINS APPOINTED
STETSON "U" ORGAN TEACHER**

Paul Rogers Jenkins, Jr., a native of Rock Hill, S. C., has joined the Stetson University faculty as instructor in organ. Mr. Jenkins received the bachelor of science degree in music from Davidson College and the master of music degree with a major in organ from the University of Michigan. He is a member of Phi Mu Alpha, Phi Gamma Delta and Pi Kappa Lambda fraternities, the A.G.O. and the Guild of Carilloneurs.

Mr. Jenkins has been organist at the Dilworth Methodist Church, Charlotte, N. C.; First Church of Christ, Scientist, Ann Arbor, Mich.; the Myers Park Baptist Church, Charlotte; organist and teacher in the school of church music, Southern Baptist Theological Seminary, Louisville, Ky.; teaching fellow in organ at the University of Michigan, and assistant choir director of Queens College, Charlotte.

His wife holds the bachelor of science in music degree with a voice major from Queens College and was organist and choir director of the Middletown Methodist Church, Middletown, Ky. Mr. and Mrs. Jenkins have a two-year-old daughter.

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**NEBRASKA ORGANIST
DIES IN AUTO CRASH**

WIFE FATALLY INJURED

Theodore Stelzer Was Leader in Missouri Synod Lutheran Music—
Editor, Department Head of Seward, Neb., College.

Dr. Theodore Stelzer, 64, head of the music and education departments of Concordia Teachers College, Seward, Neb., was killed in an auto accident Aug. 11 near Gallup, N. M. He was on his way from Los Angeles, where he had conducted extension courses, to Boulder, Col., where he was to teach at an area workshop for the National Association of Teachers of Singing. His wife, Hattie, died in a Gallup hospital Aug. 17 from injuries received in the accident.

Theodore George William Stelzer was born Jan. 3, 1892 at Schluersburg, Mo. He attended schools in Missouri and received his teacher's diploma from the Evangelical Lutheran Seminary in Addison, Ill., in 1910. He won his bachelor and master degrees in music from the Wisconsin Conservatory of Music, Milwaukee. He studied the organ with Wilhelm Middelschulte. He was awarded the degree Mus. D. from the Detroit Conservatory of Music and his Ph.D. in psychology from the University of Nebraska.

Dr. Stelzer was organist, choirmaster and principal of Trinity English Lutheran School in Racine, Wis., and of Trinity Lutheran School in Oshkosh. He joined the faculty of Concordia Teachers College, Seward, in 1927 and has been active there ever since in the training school and as head of the music and education departments. He served on many boards and committees for the Lutheran Church, Missouri Synod. He was a member of many educational, musical and honorary societies, including the A.G.O., the American Psychological Association and the National Association of Teachers of Singing. His numerous publications include the "Stelzer Sacred Songs Series," "Twentieth Cen-

VIRGIL FOX



VIRGIL FOX is shown as he leaves for Europe to play a series of recitals. Among his engagements were scheduled broadcasts over the Belgian Radio and the British Broadcasting Company and recitals in St. Petri Church, Malmö, Sweden; the Cathedral, Copenhagen, Denmark; St. Marcus Church, Munich; Vienna and the Bruckner Church, Linz, Austria; the Birmingham Town Hall, England; St. Peter's Eaton Square, London, and the Cathedral of Notre Dame, Paris.

Mr. Fox will return the middle of October to begin a busy recital season which opens in Allentown, Pa., Oct. 23 and in Baltimore, Md., Oct. 25.

...tury Organ Music" and many magazine articles. He served as editor of the "Walther League Choral Bulletin" and as music editor of the "Lutheran Education Magazine" and was well-known as an organist and choral director.

Dr. and Mrs. Stelzer were married in 1914 and had two daughters and three sons, all of whom survive them.

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- Lullaby at the MangerEdwin Liemohn .18

Other Recommendations for S.A.T.B.

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Reeds-en-chamade in Iberian Organs Are Outstanding

By E. POWER BIGGS

(This article is a result of Mr. Biggs' spring tour of Spain and Portugal.)

Trompeta real, trompa de batalha, in fan-like array have for centuries ornamented the organs of Spain and Portugal. These horizontal speaking stops, dramatic for eye and ear, focus the Iberian peninsula instruments. Their pungent and captivating tones match the colorful cathedrals.

This is the claim to musical fame of Spanish and Portuguese organs. Early Dutch and German builders remain peerless in the clear sonority and articulation of the northern flue ensembles, yet in a particular skill with trumpet stops the Iberian craftsmen stand unique.

In the southern organs the trumpets have withstood the passage of centuries better than other divisions and they alone make a visit worthwhile, limited though "trumpets-en-chamade" may be in musical usefulness.

In Spain and Portugal one plays, of course, compositions of early Spanish and Portuguese masters. Characteristics of music and instrument coincide. The works of Cabezon, Casanovas, Seixas, et al. contain much highly interesting music, a great deal of which has been brought to light only recently through the researches of Dr. Santiago Kastner, the Lisbon musician and scholar.

Played on the average organ, or even on the classic organs of northern Europe, these compositions are heard only in approximation. This music is intended for the peculiar timbre of Iberian instruments, particularly the trumpet stops.

Vice versa, one must add that one cannot play most of our familiar organ repertory: Buxtehude, Bach, Mozart, etc. on these organs. Apart from the fact that the trumpets have little usefulness in, say, a Bach chorale prelude or a fugue, performance is quite impossible since pedal boards are totally lacking! Occasionally one finds a rudimentary attempt at pedals, as with the Toledo console where there are a few bass notes playable by foot mushrooms.

Spanish and Portuguese organ music did not develop contrapuntally to any great extent. It did not grow into forms familiar to us: the extended fugue, the chorale prelude and so on. The strong musical winds of the Reformation never did sweep through Spain. Consequently, organ composition hardly strayed from the character of harpsichord and other clavier music though it nonetheless exploits organ-like resources.

Iberian clavier music, interchangeable between keyboard instruments, lies neatly on manuals only. Incidentally, all organ keyboards have divided stops with notes up to middle C controlled by a draw knob on the left and notes above C by a draw knob on the right. So even on one manual one may play a solo in the treble with contrasted accompaniment in the bass or vice versa.

Within this framework, one learns much from a trip to the Iberian peninsula. How exciting it is, for example, to visit Toledo! To snake through the incredibly narrow winding streets of this mediaeval city, the car almost scraping the houses on either side, and to climb to the cathedral on the hill.

In this thirteenth-century cathedral are no less than three handsome organs! Oldest is the "emperor's organ" dating from 1543. Next is the baroque organ of about 1747. Of comparatively recent vintage is the Verdalonga organ, a mere stripling from about 1800. Unfortunately, one has to add that the two older organs are quite unplayable. It is said that in the heyday of their power and influence the cathedral authorities would not be bothered with an instrument once trouble or wear developed. Rather than repair or even remove the organ, they merely built another! If this procedure still holds, a fourth instrument is well overdue! But even if a large part of the Verdalonga organ has been allowed to get completely out of condition, enough of its tonal resources are still playable so that a good idea of all these instruments may be gained.

Most Spanish organs have the invaluable merit of standing right in the open and as with northern instruments the case serves both as sounding board and to unify the tone. A notable feature often found is a second set of trumpets on the back pointing in the other direction. Alternation of front and rear trumpets affords splendid antiphonal effects.

This great cathedral of Toledo came to full artistic flower in the sixteenth century in years that saw also the construction of the emperor's organ, the imaginative compositions of that blind musical genius Antonio de Cabezon and the art of El Greco, treasured still at Toledo.

Legend has it that the trompeta real—or royal trumpets—were played only when the king was present. Be this as it may, the "octava real"—the royal or true octave—fills a more realistic function. To the pipes of the stops with this fancy title the rest of the organ is tuned. It's the equivalent of our 4 ft. principal.

The most amazing thing about these Spanish and Portuguese trumpets is that they are on extremely low wind pressure. In no case is it over two and one-half inches which tallies with the pressure employed for flue pipes by northern builders.

Miraculous as the instruments of Schnitger and Silbermann appear to us today, outstripping in purity of sound and articulation most of our best modern efforts, it is equally amazing that these early Iberian organ builders could obtain on such low pressure the thrilling sounds that fill Toledo Cathedral and other huge buildings. It emphasizes again the basic "rightness" of very low pressures.

Though created centuries ago and actuated by a mere whisper of air, these unique stops quite overshadow most of our efforts today. Particularly do they make ludicrous, by comparison, the stentorian and fog-horn like bellowsings of some organ trumpets (bearing various prefixes) with which we're now afflicted. Jolted into sound by pressures of wind up to fifty inches, these modern monstrosities are a mere vulgarization of their classic forbears.

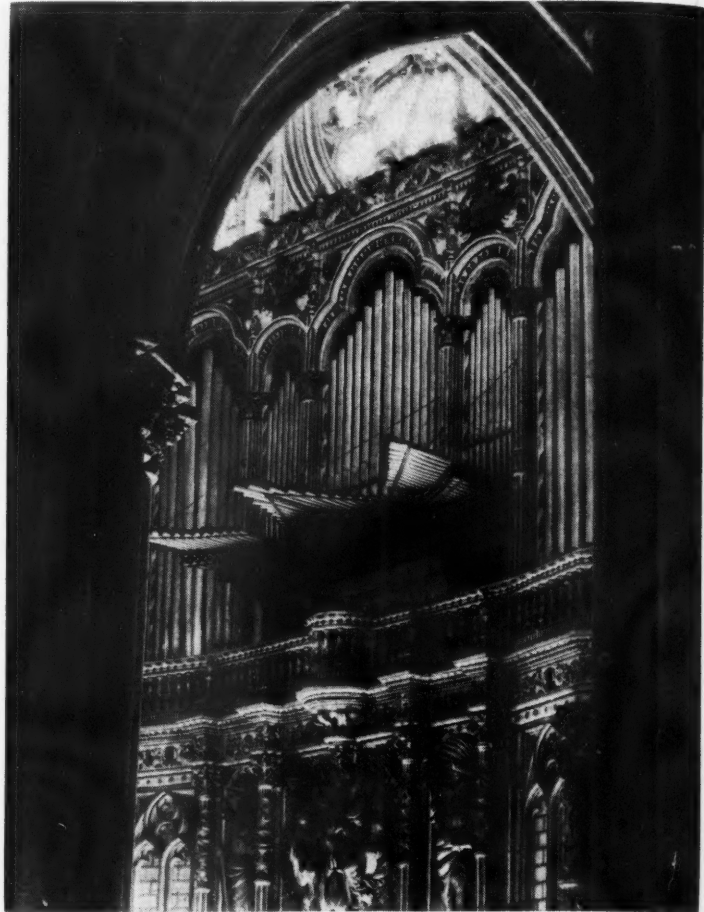
But if Toledo has three organs, Mafra—Portugal's national monument—boasts six! Each is different in specifications. In most countries all financial resources would doubtless have gone into one very large instrument. Not so in eighteenth-century Portugal, though just why it was decided to build six organs is not quite clear. The use in services of different altars may have indicated this or variety may have been the aim. One instrument was never fully completed and today only three of the six are playable, but if it ever were possible to play all six organs antiphonally and together the results would be exciting.

There are many interesting organs in Lisbon, though not very early ones. For architects and organ builders, the Lisbon earthquake of 1755 wiped the slate clean and thus in this capital city one rarely finds an organ built before the second half of the eighteenth century, though this is certainly old enough by American standards!

The leading Portuguese organ builder, Jose Ramos Sampaio, whose generous assistance enabled us to visit so many historic instruments, drove with us to the university city of Coimbra. Founded near the site of the well-preserved ruins of the fourth-century Roman city of Conimbriga, this town of Coimbra was once the center of the Portuguese government and the university chapel served as the royal chapel. The university is one of the oldest in Europe, dating from the thirteenth century. And going back almost half way back to these remote beginnings are many music manuscripts in the university library.

On the organ at Coimbra, as elsewhere, stops are identified not in feet but in "palmas." In Mr. Sampaio's explanation, this was the span of the hand—approximately eight inches—with, for example, an 8 ft. stop labeled as twelve palmas, a 16 ft. as twenty-four palmas. This old nomenclature has persisted to the present day. There is no nicking at all in the pipework of the Coimbra instrument and pipe nicking is fortunately absent in most of the other Spanish and Portuguese instruments.

"EMPEROR'S ORGAN" IN TOLEDO CATHEDRAL



Photograph by Alberto Merklin, courtesy of Ernest E. Adcock.

Returning again to Spain, we visited the central city of Madrid. In the chapel of the royal palace is a notable instrument, greatly esteemed by Dr. Ramon Amezua, the leading Spanish organ builder and an excellent player as well. Not only are the trumpets exceptionally fine, but the contrasted choruses of baroque reeds are highly unusual. A trip to the near-by town of Segovia proved fruitless for restoration of the organ there is not completed. Yet there were compensations. We traveled through countryside where bulls destined for the fighting ring ran wild and we had lunch by the great Roman aqueduct near Segovia.

In Zaragoza, a city as proud of Goya as Toledo is of El Greco, we played the historic instrument in the Cathedral of La Seo and then, to represent contemporary Spanish organ building, the organ in the near-by Cathedral of El Pilar, an instrument built only recently by Dr. Amezua and his associates.

Though our travels by no means covered both countries, it is possible to draw a few conclusions. It is self-evident that the artistic achievements of the early Iberian organ builders are as worthy of preservation as paintings and cathedrals. But their historic and musical value, already well realized in Holland and Germany with equivalent instruments, is evidently not fully esteemed by church and governmental authorities in the southern countries. The efforts of Dr. Amezua and Mr. Sampaio to recondition and maintain these early organs, preserving their authentic character and charm, deserves the wholehearted support of church authorities, organists and government.

And in these countries the firm dictatorial hand of the government reaches into all matters, and without official sanctions and directives little individual effort is possible. For visitors to Spain, consequences are somewhat baffling. In addition to finding himself in a strange land a traveler feels he has stepped backward into another century. From the nuisances of customs, where suspicious Spanish officialdom gave us endless trouble (difficulties, incidentally, that we have encountered nowhere else in all of Europe) and right through our stay, we were continually brought up short by the complexities of bureaucracy. Official permits and documents in profusion are an

absolute necessity and it is quite useless to expect to visit and play any instruments without elaborate permission. It is all too disappointing, after at last obtaining such permission, to find so many instruments quite unplayable. One is tempted to draw a parallel, comparing instruments with country, both needing a little tempering! Yet the gracious generosity and the unflinching patience and helpfulness of our hosts before-mentioned stands in bright contrast to these complications.

Driving through the beautiful countryside, so similar to parts of our Southwest, one is never away from the omnipresence of church and army. At frequent intervals along the highway stand pairs of the military, one on each side of the road, impassive and polite, and with muskets in hand quietly watching all passersby.

Amusingly, this persuasive suggestion is no deterrent to the speed of cars. Driving habits in Spain are even more fierce than in other parts of Europe. Cars dash along the road and through villages, horns honking all the time, without the slightest slackening of speed. Village people are expected to take suitable evasive action. In the way pedestrians slip from the path at the very instant one can well feel they're all just bull fighters at heart.

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The President's Column

The sixtieth anniversary national convention of the American Guild of Organists is now a permanent and glorious part of Guild history and the deep gratitude of the national administration, the 1,600 delegates who attended and the entire membership of the A.G.O. is extended to the New York City Chapter as host chapter, the chapter officials and the committees who organized and produced such a magnificent series of events demonstrating the high place now attained by our profession in organ and choral music in this country. Our warm appreciation goes out also to the artists from our membership and from other countries who played and conducted, the singers and all who lectured and headed the panel discussions.

Many telegrams and letters have been received expressing intense pleasure and enthusiasm regarding the convention and much satisfaction in having obtained such valuable ideas and inspiration to transmit to the chapters. The grand fraternal spirit manifested during the entire convention was voiced universally. The presence of such a large number of very young members added much zest, auguring well for the future of the A.G.O.

The national significance of our organization was emphasized at the meeting following the president's breakfast at which 160 officials were present (ten per cent of the delegates) and reported, occasionally with humor, on the greatly varied and extremely interesting activities of the A.G.O. in all parts of the United States. This was the largest number of our officials ever to be assembled. Those who attended were greatly impressed with the importance of the occasion and will always remember it. Artistically, the convention was a pronounced success; also numerically, as this was the largest gathering of church musicians ever to take place in this or any other country.

The annual national midwinter convale for all members of the A.G.O. will take place Dec. 26-28 with the St. Louis Chapter as host. This chapter has an enviable reputation for organizing such events, so—recalling an old song—"Meet me in Saint Louis!"

The regional chairmen are arranging conventions in all fifteen regions in 1957; information in detail later. The national council will decide on the 1958 convention city at the October meeting.

A new project for the A.G.O. is hereby officially announced: participation in an international congress of organists in London, England, July 27—Aug. 2, 1957. The special headquarters committee, with M. Searle Wright as chairman, will be supplemented by the fifteen regional chairmen. An advance announcement containing a tentative program has been received from Sir William McKie, chairman of the London committee, and further information will be forthcoming shortly. All officers and members of the A.G.O. everywhere are invited to attend and to assist us in interesting a large number to avail themselves of this extraordinary opportunity. Many will undoubtedly combine this with travel in Great Britain, Europe and possibly in other countries.

S. LEWIS ELMER.

Chapter Sponsors Recitals in Park.

The San Joaquin Valley Chapter sponsored four public recitals by its members in Roeding Park, Fresno, Cal., in September. James Kunkel played Sept. 9, Nita Southwick Sept. 16, Virginia Harkin Sept. 23 and Margarette Larwood Sept. 30. The chapter met Sept. 4 for supper in the home of Esther Frankian and heard a report with color slides on Dean Jane Keene's trip to the national convention.

REDWOOD EMPIRE, CAL., CHAPTER—The Redwood Empire Chapter gathered for the annual September picnic and the first fall meeting at the attractive country home of Mrs. Ben Burde at Sebastopol. It has become the custom to invite the clergy for this occasion, and a number attended with the organists and other guests. After the picnic the organists and their clergy sang a hymn or two and some old familiar songs with Inez Kaartinen figuring on the bass at the piano. An impromptu clergymen's quartet climaxed the entertainment.

A brief meeting introduced the new dean, Mrs. Verna Tischer of Sebastopol, organist-director at St. Paul's Episcopal Church of Petaluma. Past-dean Gordon Dixon, A.A.G.O., of Santa Rosa Junior College is on sabbatical leave at Oxford. Member Fred and Mrs. Beidelman are leaving Santa Rosa. Mr. Beidelman is to be organist-director at St. Mary's-by-the-sea Episcopal Church in Pacific Grove.

At the next meeting at the Methodist Church of Petaluma, several members will play music of Richard Purvis suitable for a worship service.—HANS HOERLEIN, State Chairman.

SAN DIEGO, CAL., CHAPTER—The San Diego Chapter held its first get-together of the 1956-57 season Sept. 11 at the home of Mr. and Mrs. C. Everly Terry. After a hamburger supper served outdoors by Isabel Crutchett, social chairman, and her committee, the group adjourned indoors where Paul Ruth, sub-dean and program chairman, introduced members who attended the national convention. Reports were given by Vesta H. Goff, Ethel Kennedy, Virginia Cox and Isabel Tinkham. Miss Tinkham told of her visits with John A. McKellar, honorary member of the chapter, who lives in Bergenfield, N. J., and in Kansas City, Kans., with Edith Gottfrid, former dean. The yearbooks were distributed announcing future programs which promise to be very interesting and enjoyable.—MADELINE TERRY, Historian.

SACRAMENTO, CAL., CHAPTER—The finale of the Guild year for the Sacramento Chapter was a dinner-meeting June 11 on the patio of Mrs. Lois Granseth's home. The following new officers were elected: Dean, Grace Morse; sub-dean, Ray Blackburn; registrar, Florence Paul; treasurer, Helen Kilgore; placement secretary, Florence Ekeroth. The newly-elected dean gave Dr. Empey a past-dean pin in appreciation for his outstanding leadership. A special dinner-meeting of the members and friends of the Guild was held Aug. 6 on the patio at Mrs. Helen Kilgore's home. The purpose of the meeting was to hear reports of the national convention. Mrs. Ethel Sleeper Brett, Mrs. Helen Kilgore and Kenneth Bartlett reported the convention program effectively and enthusiastically.—FLORENCE M. PAUL, Registrar.

TACOMA, WASH., CHAPTER—Christ Episcopal Church was the scene of the Sept. 10 meeting of the Tacoma Chapter. John Cowell, N. M., associate professor at the College of Puget Sound and organist and choirmaster at Christ Church, played the following well-received program on the Estey organ: "Grand Jeu," DuMage; "Tocata," Frescobaldi; Prelude and Fugue in B minor, Bach; "Adorn Thyself," Brahms; Prelude, Fugue and Variation, Franck, and "He Leadeth Me," Cowell.

Mrs. Walter McHaney and Dick Giltner gave highlights of the New York convention. Dean Charles Adams conducted a short business meeting after which Miss Doris Helen Smith and Mrs. Merle Fuson were hostesses for the social hour.—MRS. JAMES EUBANKS, Registrar.

Plans for International Congress of Organists in London Announced

An outline of the main events of the international congress of organists, to be held in London, England, July 27 to Aug. 2, 1957, has been prepared. Dr. Ralph Vaughan Williams, noted British composer, will be president of the congress. Vice-presidents, each a president of a participating organization, will be Sir Reginald Thatcher, O.B.E., Royal College of Organists; Sir William Harris, K.V.C.O., Incorporated Association of Organists; Dr. S. Lewis Elmer, American Guild of Organists, and Gordon D. Jeffery, Canadian College of Organists.

Services will be held in Westminster Abbey, St. Columba's Church, Central Hall, Westminster, Westminster Cathedral and St. Paul's Cathedral. English recitalists will include Ralph Downes, Francis Jackson, Dr. John Dykes Bower and Dr. Harold Darke. American and Canadian players will be announced later.

The extensive list of London organs to be heard does not include the much-discussed instrument in the Royal Festival Hall, which is not to be available for the congress.

LONG BEACH, CAL., CHAPTER—The Long Beach Chapter opened its fall season Sept. 4 with a dinner-meeting in the patio at the home of its dean, Mindell Lobbett. A group of fine organ recordings from the library of Agnes Spies provided the music. The social committee in charge was composed of Shelby Barnard, chairman, Rhea Young, Vera Graham, Ruth Nichol and Mary Ann Riddick. Mrs. Cleo Schendel told of her European tour, of the gracious reception given in the homes of Dupré, Peeters, Schweitzer and Dolmetsch and of the many organs the Americans were privileged to play in the various homes and old cathedrals.

Dr. Robert Magin, organist of the First Congregational Church, invited the group to witness the voicing of some of the pipes of the new Möller now being installed in his church. Plans for the coming year for this chapter include organ recitals by Richard Ellsasser, Dr. Roberta Bitgood and John Hamilton, plus organ and choral workshops and a glee club concert by a popular college group.—ELIZABETH C. LOOMIS, Reporter.

ST. PETERSBURG, FLA., CHAPTER—The St. Petersburg Chapter met at the beautiful beach home of Mrs. Mary Hein May 14 for a buffet dinner and the election of officers for the coming year. They are: Max Miranda, M.A., A.A.G.O., dean; Mrs. Marguerite B. Beckwith, sub-dean; Mrs. Eleeta Conlan, registrar; Mrs. Marguerite T. Foster, corresponding secretary; Mrs. Evelyn Cherry, treasurer; Mrs. Dorothy Kirk, A.A.G.O., press chairman and historian; Mrs. Laura M. Fitts, librarian; Sidney W. Lechter and Mrs. Myrtle Duffy, auditors; Mrs. Charlene B. Alexander, counselor; the Rev. Tracy Redding, chaplain, and Mrs. Ann Ault, state chairman for Florida. Executive committee members elected were: Edmund Ender, Dr. Earl Evans, Sheldon Foote, F.A.G.O., Kathryn N. Allen, Emily Byrd, Ruth Orris Hultquist, Helen M. Mangan, Margaret Swan and Alice Williams. The retiring dean, Mrs. Charlene Alexander, was given a past president's pin.

The program committee announced plans for the coming season. Dr. Alexander Schreiner, organist of the Salt Lake City Tabernacle, will give a recital Dec. 10 at the First Congregational Church. Catharine Crozier will conduct a master class, "Music in the Worship Service," Nov. 19 at the Christ Methodist Church. Our yearbook will be given the members at the tea and installation of officers Oct. 3.—MARGUERITE FOSTER, Corresponding Secretary.

LEXINGTON, KY., CHAPTER—The Lexington Chapter opened the 1956-57 year Sept. 11 with a dinner-meeting in the Lafayette Hotel. Mrs. Paul T. Westcott, dean, welcomed the group, introduced the executive board and presided at the business session. Arthur Wake, sub-dean, outlined the calendar for this season, highlighted by two organ recitals by members of the chapter, a program at Center College to be given by the Guild Student Group and the music department at Danville, Ky., a tour of four churches in Winchester, Ky., the junior choir festival to be held in Lexington next spring and two programs devoted to Christmas and Easter music. Hammond Porter, membership chairman, introduced five new members including Robert Requa, who has come to Lexington to replace Arnold Blackburn as organist at Christ Church and the University of Kentucky while Mr. Blackburn is studying in France. Mr. Requa will play a recital in November. The rummage sale was a great success, bringing in the treasury a very tidy sum.—MARY E. LYONS, Secretary.

CAPE FEAR, N. C., CHAPTER—A church music clinic Aug. 27-31 was the first major project of the new year for the Cape Fear Valley Chapter, Fayetteville, N. C. This chapter is a new one and small, but the members anticipate a year to exceed its first. Courses of instruction were held for five days at the First Baptist Church. Children attended morning classes, young people of junior and senior high school age attended afternoons and adults gathered for evening classes. Matted choir rehearsals were held for a community concert Sept. 2, attended by more than 500 people. Each age group sang four selections and culminated the service with "O My Soul, Bless God the Father," arranged for all three choirs.

Last year's activities included organizing a Guild student group at Flora Macdonald College under Dean John Williams, head of the college organ department, supplying music for the annual Christmas parade, sponsoring an organ lecture-recital for elementary school children and providing music for union services in Lent.—HELEN QUILLIN, Secretary.

RICHMOND, VA., CHAPTER—The Richmond Chapter opened its 1956-57 season of activity with a meeting and reception Sept. 11 in the home of Mr. and Mrs. Wilmer O'Flaherty, parents of our dean, Mrs. Richard F. Stone. Officers of the chapter were introduced. They include, in addition to Mrs. Stone, Mrs. R. Winfree White, sub-dean and program chairman; Miss Mabel L. Davis, secretary; Mrs. Allen T. Foster, treasurer; Mrs. Roy R. McDowell, registrar; Mrs. Sherman Grable, historian; Mrs. Alton Howell, placement chairman, and Mrs. Sydney C. Swann, membership chairman. We were given a glimpse of some of the interesting and helpful meetings planned for us for the coming season by the program committee. It was a delightful surprise to have Miss Phyllis Jones, music mistress of Mordake Secondary School, Richmond, Surry, England, present. Miss Jones, on leave from her school this year and staying with relatives in Richmond, told something of her work in England and played records of several numbers sung by the choirs of her school.

CHESAPEAKE CHAPTER—The Chesapeake Chapter's first meeting of the year was held Sept. 10 at St. Matthew's Evangelical and Reformed Church in Baltimore. A recital was played by Bruce M. Williams, M. Mus., A.A.G.O., on the new three-manual Schantz organ. His diversified program demonstrated the resources of the organ admirably. Mr. Williams has just become an associate of the Guild this year and was given his A.A.G.O. certificate in the business meeting following his recital. There was also an installation ceremony of officers for the coming year.

BINGHAMTON, N. Y., CHAPTER—The annual June picnic was held at the beautiful farm home of Jess Weston at Whitely Point. Plans were discussed for many to attend the convention in New York City. Summer vacations were talked over and everyone had a delightful picnic and evening.—L. H. CARMAN, Secretary.

News of the A.G.O.—Continued

Chapter Has Church Music Conference.

The Cleveland Chapter held an intensive three-day conference on church music Sept. 15-17 in the Old Stone Church. Among the highlights on the ambitious schedule were classes in organ playing conducted by Dr. Charlotte Lockwood Garden, Union Seminary School of Sacred Music, featuring previously assigned music; sessions on choral technique and repertory headed by Rexford Keller, Ohio Wesleyan University, and a gala festival of sacred music featuring the host church's oratorio choir, a string ensemble and Dr. Garden.

Lectures and discussions on music for weddings and funerals and on the integration of music into the service were also part of the conference. Music displays were under the management of Dorothy Bund and Omer Westendorf.

The conference was concluded with a workshop for worship with Dr. Garden, followed by a lovely service she used as an example. In the workshop Dr. Garden discussed hymn-playing, responses, pre-ludes and anthems, as well as each part of the service. The service included "The Shofar is Sounded" from Hebrew liturgy, "Old Hundredth Psalm-Tune" by Vaughan Williams, Antiphon, "Lord of Our Life," Crüger-Bach, arranged by Garden, Hymn-Prelude "Faith of Our Fathers" by Carl McKinley, "Rise Up O Men of God" by Scull and "Consecration" by William R. Davis.

For these three inspirational days, credit is due Dean W. Wagner and the conference committee: Joy Lawrence, chairman, Jane Carroll, Thelma Goldsword, Homer Blanchard, Edwin Northrup and Robert Clippinger.—VALENTINA FILLINGER and ELAINE SHAKLEY.

CANTON, OHIO, CHAPTER—Members and guests attended the lecture and photo-slides on Dr. Albert Schweitzer, given in April by the Rev. James Doty of Lynn, Mass., who had visited him in Africa. . . . Chapter members were guests May 6 of Ralph E. Cieswell, choirmaster of St. Paul's Episcopal Church, Akron, when the choir, assisted by an ensemble, performed Clokey's "Steadfast in Faith." . . . The annual birthday party was held May 28 in the First Christian Church. Annual reports were given, officers were elected and new members were introduced. The Timken High School a cappella choir sang under the direction of Martin P. Alexander. . . . Our chapter was honored by a visit of Dr. S. Lewis Elmer, national president, who was greeted by ninety-five members and guests in the First Christian Church fellowship hall June 6. Following a sumptuous dinner, an artistic program was given by a vocal ensemble from Mount Union College, Alliance, Ohio, under the direction of Cecil T. Stewart, head of the music department. An open discussion conducted by Dr. Elmer followed. Gifts from the chapter and the dean were given to him. . . . The Sept. 24 meeting opened the fall activities. An outstanding organ recital was played by W. Robert Morrison, A.A.G.O., minister of music of the First Methodist Church.—C. K. DRETKE, Corresponding Secretary.

AKRON, OHIO, CHAPTER—The Akron Chapter got off to a good start Sept. 10 when forty members and friends of the Guild enjoyed dinner together at Trinity Lutheran Church in Akron. The dean, Jack Staley, announced plans for two recitals: E. Power Biggs Oct. 8 and Virgil Fox Dec. 10. Both recitals will be played at St. Paul's Episcopal Church in Akron.

Pastor Wiegman gave us a brief history of the organ in the church. The Reuter Company rebuilt this instrument last year. Mrs. Dorothy Deininger, past-dean and organist of Trinity Church, helped plan the instrument. We were invited to examine it. Arden Whitacre, minister of music of the First Presbyterian Church of Canton, gave us several impromptu numbers.—Mrs. R. H. MARTIN, Registrar.

WHITEWATER VALLEY, IND., CHAPTER—The Whitewater Valley Chapter held its "president's day" dinner Sept. 4 in Connersville with the First Christian Church as host. An elaborate display of anthems and service music was arranged by Lawrence Apgar and Leonard Holvik emphasizing the importance of directors and organists making leisurely and early choice of suitable selections for the Thanksgiving and Christmas seasons. The chapter is proud to announce that three of the successful candidates for the choirmaster certificate are from our local organization: Mrs. John Pickett, Mrs. Lois Simon and William Giles. Singing under the direction of Robert Beckman opened the meeting, followed by committee reports. Robert Byrd, national convention delegate, showed his collection of music, recordings and programs and reported the sessions as a rewarding experience. Interesting churches and organs in Europe visited by Mrs. W. B. McWilliams were described as the concluding part of the evening's program.

EMILY COOPER



MISS EMILY COOPER of Arkadelphia, Ark., won first place in the national competition held in New York City under the auspices of the American Guild of Organists. She majors in music at Henderson State Teachers College where her organ teacher is Robert Ellis.

A remarkable fact is that Miss Cooper has studied organ only three years. First, she won in the Arkansas Chapter competition, then in the regional ones at Birmingham. In the national competition she competed against twelve other young organists who had been selected similarly. Miss Cooper was awarded the Möller Organ Company prize for summer study. She attended master classes at the Organ Institute under André Marchal, renowned French organist and teacher, and took private lessons with Catharine Crozier of Rollins College, Winter Park, Fla., with Arthur Howes of Peabody Conservatory, Baltimore, and with Marchal. She has re-entered Henderson State Teachers College for her senior year of study.

ST. JOSEPH, MO., CHAPTER—The St. Joseph Chapter met Sept. 10 for the first meeting of the season at the home of the incoming president, Mrs. Dward Moore. A buffet supper was served. Plans for the coming year were discussed. Miss Barbara Borkowski, program chairman, outlined programs as follows: October, annual minister-organist dinner at the First Christian Church with organists as hosts; November, a discussion on "Is church music expressive or impressive?" led by Miss Louise Miller; December, a Christmas party; January, "European trip slides," Mrs. Nate Bioeck; February, "Jewish music and the history of the psalms"; March, a choir clinic, and May, a program of junior choirs and student organists. Miss Miller and Mrs. Wayne Nicholas led the group in tryouts of choral music for Christmas and Mrs. Moore gave a program of recorded music suitable for the Christmas season. The roster of officials for the new year includes besides Mrs. Moore: Sub-dean, Mrs. Evan Ehlers; secretary, Mrs. Dayton Jenning; treasurer, Miss Helen Dolan; board members, Mrs. Russell Didlo and Mrs. J. M. Easterday for full terms and Mrs. I. A. McClard and Mrs. John Leffer to fill unexpired terms.—EVA WILSON, Reporter.

ROCKY MOUNTAIN CHAPTER—The Rocky Mountain Chapter held its first meeting Sept. 10 at the parish house of St. Luke's Episcopal Church with Mrs. Margaret House, organist-choirmaster of the church and chairman of the program committee, as hostess. Our dean, Miss Marian Scofield, was married in August to the Rev. J. B. Barnett and resigned when she moved to Lamar, Col. Mrs. Goldie Campbell was elected new dean of the chapter. At the business meeting, the program for the year was outlined by Mrs. House. Of special interest is the October meeting, the twentieth anniversary of the chapter, the December meeting, a lecture by E. Power Biggs, and the May annual dinner for clergy and organists, when Dr. David McK. Williams will be the speaker. Karl Richter will give a recital Nov. 4 and Claire Cocl Feb. 11. After the business meeting, Mrs. Elsie Replige gave a report on her reactions to the national convention. Mrs. William Spalding reported on the social side of the convention. A paper prepared by Miss Delphine Schmitt about the church music school at Evergreen was read. Mrs. Alvin Havekost told of her experiences at the summer session of Westminster Choir School. An hour of fellowship followed.—DAN RAINE, Correspondent.

Composition Contest Announced.

The Vermont Chapter announces a new competition open to Vermont composers for choral and for organ works. The winning compositions will be performed at the state choir festival, held each year in October. This year's contest will close Jan. 31, 1957. Composers are invited to write the contest chairman, Fred E. Metcalf, Norwich, Vt.

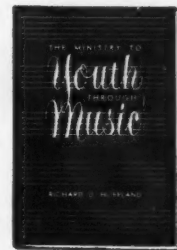
BUFFALO, N. Y., CHAPTER—The annual meeting of the Buffalo Chapter was held May 14 in the parish house of Trinity Episcopal Church. The following officers were elected: Dean, August Martin, M. Mus.; sub-dean, Vernon D. Christman, M. Mus.; A.A.G.O.; secretary, Edna M. Shaw; treasurer, Edna L. Springborn; registrar, Raymond Glover, M.S.M.; librarian, Manola Dunn; auditors, John W. Becker, M.S.M., and Cyril Hingston; chaplain, the Rev. Harold D. Chase, Jr.; executive committee members, Dorothy M. Beynon, Allen Giles, M. A., and Andre Wherle, A.A.G.O. Dean Martin has had two executive board meetings within the summer at which plans for the coming season were made. The first meeting was to be a banquet Sept. 24 at the Markoon Hotel. The dean was to report on the New York convention. Programs of events for the year were to be distributed.—EDNA M. SHAW, Secretary.

MONMOUTH, N. J., CHAPTER—The Monmouth Chapter held a summer planning meeting for the 1956-57 season Aug. 13 at St. Paul's Methodist Church, Ocean Grove, N. J., with John Hoyt as host. The meeting was opened with prayer by the chaplain, the Rev. Gordon Johnson. Dean Barbara Fielder Mount, A.A.G.O., presided at the meeting and several new members were introduced. This year the annual organist-clergy banquet will be held Oct. 8 at the Lutheran Church of the Atonement in Asbury Park, N. J. George Markey will be the recital artist for this year. At monthly meetings the chapter will conduct workshops on choral and organ repertory. Plans were discussed for a choral festival to be held in May with James Scull as conductor and Mrs. Joan C. Millering as accompanist. The chapter will sponsor four regional youth-choir festivals. Three chapter members will give recitals within the year; they are: John Ferris, Mrs. Thelma Mount Rainear, A.A.G.O., and Mrs. Kathleen Quillan, F.A.G.O.—RITA BENTON JOHNSON, Registrar.

NORTHERN VALLEY CHAPTER—At the opening meeting of the new fall season, a recital was played by Earle Goodwin at the First Presbyterian Church in Englewood, N. J. Mr. Goodwin is attending Oberlin College and is majoring in organ with Leo C. Holden. He is the recipient of this chapter's scholarship award and has been a very active member-organist. His varied program played with genuine warmth and feeling, included the following: Rameau, Minuet and Gigue; Bach, Prelude and Fugue in A minor; Handel, Sarabande; Bach, "In Thee Is Gladness," "Sleepers Awake" and "Today God's Only Begotten Son"; Sowerby, "Carillon"; Handel, Suite for a Musical Clock; and Bonnet, Variations de Concert. A reception was held afterward for his enthusiastic audience.—MARIE LAMBERT, Secretary.

GREENWOOD, S. C., CHAPTER—New officers elected by the Greenwood Chapter are as follows: Dean, Mrs. Rosalie H. Stribling; sub-dean, W. H. Ehrlich; secretary, Joe G. Walsh; treasurer, Mrs. George W. Parsons; chaplain, the Rev. James A. Bowers; executive board members, Dr. A. Elbert Adams, Mrs. J. G. Jenkins, Mrs. Thomas L. Hutto. Dr. A. Elbert Adams, program chairman, has announced the following vesper series for the year: September, service by Greenwood members at Greenville; October, Dr. Adams, organist; November, Miss Mary Elizabeth Dunlap of Winthrop College, organist; December, Handel's "Messiah" directed by W. H. Ehrlich; January, program by members of the chapter; March 3, Virgil Fox; March, Augusta, Ga., choral society; May, choral festival.—Mrs. ROSALIE H. STRIBLING, Dean.

For the Choir Director

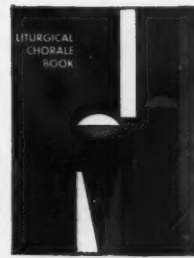


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GROUP AT CLAREMONT ORGAN WEEK



STUDENTS OF CLAREMONT INSTITUTE OF MUSIC "Organ Week" meet with the faculty at the end of the session. Seated on the back row, reading from the right, are: Kenneth Fiske, director of the institute, William G. Blanchard, Pomona

College organist and assistant director, Dr. Joseph Clokey, famous composer on retirement from the Pomona faculty, and Dr. Harold Gleason and his wife, eminent recitalist Catharine Crozier, both of the staff of Rollins College, Winter Park, Fla.

UNIVERSITY COMPOSERS TO HOLD ANNUAL FESTIVAL

The fifth annual festival of the University Composer's Exchange will be held on the University of Wisconsin campus Nov. 16-18. It will include four programs of contemporary music by midwestern composers, a contemporary liturgical concert and a panel discussion on the composer's contribution to the campus.

Many choral and instrumental groups from participating schools will take part in the festival. Among choral organizations represented will be: the men's glee club, the women's chorus, the a cappella choir and the madrigal singers from the University of Wisconsin, the Milton College choir and the Valparaiso University chapel choir.

FRANK ASPER of the Mormon Tabernacle, Salt Lake City, will be heard in a recital Oct. 22 in the First Presbyterian Church, New York City.

PHILADELPHIA ACADEMY HAS CHURCH MUSIC COURSE

The Philadelphia Musical Academy has installed a new organ as part of the establishment of a department of church music. The department, offering degree courses, will be headed by J. Earl Ness, A.A.G.O. Assisting will be Wesley A. Day, F.A.G.O., Ch. M., F.T.C.L., and Herbert E. Siegel, Mus. M.

Mr. Ness will teach improvisation and three courses in church music embracing the fundamentals of choral conducting and management as well as console conducting and adaptation of orchestral scores to organ accompaniment.

Courses in liturgical forms and A.G.O. examination preparation will be taught by Mr. Day, with special emphasis given to Gregorian chant in the former.

Mr. Siegel will assist Mr. Ness in private organ instruction. The academy also maintains a chorus of fifty voices conducted by Mr. Ness.

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NEW CHURCH MUSIC

GENERAL ANTHEMS

(For S.A.T.B. unless otherwise noted)

The Lord Reigneth.....	Everett Titcomb20
O God, Beneath Thy Guiding Hand....	Lee H. Bristol, Jr. ....	.20
God of the Den	Eunice L. Kettering .....	.20
O Lord Support Us	Robert W. Hays .....	.20
Deck Thyself, O My Soul	George Powers .....	.22
Soul of Jesus	Joseph Roff .....	.20
My God, How Excellent	Stanley A. Day .....	.20
Men With Vision (with descant)	arr. Ruth Bampton .....	.16
O Love that Guides our Way	Gena Branscombe .....	.20
I Will Love Thee, O Lord	Leo Sowerby .....	.25
My Heart is Fixed	Leo Sowerby .....	.25
Credo	Seth Bingham .....	.50
How Firm a Foundation (Unison or S.A.)	arr. Richard Warner .....	.16
Every Good Gift (Unison)	David H. Williams .....	.16
O Come Let Us Worship	Clarence Dickinson .....	.16
Salvation	M. Babcock, arr. C. Dickinson20

SERVICES

Te Deum Laudamus in A	A. Cassels-Brown25
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Chorale Prelude for Christmas	Matthew N. Lundquist75
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**WISCONSIN "U" MUSIC HALL
ORGAN REBUILT BY WICKS**

The University of Wisconsin has recently awarded a contract to the Wicks Organ Company for the rebuilding of its thirty-year-old Wangerin organ in the historic music hall on the Madison campus.

The entire organ will be redesigned as a three-manual instrument with a movable draw-knob console. Much of the old pipework will be incorporated in the new design. The specification for the new organ was prepared by Professor Paul G. Jones, head of the organ department of the school of music.

The appearance of the new instrument will considerably alter the interior of the old auditorium, which is located in the fourth oldest building on the campus. Formerly hidden behind heavy wooden grills and curtains, the new organ will have exposed pedal and great divisions which may be spotlighted for additional visual effect.

Here is the new specification:

GREAT ORGAN.

- *Quintade, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Doppel Flute, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- *Harmonics, 3 ranks, 183 pipes
- Chimes.

SWELL ORGAN.

- Rohr Flöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Prestant, 4 ft., 61 pipes.
- Flauto Traverso, 4 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- *Contra Bassoon, 16 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- *Bassoon, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

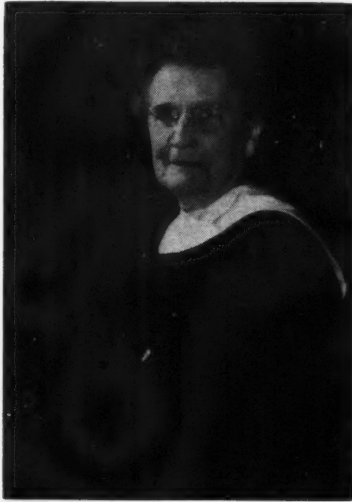
- *Gemshorn, 16 ft., 61 notes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- *Nazard, 2 1/2 ft., 61 pipes.
- *Blockflöte, 2 ft., 61 pipes.
- *Terz, 1 1/2 ft., 61 pipes.
- Bombarde, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Oboe, 4 ft., 61 pipes.
- Chimes.
- Tremulant.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- *Quintade, 16 ft., 32 notes.
- *Gemshorn, 16 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Flute, 8 ft., 32 pipes.
- Gemshorn, 8 ft., 32 notes.
- Quint, 5 1/2 ft., 32 pipes.
- Choral Bass, 4 ft., 32 pipes.
- Octavin, 2 ft., 32 pipes.
- Bombarde, 16 ft., 12 pipes.
- *Contra Bassoon, 16 ft., 12 pipes.
- Bombarde, 8 ft., 32 notes.
- Bassoon, 8 ft., 32 notes.
- Bombarde, 4 ft., 32 notes.
- Bassoon, 4 ft., 32 notes.
- Chimes.

(* Prepared for)

NELL BOTKIN GHORMLEY



NELL BOTKIN GHORMLEY has served as organist of the First Presbyterian Church of Hutchinson, Kans., for thirty years. Her early teachers were Albert O. Anderson and Hagbard Brase. Later she did special work with Barrett Spach and others.

Mrs. Ghormley organized the Hutchinson Chapter of the A.G.O. and served as its dean. The Federated Music Clubs in 1953 voted her the outstanding church musician in Kansas.

Her church honored Mrs. Ghormley Aug. 5 with special recognition in the morning service and a reception following it. Previously she had been given a substantial increase in salary in appreciation of "valuable service rendered."

**WASHINGTON "U" CONCERT
FEATURES HOWARD KELSEY**

Washington University in St. Louis announced the tenth annual Blewett Memorial concert by Howard Kelsey, the university brass ensemble and the university choir to be given in the Graham Memorial Chapel Oct. 15. This concert is open to the public without charge in honor of the donor of the university organ and the founder of the music department. The program will include works by Beversdorf, Lockwood, Bach and Dickinson.

**ALABAMA ORGAN PROGRAMS
TO BE HEARD NATIONALLY**

Two radio series originally produced at the broadcasting services of the University of Alabama will be heard nation-wide this fall and winter. "The Organ Room," a twenty-six-program series, will begin the first week in October and will feature Warren Hutton, organist and instructor in organ at the University, playing the new organ installed last year; "Composers' Forum" a two-program series will be given in December.

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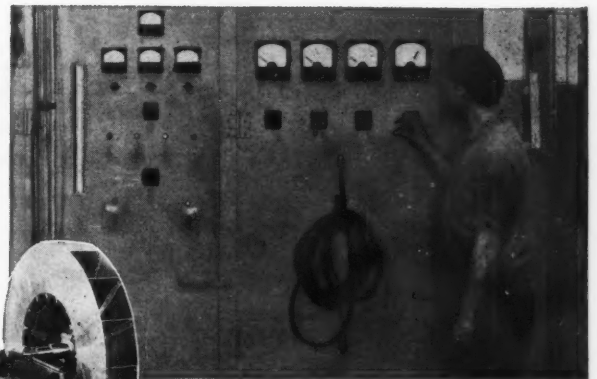
- Trois Danses Jehan Alain
Joies—Deuils—Luttés
- Choral in B Minor César Franck
- Deuxième Fantaisie Jehan Alain

KENDALL LP 2557

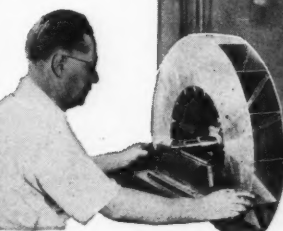
- Messe de la Pentecôte Olivier Messiaen
Entrée—Offertoire—Consécration—Communion—Sortie
- Prelude and Fugue in G Minor Marcel Dupré
- Pastorale Jean Roger-Ducasse

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| Christ is the world's true Light | Bach-Cook | .20 |
| Comfort ye, my people | Thalben-Ball | .20 |
| Hark! A Thrilling voice | Thiman | .20 |
| Hosanna to the Son of David | Vittoria-Wolff | .15 |
| O Send out Thy Light | Chubb | .15 |

THANKSGIVING

- | | | |
|---------------------------------|------------------|-----|
| Earth's Mighty Maker | M. Shaw | .20 |
| The Lord is Good | Tye | .12 |
| O Clap your hands together | M. Shaw | .20 |
| O Lord, how manifold | M. Shaw | .15 |
| O Lord, the maker of all things | Joubert | .15 |
| Praise the Lord (SSA) | Purcell-Anderson | .15 |
| Praise to the Lord (SSA) | Arr. Kurth | .15 |
| Praise to the Spirit | M. Shaw | .25 |
| Sing Alleluia Forth | Thiman | .20 |
| Thy Church, O God | Thiman | .15 |

CHRISTMAS

- | | | |
|-----------------------------------|--------------|-----|
| As I walked in Bethlehem | Anderson | .15 |
| Bells are Ringing | Lupton | .15 |
| Bells ring out at Christmas | Williams | .15 |
| Be merry, I Pray you | Thomas | .15 |
| A Christmas Carol | Leighton | .30 |
| Christmas Day | G. Holst | .40 |
| The Coventry Carol (with Descant) | | .15 |
| Ding, Dong! Merry on High | Wood | .15 |
| The Echo Carol | Whitehead | .15 |
| How far is it to Bethlehem | G. Shaw | .20 |
| In Excelsis Gloria | Graham-Dixon | .15 |
| Lo! Christ the Lord is born | Elgar | .12 |
| On this Day the Lord was Born | Lupton | .15 |
| The Stars Look'd down | Lupton | .15 |
| There is no rose of such virtue | Joubert | .15 |
| There were Shepherds | Willan | .20 |
| Torches | Joubert | .15 |

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THREE-MANUAL INSTRUMENT

Munsey Memorial Methodist Edifice
and Organ Completed in August—
Gift Installation Has 1680
Pipes, 27 Ranks.

The Wicks Organ Company has recently completed the installation of a twenty-seven-rank organ in the stately new edifice of the Munsey Memorial Methodist Church in Johnson City, Tenn. The instrument was first played at the opening services of the newly-constructed church Aug. 19. Located to the right of the chancel above the choir, the three divisions contain 1680 pipes. The console is in elaborate Romanesque style.

The organ is a gift to the church by the family of John M. Masengill in memory of Mary Elizabeth Masengill Paty.

The stoplist is as follows:

GREAT ORGAN.

Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Erzähler, 4 ft., 12 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 ranks, 122 pipes.
Chimes.
Tremolo.

SWELL ORGAN.

Contre Gambe, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 68 pipes.
Rohr Flöte, 8 ft., 61 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 49 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Spitz Prinzipal, 4 ft., 61 pipes.
Nazard, 2½ ft., 7 pipes.
Flautino, 2 ft., 5 pipes.
Mixture, 3 ranks, 183 pipes.
Trompette, 8 ft., 68 pipes.
Clarion, 4 ft., 12 pipes.
Oboe, 4 ft., 68 pipes.
Tremolo.

CHOIR ORGAN.

Concert Flute, 8 ft., 61 pipes.
Dolcan, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Koppel Flöte, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.

LEADERS OF BAPTIST MUSIC CONFERENCE



THE LEADERS FOR THE 324 DELEGATES to the twelfth annual religious music, art and drama conference, American Baptist Assembly, Green Lake, Wis., included (left to right): Richard Phipps of Muncie, Ind., conference organist; Paul Swarm of Decatur, Ill., conference chairman; Jack Dunaworth of Milwaukee, Wis., Baldwin dealer; Lewis Gerard of Cincinnati, Ohio, organist, and T. Charles Lee of Worcester, Mass., director of the conference choir.

One of the features of the conference was a session to consider "Incentives Appropriate for Church Use." Eighty-six

ways of maintaining choir interest were listed.

Highlights of the conference included "First Born" by Christopher Fry, "The Prodigal Son," a play reading by W. H. Ward, and the showing of the motion picture, "The Titan—Story of Michelangelo." A choir of more than 150 voices combined staff and conference choirs and sang "The Canticle of the Sun" by Mrs. H. H. A. Beach. Mr. Lee conducted the work which was accompanied by Mr. Phipps at the organ and Jane Chipman at the piano. An organ recital was played by Mr. Gerard. Mrs. Zelma Northcutt trained the children's choir.

Block Flöte, 2 ft., 61 pipes.
Chimes, 21 bells.

PEDAL ORGAN.

Contre Basse, 16 ft., 32 pipes.
Gambe, 16 ft., 32 notes.
Rohrbourdon, 16 ft., 12 pipes.
Rohrquinte, 10½ ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 32 notes.
Gambe, 8 ft., 32 notes.
Spitz Flute, 8 ft., 32 notes.
Quint, 5½ ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Trombone, 16 ft., (Prepared for).
Trompette, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

SYKES PLAYS ON RECORDS
BY OREGON CHORAL GROUPS

Two long-play records featuring the Mount Angel, Ore., Seminary Gregorian Choir, Dr. David Nicholson, director, the Portland Symphonic Choir, C. Robert Zimmerman, director, and Tyrone Power, narrator, have just been released. Included in the recordings is the Mass in Honor of St. Joan of Arc by Kaltnecker, contemporary French composer, which is accompanied on the organ by Lauren B. Sykes, Portland organist and director of choral and organ music at Pacific Bible College.

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ARTHUR HENKEL HONORED ON GOLDEN ANNIVERSARY

F. Arthur Henkel, a major contributor to the musical life of Nashville, Tenn., for half a century, was honored Sept. 12 as he completed fifty years as the organist and choirmaster of Christ Episcopal Church. A testimonial dinner in the dining rooms of Christ Church also saluted Mr. and Mrs. Henkel's golden wedding anniversary. Mrs. Henkel was given golden-framed photographs of her husband and Mr. Henkel received a gift of money.

A native of Cincinnati, Mr. Henkel came to Nashville in 1906 to become choirmaster and organist at Christ Church and director of music at the Tennessee School for the Blind. He left the school to go to Ward-Belmont College from which he retired in 1953.

The Nashville Symphony Orchestra selected Mr. Henkel as its first conductor in 1919, a post which he continued for eleven years. He played ten annual series of organ recitals for the Nashville Art Association.

Mr. Henkel hopes to continue his work at Christ Church well into his second half-century.

PAUL ROGERS JENKINS IS APPOINTED TO STETSON "U"

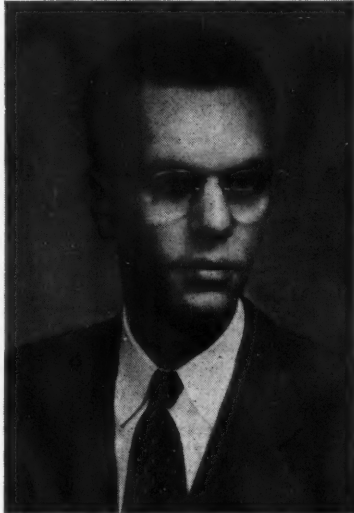
Paul Rogers Jenkins, Jr., has been appointed instructor in organ at Stetson University, Deland, Fla. Mr. Jenkins received the bachelor of science in music degree from Davidson College and the master of music degree from the University of Michigan. For the last two years he has been organist and teacher in the school of church music, Southern Baptist Theological Seminary, Louisville, Ky.

ROBERT BAKER SCHEDULED FOR MOODY RECITAL DATE

Dr. Robert Baker will play a recital in the Torrey Gray Auditorium of Moody Bible Institute, Chicago, Oct. 24. There is no admission charge.

Dr. Baker is organist and music director of the Fifth Avenue Presbyterian Church and Temple Emanu-El in New York City and teacher of organ playing at Union Theological Seminary.

JAMES S. DENDY



JAMES STUART DENDY has been appointed organist and choirmaster of Center Congregational Church in New Haven, Conn., where he began his duties Sept. 1. Before going to New Haven Mr. Dendy was for six years a member of THE DIAPASON editorial staff and organist-choirmaster of Grace Episcopal Church in Hinsdale, Ill. Other churches which he has served include the First Presbyterian Church in Asheville, N. C., and Trinity Episcopal Church in Seymour, Conn. Mr. Dendy holds a B. Mus. degree from Yale University and a B.S. degree from Davidson College. He is now completing work toward a master of music degree at Yale.

THE CHORAL CONDUCTORS' GUILD of Fresno, Cal., plans a full schedule for the year including choral and vocal clinics, concerts by the Westminster Choir and the Fresno Community Chorus, a Bach festival and an inter-choir festival.

MARY ELIZABETH WAGNER of Etters, Pa., was winner of the National Federation of Music Clubs organ scholarship at the Chautauqua Institution this year. She is a pupil of Dr. George William Volkel.

DR. EDGAR NELSON RETIRES FROM OAK PARK, ILL., CHURCH

Dr. Edgar A. Nelson, noted church musician, choral director and music educator, has retired from the First Presbyterian Church, Oak Park, Ill., after forty-seven years as its organist and director. Members of the congregation honored him Sept. 19 with a farewell party at which he received the title of "organist emeritus."

Dr. Nelson is president of the Chicago Conservatory of Music and has served as director of the Swedish Choral Society, the Marshall Field Choral Society and the Apollo Club in Chicago. He has also directed the choral music for the Chicago Sunday Evening Club.

Paul E. Koch, a graduate of Ohio Wesleyan University and of the school of sacred music, Union Theological Seminary, will succeed Dr. Nelson at the First Presbyterian Church.

SYKES FRACTURES ANKLE, CANCELS FALL RECITALS

Lauren B. Sykes, director of choral and organ music at Pacific Bible College, Portland, Ore., has recently returned home from the hospital with a plaster cast on his right leg from toe to hip resulting from a high hedge clipping experiment. His ladder collapsed and dropped him to the ground about ten feet below which resulted in three broken bones in his right ankle. The doctor has permitted him to open his teaching schedule as usual but he will not be able to play his scheduled organ recitals.

DR. LUMBY TO HAVE NEW POST AFTER FULBRIGHT STUDY

When Betty Louise Lumby, F.A.G.O., D.S.M., returns from her Fulbright-award studies in Frankfurt-am-Main, West Germany, next September, she will assume the duties of associate professor in the school of music of Alabama College, Montevallo, Ala. Dr. Lumby officially joined the faculty last month with a year's leave of absence for her European study. She comes to Alabama College from a post as assistant professor at Howard College, Birmingham.

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Christmas Music

LATIN TEXT

Hodie Christus natus est	Unaccompanied	Sweetlinc	.25
Angelus ad pastores		Sweetlinc	.25
En natus ist Emanuel		Praetorius	.20
Hodie nobis caelorum Rex	Accompanied	de Maleingreau	.20
Tui sunt caeli (Christmas Offertory)		Hilber	.15

ENGLISH TEXT

From east to west (Christmas Office Hymn)	Unaccompanied	Goodman	.20
Christmas Song		Calvesius	.20
This is the day (Unison)	Accompanied	Rullison	.15
Silent Night (Three settings)		Haydn-Gruber-White	.20
Noel Bressan		Darcieux	.25
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**Good Choral Blend
 Relies upon Proper
 Vocal Technique**

By **HENRY VELD**

(Dr. Veld is conductor of the Augustana Choir, Augustana College, and of the Apollo Club in Chicago. This address was delivered as a part of the choral techniques forum at the national convention of the American Guild of Organists in New York City last June.)

A successful director of a choral group is not unlike a good athlete in that he must convert his information into actual experience before he can hope for any degree of success in his field of endeavor. Singing groups do not improve musically, vocally nor interpretively by being lectured to—they must be shown how by actual example and illustration. Cooperation is the correct procedure, not command. Hence the very obvious need for at least some understanding about the function of the human voice about which more will be mentioned later in this article.

Our age is one in which there seems to be great emphasis on the physical aspects of subjects in much of our teaching. This is, of course, the influence of present day materialism. There is seemingly no lack of information concerning the workings of the voice, but it is quite another story when it comes to intelligent teaching where a keen, listening ear and creative imagination cooperate with the physical aspect of tone production. Furthermore, in our work with church choirs, we deal almost exclusively with amateurs; indeed, there are many singers in such groups to whom the text is the only guide for holding the music right side up. True, they may be adults, although at the same time they are musical children. As in all other phases of education, so also in the study of music, the mere passers on of information far outnumber those who can make amateurs love to sing and do it well.

To a large extent, the basic problems of church choirs everywhere are quite similar and the solution to these problems is entirely in the hands of the directors. If a choir is good, the credit belongs to the person in charge; if not, the fault for its failure likewise belongs to the same person. Exceptions to this rule are rare. If a director of a singing group is to succeed in his work, two pre-requisites are necessary: (1) An intelligent understanding of the function of the human voice, coupled with a thorough musicianship. (2) Leadership ability to awaken within the people an earnest desire to enthusiastically do something they have never before been able to do. With these pre-requisites, he may be able to apply with intelligence the following simple, but basic, rules which govern good singing.

(1) *The preparation.* This is the awareness on the part of the choristers that a good vocal tone depends on a state of physical being which is brought about as a response to thinking. There must be close cooperation between mind and body. Good physical posture has become very much taken for granted. But have a look at an average choir in rehearsal and one finds its absence much

more evident than its presence. Included in this preparation, and coming just before the actual beginning of sound, is the act of inhaling a live, vitalizing breath.

(2) *The attack,* or the actual beginning of sound. This can never be better than its preparation was and is the audible proof of one's previous thinking (or the lack of it). It must be free from physical tensions, musical in sound and squarely on pitch.

(3) *The vowel.* Every word that is used in song has in it one or more vowels that are at any time subject to being sustained for a given number of counts. It is, therefore, of utmost importance that choristers have a clear, mental concept of the phonetic sound of every vowel. After all, the vowel is the singer's only means for sustained vocal tone. Not only must a vowel be pure at the beginning of a tone, but its purity must be sustained for the full musical value of any given note. This is an indispensable pre-requisite for legato singing.

If the above-mentioned basic principles which govern good singing are strictly adhered to, choir singing is sure to become better. Certainly these principles are neither new, profound nor involved, yet none-the-less flagrantly disregarded in the rehearsals of choruses and choirs everywhere. Here again, nothing is gained nor anything accomplished when we as directors merely pass this on as information. It must be enthusiastically presented to and equally shared with our singing groups. The enthusiasm of a choir will never exceed that of its director nor will it ever be more convincing in its interpretation of sacred song than its director was at rehearsal.

If we persist in our demands for strict adherence to these obviously simple principles—vocal blend—which is result (not cause), will become very much more evident and the singing of our church choirs can become more than physical, more than mental, but also spiritual.

YOUNG KANSAS ORGANIST GOES TO BRAZIL ON 4-H PLAN

Miss Rosa Larson of Concordia, Kans., a home economics graduate of Kansas State College, Manhattan, and an organ student of Robert Wilson Hays, leaves in October for Brazil. As an international farm youth exchange student she will live for six months with rural families. This exchange is sponsored by the national 4-H Club foundation. Miss Larson has been organist of the First Baptist and the First Presbyterian Churches in Concordia and of the First Baptist Church in Manhattan. She was a member of the Kansas State College Guild Student Group for four years.

ANNUAL MESSIAH CONCERT TO BE GIVEN IN ELGIN, ILL.

Two of Elgin's musical organizations will join together this winter for a joint performance of Handel's "Messiah." The Elgin Choral Union and the Elgin Civic Symphony will give the great Christmas oratorio Dec. 2 in the Masonic Temple under the direction of Douglas Steensland. Soloists will be members of the Elgin Choral Union chosen by a committee from the choral group. Accompanists will be Ellen Sternberg, pianist, and Jane Chipman, organist.

F.A.G.O. SETH BINGHAM MUS. D.

Department of Music, Columbia University
 School of Sacred Music, Union Theological Seminary

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Suggestions Given for Selecting Your Choirs' Vestments

By MARION P. IRELAND

No detail should be overlooked which will create a reverent mood for worship and open our hearts and minds to communion with God. While it is perfectly possible to pray without first preparing ourselves for prayer, how much easier it is to feel God's presence in a house of prayer that is made beautiful in His name.

The dignity of a vested choir is understood and appreciated almost universally today. The aspect of beauty, however, is still neglected by some and even shunned by others. To some, the Puritan heritage makes it seem even a bit sinful to strive for beauty lest it be vanity. It is not vanity that causes Christian people to use richly colored stained glass windows, beautiful carvings and rich tapestries in churches. The Book of Exodus gives us particular instructions as to how to beautify the House of God.

We attend church in our "Sunday best." How much more important it is for those who participate in the service to do so! Yet many sincere, well-meaning congregations complacently go on year after year with their choirs gowned in shabby, worn-out robes of drabness. Is it sinful extravagance to clothe those who sing God's praises in raiments of beauty?

The primary purpose of choir robes, of course, is uniformity of appearance. There is less distraction for the congregation when all in the choir are dressed alike and no one is deprived of the privilege of participating due to a lack of suitable clothing. Dignity and reverence are also expressed when the choir is robed with beauty and good taste.

Styles of Robes

Tradition is of very real importance in preserving our Christian heritage as it has been passed on to us through the centuries.

Basically there are two styles of choir robes with variations of each. The style longest associated with the church dates back to the very early centuries of Christianity. This is the combination of cassock and cotta or surplice. Churches which have retained the liturgy and early forms of service find this in keeping with the formality of their mode of worship. (The term "surplice" is often confused with "cotta." The cotta is fingertip length and the surplice is longer.)

The academic style of robe was introduced by the clergy at the time of the reformation. The desire to discard the forms and rituals of the church as it existed in their day and the wish to use a style of dress which set the clergy apart led to this scholarly robe. Denominations which use the simple service, free of ceremony and formality, find this style vestment in keeping with their traditions.

There are many exceptions to this classifying of the use of the two styles of vestments, but it is basically true. The Episcopal Church carefully follows its ecclesiastical rules governing the use of vestments. Here the cassock and cotta (or surplice) is used almost exclusively and is usually a black cassock with white cotta. (The cathedral church is distinguished by using purple cassocks.) Lutheran churches usually prefer the use of cassock and cotta, also, and many other denominations, as they increase the formality of their services, also are returning to the use of this traditional vestment. The choice is usually left up to the individual church.

Selecting Suitable Vestments

Many considerations arise in the selection of vestments. Appearance includes not only the style and color of the robe and accessory. The quality and workmanship should be of the highest calibre in keeping with the high purpose for which the vestments are to be used. They should be neatly pressed, in good condition and correctly worn. Therefore, it is important to select a fabric which will retain its press without constant care. Missing buttons, hooks or snaps, resulting in the inevitable safety pins, can be avoided by means of a good, reliable

MARION P. IRELAND -



MARION P. IRELAND, whose article on vestments appears in this issue, has an inside familiarity with the problems of organists and choirmasters. She received her musical training at the Eastman School of Music and at Colgate-Rochester Divinity School and was an active organist-director until her Ireland Needlecraft demanded her full attention. Married and the mother of three, Mrs. Ireland's exhibit at the national convention in June was the subject of much favorable comment.

zipper. Cottas can be prevented from sliding out of position by being snapped to the shoulders of the cassocks. Particular care should be used in selecting fabrics which are as crease-resistant as possible. Cottas of yesteryear with their unsightly wrinkles are now made obsolete with the development of many lovely and practical new fabrics.

Comfort is another important consideration in the selection of vestments. More and more choirs are realizing the advantages of a cool, lightweight robe. In cold weather it is always possible to wear warmer clothing under the robe, but in summer heat it is not as easy to make adjustments to the temperature. Heavy robes that cause the choir members to perspire increase the dry cleaning costs as well.

The color selected should harmonize with, but not necessarily match, the surroundings without being extremely prominent or extremely drab. A joyous faith can be expressed in warmth of color. It is important to visualize an entire choir in the color selected; not just one robe. Often a color that is most attractive when worn singly is overpowering when multiplied by thirty, forty or more singers.

Few choirs are free of the self-centered individual who maintains that the color which seems most appropriate for the surroundings just isn't "her color." Individual complexions blend together in a group and should not be a real consideration in the selection of robes.

Churches with stained glass windows can easily plan effective color combinations for their choirs by selecting the colors from their windows, as well as color of interior decorations of the church. Generally speaking, when selecting the same color as the walls or carpets, it is best to select a slightly deeper shade of the same color rather than an exact match. Various shadings of a color have more interest than a flat oneness of color. Often, though, deeper or lighter shades of one color produce a monotony that could be overcome by the use of a contrasting color in robes or stoles.

The Cost of Vestments

Those responsible for the purchase of robes naturally want to get the best value for the money they spend. This does not necessarily mean getting the lowest priced robes. The better fabrics usually require less upkeep to maintain them in good condition and appearance. And considering the length of time they are to be used, a few cents a month extra would cover the difference between the lowest priced robe and the better quality vestments which most choirs would prefer.

The cassock and cotta, being two separate garments, cost more than the single academic style robe. A saving can be made by having the cassocks made sleeveless which also makes them more comfortable to wear.

Accessories

When the academic style robe is worn, a contrasting collar or stole relieves the plainness. The white starched collar was the traditional trim for many years and for some Christmas and Easter wouldn't be the same without the customary task of removing, laundering and replacing the collars on all of the ladies' robes. There are certain drawbacks to the starched collar which should be considered. A great deal of upkeep is involved as the collars crush easily, both when being worn and also when on hangers. Collars worn against the neck, whether starched or otherwise, soil easily from make-up, etc., and need frequent cleaning.

Stoles lie flat against the skin so do not soil easily. When made of a firm slipper satin, they stay clean longer than any other fabric as dust will brush off the smooth surface more easily than from a ribbed or coarse grained material. Therefore the care of this type of accessory is extremely simple. It is important that the stole be anchored to the robe at the neck so that it will stay in place throughout the service. A loop on the stole and a hook on the gown solve this problem quite simply, enabling the stole to be worn either side out.

Two different styles of stoles are recommended. The first to be discussed is the traditional stole worn down the front as a long strip on each side. (Unfortunately, this provides something to fidget with during the service.) This stole is adapted from the type the clergy use in the liturgical churches. For this reason it is sometimes objectionable to the minister. The placing on of the stole is a very important part of the ordination service in the Lutheran and Episcopal Churches and the feeling is that only an ordained clergyman should have the privilege of wearing the stole.

The second type of stole to be discussed overcomes this objection, as it is adapted from the academic hood (also a good reason for combining it with an academic robe). This is usually called a pennant stole or V stole, as it hangs down the back in a deep V. The front is a smaller point, covering the neckline of the ladies' dresses and the men's neckties. The greater uniformity achieved by means of this stole is a very desirable feature, and the simplicity and dignity of appearance are in keeping with the churchly function of the vestments. Processionals are very effective when pennant stoles are worn, particularly when a small cross or lyre is embroidered on them.


For greater variety, and to provide an extra contrast for special occasions, we have found it desirable to make the stoles reversible, using a different color on each side. This completely changes the color combination of the vestments, and special events and concerts can be celebrated with a special vestment.

It is possible to overdo the contrasting accessory by having it so large that it robs the vestment of its dignity and transforms it into a costume. Too heavy a frame can spoil the picture, but a wisely selected one can be the finishing touch of good taste.

The four liturgical colors of the church year can be effectively used in these pennant stoles (two reversible stoles using red, green, violet and white). This promotes a greater consciousness of the seasons, whether or not the altar hangings and antependia are changed with the seasons. The liturgical colors used in this manner are most effective on grey or black robes.

Choir Caps

In the liturgical churches particularly, and in many other denominations, caps are worn by the ladies. We have found this tradition prevalent in many of the eastern states to a greater extent than in the West. In most parts of the United States, the custom of worshiping in church with the ladies' heads covered is taken for granted. When even the members of the congregation wear hats as a token of respect, it is all the more fitting



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that those leading in worship should do so. In the West this is less strictly observed but nevertheless desirable.

Some types of cap are more effective than others. The beanie (or skull cap) is suitable for children and teenagers, but is not quite as adaptable to mature hairstyles as the toque. The toque is a small cap mounted on a headband and arranged in gathers toward the center. A button covers the place where the gathers meet. There is more body to this type of cap so that it stays in place more firmly, and yet the cap is inconspicuous.

The Canterbury cap is used quite frequently in Episcopal choirs and is a traditional style, also. Its only drawback lies in the fact that some tilt it to more of an angle than others. I cannot help but feel that the mortar board cap has no place in a church service. It is definitely a school item and is usually worn at such a rakish angle with tassel flopping that it loses all dignity.

Caps of velour velvet add greater richness to the vestment, a selection of material preferred to the gown fabric.

Beauty in Worship

The Reformation brought with it the destruction of much that was beautiful in Christian worship, both in music and art, and the restoration is approached with caution and lack of understanding in many congregations. Today new churches are springing up virtually overnight, each more beautiful than the last. Others are renovating, enlarging and remodeling. Architects plan carefully for a worshipful atmosphere and surroundings worthy of God's House. Each detail is planned from stained glass windows to graceful arches, rich carpeting, fine furnishings and spacious entrances so that the greatest possible perfection can be achieved. In this atmosphere a beautifully and tastefully vested choir adds its tribute to the House of Worship.

(In the next issue Mrs. Ireland will discuss vestments for junior choirs.)

THE DIAPASON

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For recital programs, etc., the closing
date is the 10th.

CHICAGO, OCTOBER 1, 1956

They Are Not Obsolescent

Is the organ recital by professional or-
ganists passe? Has the demand for any-
thing except the free performance in a
church gone the way of all flesh?

Many people would answer in the affir-
mative. But we find ample evidence in
the advertising columns of THE DIAPA-
SON this month—and in other months of
the year—that the organ virtuoso still
has a place in the concert field. There is
a large company of eminent concert or-
ganists in America, and their work is in
demand. Incidentally they now receive
fees comparable to those paid pianists,
singers and violinists of equal caliber. In
addition to the annual full-page an-
nouncements for the season by the ar-
tists of the Colbert-LaBerge group,
numbering eight in this issue, there are
a number of other men and women whose
recitals are in demand from coast to
coast. We know that they draw large
audiences, as all reports prove, and if
their performances did not rank with
those of others of the same ability and
drawing power their services could not
be afforded and their agents would not
devote time and money to promoting
them.

In passing it is only fair to give credit
to the late Bernard R. LaBerge, who
throughout his career never ceased to
believe in and to boost the professional
recitalist. The interest he aroused and
the enthusiasm he created are evident in
the present day. No one could dampen
his belief in the organ as a concert in-
strument.

All of this activity is supplemented by
the artistry of hundreds of men and
women in churches and colleges who
keep the flame burning and whose recitals,
sometimes poorly rewarded and only
moderately appreciated, are keeping peo-
ple aware of the beauties and possibili-
ties of the instrument and of all the
talent to be found among organists in
nearly every city.

There is one unfortunate fact that re-
peatedly gives one thought. How many
cities in the United States have munici-
pal organs that are seldom if ever
heard! Dozens of these places come to
mind, where fine organs, installed in an-
other era, are merely gathering dust and
are permitted to pass into desuetude.
Many thousands of dollars were spent
for these organs, and in many instances
organists of fame were engaged to play
them, only to allow them to be idle now

and unheard. Will the public always pre-
fer to listen to cheap singing and beer
and cigarette advertising over the air in-
stead of enjoying renditions of the
classics? This is a problem that calls for
the ingenuity of music-lovers to solve.

Letters to the Editor

Contrasts Peaker and Cable Articles.

Los Angeles, Cal., Sept. 7, 1956—
Dear Mr. Gruenstein:
It is indeed wonderful to have a medium
such as THE DIAPASON wherein one may fre-
quently read an inspiring article like the
one in your September issue, from the quill
of that much-respected "Dickens character,"
Dr. Charles Peaker of St. Paul's Anglican
Church, Toronto, Canada.

Dr. "Charlie's" style of writing is a true
indication of his charmingly puckish per-
sonality and his immense capacity for see-
ing and doing many things well. He has so
much to describe, he just can't write it
down fast enough; so we have a series of
deliciously spiced fragments which stir our
imagination and whet our appetites for
further episodes. Perhaps someday Dr.
Peaker will be persuaded, if he will allow
himself the time, to write his memoirs at
length. What a book it would be! . . .

Regarding Dr. Peaker's recent sojourn in
the "Old Country," I for one would gladly
have carried his valise all the way for the
privilege of accompanying him around, just
to look on and listen in to the music, dis-
course and silence in those "hallowed spots."
We shall look forward to Dr.
Peaker's promised notes on Henry Willis
and the Liverpool Cathedral and we shall
also welcome the reproduction of a photo-
graph of himself at the new console being
installed at his own St. Paul's. . . .

Dr. Peaker's article also directs our
thoughts to his English contemporaries,
musicians of "consummate mastery," great
teachers and men who appear just to de-
dicate their time and talents to the service
of the Giver of all talents.

What a contrasting spirit to that advo-
cated in the same issue, wherein a young
man, probably very "Jr.," advises or rather
warns would-be church organists against
many pitfalls and traps which he declares
lie in wait for them in the new world. Our
aspiring American organist must be as as-
tute as a lawyer, an appraiser of real estate
and economics in general and probably be
able to ascertain the "credit rating" of his
church wardens and committee members.
He must have a contract, sound as a bell,
to cover every possible exigency. . . . I would
prefer to believe that young Mr. Cable is
very unfortunately biased, misguided and
uninspired and that someone perhaps more
mature will rise to defend American church
musicians and officials alike against his im-
plications.

Yours sincerely,

RONALD W. PADGETT.

Echoes from "Alfred Jingle."

Toronto, Ont., Sept. 14, 1956—

Dear Mr. Gruenstein:

I have received a number of letters about
my article in the September issue, all very
cordial and all assuming that I am going on
in a second instalment to talk about the
promenade concerts, Henry Willis and Liver-
pool Cathedral. This I cannot do. I have
already taken up a lot of valuable space
in your columns and my own time is
limited.

Nevertheless, I would like to remedy an
omission and make one or two corrections.
(1) I did want to commend the inspiring
music in Glasgow Cathedral where the con-
gregational singing vies with that of the
fine choir. Their eminent organist is Wilfred
J. Emery. (2) When I said "Henry Willis"
I meant Henry Willis, Jr., who was very
kind to me. (3) Yes "Dickensian" it should
be, "Old Cathedral—earthy smell", not
earthy smell, and I knew it referred to
Rochester Cathedral, not Norwich. (4) "Non
Angli, sed Angeli"—culpa mea!

Considering my disorderly script there
were few errors—astute fellows at THE
DIAPASON—very! The mail is just in and
I must assure one gentleman that there
is little danger of abusing the crescendo
pedal in England; I only saw one, and
there was dust on it.

Yours truly,

CHARLES PEAKER.

ORGANIST MOTHER OF FOUR
WINS SCHOLARSHIP AWARD

Mrs. Margaret Morgan Dawson, or-
ganist-director of the Fifteenth Street
Christian Church, Washington, D. C.,
has been awarded the 1956 Mabel Kane
Stryker memorial graduate scholarship
of Sigma Sigma Sorority. The award
will enable Mrs. Dawson to continue her
music studies either at Princeton Uni-
versity or in New York City. Mrs. Dawson
is the mother of four musically-inclined
youngsters. Her husband, Robert M.
Dawson, teaches music in the Greenbelt
High School and directs the music in
the Westminster Presbyterian Church,
Alexandria, Va.

Catholic Church
Music Discussed
by Author, Critic

By BENJAMIN HADLEY

"Catholic Church Music" (Dodd, Mead
and Company) by Paul Hume, the well-
known music critic of the *Washington
Post*, is appropriately sub-titled "A prac-
tical guide for the choir loft." For the
Catholic organist and choirmaster, the
book is eminently practical, ranging from
beginning rehearsal techniques to lists
of suggested service music—all this with
liberal doses of the background of the
liturgical movement and interesting
personal experiences apropos to the sub-
ject at hand.

Not the least valuable are the several
indices, including church legislation on
sacred music, "Is the Motu Proprio bind-
ing in Conscience?" lists of suggested
reading, music and a particularly excel-
lent one on recordings and breathing and
vocalizing exercises.

Mr. Hume "pulls no punches" in his
criticism of the state of sacred music in
the Catholic Church today. His criti-
cism, however, is constructive and is
encouraging for the future. Certainly
this should be in the hands of every
Catholic musician.

New Organ Music

Old French and new German organ
music enter side by side this month. The
old French, which C. C. Birchard calls
"From a Paris Organ Loft," is Laurence
Dilsner's edition of three fine eighteenth-
century pieces, Fugues by Lasceux and
Dandrieu and a lovely Noel by Balbaste.
These are easy and transparent but
thoroughly worthy.

Two interesting examples of con-
temporary German treatments of tradi-
tional chorales come from the Bären-
reiter edition: a chorale-partita on
"Christus, der ist mein Leben" by
Helmut Bornefeld is a six-variation
treatment of skill and originality. Vari-
ation devices used include two-part in-
vention figuration, a florid aria, a pedal
recitative, a musette and a brilliant caril-
lon finale. A chorale-fantasia by Paul
Müller-Zürich on "Ach Gott, vom Him-
mel sich darein" grows from a peaceful
though dissonant beginning, through an
increasingly dramatic fantasia to a logi-
cal fugue. Many organists will want to
see and even work on these pieces. They
are well-made and organic. Whether
American organists will find the har-
monic and contrapuntal idioms appealing
enough to earn a place in their reper-
tory is a moot point, for the style is not
an immediately ingratiating one.

Also from Bärenreiter comes a book
of organ accompaniments to the liturgy
of the German Evangelical Lutheran
Church. Students of comparative litur-
gies will find the book fascinating. Its
title, by the way, is "Liturgische Orgel-
sätze."

Volume 2 in Edward B. Marks organ
library's "Chapel Service" is made up of
short bits of music of interest chiefly to
the amateur organist who must play
for church school and similar services.
Six Preludes and Fugues by Saint-Saens
are also published by Marks in their first
American edition. Reactions to these will
vary from enthusiasm for their work-
manship to boredom with their content.
This composer has always affected musi-
cians in this way.

RICHTER OPENS RECITALS
AT CHURCH IN CAMBRIDGE

Karl Richter, one in the famous line
of organists at St. Thomas' Church,
Leipzig, Germany, where Bach himself
served the latter part of his life, was
chosen to open the recital series at Christ
Church, Cambridge, Mass., Sept. 30. In
the month of October the recital series
will include programs by Marion Boron,
organist-director of Christ Church, Oct.
7, by Clarence Watters, Trinity College,
Hartford, Conn., Oct. 21 and by Arthur
Howes, the Organ Institute, Andover,
Mass., Oct. 28.

PAUL CRESTON, composer and organist,
familiar to those who attended the national
A.G.O. convention as a panel member of the
forum on composition, has joined the music
faculty of Swarthmore College in Pennsylv-
ania.

Looking Back into the Past

Forty-five years ago the following news
was recorded in the issue of Oct. 1,
1911—

New York millionaires were keeping
the organ builders busy placing large in-
struments in their palatial homes, ac-
cording to a special article in the *New
York Times*, quoted in THE DIAPASON.
Among prominent private organists for
famous men were: Archer Gibson, who
played for Henry C. Frick; Harry Rowe
Shelley, who played for John D. Rocke-
feller, William K. Vanderbilt, Jr., E. C.
Converse and Louis Tiffany; Walter C.
Gale, who played every morning for
Andrew Carnegie while the latter took his
bath and dressed; Homer Norris, for
whom J. Pierpont Morgan was building
a country house with an organ all his
own; Dr. William C. Carl and Arthur
Scott Brook, who had been selected by
ex-Senator William A. Clark to play at
his mansion.

The Portland, Ore., Auditorium Com-
mission decided to build a structure cost-
ing \$600,000 and to install in it "the most
magnificent organ in the United States."

THE DIAPASON published the specifica-
tion of the four-manual being completed
by the Austin Company for the First
Methodist Church of Evanston.

Richard Keys Biggs opened a series
of monthly Sunday afternoon recitals at
the Westminster Presbyterian Church of
Detroit, of which he was then the or-
ganist.

Twenty-five years ago the following
news was recorded in the issue of Oct.
1, 1931—

Despite torrid weather and the eco-
nomic depression the convention of the
National Association of Organists, held
in New York City, Sept. 8 to 11, was the
largest on record for that organization.
Harold Vincent Milligan was unani-
mously re-elected president. The initial
convention recital was played by Charles
Henry Doersam at the Riverside Church.
Andrew Tietjen, Thomas J. Crawford,
Charles M. Courboin and Edward Eigen-
schenk were among the other players.

It was announced that Sigfrid Karg-
Elert, the noted German composer, was
to come to America for a recital tour of
three months early in 1932.

A large new organ described in this
issue was the Skinner under construction
for Girard College, Philadelphia.

The annual convention of the Cana-
dian College of Organists was held in
Montreal Aug. 26 and 27. Richard Tat-
tersall was elected president of the or-
ganization.

Ten years ago the following news was
recorded in the issue of Oct. 1,
1946—

Deaths of Henry S. Fry, outstanding
Philadelphia organist and choir direc-
tor, and Arthur Merriman, well-known
Brantford, Ont., Canada, organist, were
reported.

Ernest White, Drummond Wolf and
Bernard Piché were featured recitalists
at the C. C. O. convention in Hamilton,
Ont., Canada.

First Church of Christ, Scientist, St.
Louis, Mo., installed a three-manual
Kilgen, specifications of which were
given.

E. Power Biggs was re-engaged by
CBS after completing the broadcast of
the complete organ works of Bach.

Richard Ellsasser celebrated his twen-
tieth birthday by playing his 400th re-
cital.

HARTFORD CHURCH CHOOSES
ALBERT RUSSELL FOR POST

Albert Russell has been appointed
organist-choirmaster of the Asylum
Hill Congregational Church, Hartford,
Conn. Mr. Russell, former organist-
choirmaster at the West End Collegiate
Church, New York City, and chapel
organist at Union Theological Seminary,
received his master of sacred music de-
gree from the seminary last May.

While in New York, Mr. Russell
played recitals at St. Paul's Chapel,
Columbia University, St. Bartholomew's
Church, Union Seminary and the River-
side Church. He also played services and
accompanied oratorios at the Riverside
Church.



ROBERT BAKER

Fifth Avenue Presbyterian Church and Temple Emanu-El, New York

Teacher of Organ Playing: Union Theological Seminary, New York

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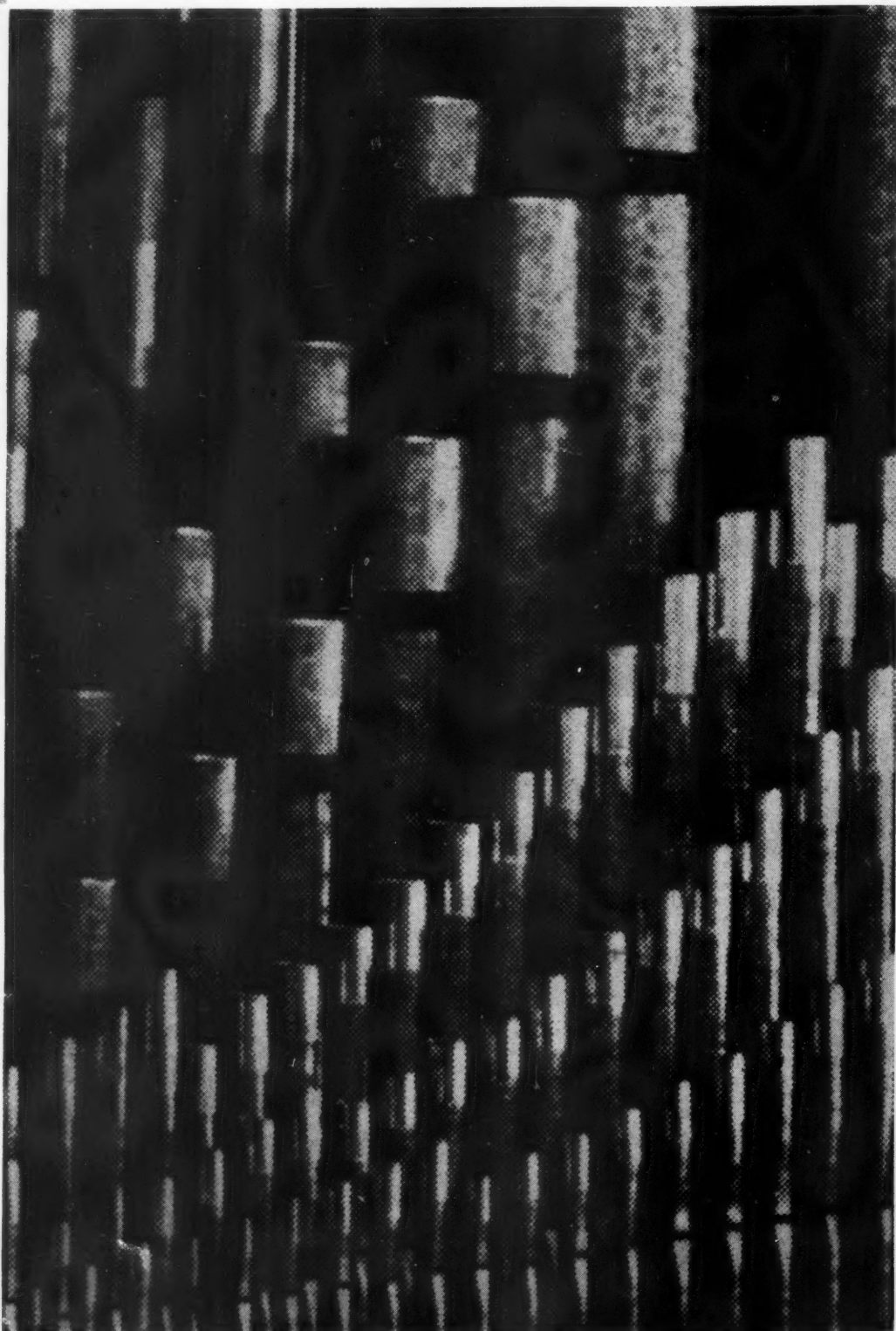
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*Faculty,
Rollins College
Winter Park,
Florida*



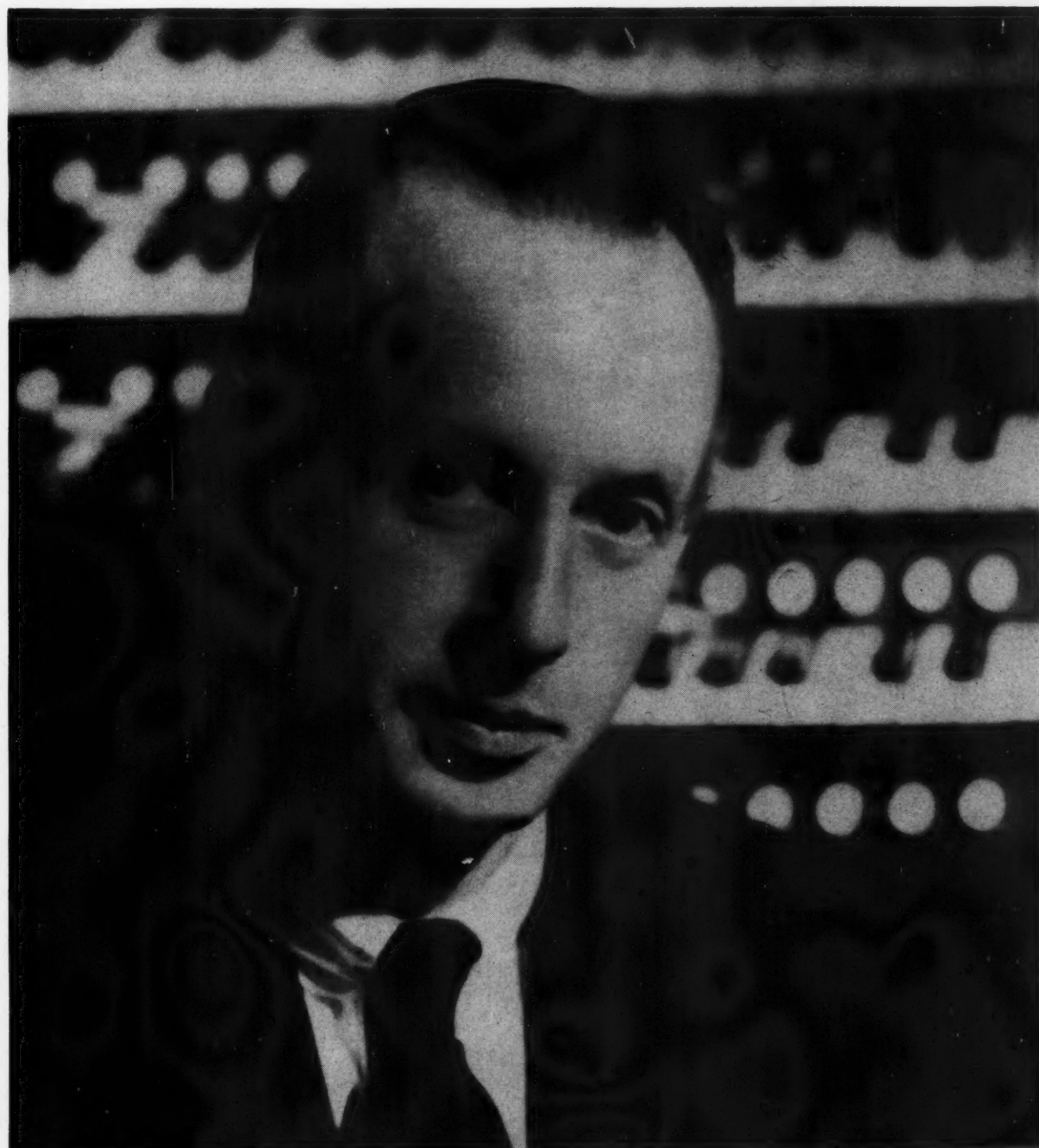
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GEORGE MARKEY, Mus. D.**ORGANIST: Old First Church, Newark, N. J.****FACULTY: Westminster Choir College,
Princeton, N. J.***Markey in Recital
at New York Makes
Deep Impression**By SETH BINGHAM*

George Markey played a recital April 10 at St. Paul's Chapel, Columbia University, sponsored by the New York City Chapter of the A.G.O. He included works by Bach, Franck, Roger-Ducasse, Bingham, Simonds, Brahms and Messiaen.

The mature artist is one of a group of distinguished American recitalists who play with absolute technical control, understanding and musical sensitivity—qualities abundantly evident in his interpretation of Franck's "Grande Piece Symphonique," the Roger-Ducasse Pastorale and Messiaen's "Dieu parmi nous."

Dr. Markey has rhythm, and he lost no time in proving that the organ is really a rhythmic instrument. Though some legato addicts have trouble with the resonance in St. Paul's, it did not bother Dr. Markey; everything came through distinctly.

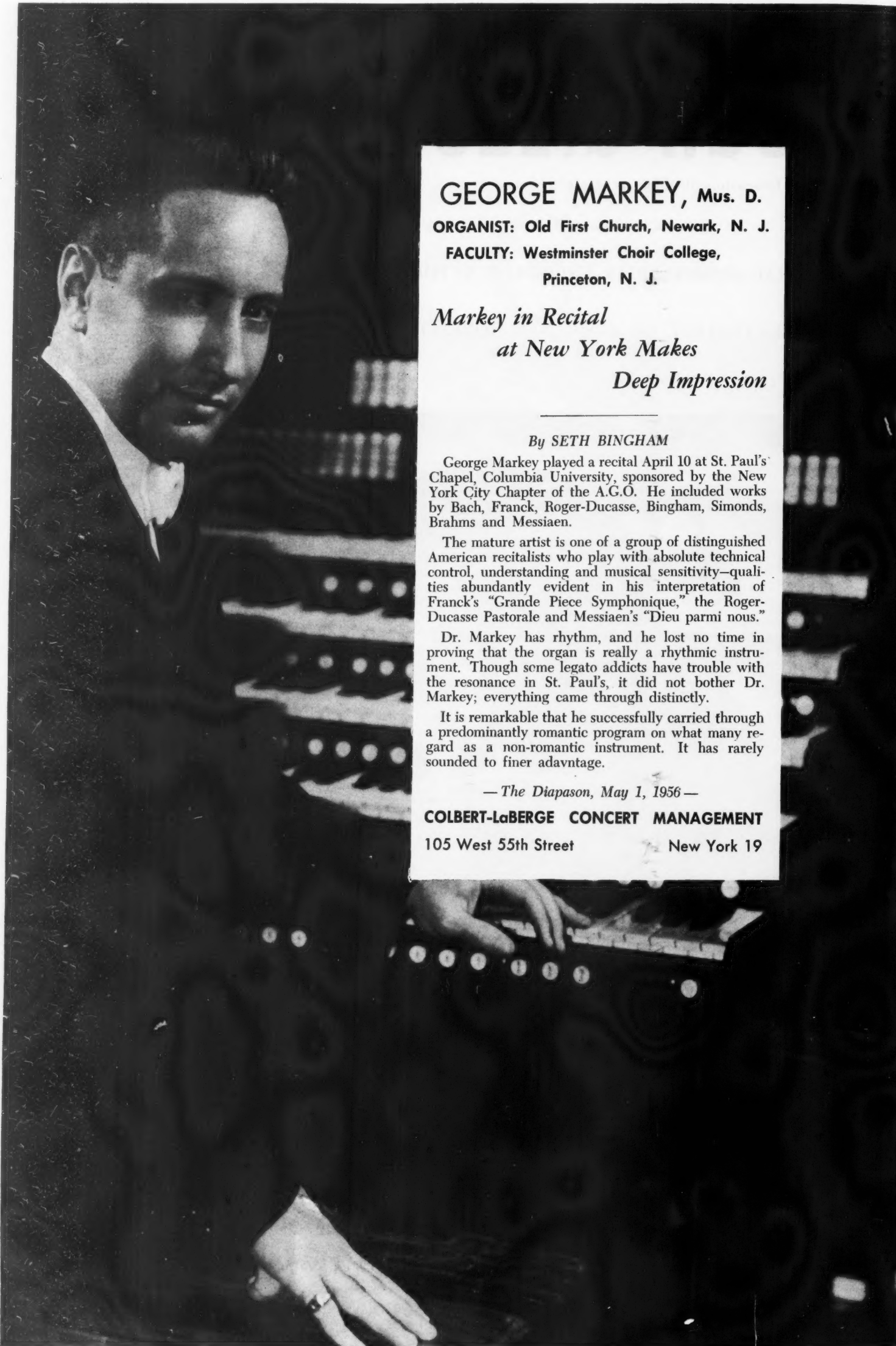
It is remarkable that he successfully carried through a predominantly romantic program on what many regard as a non-romantic instrument. It has rarely sounded to finer advantage.

—The Diapason, May 1, 1956—

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FLORA GREENWOOD, *Harpist*

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—*Richmond, Va. Times-Dispatch*

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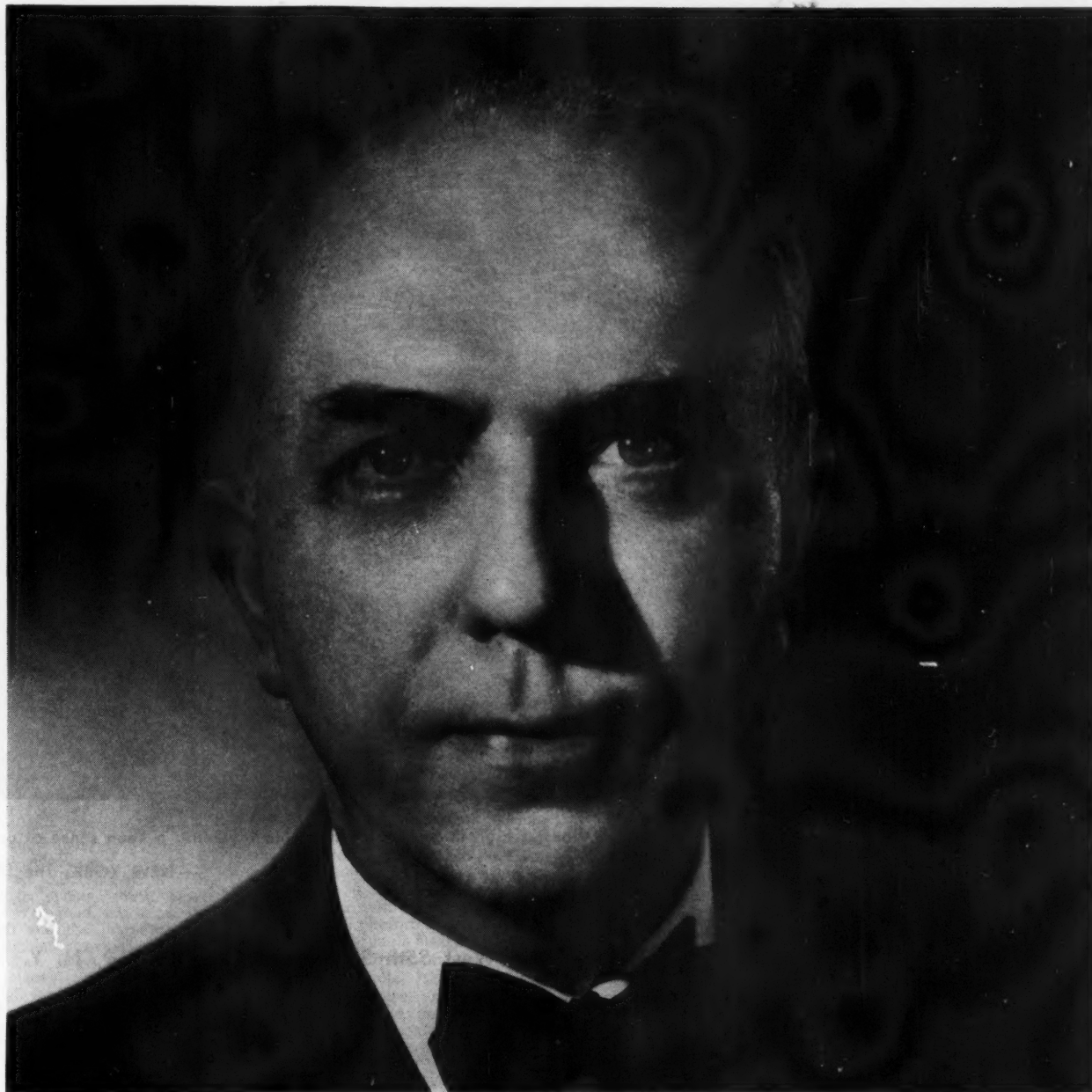
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—NEW YORK, *The Diapason*

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CANADIAN ORGANISTS' CONVENTION IN MONTREAL ASSEMBLED ON ST. HELEN'S ISLAND



C. C. O. CONVENTION IS HELD IN MONTREAL
THREE-DAY ANNUAL MEETING

Recitals by Peaker and Meek, Lecture by Hillis, Casavant Tour and Service at St. Patrick's Church Featured.

(Continued from page 2)

The full splendor and pageantry of the Roman Catholic Church in the Province of Quebec was displayed to its utmost advantage in an unforgettable pontifical high mass at St. Patrick's Church. The celebrant was His Eminence, Paul Emile Cardinal Leger, archbishop of Montreal, and the mere mention of his name assured us all in advance that we should see perfect ceremonial and hear the best possible and the most authoritative music for the archbishop has lent the full weight of his influence and power to support the best in the music of the liturgy and also to discourage the secular and the merely entertaining. His ideals he expressed to the organists gathered in his closing words to them when he said: "It is the duty of organists to give their congregations an intelligent appreciation of true music; do not only try to please the people, try to please God."

The proper of the mass was sung by the male voices of the Choeur Pie Neuf. The ordinary was sung antiphonally between the choeur, augmented by the Choeur St. Gregoire on the one side and Le Choeur St. Cecile on the other. The last named consists of nuns, and their beautiful tone reminded this writer of the best English choirboys—that round lovely musical sound which, because of its lack of sensuousness, always seems best for the worship of the Almighty. They were well trained and their enunciation was beyond reproach. Their flexibility and absolutely unanimous stress and quantity were a delight to hear. They were on a lower gallery than the men who had the advantage of being near to the roof of the great church making an admirable soundboard for their resonant and sensitive singing. They made an almost perfect foil for the sisters, or vice versa. The phrasing of both groups was almost immaculate.

The brothers also sang a motet by Palestrina, "Ecce Nunc." This was the climax of the polyphonic music heard. The tone was very good, the balance of parts excellent and the intonation and articulation true and clear. It was choral singing at its very finest. The "Cantate Domino" by Hassler was not quite so well controlled tonally. It was still a triumph! The C.C.O. owes the Rev. Clement Morin, director, a tremendous debt of gratitude.

The organist of the church, William Doyle, played a Bach chorale prelude and two movements from the Suite Mediaeval by Langlais before the service. Noteworthy was the dramatic opening of the Entree as the ecclesiastical procession began. The recessional, Toccata from the Suite Modal by Flor Peeters, was brilliantly performed by Philips Motley to bring a most notable occasion to a magnificent conclusion.

Recital by Charles Peaker.

Dr. Charles Peaker is not only Canada's best organ recitalist, but is also certainly Canada's best-known recitalist. In fact, all convention goers would be a little restive if he were not asked to play at the C.C.O. conventions. Dr. Peaker is also an extremely well-informed and well-read man, and the notes which he writes for his own programs are witty, witty and pithy. He played the organ at Notre Dame Church and played it masterfully. He is a master colorist; in fact, he sometimes changes his registration so frequently that the length of sentences and of phrases is obscured. But for those who delight in tonal variety he is without peer.

Dr. Peaker played a longish program, commencing with Handel's Concerto 6 and finishing with Sir Ernest MacMillan's "Cortege Academique." In between these he played Hindemith's Sonata 1, a Suite by Messiaen, and a selection of smaller pieces by Haydn, Pachelbel, France, Sumsion and Willan as well as a weighty Sarabande by Howells and an exhilarating Rhapsody by the organist of Norwich Cathedral, Dr. Statham. He thus showed off the resources of the organ, his own skill and also the lightness and the depth of masters ancient and modern.

To Hindemith's rather dry and diffuse work, the player brought his own great powers of rhythm and color and kept interest throughout. The Messiaen was the highlight of the recital. Messiaen is the most outstanding and significant figure in modern French music and it suffices to say that he was played magnificently on this occasion.

Two works quite new, namely the Minuet of William France of Ottawa and "Cortege Academique" of Sir Ernest, were both of considerable and practical interest; the Minuet was charming, its discordances attractive. MacMillan's march is attractive and it brought the recital to a satisfactory conclusion with robust and vigorous sounds from a composer and conductor who has done more for Canadian music than any one else and who is a great organist himself.

Visit to Casavant Factory.

Bright and early Wednesday morning a fleet of buses waited at the Windsor Hotel to drive the members to the Casavant Freres organ factory in St. Hyacinthe, some 30 miles from Montreal. The day broke with glowing skies but the sun came out before long and brightened the trip through pleasant countryside and quaint towns.

On arriving at the factory the tour separated into groups, under the guidance of officers of the company, and was shown every phase of the work of fine organ building. Noted particularly was the quiet, orderly way in which each workman or, more properly speaking, each artist concentrated on the work before him with devoted and expert skill and single purpose. To the writer, at least, this was the most impressive feature of the tour.

The assemblage adjourned to the St. Hyacinthe Golf Club where, as guests of Casavant Freres, a buffet luncheon was enjoyed in the open air on the club

lawn. The rolling country could be seen to the foot-hills of the Vermont mountains. C. J. Laflamboise, general manager of the Casavant Freres, brought greetings and thanks was expressed by President Jeffery.

After returning to the city, the convention was driven to St. Helen's Island opposite the city, where there is a fine pleasure park and building for recreation. A civic reception was held and the mayor's representative made an official welcome. Further refreshment was enjoyed and opportunity to view the modern paintings was given. In some cases, one had to assume that the committee had hung them right side up, but others again were quite within the layman's comprehension.

Meek Heard at Cathedral.

Kenneth Meek played Wednesday evening on the Hill, Norman and Beard organ in Christ Church Cathedral the following program by Bach: Concerto 4 in C, "An Wasserflüssen Babylon," "Herr Jesu Christ, dich zu uns wend," "Nun komm, der Heiden Heiland," "Nun danket alle Gott," Prelude and Fugue in A major, Prelude and Fugue in A minor, Six Fughettas for Advent, Fantasie in G, Three Transcriptions and the Toccata in F. Mr. Meek's historical, but vital approach held the large congregation's complete attention throughout the evening. Especially in the Six Fughettas (all played upon the unenclosed choir organ) and the Fantasie in G, he displayed a thorough mastery of the instrument and an imaginative concept of the music. By means of judicious registration and skillful playing, he was almost totally successful in overcoming the rather awkward acoustical problems caused by the placement of the instrument.

A sale of music was convened Thursday morning by Mrs. G. K. Drynan of Oshawa. Anthems taken from the libraries of various leading Montreal churches were also displayed. Luncheon followed at the Windsor Hotel at which Dr. Douglas Wilson was the guest speaker.

Margaret Hillis Is Highlight.

One of the highlights of the convention was Thursday—the choral clinic directed by Margaret Hillis, conductor of the New York Concert Choir. With her personal magnetism, her emphasis on rhythm and her happy faculty of getting directly at the root of any problem, Miss Hillis passed even the acid test of making the assembled organists sing presentably and with a considerable degree of style. Her important contribution to the convention will long be remembered by those in attendance.

The final event was the banquet at the hotel. A superb dinner was followed by the guest speaker, Maxwell Ford, who was most amusing and a born raconteur. His experience in Gilbert and Sullivan direction gave him some common ground with organists. Dr. Peaker made a most felicitous toast to the ladies and His Lordship, the Bishop of Montreal, extended his greetings. The president was called on to speak in French and English. A formal presentation of the Association diploma was made to G. C. Wallis,

Toronto, in absentia. Amidst lusty singing, under the direction of Mr. Doyle, a most successful convention came to a close.

In view of the international congress, to be held in London, England, in 1957, the C.C.O. annual meeting only will take place next year.

F. R. C. O. GIVEN MISS PALMER; FIRST TO CANADIAN WOMAN

Miss Catherine M. Palmer, organist at the Church of the Holy Trinity, Toronto, has just returned from England to become the first woman in Canada to receive the diploma of a fellow in the Royal College of Organists. At this particular examination there were sixty-eight candidates, of whom only twelve were successful. Miss Palmer was awarded the Turpin prize for second highest marks in the practical portion of the examination. For the theoretical portion she credits her success to the inspirational teaching of Dr. Healey Willan, one of Canada's foremost musicians.

Miss Palmer began her career at the Royal Academy of Music, London, and received the diploma of licentiate of the Royal Academy of Music and is a graduate of the Royal Schools of Music. After teaching for five years, she turned her attention to serious study of the organ and passed the associate examination of the Royal College after preparing for it for just six months.

Miss Palmer has taken up permanent residence in Canada, the home of her early childhood. Three years ago she was appointed organist at the Church of the Holy Trinity in Toronto, where the organ is being rebuilt by the Schlicker Organ Company of Buffalo and is due to be installed this month. Miss Palmer will be giving a number of recitals on the new organ this season, following two outstanding performances in England in the summer.

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CONDUCT EPISCOPAL MUSIC SESSION AT COLUMBIA, S. C.

The joint commission on church music of the Episcopal Church conducted its fifth annual school of church music for organists and choirmasters of the Episcopal Church at Trinity Church, Columbia, S. C., Aug. 27-31 with an enrolment of seventy-five musicians and clergyman.

The faculty consisted of Ray Francis Brown, Paul Allen Beymer, Edward B. Gammons, Leo Sowerby and the Rev. Claude Guthrie. Classes and rehearsals were held each day from 9:30 in the morning until 10:00 at night. Three model services were sung in the church: holy communion, morning prayer and evensong. Mr. and Mrs. Robert Van Doren, organists of Trinity Church, were in charge of the program and social events.

A recital on the new Möller organ was given by Lawrence Robinson. He played: Grand Jeu, du Mage; Prelude and Fugue in G and Trio-Sonata in E flat, Bach; "The Legend of the Mountain," Karg-Elert; "Divertissement," Vierne, and Fantasia on "B-A-C-H," Reger.

TWO BIRMINGHAM CHURCHES APPOINT NEW DIRECTORS

Two important Birmingham, Ala., churches announce the appointment of new ministers of music: the Central Park Baptist Church has called the Rev. Bob Post from the First Baptist Church of Fort Smith, Ark., where he developed an outstanding music program. The East Lake Methodist Church music ministry has been assumed by Paul Gaston White, graduate of the University of Alabama and previously organist at the Northport Methodist Church and at the First Baptist Church of Maxton, N. C., which he served while in the air force.

DONALD KILMER GIVEN POST AT CHURCH IN TOPEKA, KANS.

Donald D. Kilmer has been appointed minister of music at the First Baptist Church, Topeka, Kans. He assumed the position Sept. 1 and will direct six choirs.

Mr. Kilmer holds a bachelor's and a master's degree in organ from Indiana University, having received the master's degree in June, 1956. In the summer he attended the Union Theological Seminary school of music studying organ with Donald Coats. At Indiana, Mr. Kilmer was an organ student of George Y. Wilson and Oswald G. Ragatz.

Mr. Kilmer was awarded the performer's certificate in organ by the Indiana University school of music following his graduate recital. He is a member of the A. G. O. and Phi Mu Alpha Sinfonia Fraternity. He served as a graduate assistant in the Indiana University organ department in 1955-56 and was organist of the Tabernacle Presbyterian Church in Indianapolis. Previously he held positions at the Clear Creek Christian Church, Bloomington, Ind., and the First Methodist Church, Martinsville, Ind.

SUMMER RESIDENTS HEAR MOZART CHURCH SONATAS

All Saints' Episcopal Church, Bay Head, N. J., a summer mission founded over fifty years ago, had the opportunity of hearing six of Mozart's church sonatas for organ and strings Aug. 26. Dr. Lee Hastings Bristol, Jr., L.T.C.L., organist, with the assistance of a string quartet played these works before and during the morning service in observance of the 200th anniversary of Mozart's birth.

ROBERT R. ZBORAY has been appointed organist of the Adas Israel Synagogue, Washington, D.C.

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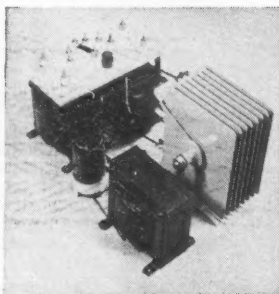
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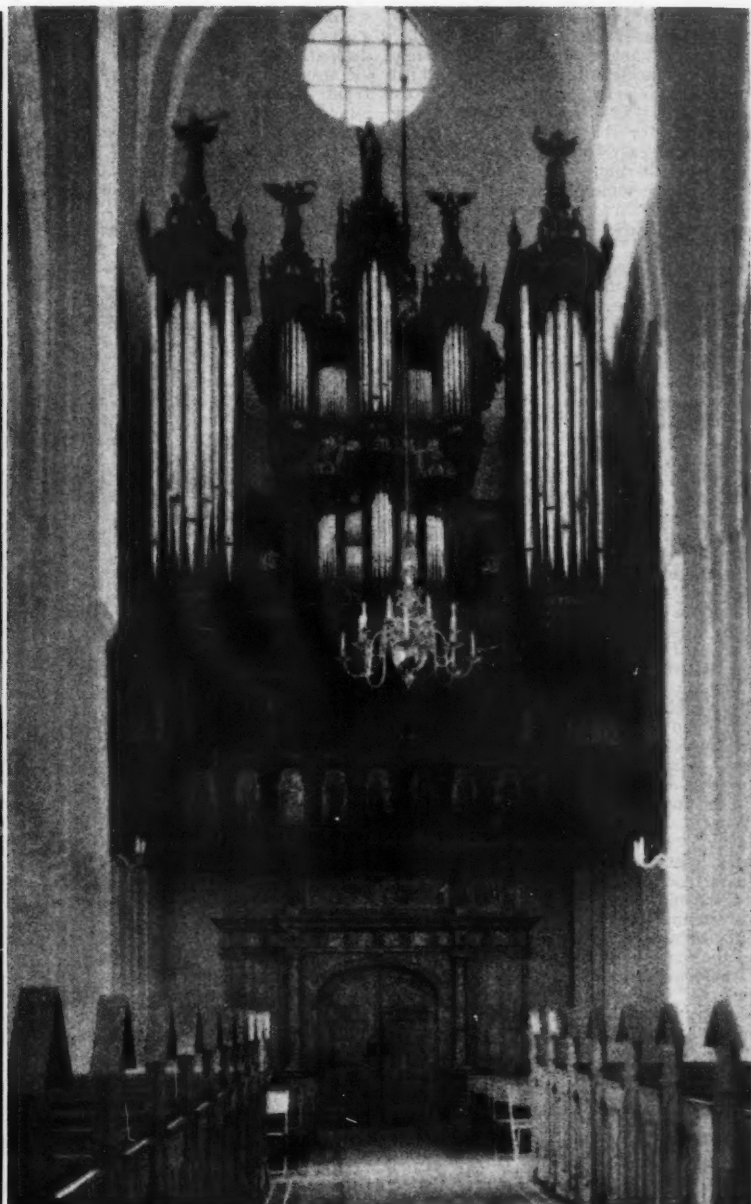
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Variety Is Word for Choral Pieces Sent This Month

By FRANK CUNKLE

After last month's deluge of new choral music, this issue's supply seems small indeed. And, in contrast to last month, this time we have only a small proportion of Christmas music. Only two of the six pieces from Shawnee Press, for instance, are for Christmas: Henry Hallstrom's "From the Eastern Mountains" is a rather fancy arrangement of a pleasant carol tune with opportunity for a girls' trio to join the mixed choir if desired. Dorothy Priesing's "Wonder of the Darksome Night" uses high ranges, divisi and rhythmic variety to achieve its dramatic effect; it would be difficult for many choirs. Roy Ringwald's "O Brother Man!" done originally for the Waring glee club, is technically easy, making use of unison and block harmony; the accompaniment may require some adjustment to the organ. Ringwald's arrangement of the spiritual, "He's Got the Whole World in His Hand," divides to five, six and finally seven-part writing; this is concert program material for a good, experienced choir. Clifford McCormick's "God Is a Spirit" is good volunteer choir material. Clokey's "A Light Shines Forth" is a festival piece for combined choirs.

Another combined choir piece for Thanksgiving is "My Cup Runneth Over" by H. Leroy Baumgartner (Canyon Press). "The God of Love My Shepherd Is" by Richard Peek (also Canyon) is written in such a way that it may be used for various combinations of voices; it is easy and practical. George Brandon's "Arise, O Lord" is a short, strong anthem for the average choir. Mary E. Caldwell has translated and arranged a French carol, "Come, Let Us Sing," using a descant in the final stanza.

Four Hall Johnson spiritual arrangements from Edward B. Marks ("Way Over in Beulah Lan," "Sometimes I Feel Like a Motherless Child," "Trampin'" and "Walk Together, Chillun!") are in Johnson's appealing characteristic style. They are not at all easy and are to be recommended for a skillful group. Joyce Barthelson's version of "My Lord, What a Morning" is on a much easier level. Desmond MacMahon's "The Feast of Christemus" (sic) is the most extended new work of the month. Based on the more boisterous of the familiar carols and with an optional pantomime, it is suitable for many secular occasions at holiday time. A new edition of a Praetorius carol, "To Us Is Born Immanuel," is easy, useful and likeable. Equally useful are Barthelson's arrangements of "Echoes Are Sounding" and "The Coventry Carol" and Walter Ehret's flexible arrangement of "Sus-

anni." "Four Chorales for Christmas" and "Two Chorales from Bach's Christmas Oratorio" (the latter really two settings of a single chorale) would be more valuable to many with sources of the translations and accepted tune-names indicated. Exception must also be taken to terming the ethereal solo in the a cappella "Requiem Aeternam" of the Verdi Requiem an "optional soprano solo." We trust no chorus will ever omit it. Certain choirs may find use for Sibyl York's four pieces: "Keep Me Ever Close to Thee," "A Sinner's Soul," "The Heavenly Choir" and "I Found My Saviour." These are available for SSA or SATB with distinctly pianistic accompaniments.

Plymouth Music Company, a recent entrant into the choral field, has brought out a setting by Ross Hastings of a "Prayer of St. Francis" in which a speaker or speech choir alternates with a singing choir—probably an interesting dramatic effect under some conditions. "Praise God in All His Glory," arranged from Jacopo Peri and available for mixed or male choirs, is easy, dignified and strong. Five hymn arrangements by Stuart Churchill ("For the Beauty of the Earth," "Vesper Hymn," "O God Our Help in Ages Past," "One Sweetly Solemn Thought" and "Come Thou Almighty King") are easy and practical for the uses to which this type of writing lends itself. Churchill's setting of a Hugo Wolf song, "Give Praise to Him," would offer more problems to an average choir.

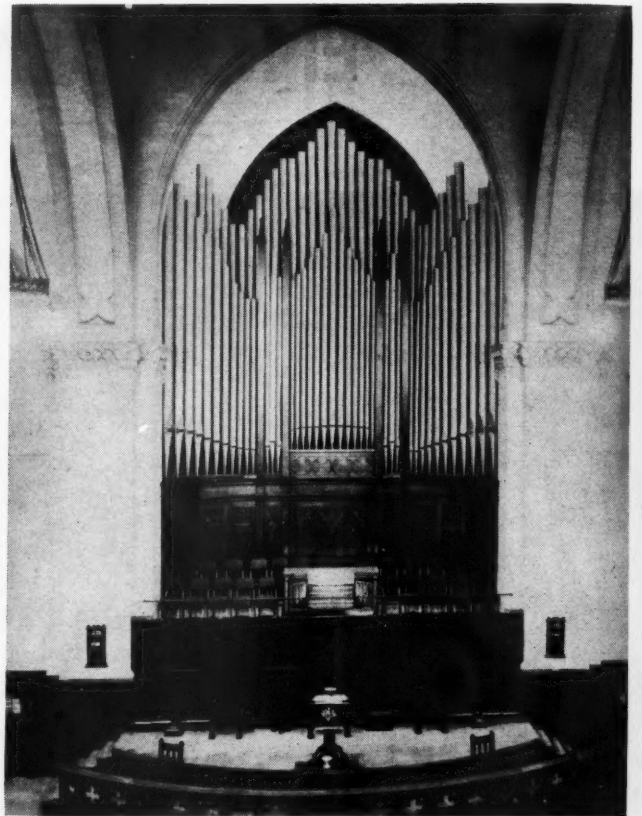
• • •

For the average volunteer choir Carl Fischer issues four small anthems this month: "Jesus Was a Baby" by J. Clarendon McClure and Jane Marshall's "There Is a Song So Thrilling" are quaint and folk-like, Bill Simon's arrangement of Lutkin's "The Lord Bless You and Keep You" is a pleasant end for a service and Marshall's "Unto the Hills" is largely block harmony with a little divisi in the altos. Cooper's "Alleluia, Christ Is Born Today," on the other hand, requires an a cappella group which can split into four-part male and three-part treble choirs for an antiphonal effect. Hovdesven's "The Wonderful News Tonight" is a Christmas number for junior and adult choirs. Wilhousky's arrangement of a Kiev monastery chant, "Blessed Is the Man," is specialized material in free rhythm asking for a highly disciplined performance. Warren Joseph's "Benedictus es, Domine" setting is very curious; some choirs will find it interesting.

"Joyous Carols" (Carl Fischer) by Mary Elizabeth Whitner not only contains some fresh material for two-part chorus but gives many suggestions for performance and for the use of any available instruments. "Warm Up and Sing" by Bill Simon is a set of exercises for choir illustrating some problems of tuning, tone production and diction.

"There Came Three Kings" by Lorraine L. Schultz (Churcharts Press) is a simple three-stanza arrangement for male voices.

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DEERWOOD WORKSHOP HOLDS SECOND SUMMER SESSION

Illness of two scheduled faculty members failed to affect the usefulness or dampen the enthusiasm of the second annual choral and organ workshop Aug. 19-26 at the Deerwood Music Camp, Saranac Lake, N. Y. Sherwood Kains, the camp director, suffered a heart attack before the opening. His classes in choral conducting and vocal methods were led by Dr. Clyde Dengler, Upper Darby, Pa., and William Lee, Elmira College, Elmira, N. Y. Robert Elmore's virus attack forced his withdrawal. Richard Ellsasser added Mr. Elmore's projected repertory classes to his own master recital class schedule.

Mr. Ellsasser also took part in several programs and recitals both as soloist and accompanist. Dr. James Allen Dash conducted a choral concert featuring the Fauré Requiem and a dozen short choruses. Dr. Norman Coke-Jephcott directed a morning choral service at St. Luke's Episcopal Church, Saranac Lake, on the camp's closing day, enlisting the entire personnel of the workshop.

ORATORIO SOCIETY OF N. Y. TO RECRUIT, TRAIN SINGERS

The Oratorio Society of New York, under the direction of William Strickland, has set among its goals this season an enlarged choral membership. Chorus members, largely people who are engaged in non-singing occupations during the day, range from business executives and a masseur to physicians and taxi-drivers with a wide range of less contrasting occupations between them.

"Very often," says Mr. Strickland, "you find people with excellent voices but no special musical background. For them we are instituting a sight-reading class this season for the first time. We hope it will lure many to our ranks who might otherwise feel they have no place in a chorus such as ours. We do want them on the basis of their voices and we'll train them to read! A choral society should be able to develop good voices into good singers or it's failing in one of its goals."

EUGENE CLARK APPOINTED TO CHURCH POST IN TOLEDO

Eugene H. Clark, M.M., has been appointed the minister of music of the First Evangelical and Reformed Church, Toledo, Ohio. Mr. Clark will be in charge of the three choirs totaling 100 voices. In addition to his work at the church, he will be a member of the faculty of the Monroe Conservatory of Music, Monroe, Mich.

Mr. Clark served the Second Presbyterian Church, Evanston, Ill., last year. While he was working for his master of music degree at Northwestern University, he was organist of the Berry Memorial Methodist Church, Chicago. At Northwestern he was a student of Dr. Barrett Spach. He is a member of Pi Kappa Lambda, honorary music fraternity.



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Programs of Recitals

Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L., New York City—Mr. Heeremans played a recital at Union Chapel, Oak Bluffs, Martha's Vineyard, Aug. 23. His numbers were as follows: Sonata 1, Mendelssohn; "How Brightly Shines the Morning Star," Pachelbel; "My Heart Is Filled with Longing," "Lamb of God, Our Saviour" and Fugue in G (Gigue), Bach; Chorale in A minor, Franck; Aria, Heeremans; Prelude and Fugue on "B-A-C-H," Liszt; Canon in B minor, Schumann; Toccata, Symphony 5, Widor.

Lorene Banta, Andover, Mass.—Dr. Banta played a program before the Phillips Academy summer workshop of the National Association of Teachers of Singing Aug. 23. She included: Toccata, Pachelbel; "Le Coucou," Daquin; Prelude, Fugue and Chaconne, Buxtehude; Chorale in B minor, Franck; "Chorale" Fugue in D minor, Bach; "Rhosymedre," Vaughan-Williams; "Mist," Doty; Toccata, Reger. Wesley Coplestone, tenor, assisted.

William Best, M.M., Evansville, Ind.—Mr. Best played the following program Aug. 26 at the Liberty Baptist Church under the auspices of the young matron's circle: Voluntary on the 100th Psalm Tune, Purcell; West; "Jesu, Joy of Man's Desiring," "Come, Sweet Death" and Toccata and Fugue in D minor, Bach; Suite "Gothique," Boellmann; "Fairest Lord Jesus," Edmundson; "Dreams," McAmis; "Jubilate Deo," Silver.

Sister Mary Callista, C.S.F.N., Philadelphia—Sister Callista played her graduation recital Aug. 27 in partial fulfillment of degree requirements at the Philadelphia Musical Academy. The recital, which was given in the Nazareth Academy Chapel, included: Prelude and Fugue in G, Bach; Chorale in E, Franck; Canon in B minor, Schumann; "Kyrie Eleison," Karg-Elert; "Intermezzo," Symphony 1, Widor; "Benedictus," Reger; "Thou Art the Rock," Mulet.

James D. Kohn, Culver, Ind.—Captain Kohn played the following program June 3 at the Culver Military Academy Memorial Chapel: Mass "Orbis Factor," Frescobaldi; Fantasia in A, Franck; "Song 13" and "Vexilla Regis," Willan; "Blessed Are Ye Faithful Souls" and "O World, I Now Must Leave Thee," Brahms; Prelude and Fugue in C minor, Bach.

Donald S. Johnson, Huntingdon, Pa.—Mr. Johnson will play his thirteenth annual fall recital Oct. 20 in Oller Hall, Juniata College. He will include: Air, Bach-Nevin; Prelude and Fugue in G, Bach, Suite for a Musical Clock, Handel-Purvis; Sonata 5, Guilman; "At the Convent," Borodin-Dunkley; Fanfare, Thomson.

Mrs. R. H. Crutchett, San Diego, Cal.—Mrs. Crutchett gave a recital Aug. 26 at Spreckels Pavilion, Balboa Park. Her program included: Prelude and Fugue in B minor and Prelude in G minor, Bach; "God, Our Father," Christiansen; "Priore," Jongen; Toccata, Peeters; "Piece Heroique," Franck; "The Swan," Saint-Saens; Sonata 1, Borowski.

Mary Cheyne Nelson, Hampton, Va.—Mrs. Nelson played a program for the Colby College summer school of languages, Waterville, Maine, July 29. Her numbers were as follows: "In Thee Is Gladness," "I Call to Thee, Lord Jesus" and Prelude and Fugue in G, Bach; Toccata, Symphony 5, Widor; Suite "Gothique," Boellmann; "Rhosymedre," Vaughan Williams; Allegro Vivace, Symphony 1, Vierne; "Landscape in the Mist," Karg-Elert; Fugue in G minor, Dupre.

Gerhard Krapf, A.A.G.O.—Mr. Krapf played a faculty recital for the Northwest Missouri State College at the First Christian Church in Maryville Sept. 24. His program included the following: Toccata and Fugue (Dorian) in D, Bach; Introduction and Trumpet Tune in D major, Boyce; Prelude and Fugue in E minor, Bruhns; Sonata 3, Hindemith; "O Welt, ich muss dich lassen," David; "Ein Lämmlein geht und trägt die Schuld," Pepping; "Quem Pastores Laudavere" and "Gelobt sei Gott im höchsten Thron," Willan; Sonata da Chiesa in D minor, Andriessen.

Students of Norman Coke-Jepcott, Stony Point-on-Hudson, N. Y.—Dr. Coke-Jepcott invited the Rockland County Chapter to hear three of his teen-age students at the home of Commander G. Scott Findlay. The recital Aug. 12 featured Joan Scott Findlay, Phoebe Luther and James Edward Reyes. Music played included: Preludes and Fugues in B flat and E minor and Prelude in B minor, Bach; Sonata 6, Mendelssohn; "A Lovely Rose Is Blooming," Brahms; "Berceuse," Vierne; "The Bishop's Promenade," "Londonderry Air" and Scherzo "Classique," Coke-Jepcott.

Harold Fink, New York City—Mr. Fink will play the following recital Oct. 28 at the Forsham Lutheran Church: Three Chorales, Franck; Andante, Trio-Sonata 3 and "Rejoice, Ye Christians," Bach; "The Soul of the Lake," Karg-Elert; Fantasia on "Ton-y-Botel," Purvis.

H. Winthrop Martin, M.S.M., Ch. M., Syracuse, N. Y.—Mr. Martin played a program July 13 at the Nicolls Memorial Church, Old Forge, N. Y. His numbers were as follows: "The Heavens Declare the Glory of God," Marcello; Aria, Suite in D and "Sheep May Safely Graze," Bach; "The Musical Clocks," Haydn; Chanson, Barnes; "Harmonies du Soir," Karg-Elert; "Song of the Basket Weaver," Russell; Scherzo, Titcomb; "Rhosymedre," Vaughan Williams; Andante Cantabile, Symphony 4, Widor; Concerto 5, Handel.

N. Caldwell-Coombes, Newark, N. J.—Mr. Caldwell-Coombes played the following music at the Cathedral of the Sacred Heart in August: Praeludium, Middleschulte; "Offrande Musicale," de Maleingreau; Sarabanda "Semplice," Karg-Elert; Fantasia in C, Bach; "Sortie," Fugue, Bossi; Concerto in B flat, Handel; Preludium and Canzona, Peeters; Elevation, Prelude and Chorale, Bedell.

Henry Hokans, Worcester, Mass.—Mr. Hokans played the following program July 19 at the city hall in Portland, Maine: Concerto 5, Handel; "A Lesson," Selby; Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in G minor, Dupre; "O God, Thou Faithful God," Karg-Elert; Scherzo, Symphony 2, Vierne; Adagio and Finale, Symphony 3, Vierne.

Thomas Richner, New York City—Dr. Richner, organist of Fifth Church of Christ Scientist, and member of the faculty of the Colby College institute of music, played the following two programs at the sessions of the institute: Aug. 29—Fugue in E flat (St. Anne), "Now Comes the Saviour of the Heathen" and "Glory Be to God on High," Bach; "Meinen Jesum lass ich nicht," Wather; Andante, K.616, Mozart; "Piece Heroique," Franck; Elevation, Dupre; Carillon-Sortie, Mulet. Aug. 30—Grand Jeu, du Mage; "Benedictus" and "Soeur Monique," Couperin; Prelude and Fugue in B minor, Bach; "Abendlied," Schumann; "West Wind," Rowley; "Litanies" Alain; Prelude Modal, Langlais; "Tu Es Petra," Mulet.

William C. Wood, Washington, D. C.—Mr. Wood, minister of music at the First Baptist Church and member of the faculty of the Colby College institute of music, played the following two programs at the sessions of the institute: Aug. 29—Prelude, Fugue and Ciaconna, Buxtehude; "I Call to Thee, Lord Jesus Christ," "He Who Will Suffer God to Guide Him" and Prelude and Fugue in A, Bach; "Liebster Jesu" and "Ton-y-Botel," Purvis; Three Bible Poems, Weinberger; "Comes Autumn Time," Sow-erby. Aug. 31—Toccata in F and "Vater unser im Himmelreich," Pachelbel; Prelude in F, Clerambault; "To Shepherds, as They Watched by Night" and "See the Lord of Life and Light," Bach; Andante Sostenuto, Symphonie Gothique, Widor; "Thou Man of Grief, Remember Me" and "Alas! and Did My Saviour Bleed?" Gardner Read; Fantasia and Fugue on "B-A-C-H," Liszt.

Paul J. Sifler, New York City—Mr. Sifler played a recital Sept. 16 as part of the dedication ceremonies for the new Wicks organ at Christ Episcopal Church, Oyster Bay, N. Y. These numbers were included: Toccata in D minor, "Wer nur den lieben Gott lässt" and "In Dulci Jubilo," Bach; "The Fifers," Dandrieu; Aria, "Water Music" and Allegro, Concerto 10, Handel; Andante in G, Batiste; "Trumpet Tune," Purcell; "Schmücke dich, o liebe Seele," Karg-Elert; "Holy God, We Praise Thy Name," Peeters; "The Last Supper," Weinberger; "Carillon de Westminster," Vierne.

Bruce M. Williams, M. Mus., A.A.G.O., Baltimore, Md.—The Chesapeake Chapter sponsored Mr. Williams in a recital Sept. 10 at St. Matthew's Evangelical and Reformed Church on the new Schantz organ. His program: Chaconne, Couperin; "Be Thou but Near," "Rejoice, Beloved Christians" and "St. Anne" Fugue, Bach; Sarabande, Karg-Elert; Canon in B minor, Schumann; Finale, Symphony 4, Widor; "Meditation in C," Lucke; "Intermezzo," Callaerts; "In Summer," Stebbins; Finale, Sonata 1, Borowski.

Paul Robinson, Winston-Salem, N. C.—Mr. Robinson played a recital Sept. 9 at Wake Forest College. His program: Chaconne, Couperin; "Ave Maria," Arcadelt-Liszt; "Ein feste Burg ist unser Gott" and "Wachet auf, ruft uns die Stimme," Bach; Concerto 5, Handel; The Musical Clocks, Haydn-Biggs; "Work, for the Night Is Coming," Bingham; "Song of Autumn," Candlyn; "Carillon de Westminster," Vierne.

Rosa Larson, Concordia, Kans.—Miss Larson played the following recital June 4 at the First Baptist Church: Pastorale, Sonata 1, Guilman; "Morning Hymn," Peeters; "Es flog ein Taublein wellfe" and "In stiller Nacht," Schroeder; Prelude and Fugue in E minor (The Cathedral) and "Erbarm' dich mein, o Herre Gott," Bach; "Ihr Kinderlein kommet," Schmutz; "Solemn Melody," Davies; "Festival," Willan.

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FIRST COLBY INSTITUTE HAS SUCCESSFUL PROGRAM
 Under the sponsorship of the division of adult education of Colby College, Waterville, Maine, the sessions of the first season of the Colby Institute of Church Music were held the week of Aug. 25—Sept. 1 on the beautiful new campus of the college situated high on Mayflower Hill. This newly-founded institute was oriented particularly toward the needs and expressed desires of church music workers in the northern New England states, although several students were enrolled from as far away as New York City.

The Walcker organ in Lorimer Chapel symbolized the focus of interest and instruction. Several organs of American manufacture, including electronics, were available for practice purposes and for private lessons. The First Congregational Church of Waterville, with its three-manual Austin, also served for the larger group sessions and for class lessons.

The program for each day began with a lecture-discussion-demonstration session on the role of organ in church worship. Then the students shifted their attention to choir problems. The afternoon hours were devoted to class and private lessons in organ. Evening organ recitals were played on the chapel organ by the two guest instructors.

The director of the institute was Professor Everett F. Strong of the department of modern languages of Colby College. The instructors were Dr. Thomas Richner, organist of Fifth Church of Christ, Scientist, New York City, and William C. Wood, minister of music of the First Baptist Church, Washington, D. C.

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The Newcomer Organ Company has recently completed installation of a twenty-one-rank organ in St. George's Episcopal Church, Arlington, Va. The organ was an old Möller from the Memorial Lutheran Church, Shippensburg, Pa. The Möller Organ Company built a new draw-knob console and provided new reeds. The console is mounted on rollers in order to utilize the instrument for concerts and recitals. A special room was constructed behind the altar so the organ will speak directly into the nave. The specification was prepared by Harold Newcomer and Robert R. Zboray, organist and choirmaster at St. George's.

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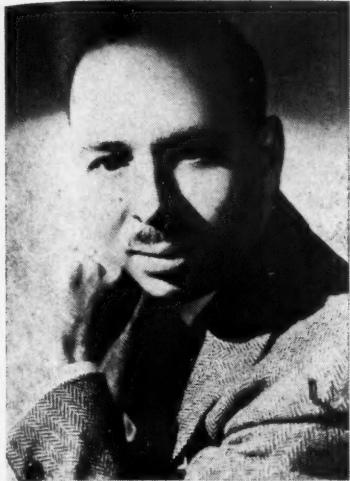
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ABBA LEIFER



ABBA LEIFER has been appointed organist of the Glencoe Union Church, Glencoe, Ill., and assumed his duties there in September. Mr. Leifer is also musical director at Temple Mizpah in Chicago and is on the faculty of Tuley High School where he directs the girls' and mixed choruses.

Mr. Leifer is a graduate of the Curtis Institute, having studied with Fernando Germani, and has been a member of Marcel Dupre's master classes. He received his B.M.E. from Roosevelt College and M.M. from the Chicago Musical College. He has been heard in recitals throughout the country.

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Mature Repertory For the Immature Voices of Children

By ALEC WYTON

(Mr. Wyton is organist and master of the choristers at the Cathedral of St. John the Divine in New York City. This article is one given at a panel on choral techniques at the national convention of the A.G.O. last June.)

There may be real danger in trying to develop the child's voice beyond the bounds of its physical possibilities. Until the vocal chords are fully developed, it is wise to stay within well-defined limits unless one is an exceptional voice teacher dealing with exceptional children. Among the several consequences of forcing a child's voice are a very definite tendency to sing out of tune and possible permanent physical damage to the vocal chords. The immaturity of a voice of a boy or a girl is part of its charm and the sheer artlessness of some of the finest boys' choirs is the feature which recommends such choirs to those who have liturgical fitness at heart. Any attempt to train young boys or girls to sing in an adult style will usually result in showing how much better adults do this sort of thing themselves. The development then of what is commonly called *head tone* is by far the safest and usually the most effective course with children.

What can be stressed from the earliest age without possible harm is the development of sound musicianship, and children who are taught from the start

the elements of musical notation and the art of sight-reading are being equipped with a technique which will be of value to them as long as they live. An overall plan of training in musicianship should be included with every rehearsal. This need not take much valuable time and can be given in the course of the study of hymns, songs or anthems by explaining as the rehearsal progresses the values and names of notes, the meanings of time and key signatures and so on, and having short sessions, preferably on a competitive basis, at memory patterns, in pitch and/or rhythm, sight-reading and chord recognition. Short sessions in the middle of a rehearsal can do a great deal to rekindle interest and the children will always respond to a competitive approach. Along with this emphasis on musicianship should go great care in breathing habits and vowel formation.

On the subject of repertory, I feel that we seldom give children the credit for being as mature as they actually are and I have real reservations about specially concocted hymns and anthems for young children except, of course, for the very young. In many cases, such *specially contrived* music is not only a waste of time but has a thoroughly bad influence in shaping the taste of children at a very impressionable age. The experience of those cathedrals and churches which use a choir of boys and men for their services is that boys between the ages of eight and thirteen (and this, of course, would apply to girls if choirs of young girls and men were ever the order of the day) are

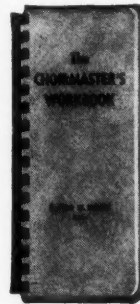
capable of learning and performing with a rare degree of accuracy and intuitiveness a vast repertory of music of all periods. Leaving aside for the moment the question of whether the tone of boys is to be preferred to the tone of women, the effect of this musical experience upon their young and impressionable minds cannot be overestimated. In fact, one of the strongest arguments in favor of a choir of boys and men is the invaluable experience of this exposure to the children. Of course, music does not need to be elaborate in order to be great and a simple chorale beautifully sung in unison can be as moving in its way as a thrilling performance of, say, the Beethoven Choral Symphony. The important thing is that the most rigid standards of judgment should be applied to all music that we teach to children and nothing short of the highest quality should suffice. If this is done, the children's choir, apart from being a very satisfying medium of its own, will prove the finest training ground for the appreciation of what is good in later life.

These standards of criticism and judgment must apply as much to the texts which choirs sing as to the music to which these texts are sung.

TWIN ORGANISTS, Gordon and Grady Wilson of Birmingham, Ala., attended the Organ Institute at Andover, Mass., this summer as scholarship students, studying with Catharine Crozier and André Marchal.

THE NATIONAL ASSOCIATION for Music Therapy will hold its seventh annual conference Oct. 18-20 at Topeka, Kans.

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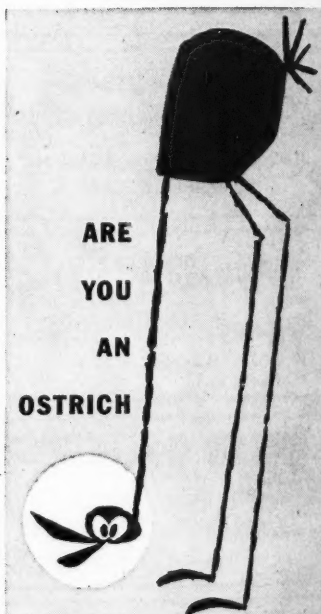
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HERBERT L. WHITE, JR.



HERBERT L. WHITE, JR., has been appointed to the faculty of the Central Washington College of Education, Ellensburg, Wash. He received his B.M. degree from Oberlin College in 1953 and his M.M. from Indiana University in 1954. He taught organ at Indiana as a graduate assistant while working for his Mus. D. degree and played in the First Methodist Church in Bloomington and last year in Fourth Church of Christ, Scientist in Indianapolis.

For his final recital Aug. 1 in a series of four required for his doctorate, Mr. White played: Toccata, Muffat; Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Carnival Suite, Crandell, and Prelude and Fugue in B, Dupré. He repeated this program Aug. 23 on the Kotzchmar memorial organ in the City Hall, Portland, Maine.

KENNEDY RECOVERS, MOVES TO REDWOOD CITY CHURCH

Walter B. Kennedy, for nearly twenty years at the First Presbyterian Church in Oakland, Cal., and for the last decade at St. Mark's Lutheran Church, San Francisco, resigned from the latter church in 1955 because of a heart attack. Now that he has apparently fully recovered, he has accepted the post of organist and choir director of the First Congregational Church in Redwood City. Here he will have charge of a multiple choir program, including the bi-monthly performance of an oratorio service.

This hundred-year-old church is now in the process of building a new steel and concrete church and parish hall which will be ready for occupancy about February, 1957. A new three-manual Möller organ is ready for installation immediately upon completion of the church; a two-manual Austin is in use in the chapel.

From April 1 to Aug. 1, 1956, Mr. Kennedy has played seventy noon-day recitals at the First Congregational Church in San Francisco. During the vacation period of the resident organist, Dr. A. Leonard Beck, he has been the organist and choirmaster for this San Francisco church which has a sixty-voice chorus and professional quartet.

WILLIAM WALTON'S "Johannesburg Festival Overture," commissioned by the city of Johannesburg, Union of South Africa, for its seventieth anniversary, was given its first performance Sept. 13 by the South African Broadcasting Corporation Symphony Orchestra directed by Sir Malcolm Sargent.

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OSHAWA AND DISTRICT CENTRE—The June meeting of the Oshawa Centre was a bus excursion to the Bloor Street United Church in Toronto. The members and their guests were welcomed by Frederick Silvester, well-known organist of the church, who conducted the group through the beautiful new building recently completed to replace the one destroyed by fire.

Since the church was designed primarily for clarity of speech, there is a complete lack of reverberation. Special consideration had to be given by Mr. Silvester and by Casavant Freres to the installation of an effective organ. The result, as demonstrated by Mr. Silvester in his fine recital, is an instrument of extraordinary clarity on which contrapuntal work was particularly effective.

At the annual business meeting of the centre, the following were elected for 1956-57: Past-chairman, John Robertson; chairman, Kelvin James; vice-chairman, Ronald Kellington; secretary, Mrs. G. K. Drynan; treasurer, Raymond Martin; executive officers, Mrs. R. Moses, John Smart, Clifford Evans and George Rapley; social convenors, Mrs. Mabel Joyce and Mrs. G. Fleming.—
MRS. G. K. DRYNAN.

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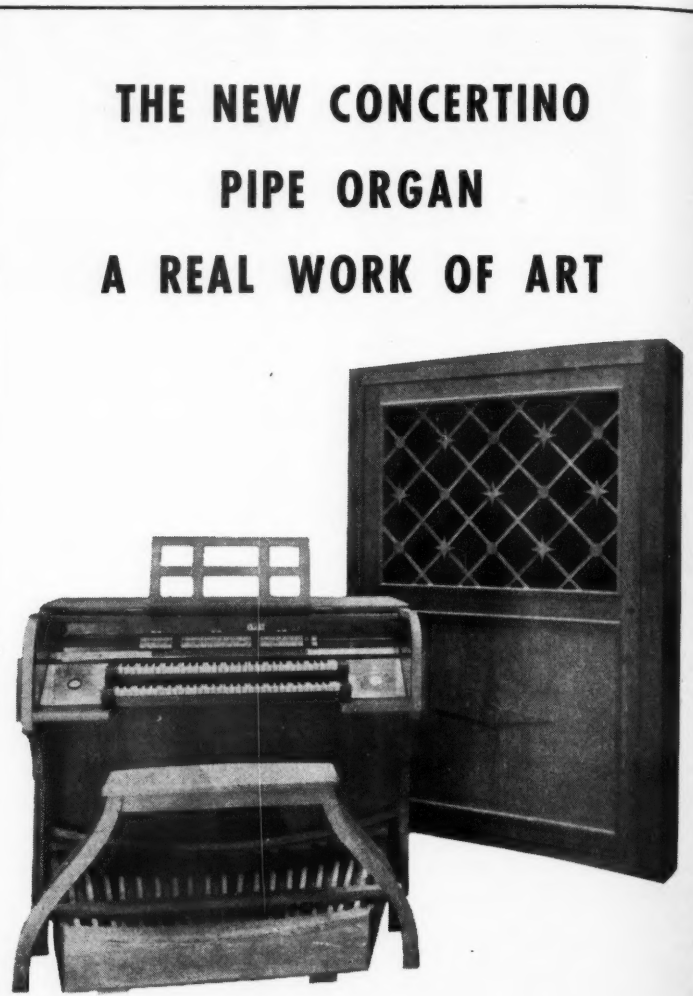
At a stockholders' meeting Sept. 6 in Brattleboro, Vt., a merger agreement entered into July 17 by the directors of the Estey Organ Corporation of Vermont and the Estey Organ Corporation of Delaware was ratified. This stockholders' approval of the refinancing of the Estey Company climaxed a long battle.

The consummation of the merger depends upon the creditors' acceptance of a plan to stand by for a period of five years. In that time the company will undertake to pay creditors in full. Nearly all creditors have assented, but the date of final merger may be postponed.

Arnold Bernhard of Westport, Conn., is president of the new corporation. He is also president of three investment funds. Mr. Bernhard stated that the merger will provide the Estey Organ Corporation with the working capital necessary to maintain and develop its position in the organ field. In its 110th year, the Estey company manufactures pipe, reed and electronic organs. Efforts are already underway to make the pipe organ division one of the foremost in the industry.

**TREVOR M. REA APPOINTED
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Trevor M. Rea, Mus. M., has been appointed organist of the First Congregational Church in Concord, N. H., and elementary music supervisor in the city's public schools. For the last three years he has been a resident of Connecticut where he was organist and choirmaster of Grace Episcopal Church, Old Saybrook, and a teacher in the Old Lyme School. A former dean of the Long Island Chapter, Mr. Rea has recently been registrar and sub-dean of the New London County Chapter.



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MULDER SCHUIL APPOINTED TO POST IN ROME, N. Y., CHURCH

K. Mulder Schuil, M.S.M., has resigned as minister of music of the First United Presbyterian Church in Akron, Ohio, to accept the position of minister of music and carillonneur of the First Baptist Church in Rome, N. Y. The organ is a three-manual Hook and Hastings with echo. Mr. Schuil's organ study was with Clarence Dickinson and C. Harold Einecke. He studied composition with T. Tertius Noble and voice with Mrs. Will H. Neidlinger.

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PERSICHETTI CHORAL WORK
GIVEN IN PHILADELPHIA
Vincent Persichetti's new liturgical work, "Hymns and Responses for the Church Year," will have its first Philadelphia performance Oct. 7 at the First Presbyterian Church with the composer conducting.

The Persichetti work will be sung by the choir of the First Presbyterian Church, Dr. Alexander McCurdy, organist and choirmaster, and the junior choir of the Mount Airy Presbyterian Church, directed by Virginia Cheesman. Dr. McCurdy will be the organist for the performance.

"Hymns and Responses for the Church Year" is a musical setting of texts by John Quincy Adams, John Dryden, John Milton, Isaac Watts, Charles Wesley, Emily Dickinson, Conrad Aiken, W. H. Auden, E. E. Cummings, Edna St. Vincent Millay and other writers. It also includes a Sanctus, Agnus Dei, Gloria Tibi and single, double, three-fold and sevenfold Amens.

THREE CHOIRS FESTIVAL
HEARS EXTENSIVE SERIES

The Three Choirs Festival, England's renowned choral tradition, was held the first week in September in Gloucester. The festival, a five-day series with three "sittings" each day, was performed in Gloucester Cathedral. It included choral works of many periods as well as several symphonic numbers. Among its standard choral fare were: Handel's "Messiah," Bach's Magnificat in D and the Cantata "Ein feste Burg," Mozart's Mass in C minor and Dvorak's "Stabat Mater." Works by contemporary composers included: Bloch's Sacred Service, Walton's Te Deum, Howard Ferguson's "Amore Languo" (a first performance), Finzi's "In Terra Pax," Howells' "Hymnus Paradisi" and Vaughan Williams' "Hodie."

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PROFESSOR JOHN HERMAN, an organist for sixty years, is beginning his forty-sixth year in the Augustana Lutheran Church, Sioux City, Iowa.

His musical education began in his native Sweden where his schoolmaster started him on the reed organ. His family immigrated to America in 1892, settling in Oakland, Neb. He was Hagbord Brase's first organ graduate from Bethany College, Lindsborg, Kans., in 1901.

Mr. Herman has devoted his life to the private teaching of piano, organ, clarinet and oboe. He studied further at the Chicago Musical College with Rudolph Ganz, Selmar Janson and Franz Schaepf. He is a veteran member of the Sioux City Symphony, of the Monahan Post American Legion Band and of the A.G.O.

MRS. KINSELLA APPOINTED TO CAPITAL CHURCH POST

Mrs. Cornelia L. Kinsella has been appointed organist of the Lewis Memorial Methodist Church in Washington, D. C., succeeding Miss Lois Marr who resigned to marry and move to California. Mrs. Kinsella, a pupil of Mabel Frost, has served in several other Washington churches and has been active in the District of Columbia Chapter of the A.G.O., of which she has been secretary and is now an executive committee member.

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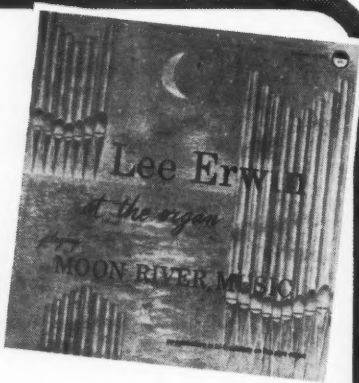
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