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DUPRE OPENS ORGAN BY AEOLIAN-SKINNER IN NEW DETROIT AUDITORIUM

More Than 2000 Hear Instrument at Civic Opening—Famous French Recitalist's First U. S. Appearance in Nearly Decade.

More than 2000 people filled the Henry and Edsel Ford Auditorium, one of several handsome white marble buildings in the new civic center on Detroit's waterfront, to hear Marcel Dupré play the new Aeolian-Skinner organ at its gala opening Oct. 6. This was M. Dupré's first American appearance in nearly ten years and his 1991st recital.

The program began with the presentation of the instrument to the City of Detroit by Ernest Kanzler, one of the donors. Other dignitaries speaking were: Joseph S. Whiteford, president of the Aeolian-Skinner Company, the Honorable Louis C. Miriani, mayor of Detroit, and the presidents of the Detroit Symphony Orchestra, the Civic Center Commission and the Common Council.

As the gold curtain lifted, the audience burst into applause at the sight of the portativ organ on stage with its silvery and copper pipes contrasting with the black lacquer case and one rank of red mahogany pipes. At the same time the three-manual console, also of black lacquer, rose from the pit. The main portions of the organ are located in ceiling chambers above the proscenium and speak into the auditorium by reflection (the stoptist appeared on page 5 of THE DIAPASON for September, 1956).

The first sounds from the organ came as M. Dupré began Bach's Toccata, Adagio and Fugue in C major, using the portativ alone for the Adagio. For a man of his 71 years, M. Dupré has a remarkable amount of his famous virtuoso technique remaining; here in the Bach, however, were his most serious pitfalls. In the memory of this reviewer it seemed that M. Dupré had spent considerably more time and thought on the registering for this program than on occasions in the past. He knew the instrument well and it responded to his every command. Couperin's "Soeur Monique" was again on the portativ and M. Dupré's staccato touch was delightful. A slightly slower tempo would have made the piece more charming, but it "came off."

The big Mozart Fantasia in F minor was projected in an exciting manner and the almost overwhelming brilliance of the instrument was exploited to the utmost. The Andante might have been more delicately wrought. After a rough beginning, Franck's Chorale in B minor received a straightforward reading, and the warm romantic tones of the organ were displayed.

The *tour de force* of the evening was yet to come in the premier performance of M. Dupré's new Triptych: Chaconne, Musette and Dithyramb. No better description can be given than the following program note:

The Chaconne is a set of variations, the theme of which is introduced in several voices and transformed in different ways. In the present work each variation appears in a new tone color always in harmony with the rhythms which are being used. The Musette, played on the oboe, has the character of a pastoral and is accompanied throughout by a quick movement on the pedals, like the soft murmur of a flute. The Dithyramb opens with a strongly accented theme broken by various rhythms and followed in contrast by a quiet episode played on soft foundations. The initial movement then reappears and is developed on double pedal until the conclusion in which a sustained crescendo ends in an outburst of joy.

It seems necessary to mention the disappointment, as is altogether too often the case these days, in the acoustical properties of this (to the eye) beautiful audi-

MURIEL GIDLEY STAFFORD, FIRST WOMAN C.C.O. PRESIDENT



MURIEL GIDLEY STAFFORD, the first woman president of any national group of organists, was appointed president of the C.C.O. at its annual meeting in Toronto.

Mrs. Stafford became a member of the College in her student days at the Royal Conservatory of Music shortly before she took over the organ and choir at the Park Road Baptist Church, Toronto. This was her first church position after graduation in 1927 (as a young teen-ager she had played at the Anglican Church in Leamington) and still remains her one and only church after thirty years, which anniversary she celebrates this fall. Mrs. Stafford has combined an exceptional gift for choir training with a distinguished record as an organ recitalist. As Muriel Gidley, before she annexed M. C. Stafford in 1950 as a husband as well as a chorister, Mrs. Stafford was long a teacher and examiner at the Royal Conservatory. A member of the executive council of the C.C.O. for many years, an examiner, lecturer and recitalist for the

torium. There is absolutely no resonance at all, leaving the listener with the feeling he has been slapped in the face instead of uplifted with sonorous organ sound. One wonders what the effect of the orchestra would be since this is to be the permanent home of the Detroit Symphony.

As is the custom for French recitalists, M. Dupré's scheduled program concluded with an improvisation on a given theme. Paul Paray, conductor of the Detroit Symphony Orchestra, provided the theme which was developed into an Andante and Scherzo. The recitalist responded to extended applause with two encores, closing with the famous Widor Toccata.—B.H.

College, Mrs. Stafford has been Canadian correspondent for THE DIAPASON, taking care of the monthly reports from the centres and covering the annual conventions.

At the Park Road Church Mrs. Stafford's choral work is held in high esteem. At Christmas, when the annual carol festival comes along, many Toronto musicians may be seen in the audience. Her choirs have won many awards. Mrs. Stafford has given many performances in aid of the C.C.O. building fund. Now, as one of the fund's trustees, she is giving it her same enthusiastic support.

On the occasion of the anniversary services at the Park Road Church Oct. 20, Mrs. Stafford marked her own special anniversary by performing a program of English church music in place of the regular evening service.

Mrs. Stafford's musical training began in her early youth in Leamington, Ont., and was continued in Toronto with Sir Ernest MacMillan, Healey Willan, Ernest Seitz and G. D. Atkinson.

CHURCH IN PHILADELPHIA RESUMES MUSIC PROGRAM

The music program at the First Presbyterian Church, Philadelphia, Pa., got off to a busy start this season. In October two visiting organ recitalists were heard in addition to the regular schedule of choral works. E. Power Biggs played Oct. 2 and Fernando Germani Oct. 9. Mendelssohn's "Elijah" was sung Oct. 6 and 13, a "service of praise" used a 160-voice choir directed by Marcellus Kuhn Oct. 20 and the Brahms Requiem was performed Oct. 25. Alexander McCurdy is organist and choirmaster of First Church.

BUILD LARGE REUTER FOR DENVER CHURCH IN MONTVIEW PRESBYTERIAN

Pipework of Instrument to Be Installed in Both Gallery and Chancel Areas—Organ Will Have Two Consoles.

The Reuter Organ Company is currently installing a new four-manual, seventy-five-rank instrument in the Montview Presbyterian Church, Denver, Col. This installation when completed will be one of the most important organs in the Rocky Mountain region. Although conceived and designed as one instrument, the pipework is divided between the gallery and chancel areas of the church with the main, or gallery organ, controlled by a four-manual console which will also enable the organist to play the chancel division. A separate two-manual console will control the chancel organ only. The great and much of the pedal in the main gallery instrument will be located in an exposed position.

The organ was designed by Franklin Mitchell of the Reuter Company in consultation with Mrs. Elsie Replogle, organist, and Mrs. Lucille Holmes, choir director of the church. Fred H. Meunier, district representative for the company, handled the negotiations and installation.

The stoptist of the instrument is as follows:

GREAT ORGAN.

Sub Principal, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Acuta, 3 ranks, 183 pipes.
Chimes.

SWELL ORGAN.

Flauto Dolce, 16 ft., 85 pipes.
Geigenprincipal, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 59 pipes.
Flauto Dolce, 8 ft., 68 notes.
Flute Celeste, 8 ft., 59 pipes.
Principal, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Flauto Dolce, 4 ft., 61 notes.
Blockflöte, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 80 pipes.
Trompette, 8 ft., 68 pipes.
Fagotto, 8 ft., 68 notes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 68 pipes.
Tremolo.

CHANCEL SWELL ORGAN.

Rohrflötenbass, 16 ft., 97 pipes.
Waldflöte, 8 ft., 61 pipes.
Dolcan, 8 ft., 61 pipes.
Dolcan Celeste, 8 ft., 49 pipes.
Rohrflöte, 4 ft., 61 notes.
Rohrsnat, 2 3/4 ft., 61 notes.
Rohrflöte, 2 ft., 61 notes.
Basset, 16 ft., 73 pipes.
Basset, 8 ft., 61 notes.
Harp.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Quintaten, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Gemshorn Celeste, 8 ft., 59 pipes.
Fugara, 4 ft., 68 pipes.
Koppelflöte, 4 ft., 68 pipes.
Nasard, 2 3/4 ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.
Clarinet, 8 ft., 68 pipes.
Schalmel, 4 ft., 68 pipes.
Harp.
Tremolo.

SOLO ORGAN.

Viole, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 59 pipes.
Flute, 8 ft., 68 pipes.

Principal, 4 ft., 68 pipes.
 Harmonics, 4 ranks, 244 pipes.
 Tuba, 8 ft., 68 pipes.
 Cor Anglais, 8 ft., 68 pipes.
 Tremolo.

CHANCEL POSITIV ORGAN.

Copula, 8 ft., 61 pipes.
 Dolcan, 8 ft., 61 notes.
 Dolcan Celeste, 8 ft., 49 notes.
 Principal, 4 ft., 61 pipes.
 Spitzflöte, 2 ft., 61 pipes.
 Klein Nasat, 1½ ft., 61 pipes.
 Cymbel, 2 ranks, 122 pipes.
 Chimes.
 Tremolo.

PEDAL ORGAN.

Bourdon, 32 ft., 5 pipes.
 Contre Basse, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Sub Principal, 16 ft., 32 notes.
 Flauto Dolce, 16 ft., 32 notes.
 Flauto Dolce Quint, 10¾ ft., 32 notes.
 Octave, 8 ft., 32 pipes.
 Bourdon, 8 ft., 12 pipes.
 Sub Principal, 8 ft., 32 notes.
 Flauto Dolce, 8 ft., 32 notes.
 Twelfth, 5½ ft., 32 notes.
 Super Octave, 4 ft., 12 pipes.
 Bourdon, 4 ft., 12 pipes.
 Mixture, 3 ranks, 96 pipes.
 Bombarde, 16 ft., 32 notes.
 Fagotto, 16 ft., 32 notes.
 Bombarde, 8 ft., 12 pipes.
 Fagotto, 8 ft., 32 notes.
 Bombarde, 4 ft., 12 pipes.

CHANCEL PEDAL ORGAN.

Subbass, 16 ft., 32 pipes.
 Rohrflötenbass, 16 ft., 32 notes.
 Spitzprincipal, 8 ft., 32 pipes.
 Rohrflöte, 8 ft., 32 notes.
 Dolcan, 8 ft., 32 notes.
 Spitzprincipal, 4 ft., 12 pipes.
 Rohrflöte, 4 ft., 32 notes.
 Rohrflöte, 2 ft., 32 notes.
 Basset, 16 ft., 32 notes.
 Basset, 8 ft., 32 notes.
 Basset, 4 ft., 32 notes.

INDIANAPOLIS NOONDAY

RECITAL SERIES RESUMES

Noonday recitals given every other month by representative organists were resumed in September in downtown Indianapolis. This first series at Christ Church Cathedral was opened with a recital Sept. 6 by the cathedral organist, Robert L. Hobbs, who added Bach and Bingham to British composers Boyce, Howells and Davies. Josephine Bailey, Longwood College, Farmville, Va., played the Sept. 13 recital, including the Vivaldi-Bach A minor Concerto, the Wesley Gavotte, "Werde Munter" by Whitlock and Dupré's G minor Prelude and Fugue.

Berniece Fee Mazingo's Sept. 24 program began with Walther's Partita on "Herr Jesu Christ" and went on to Bach's Fantasia in C minor, Thomas Adams' Andante Pastorale and Hans Klotz' Three Chorale Preludes. The concluding recital of the September series by Curtis Hughes included Walther's "Jesu, meine Freude," Franck's Cantabile, Purvis' Marche "Grotesque" and Bingham's "Blest Be the Tie That Binds" and "Work for the Night Is Coming."

The next series will be played in November.

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CHARLES DODSLEY WALKER



CHARLES DODSLEY WALKER will conduct the Canterbury Choral Society in seven programs of sacred choral music this season at the Church of the Heavenly Rest, New York City.

Three of the programs will utilize the full chorus of more than 100 voices accompanied by full orchestra. These will be: Fauré's Requiem and Kodaly's Te Deum Nov. 3, Handel's oratorio "Samson" Feb. 16 and Brahms' "German" Requiem April 27. The full chorus will also participate in a mystery play by John Masefield, "The Coming of Christ," with music by Gustav Holst Dec. 22.

The other three concerts will comprise the new "chamber series," in which small groups of singers and instrumentalists will take part. Cantatas of the baroque era will be sung Nov. 24 and March 30 and a program entitled "Six Centuries of Music for Voices and Brass Instruments" will be heard Jan. 28.

**WHEELER OPENS NEW ORGAN
 IN OTTAWA, CANADA, CHURCH**

The war memorial organ at St. Matthew's Anglican Church, Ottawa, Ont., the description of which appeared on page 6 of THE DIAPASON for November, 1956, was dedicated Sept. 22 at a special service at which the Rt. Rev. E. S. Reed, bishop of Ottawa, officiated. Gerald Wheeler, F.R.C.O., L.R.A.M., A.R.C.M., organist and choirmaster, conducted the choir in music by Tye, Stanford and Willan. The organ, built by the Hill, Norman and Beard Company, was heard for the first time in Willan's Fanfare and Finale, Symphony I, Vierne.

Mr. Wheeler played the opening recital on the large four-manual instrument the evening of the same day, programming: Overture to "Otho," Handel; Fanfare, Purcell-Biggs; Noel with Variations, Balbastre; "Have Mercy, Lord, on Me," "Rejoice, Christians" and Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; "Benedictus," Reger, and Sonata "Eroica," Jongen.

Fernando Germani played the instrument Sept. 28 in the following recital: Dialog, Basse et dessus de Trompette and Recit de Nazard, Clerambault; Concerto in D minor, Vivaldi; Toccata, Adagio and Fugue in C, Bach; Noel, Daquin, and "Grand Piece Symphonique," Franck.



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GREAT ORGAN

(Unenclosed)

Quintaton	16'	61 pipes
Principal	8'	61 pipes
Bourdon	8'	61 pipes
Gemshorn	8'	61 pipes
Octave	4'	61 pipes
Octave Quint	2-2/3'	61 pipes
Super Octave	2'	61 pipes
Fourniture	IV Rks	244 pipes
Cymbel	III Rks	183 pipes
Chimes		from Choir

SWELL ORGAN

Rohrgedeckt	16'	12 pipes
Rohrflöte	8'	61 pipes
Viole de Gambe	8'	61 pipes
Viole Celeste	8'	61 pipes
Principal	4'	61 pipes
Harmonic Flute	4'	61 pipes
Octavin	2'	61 pipes
Plein Jeu	III Rks	183 pipes
Bassoon	16'	61 pipes
Trompette	8'	61 pipes
Bassoon	8'	12 pipes
Schalmei	4'	61 pipes
Tremulant		

CHOIR ORGAN

Gedeckt	8'	61 pipes
Erzahler	8'	61 pipes
Erzahler Celeste	8'	49 pipes
Koppelflöte	4'	61 pipes
Nazard	2-2/3'	61 pipes
Blockflöte	2'	61 pipes
Tierce	1-3/5'	61 pipes

Cromorne	8'	61 pipes
Chimes		
Tremulant		

POSITIV ORGAN

(Unenclosed)

Quintflöte	8'	61 pipes
Nachthorn	4'	61 pipes
Principal	2'	61 pipes
Zimbel	II Rks	122 pipes
Tremulant		

BOMBARDE ORGAN

Mixture	III Rks	183 pipes
Trompette Harmonique	8'	61 pipes
Clarion Harmonique	4'	61 pipes

PEDAL ORGAN

Grand Cornet (IV Rks)	32'	32 notes
Violone	16'	32 pipes
Bourdon	16'	32 pipes
Quintaton	16'	from Great
Erzahler	16'	12 pipes
Principal	8'	32 pipes
Bourdon	8'	12 pipes
Erzahler	8'	from Choir
Octave	4'	12 pipes
Bourdon	4'	12 pipes
Nachthorn	4'	32 pipes
Super Octave	2'	12 pipes
Nachthorn	2'	12 pipes
Mixture	III Rks	96 pipes
Bombarde	16'	32 pipes
Bassoon	16'	from Swell
Bombarde	8'	12 pipes
Clarion	4'	12 pipes
Chimes		from Choir



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CLEVELAND HONORS EDWIN ARTHUR KRAFT

50th ANNIVERSARY SERVICE

Trinity Cathedral Pays Tribute to Organist-Choirmaster at Golden Jubilee—250 Former Choir Boys Return for Event.

The fiftieth anniversary of Edwin Arthur Kraft, Mus.D., F.A.G.O., as organist and choirmaster of Trinity Cathedral in Cleveland, Ohio, was celebrated Sept. 22, coinciding with the fiftieth anniversary of the consecration of the cathedral edifice. The morning service was followed by a reception for the retired bishop and dean-emeritus, and the afternoon service, with music closely paralleling the opening musical service of fifty years ago, was followed by a reception for Dr. Kraft. According to the *Cleveland Plain Dealer*, "Attendance at the afternoon service was said to have been twice as large as that of the morning service. Someone supplied a reason for this by observing that, while the morning service celebrated 'brick and stone,' the evening service was a tribute to a lovable man." The cathedral was completely filled with a congregation including many of Cleveland's leading musicians as well as some 250 former choir boys, now men in middle life, from far places to pay affectionate tribute to their one-time "boss."

Herbert Elwell continued in the *Plain Dealer*: "His performance at the organ, as he opened the service with Drummond Wolff's 'Festival Fanfare,' had all the vigor and impressive virtuosity that has always characterized Kraft's artistry." In the sermon by the Very Rev. Percy F. Rex, dean of the cathedral, he spoke of the great inspiration Dr. Kraft had been to many persons, especially to young organists throughout the country. Dr. Kraft, he said, "always insisted that a service be done with decency and order, but also with reverence and respect. He will have nothing but the best."

Dr. Kraft's fifty-year tenure was interrupted only from January of 1914 to October of 1915 while he served as municipal organist of Atlanta, Ga. Before coming to Cleveland in 1907 he served churches in New Haven, Conn., Brooklyn, N. Y., and Wheeling, W. Va.

He studied with Horatio Parker and Harry B. Jepson at Yale University, with Franz Grunicke in Berlin and with Guilman and Widor in Paris. In 1954 Kenyon College, Gambier, Ohio, conferred on him the degree of Doctor of Sacred Music and in 1957 he received the honorary degree of Doctor of Music from Lake Erie College, Painesville, Ohio, where he was director of music from 1933 to 1951. He has been the head of the organ department of the Cleveland Institute of Music for many years. Dr. Kraft has played recitals throughout the nation and has had many pupils over a long period. He has edited ten volumes of organ music and arranged ninety-three piano and orchestral numbers for the organ.

CLEVELAND CHURCH BEGINS MONTHLY MUSICAL SERIES

The season of musical services at the Old Stone Presbyterian Church, Cleveland, Ohio, began Oct. 6 with a recital by W. William Wagner, organist and choirmaster. The choir assisted and composers represented were: Bach, Franck, Arne, Willan, Sowerby, Clokey and Davies. Mendelssohn's "St. Paul" will be heard Nov. 3, Bach's Christmas Oratorio Dec. 1, Handel's "The Messiah" Jan. 5, Debussy's "Prodigal Son" Feb. 2, Dvorak's "Stabat Mater" March 2, Massenet's "Mary Magdalene" April 6 and Brahms' "German" Requiem May 4. The series will close with an organ recital June 1.

VAN BRONKHORST HONORED FOR TEN YEARS OF SERVICE

Charles van Bronkhorst was honored on his tenth anniversary as organist of the Bidwell Memorial Presbyterian Church, Chico, Cal., by a tribute from the church's pastor.

Due to increased demands on his time by his posts at the church and at the Chico Junior High School, Mr. van Bronkhorst has withdrawn from his organ teaching at Chico State College. Mrs. Kathrin K. Thompson, First Church of Christ, Scientist, Chico, has assumed these duties.

EDWIN ARTHUR KRAFT, WHO CELEBRATES HALF-CENTURY



COLBERT-LA BERGE ARTISTS SCHEDULE ACTIVE SEASON

November shows a record number of recitals booked in any one month since the merger of Colbert-LaBerge managements; among these are ten dedicatory recitals. Fernando Germani, whose tour opened in Ottawa, Canada, Sept. 28, will tour until Dec. 12, the final week of the tour including dedicatory recitals at St. Paul's Cathedral, Worcester, Mass., Dec. 8 and at the Holy Trinity German Catholic Church, Boston, Dec. 9.

Among the American artists touring in the fall are William Teague, also touring the Middle-west in February, Claire Coci appearing at the University of Texas fine arts festival Nov. 20 and touring the west coast in April, Catharine Crozier, who will go as far west as Nebraska in November, and Robert Noehren touring the East in November.

Jeanne Demessieux returns for her third American tour in February and March. Much of her time is already booked and five appearances are scheduled in California for the week of Feb. 16, including recitals in San Francisco and Los Angeles.

George Markey and David Craighead will make transcontinental tours in January and early February, respectively, and Robert Baker will be on the Pacific coast in May. Nita Akin, Hugh Giles, Marilyn Mason and Arden Whitacre will tour the East and Middle-west. Alexander Schreiner, who toured the Southeast in October, will go east again in February and March, appearing at the Kalamazoo Bach festival March 16. He also will make several trips to the west coast to play a number of dedicatory recitals. The McCurdys, in their program of organ and harp, will tour after Easter and will be on the west coast in May. Their tour, to be made by car, will take them to north-west Canada where they play in Edmonton, Alta., April 28.

Colbert-LaBerge also announces that Wilma Jensen, organist of the First Methodist Church, Westfield, N. J., is now under its management. An honor graduate of the Eastman School of Music and for six years a student of Catharine Crozier, her work already is known to many Guild members who have heard her at several regional conventions.

THE CHICAGO SYMPHONY community chorus, to be trained by Margaret Hillis, is being organized under the auspices of the Orchestral Association. Present plans include a special choral concert under Miss Hillis, an appearance at the concert for sustaining members and the Verdi Requiem.

DETROIT TO HAVE SEASON FILLED WITH ORGAN MUSIC

A busier-than-ever season is shaping up for organ audiences in Detroit, Mich. Following Marcel Dupré's historic dedicatory recital on the new Aeolian-Skinner in the Civic Center's new Ford Auditorium Oct. 6 and his joint programs with the Detroit Symphony at their opening concerts Oct. 10 and 11, tentative and definite plans for varied major organ events in the metropolitan area include enough to average at least one a month—a healthy situation for the Motor City.

August Maekelberghe was engaged as soloist on the new Ford Auditorium organ in the Michigan district saengerfest Oct. 26, and also served as accompanist for the 300-voice chorus.

E. Power Biggs will be guest recitalist in the eighth annual fall music festival at St. John's Episcopal Church Nov. 4 and 5. Opening the three-evening event Nov. 3, the festival chorus will sing Clokey's "The Temple" and the Grieg "Psalms" accompanied by Kent McDonald at the organ and a Detroit Symphony string group. Mr. Maekelberghe, director and founder of the festival, will conduct.

Fernando Germani will play a recital Dec. 3 on the Casavant organ at the Detroit Institute of Arts.

Alexander Schreiner will play the Detroit A.G.O. chapter's annual virtuoso recital May 5 at St. John's Church.

FUSNER BEGINS SCHEDULE OF LARGE WORKS FOR CHOIR

The series of musical vespers services at the Church of the Covenant, Cleveland, Ohio, got under way Oct. 13 when Henry Fusner, organist and choirmaster, conducted the choir and soloists in Brahms' "Alto Rhapsody" and Beach's "Canticle of the Sun." Vaughan Williams' "Dona Nobis Pacem" will be heard Nov. 10, "The Messiah" Dec. 8 and Finzi's Magnificat Jan. 12. A nativity pageant will be staged Dec. 22 and a Christmas Eve carol service will be heard.

YOUTHFUL INDIANAPOLIS ORGANIST DIES IN CRASH

Phillip L. Thatcher, promising young Indianapolis musician, died following an automobile accident Sept. 9. He was 21 years old. Mr. Thatcher was active in the Indianapolis Chapter of the A.G.O., the Indianapolis choir directors association and the Circle Singers. He was organist at the Roberts Park Methodist Church and was a senior at the Jordan College of Music of Butler University.

NEW MEXICO MUSEUM HAS ORGAN REBUILT

IN ST. FRANCIS AUDITORIUM

Three-manual Formerly in Texas Home and in Santa Fe Gallery Since 1937 Is Renovated and Enlarged by Denver Firm.

The organ in the Museum of New Mexico in Santa Fe has undergone a complete renovation this last summer, with Fred H. Meunier and Associates of Denver doing the work. The original instrument was a gift of Mr. and Mrs. James G. McNary to the museum in 1937, having previously been in the McNary home in El Paso, Tex.

Housed in the St. Francis Auditorium, which is built in the style of the seventeenth-century Franciscan Indian missions, the organ is located entirely on the left side at the front of the auditorium, with grillework of hand-carved walnut. The acoustics of the room are reported to be excellent for the organ.

A new three-manual Reuter console has been installed. Thirteen new stops were added to the existing twenty-one, and extensive revoicing was done by Hugh R. Turpin and Ivan P. Morel. Stanley Williams, Joseph Grant and Dr. Reginald Fisher, head of fine arts of the museum, aided in the drawing up of the stoplist.

Provision has been made in the new console for the addition of a positif, for which tentative plans hope for the acquisition of an original eighteenth-century Mexican unit, making the instrument more in keeping with its early Spanish surroundings. This positif would be suspended on the wall at the right side of the auditorium, with possibly a trompette en chamade facing from the front wall.

Joseph Leonard, organist of the Church of the Holy Faith in Santa Fe and musical director of the Santa Fe Chamber Music Society, with headquarters in St. Francis Auditorium, is assisting the museum in developing a series of recitals featuring the organ. In the chamber music series this last summer Mr. Leonard arranged two concerts: one of organ and strings and one organ and brass. (The programs will be found on the recital page.) Alexander Schreiner played a Handel concerto with the Rio Grande Symphony Orchestra Oct. 10.

The stoplist is as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Chimes.
Tremolo.

SWELL ORGAN.

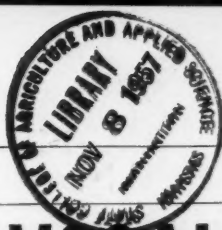
Bourdon, 16 ft., 85 pipes.
Horn Diapason, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Vox Celeste, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Quintadena, 4 ft., 61 pipes.
Flute, 4 ft.
Twelfth, 2½ ft.
Fifteenth, 2 ft.
Fourniture, 4 ranks, 244 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Aeoline, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 49 pipes.
Koppel Flute, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Chimes.
Tremolo.

PEDAL ORGAN.

Violone, 16 ft., 44 pipes.
Bourdon, 16 ft., 12 pipes.
Lieblich Bourdon, 16 ft., 12 pipes.
Quintadena, 10½ ft.
Principal, 8 ft.
Cello, 8 ft.
Flute, 8 ft., 32 pipes.
Lieblich Flute, 8 ft.
Choral Bass, 4 ft.
Mixture, 4 ranks, 128 pipes.
Trombone, 16 ft., 12 pipes.
Trumpet, 8 ft.
Clarion, 4 ft.



JAMESTOWN, N. Y., CHURCH HAS AEOLIAN-SKINNER

THREE-MANUAL INSTRUMENT

St. Luke's Episcopal Gets Organ in Modernization Program—Stanley Davis and Thomas Potter Collaborate on Design.

Culminating an extensive rehabilitation and modernization program, St. Luke's Episcopal Church, Jamestown, N. Y., has installed a three-manual Aeolian-Skinner organ. Located in an open chamber at the corner of the chancel, the instrument is partially exposed, having the pipes of the great division mounted within the masonry arch. A number of ranks from the original Hutchings organ have been incorporated in the new scheme.

Vernon de Tar played the opening recital Oct. 7. His program: Three Couplets from the Gloria, Mass for Parishes, Couperin; "A Mighty Fortress," Hanff; "O Sacred Head," Buxtehude; "Praise to the Lord" and Prelude and Fugue (St. Anne) in E flat, Bach; "O World, I Now Must Leave Thee," Brahms; "In Dulci Jubilo," Schroeder; Prelude on "Truro," Bingham; "La Nativité," Langlais; Final, Franck.

Stanley A. Davis of the church and Thomas V. Potter of Aeolian-Skinner collaborated on the tonal design as follows:

GREAT ORGAN.

- Quintaton, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Holzgedackt, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Chimes.

SWELL ORGAN.

- Viola Pomposa, 8 ft., 68 pipes.
- Viola Celeste, 8 ft., 68 pipes.
- Bourdon, 8 ft., 68 pipes.
- Spitzflöte, 4 ft., 68 pipes.
- Italian Principal, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagot, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Hautbois, 4 ft., 68 pipes.

CHOIR ORGAN.

- Gedackt, 8 ft., 68 pipes.
- Dolcan, 8 ft., 68 pipes.
- Dolcan Celeste, 8 ft., 56 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Rohr Nasat, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Terz, 1 1/2 ft., 61 pipes.
- Krummhorn, 8 ft., 68 pipes.
- Tremulant.

PEDAL ORGAN.

- Montre, 16 ft., 32 pipes.
- Quintade, 16 ft.
- Sanftbass, 16 ft., 12 pipes.
- Octave, 8 ft., 12 pipes.
- Quintade, 8 ft.
- Super Octave, 4 ft., 12 pipes.
- Mixture, 3 ranks, 96 pipes.
- Bombarde, 16 ft., 12 pipes.
- Trompette, 8 ft.
- Clairon, 4 ft.
- Chimes.

CORLISS ARNOLD RETURNS TO OAK PARK, ILL., POSITIONS

Corliss R. Arnold, D.S.M., A.A.G.O., has been appointed organist of Temple B'nai Abraham Zion in Oak Park, Ill. Dr. Arnold has recently returned from study as a Fulbright fellow in France to his post as organist-choirmaster of the First Methodist Church of Oak Park. His study was pursued at the Conservatoire National de Paris with Nadia Boulanger and with André Marchal. He also studied compositions by Jean Langlais and Maurice Durufle with the composers themselves.

While traveling in Holland he saw and played instruments in Alkmaar, Zaandam, Permerend, Amsterdam, Loenen, Drieberger, Wijk bij Duurstede, Weiningingen, Enschede, as well as the Flentrop factory in Zaandam. He also went to the Benedictine Abbey at Solesmes, France, to hear its world-famous plainsong. After further travels in Belgium, Germany, Spain and Italy, Dr. Arnold attended the I.C.O. in London and sailed Aug. 6 on the Flandre from Southampton.

THE NATIONAL ASSOCIATION of Schools of Music will meet in Chicago Nov. 29-30. E. William Doty, University of Texas, is president of the association. Heads of more than 125 member schools will be present.

NEW VOCAL MUSIC

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- Willan, Healey—"Puer Nobis Nascitur"** No. 97-1394 \$1.00
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ORGAN MUSIC FOR CHRISTMAS

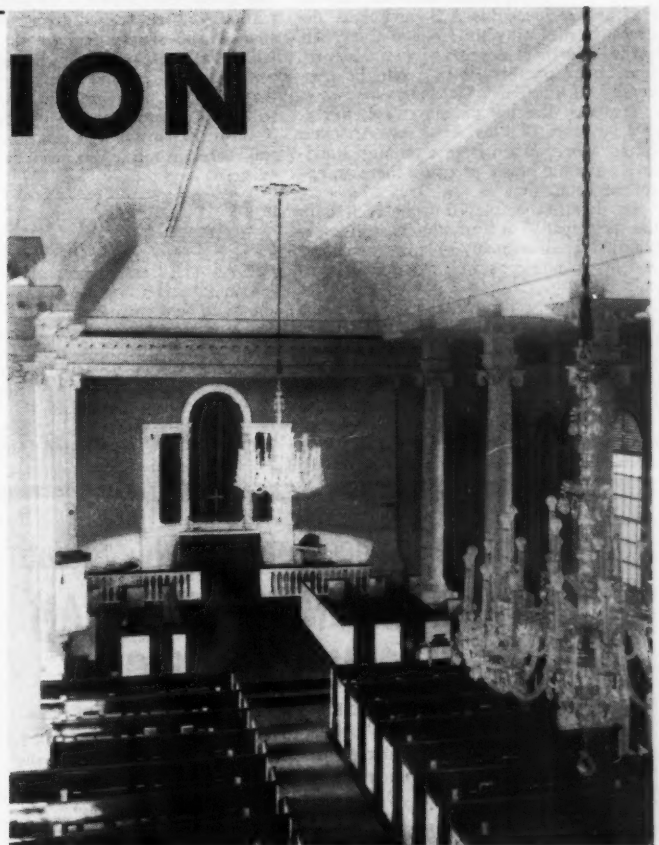
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- Bach—Pastorale in F** No. 97-3058 \$1.00
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- Van Hulse—Seven Preludes on Advent Hymns** No. 97-1365 \$1.50
- Van Hulse—Seven Preludes on Christmas Hymns** No. 97-1364 \$1.50

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REVERBERATION

As a result of many requests, reprints of our announcement appearing in the October issue of *The Diapason* are available.



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E. POWER BIGGS AT NEW SCHUKE ORGAN IN BERLIN



E. POWER BIGGS recently returned from four months of recitals and recording in Holland, England and Germany. His program at the Marienkirche in East Berlin was reported in the Berlin press as the first recital since the war to be given by an American in the east sector. Another Berlin event was a dedicatory recital by Mr. Biggs on the Schuke organ in the Kaiser Frederick Church, a handsome new edifice at the center of the Interbau, or International Building Exhibit.

This fall on the CBS Radio network the weekly broadcasts given by Mr. Biggs coast-to-coast entered the sixteenth year of consecutive weekly programs. By spe-

cial tape recording, many European organs are now heard on these broadcasts.

The most recent Columbia Masterworks record by Mr. Biggs, just released, couples a performance of the Hindemith Concerto for organ and orchestra with Josef Rheinberger's Organ Sonata 7 in F minor. The latter was recorded on the new Steinmeyer organ in the concert hall of the Deutsches Museum at Munich.

Recitals in the United States for this fall include appearances in Bloomington, Ill., Columbus, Dayton and Canton, Ohio, Philadelphia and Lancaster, Pa., Cohoes, N. Y., Madison, Wis., Kansas City, Mo., Detroit, Grand Rapids and Lansing, Mich., and Exeter, N. H.

CARL PFATTEICHER PASSES;
NOTED ORGANIST, SCHOLAR

Carl Frederick Pfatteicher, eminent educator, organist, editor and classical scholar, died Sept. 29 in Philadelphia, Pa., where he had made his home in recent years. He was 75.

Dr. Pfatteicher was born in Easton, Pa., and received his A.B. and A.M. degrees from Lafayette College there. He earned further degrees from Harvard University and his Ph.D. from the University of Freiburg, Germany.

He was director of music for thirty-five years at Phillips Academy, Andover, Mass., where his insistence on high standards gave the music program there an excellent reputation.

Dr. Pfatteicher played organ recitals in the principal cities of the eastern seaboard. He edited many volumes of choral and organ music as well as several hymnals.

Since his retirement from Phillips Academy a decade ago, Dr. Pfatteicher has been a lecturer at Trinity University, San Antonio, Tex., at Franklin and Marshall College, Lancaster, Pa., and since 1949 at the University of Pennsylvania.

Dr. Pfatteicher married the former Lillian Dubois Rockefeller in 1923.

MUSIC PUBLISHER MOVES
TO SPACIOUS NEW QUARTERS

The Edward B. Marks Music Corporation is moving from the R.C.A. Building, New York City, where it has had its main offices for nearly twenty-three years, and will occupy the entire eighth floor at 136 West 52nd Street. The whole organization will be housed together in more than 14,000 square feet of space. There will be a lunch room for the personnel, a conference room and many more offices than the firm has at present. The premises will be air-conditioned. This move is the result of expansion of educational, serious and foreign music, as well as popular music.

ELLSASSER BEGINS TOUR;
LISZT RECORDS RELEASED

Richard Ellsasser returned from Europe in late October to begin a national tour with solo engagements in New York, Alabama, Minnesota, Kansas and Louisiana. He will also appear in Texas with the Lubbock and Amarillo symphony orchestras. His M.G.M. records of the works of Liszt played on the organ in the John Hays Hammond Museum, Gloucester, Mass., were released Oct. 20.

CHRISTMAS

SATB

GO TELL IT ON THE MOUNTAIN	WORK	.22
THAT WONDROUS NIGHT OF CHRISTMAS EVE	R. WARD	.30
GLORY IN THE HIGHEST	K. K. DAVIS	.18
THE HOLLY BERRY RED	WELLS	.22
CHRISTMAS DAY IN THE MORNING	SEMMLER	.25
THE CHRIST-CHILD LAY IN MARY'S LAP	CONANT	.20
IN SILENCE AND WONDER	FRANK	.22

SSA

GREENSLEEVES	LEFEBVRE	.20
A CAROL	BACON	.22
JACQUES, COME HERE	DONAVAN	.20
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Bourdon 8'	61 pipes	Gedeckt 8'	68 pipes
Gemshorn 8'	61 pipes	Rohr Flute 4'	68 pipes
Octave 4'	61 pipes	Nazard 2½'	61 pipes
Octave Quinte 2½'	61 pipes	Flautina 2'	61 pipes
Super Octave 2'	61 pipes	Tremulant	
Mixture (19-22-26)			
III Rks.	183 pipes		
Chimes (21 tubes)			

Swell Organ (enclosed)		Pedal Organ	
Geigen Principal 8'	68 pipes	Bourdon 16'	56 pipes
Gedeckt 8'	68 pipes	Violone 16'	44 pipes
Viole 8'	68 pipes	Principal 8'	44 pipes
Viole Celeste (TC) 8'	56 pipes	Flute 8' 32 notes (fr. Ped. Bdn.)	
Geigen Octave 4'	68 pipes	Cello 8' 32 notes (fr. Ped. Vio.)	
Holtz Flute 4'	68 pipes	Quinte 5½' 32 notes (fr. Ped. Bdn.)	
Mixture (15-19-22)			
III Rks.	183 pipes		
Trumpet 8'	68 pipes	Flute 4' 32 notes (fr. Ped. Bdn.)	
Clarion 4'	68 pipes	Super Octave 4' 32 notes (fr. Ped. Prin.)	
Tremulant			

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- 8' TRUMPET
- 4' SCHALMEY

GREAT

- 16' QUINTADENA
- 8' PRINCIPAL
- 8' GEDACKT
- 4' OCTAVE
- 4' SPITZFLÖTE
- 2' DOUBLETTE
- 1-1/3' OCTAVE QUINTE
- 4R PLEIN JEU
- 3R SCHARF
- 16' TRUMPET
- 8' TRUMPET

SWELL

- 8' FLUTE à CHEMINEE
- 8' DULCIANE
- 8' GAMBE
- 8' GAMBE CELESTE
- 4' OCTAVE GEIGEN
- 4' BOURDON
- 2' FLAUTINO
- 1' PICCOLO
- 3R CYMBAL
- 16' DULZIAN
- 8' FAGOTT
- 4' CLARION

POSITIV

- 8' COPULA
- 8' QUINTADENA
- 4' PRAESTANT
- 4' ROHRFLÖTE
- 2-2/3' NAZARD
- 2' OCTAVA
- 2' BLOCKFLÖTE
- 1-3/5' TIERCE
- 3R FOURNITURE
- 8' CROMORNE
- 4' REGAL

- PFEIFENZIMBEL
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Neo-Classic Organ in France Evolved by Victor Gonzalez

By SETH BINGHAM

The entire October-December issue of *L'Orgue*, the quarterly magazine published by "Les Amis de l'Orgue," is consecrated to the memory of Victor Gonzalez, France's great organ builder who died June 3, 1956, at the age of 79.

Under the heading, "Homage to Victor Gonzalez," M. Norbert Dufourcq, editor-in-chief of *L'Orgue*, has assembled tributes from organists who knew and were associated with Gonzalez or have played his instruments, expressing their opinion of the man, his work and his place in French organ history. These tributes come from widely differing personalities and qualified technicians as well as amateurs of organ building. They are signed by the most eminent names in the French organ profession, including Marie-Claire Alain, A. Alain, Avot, Beauquis, Brault, Cau, Cellier, Demessieux, Dupré, Duruflé, Englert, Engrand, Girod, Grunewald, Langlais, Laforêt, Lebout, Litaize, Marchal, Muzerelle, Nardin, Nibelle, Perrot, Pierront, Puig-Roget, Raugel, Reboulot, Robert, Segond and Vallombrosa.

There follows a succinct biographical note and M. Dufourcq's appraisal of Victor Gonzalez the man, the artist and his work, which we consider so important for American and English readers that we quote it here *in extenso*.

Victor Gonzalez:

The Man and His Work

By NORBERT DUFOURCQ

A certain time must elapse before judging a man's contribution to any period in the history of art. A few decades permit us to assign their true place to the work of a Jacob or a Riessener. Revolutionary as it was, the discovery by Sebastian Erard, inventor of the double escapement, only came to fruition after many years. The impressionists were appreciated by a small elite number of their contemporaries, and until the famous conductor Colonne appeared, Berlioz was still misunderstood in France. On the other hand it can happen that a critic, a historian or an amateur is sometimes grossly mistaken. F. David is only a second-rate musician, Clapissin third-rate and Reyner merely a clever mimic of Wagner. Grenié's invention (expressive harmonium) is absurd, and F. H. Clicquot, far from symbolizing for us the classic organ at its peak, represents it at the beginning of its decadence. One judges only by comparison with what one knows, and every artistic judgment is partly taste, partly instinct as well as partly knowledge.

Today, how can one judge objectively and serenely the work of Gonzalez? We will not hide the subjective character of these lines written in 1956. A century hence may they serve an organologist who will successfully unravel the complex story of organ building in France between two world wars that overthrew European economy—and its state of mind—in the first half of the twentieth century.

One must consider the man and his work in the global history of French organ building. Each aspect should be treated independent of the twaddle, gossip, jealousies, cliques, hates and grudges that too often poison relations. The man and the work stand well above all that, especially since "all that" in France has ever been synonymous with incompetence—which Gonzalez knew very well.

To reduce to a few salient traits the character of this man is by no means easy. If we had to choose among his outstanding qualities, here is what we would propose:

First of all, extreme modesty, modesty which became a watchword. We never heard him put himself forward or extol his product. He never boasted of an organ he had finished or rebuilt, for he only, perhaps, was aware of certain defects which escaped the notice of others.

After modesty came reflection. While he could tell a story with fluency, he did not ignore the value of silence. Such prolonged silences served him for thought,

for preparation, even realization. With mind attentive to the slightest details—architecture, vaulting and organ-loft materials, acoustics, tonal carrying power—after long meditation he called into action all his faculties before coming to a decision. The organ-builder's trade is not acquired once for all. One continues to learn it at all ages, notably through reflection.

Through experience also. In reality Victor Gonzalez was the opposite of a theorist. Only practice counts, he said. Only experience teaches us. He knew and personally utilized all systems, but he noted their bad as well as their good points. He constantly retouched, improved. He thought it no disgrace to admit an error (truth to tell, we rarely saw him mistaken!). This dominant theory of experience he espoused equally in the matter of traction, wind-supply and in the making of flue and reed pipes.

• • •

Reflection, experience served his ingenuity. With the organ "nothing is impossible." This saying could have become his motto. Everything can and should be tried. If a pipe fails to speak where it is, it may speak eight inches further along; try our luck. If that pedal 4 ft. flute does not sing well, its scale is wrong; begin it again. If there is no room to place the primary bellows horizontally, give them a vertical position. If the trumpet attack is not quick enough, it's because the tongues lack a suitable curve; re-fashion them. One senses that Gonzalez does not believe in the "assembly-line" organ which he considers a monstrosity. An organ is a living being whose composition should be varied if its location is changed or if it is assigned other duties in another edifice. It is all a question of research, of experience.

The artistry of Gonzalez adheres to a formula. Since the organ is an assemblage of individuals belonging to diverse families, good understanding should reign among them. Of necessity two neighbors singing in unison or octaves must not contradict one another. So it is essential to obtain a *satisfying blend*. When Gonzalez said: "It must blend," or yet, "It doesn't blend," he had to all intents revealed the secret of his doctrine. On paper the secret is readily conceivable and logical. But in practice?

Here begins the difficulty. How to obtain a close fusion between elements needed for constituting a *plenum*, i. e. diapason 16 ft., diapason 8 ft., prestant, doublette and furniture? First the size and scale of the pipe must be worked out. The second octave of the diapason 16 ft. sounding 8 ft. should differ from the lowest octave of the diapason 8 ft. The second octave of the diapason 8 ft. sounding 4 ft. should differ from the lowest octave of the prestant 4 ft. The second octave of the prestant 4 ft. sounding 2 ft. should differ from the lowest octave of the doublette 2 ft. and so on. One should obtain a gradation in size, a scale of values satisfying to the ear, starting from diversity and rising toward synthesis. The pipe's diameter will depend on the building's space and acoustics; likewise on the pipe's location in the organ (*en facade* or not), also its place on the chest.

• • •

Then other questions arise: Is the organ too confined? Does the stop speak readily, unobstructed, or is the pipework imprisoned, shut in a case of reduced size? Moreover, Gonzalez paid close attention to the quality of the metal: principals with a strong percentage of tin, bourdons and flutes of metal not so rich. The pipe is not something to be mistreated and manhandled at will: no tuning rollers, no saw marks. Pipes cut to pitch for the principals (diapasons), a foot whose tip is sufficiently open to admit the air coming from the groove, a flue accurately measured and, above all, low-cut mouths. For while high-cut mouths demanding excessive pressure increase the sonority, they lessen the carrying-power. Here arises the question of wind-supply. It led Gonzalez to revise what his predecessors had attempted in this respect.

The big problem to solve was that of location. How to gain more room when enormous reservoirs encumber the organ's whole substructure? Free space ought to be left for the organ's *vital* parts (pipes) rather than the *inert* ones (wind supply): Gonzalez holds to this principle, putting inside the chest those former cumbersome wind accessories no longer needed, while

the large primary reservoirs are often placed vertically. These bellows function at much lower pressure than formerly: 3½, 3, 2½, even 2 inches for a studio organ. In the pedal the pressure is kept at 3½ at times, as well as in the bombard or solo division. In short, *experience* furnishes the secret for making foundation ranks: an experience embracing questions of weight of metal, average scale of pipes, height of mouth and wind-pressure.

The mixtures confronted the builder with a problem which he re-studied from its beginning: their composition. No 16 ft. resultants, no *plein-jeu* starting with too many ranks or too low in pitch and ending at the top with 4 ft. or 8 ft. pitches. It is the heart of the mixture that demands first consideration: the third and fourth octaves, and this sector must first be conceived in relation to the strength of the foundations and the reeds with which it must sound. If possible, make the highest two or three octaves without breaks (*reprises*), which should occur in the lowest two or three octaves. Once the furniture's layout is settled, one must decide on the diameter of the pipes, hence the average scale of the rank, then its voicing. Here the Italian *ripieni* invites consideration much more than the *plein-jeux* of Dom Bedos. Too-wide scales result in a flutey *plein-jeu* and a poor blend with the diapason. The composition of the furniture or *plein-jeu* should be different on each manual, as well as that of the cymbale (if the manual carries reeds of 8 ft. and 4 ft., or 16, 8 and 4 ft., then all must be changed). The cymbale is not used by Gonzalez as the sole continuation of the furniture toward the highest pitch; but the cymbale should be self-sufficient, creating its own universe, sustained by a simple bourdon 8 ft. (hollow blend) or by the logical support of 8, 4, 2, 1 ft. The *acute* cymbale of two or three ranks is a self-repeating "music box." It is the harpsichord of the organ, and its voicing poses problems of infinite difficulty.

Here are some mixture compositions established by Gonzalez:

LA FLECHE

Cymbale III

C8'	G8'	e4'	G4'	C2'	G2'	C1'
½	½	¾	1	1½	2	4
¼	½	½	¾	1	1½	2
¼	¼	¼	½	¾	1	1½

SAINT-BENOIT-SUR-LOIRE

Great Organ: Fourniture V

C8'	C4'	C2'	C3'	C6'
1½	2	2½	4	4
1	1½	2	2½	2½
¾	1	1½	2	2½
½	¾	1	1½	2
¼	½	¾	1	1½

Notwithstanding his interest in the sane and logical composition of a *plein-jeu* or cymbale, no family of stops held Gonzalez' attention like the reeds. Here his personal touch is constantly evident, and no one can recount or describe the man and artist before a working model voicing a new reed, reviving a sick one. His sole aim: clarity and a stop enriched by multiple overtones. He shunned heaviness and thick sonorities, seeking for a clear, biting timbre.

Did he possess a secret way of adjusting a reed-block, of giving the tongue its proper curve or flattening the reed itself? He made no such claim. Here, too, all was a matter of experience; he was literally "kneeding the dough" (*mettait la main à la pâte*) of the cromorne, the trumpet, clarion, vox humana or bombard. An ear attentive to the slightest deformity, to any run or small cipher; infallible taste in the balance which he demanded for his reeds and in the search for the incisive character which he wished to give them. He who has not watched the artist fashioning his pipes, repeating the same experiment ten, twenty times on a tonal object, has not known Gonzalez, in love with his craft.

The man and his work belong henceforth to history, and it is within the history of the organ that they must be situated. Here we shall sum up what we have written elsewhere. Of the man we must consider on the one hand the sources of his organistic training; on the other the precise moment when he emerges with his work achieved.

Let us not forget that he was born of a Spanish father and that he always cherished a secret love for his ancestral home: a love rooted in a firm knowledge of Spanish instruments. One should have heard him talk of the "clarins," "vio-

(Continued on page 37.)



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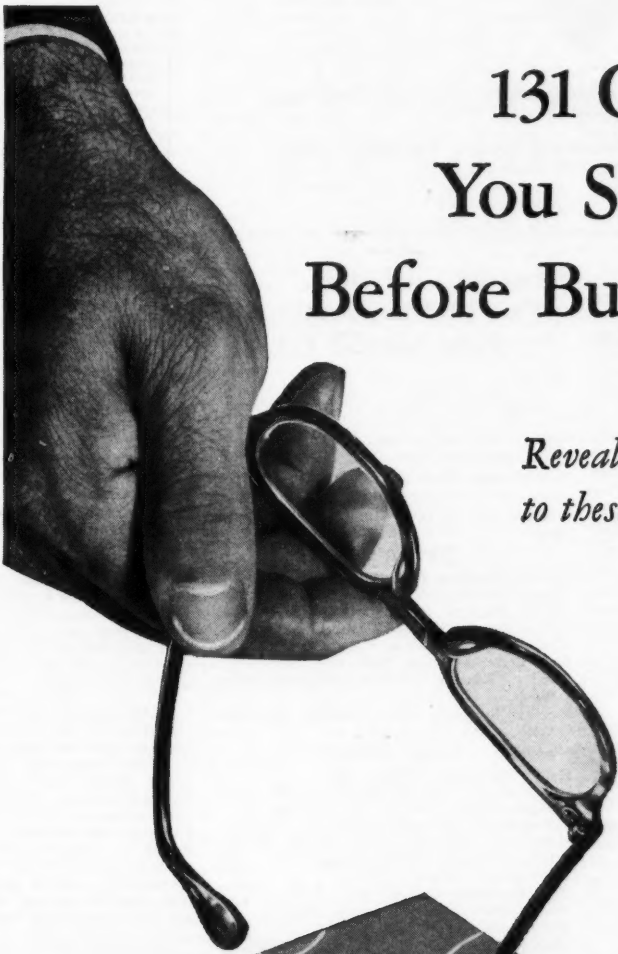
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The President's Column

The American Guild of Organists is always looking forward! Proud of all previous accomplishments, but ambitious to extend an ever broader influence as envisioned by the founders of our great organization of church musicians who chose the noble motto "Soli Deo Gloria"!

The international congress of organists held in England this last summer, in which the A.G.O. was a very active participant, with a large representation from all parts of the United States, made glorious history and brought the members of our profession on both sides of the Atlantic Ocean more closely together in spirit and understanding than ever before, demonstrating so finely our oneness of purpose. Everyone in the immense throng attending the opening service at Westminster Abbey was thrilled to hear Dean Don pay high tribute to the great Purcell and others of the long line of distinguished musicians who have served the abbey through the centuries, and to receive such a hearty welcome from the dean who added that this was the largest number of church musicians ever to be assembled in Westminster Abbey. This warm spirit of hospitality was maintained throughout the entire week of the congress with its superb series of events. Following the pronounced success of this first international congress, it is quite natural that there should be a movement for the holding of the next international congress of organists on this side of the ocean.

The 1957 series of regional conventions has been completed with characteristic success in all fifteen regions of our country and brought to all parts of the country the identical benefits of the larger national conventions but in a less pretentious manner, and thus the aims of the A.G.O. were demonstrated from coast to coast with valuable results.

Now we are anticipating with high hopes the next biennial national convention of the Guild to be held in Houston, Tex., June 23-27, 1958. This is the first time an A.G.O. national convention has been held in the great Southwest of our country, and we are confident that all previous high attainments will be equalled if not surpassed. The national council felt in October, 1956, that in choosing the 1958 convention city, recognition should be made of the southwestern area of the United States where the activity in all A.G.O. projects is so highly representative of our organization. Already we are receiving advance information which we are glad to transmit to all. The official hotel will be the Shamrock-Hilton. In addition to the recitalists, panelists, lecturers and demonstrators being engaged, there will be many surprises which are not of a musical nature. There will be a Texas-style barbecue, a trip to Longview and Kilgore in east Texas and western hospitality is promised in large measure.

Since so many thousands of bulletins for A.G.O. Sunday were ordered, we have now brought out a similar model, without mention of A.G.O. Sunday, which is designed for use on any Sunday. Information at national headquarters.

S. LEWIS ELMER.

BACH'S CANTATA 130 was performed with three trumpets and timpani Sept. 29 as part of the patronal festival observance for All Angels' Church, New York City. Leonard Rav-r. S.M.D., A.A.G.O., is organist and choirmaster.

D. C. Chapter Meets in Historic Church.

The recently restored Georgian edifice (1821) of the Georgetown Presbyterian Church was the scene of the opening meeting of the District of Columbia Chapter Oct. 7, the evening following the gala dedication of the second of three new Aeolian-Skinner organs to be opened in the Washington area this year. The meeting was marked by an unusually large attendance, intense interest and much activity.

The Rev. Russell C. Stroup, chapter chaplain and host minister, related that the first pipe organ in the Georgetown church was built c. 1845 by a local builder, William Reilly. This organ underwent several rebuildings through the years and some of the pipework has been retained for sentiment in the new instrument. A harmonium given the church by Thomas Jefferson is extant and will be returned to the church in the near future.

The Guild services for receiving new members and for installing new officers, conducted by Dr. Stroup, were followed by a recital on the new organ by the host organist, William F. Watkins, A.A.G.O., whose program was as follows: Prelude and Fugue in D, Bach; "When Adam Fell," Homilius; Flute Solo, Arne; "Agincourt Hymn," Dunstable; Antiphon 3 and Magnificat 6, Dupré; Carillon, Sowerby, and Variations on "America," Ives.

Leland W. Sprinkle spoke briefly about the stalactite instrument he designed in Luray Caverns, Va., which had been featured on a nationwide telecast the day before the meeting.

A feature of the evening was the presence of sixteen past-deans, who were introduced by the new dean, Kathryn Hill Rawls, A.A.G.O., as follows: John B. Wilson, A.A.G.O., Dr. Louis A. Potter, Sr., F.A.G.O., Rolla G. Onjun, Lewis C. Atwater, Christopher S. Tenley, Mary Minge Wilkins, A.A.G.O., Walter H. Nash, F.A.G.O., Ch.M., Arthur W. Howes, Jr., F.A.G.O., Ruth Farmer Vanderlip, A.A.G.O., Ch.M., Jean Slater Appel, A.A.G.O., Ch.M., Katharine S. Fowler, Dr. Theodore Schaefer, Robert Ruckman, Marguerite W. Brice, Nancy Poore Tufts and Lyman S. McCrary.

CLEVELAND FISHER, Registrar.

ROCKINGHAM CHAPTER—Members of the Rockingham Chapter and guests met for their September meeting at the First Presbyterian Church, Harrisonburg, Va., the annual pastor-organist dinner. The musical program for the evening was arranged by Mrs. Doris R. Showalter. The chancel choir of the host church sang several selections under the direction of Miss Edna Shaeffer with Mrs. Showalter as organist. Dr. Albert G. Edwards, minister of the church, was toastmaster. Mrs. Mildred G. Boyer played violin numbers accompanied by her husband. Joseph Miller gave a talk on the relationship between organist and choir director. Eighteen members introduced guests. Seven ministers were present.—RUTH B. SPITZER, Secretary.

MOBILE, ALA., CHAPTER—The Mobile Chapter met Sept. 3 at the Dauphin Way Methodist Church. Dean Helen Allinger conducted a short business session. Henry Davis, program chairman, outlined the 1957-58 program which includes a recital Nov. 12 by William Teague. Officers are as follows: Dr. Allinger, dean; Mr. Davis, sub-dean; Miss Patsy Fitzsimmons, secretary; Richard De Neefe, treasurer, and Mrs. Alvin Eubanks, registrar. An interesting recital was played on the new organ by Ben Penix who is leaving for a Texas church position. Refreshments were served in the church parlor.—MRS. ALVIN EUBANKS, Registrar.

Successful Candidates

Pass 1957 Examinations; Eight Awarded F.A.G.O.

Forty-five candidates were successful in the 1957 examinations for Guild certificates—seven more than in 1956. Fellowships increased from four to eight; associateships from twenty-two to twenty-seven, and choirmaster degrees decreased from twelve to ten. The following is the list:

FELLOWSHIP

Robert Theodore Anderson, New York City
Charles Huddleston Heaton, St. Louis, Mo.
George Markey, Maplewood, N. J.
Robert Charles McCoy, Washington, Pa.
Martha Oberg Phillips, Hillsdale, Mich.
Jean Swanson, New York City
Stanley Edward Walker, College Place, Wash.
Melvin Kenneth West, South Lancaster, Mass.

ASSOCIATESHIP

Henry Anthony, Decatur, Ga.
Helen M. Bellman, College Park, Md.
Douglas Bodie, Toronto, Ont., Canada
James Leslie Boeringer, New York City
Albert Laurence Campbell, Seattle, Wash.
William Dinneen, Providence, R. I.
Mary Ellison, Miami, Fla.
Cornelia Marie Griffin, Utica, N. Y.
Vivian Ward Hall, Memphis, Tenn.
Marguerite Havey, New York City
Idabelle Knox Henning, Memphis, Tenn.
Dorothy L. Hornberger, Elkins Park, Pa.
Viola M. Kietzman, Claremont, Cal.
Larry Peyton King, Fullerton, Cal.
James Robert Marxsen, Evanston, Ill.
Donald L. McAfee, New York City
R. Rice Nutting, Salem, Mass.
James Kenton Parton, Houston, Tex.
Louis Vincent Pisciotta, Boys Town, Neb.
David Alfred Pizarro, New York City
Robert J. Powell, New York City
Alexander Boggs Ryan, Jr., Commerce, Tex.
Richard Dale Waggoner, Camden, Ark.
Gordon Clare Wallis, Toronto, Ont., Canada
Franklin Taylor Watkins, Pittsburgh, Pa.
Walter Wollman, New York City
Lorin S. Woodward, Brooklyn, N. Y.

CHOIRMASTER "A"

Allen C. Allbee, Yonkers, N. Y.
Frederick M. Barnes, Los Angeles, Cal.
James Roger Boyd, Aurora, Col.
Lewis Henry Horton, Lexington, Ky.
Alice Mayberry, Somerdale, N. J.
John A. Poellein, New York City
Joseph W. Schreiber, Louisville, Ky.
Carolyn Ferguson Slauch, West Mifflin, Pa.
Raymond A. Vanderslice, West Chester, Pa.

CHOIRMASTER "B"

The Rev. James M. Burns, Baltimore, Md.

COLUMBUS, GA., CHAPTER—The Columbus Chapter held its first meeting of the season at St. Michaels-in-the-Woods Episcopal chapel at the Fort Benning infantry center. A picnic supper was held in the Sunday school lounge followed by informal group singing led by Robert Eakle. The group adjourned to the chapel where the Rev. Colin Campbell, rector of Trinity Episcopal Church and chaplain of the chapter, installed the following officers: Dean, Bruce Livengood; sub-dean, Robert Eakle; secretary, Mrs. Tony Victor; treasurer, Anson Locklear; registrar, John Miller. Following a short talk by Mr. Campbell plans for the year were discussed.—MRS. TONY VICTOR, Secretary.

DELAWARE CHAPTER—The opening meeting of the Delaware Chapter was held in the recreation hall of the Lower Brandywine Presbyterian Church Sept. 23. Dean Sarah Hudson White gave the final reports of the regional convention and announced plans for the year. After the business meeting Firmin Swinnen played some of his recordings of organ music from Longwood Gardens.—CAROLYN CONLY CANN.

NASHVILLE, TENN., CHAPTER—The October meeting of the Nashville Chapter was held at St. George's Episcopal Church Oct. 8 with organist Greg Colson as host. The largest group of members in many months was present for this meeting. In the first two months of this season we have added ten members. Following the business meeting Mrs. Elizabeth Lee, organist of the First Baptist Church, played "God Himself Is with Us," Bitgood, and "Grand Choeur," Bedell. The remainder of the program consisted of an anthem workshop, in which eight members reviewed and directed the group in singing selected anthems. At the conclusion of the program, coffee and cake were served.

The first meeting of the chapter was held Sept. 17 at the home of the dean. After a picnic supper the business meeting was held. Yearbooks were distributed, the programs for the year were announced and the chapter's contribution in planning the new city auditorium was discussed.—RALPH D. ERICKSON, A.A.G.O., Dean.

ASHEVILLE, N. C., CHAPTER—The Asheville Chapter met for supper Sept. 30. Following a short business session presided over by Dean Walter H. Ball, members reconvened in the choir room of the Central Methodist Church where Dr. Benjamin Dunford, Montreal, N. C., College, gave an address on improvisation. Dr. Dunford briefly traced the history of improvisation from Bach to "Basin Street" and then urged the assembled organists to improvise in their own church services simply but skillfully, always ascertaining that the continuity of spirit be maintained by the use of appropriate "bridges." He also suggested that organists do some improvising for the pure pleasure to be found in creating original music extemporaneously. Dr. Dunford's own improvisations from chords suggested by his hearers were delightful.—CHRISTINE L. RATZEL, Secretary.

NEW ORLEANS CHAPTER—The New Orleans Chapter's officers for the year are: Dean, George Koffsky; sub-dean, Richard Nelson; secretary, Louis Panzeri; treasurer, Miss Dorothy Shaw; recorder, Miss Gladys Eve Sinclair; auditors, Walter Jenkins and Mrs. Bertrand Kiern; chaplain, the Rev. W. Donald George. Mrs. Kiern has offered her home in the garden district as headquarters for the chapter and the first board meeting was held there Sept. 30 with a full attendance and enthusiastic planning. Mr. Panzeri is president of the New Orleans music teachers' association and Miss Sinclair is chairman of the organ division of that organization, so the two groups expect to work very closely together in planning musical events of interest and value to the community.—GLADYS EVE SINCLAIR, Recorder.

JACKSON, MISS., CHAPTER—The Jackson Chapter assembled for the first meeting of the new year at Calvary Baptist Church Sept. 8 for luncheon. Dean Gilbert Fryant presided at the business session. The chairman of the nominating committee, Mrs. Bernard Jones, brought the report of officers for the year: Dean, Neal Smith; sub-dean, Mrs. Shelby Rogers; secretary-treasurer, Mrs. Leona K. Vinson; chaplain, William Jarvis; registrar, Mrs. Cecil Roper. Following a vote of appreciation for Mr. Fryant, the dean-elect presided over the remaining portion of the session. Following the business session the meeting was adjourned to the church where a program of organ music by Bach was played by two Jacksonian students at the University of Michigan: Will Tate and Raymond Kosanke.—MRS. CECIL ROPE, Registrar.

CHARLOTTE, N. C., CHAPTER—The Charlotte Chapter held its annual organist-clergy dinner at St. John's Baptist Church Sept. 16. The speaker was Ernest White, Church of St. Mary the Virgin, New York City. Mr. White offered many thought-provoking ideas concerning the type of music best fitted for service playing and the part that music plays in the total worship experience.—NELL MORGAN.



News of the American Guild of Organists—Continued

KNOXVILLE, TENN., CHAPTER—The Knoxville Chapter met Oct. 7 at the Church of the Holy Ghost, R. C., with Alfred Lunsford as host. The Rev. James Bolling conducted an interesting and informative tour of the church. Mr. Lunsford and Father Bolling discussed the liturgy, worship and service music of the Roman Catholic Church. A recording of the junior girls' choir was played. They sang the Gloria and Credo from Mass 9, Kyrie, Sanctus, Benedictus and Agnus Dei from the Mass in D by Singenberger.—**REBA GENTRY, Registrar.**

GREENWOOD, S. C., CHAPTER—The September meeting of the Greenwood Chapter was held Sept. 23 at the First Presbyterian Church. Dean Rosalie Stribling presided and introduced the Rev. James A. Bowers, chapter chaplain, who gave a devotional program. The musical program was by Miss Evelyn Martin, soprano, accompanied at the piano by Mrs. George Parsons. Since the chapter is this year celebrating its tenth anniversary, Dr. A. Elbert Adams, who was instrumental in its founding, appropriately reviewed the history since its organization Oct. 28, 1947, with sixteen members. Since then the chapter has maintained a record of interesting monthly programs for its members and has been responsible for sponsoring for the people of the Greenwood area many musical programs by local musicians as well as world-famous artists. Mrs. J. G. Jenkins has been named by the executive committee to serve as sub-dean for the year to replace W. H. Ehrlich. Committees were named to serve for the coming year and plans for vesper programs and for monthly meetings were outlined. Hosts for the social hour were Miss Evelyn Martin, Mrs. Thomas Hutto and William Bobo.—**WILLIAM N. BOBO, Publicity Chairman.**

COLUMBIA, S. C., CHAPTER—The Columbia Chapter sponsored a choir workshop Oct. 7-8 at the Shandon Methodist Church. Dr. Lara Hoggard of Birmingham, Ala., conducted. In attendance were a number of organists and choir directors as well as local musicians. Two night sessions were in the form of a senior choir rehearsal with a big choir of Columbia church musicians. The two-day sessions dealt with youth and children's choirs. Voice and directing techniques were illustrated in a helpful and inspiring way. Varied choir materials were shared. Dr. Hoggard was guest of the chapter Oct. 7 at the annual ministers' dinner. The dean of the chapter, Miss Mary Elizabeth Avinger, presided.—**Mrs. J. SAM TAYLOR, Secretary.**

LAKELAND, FLA., CHAPTER—The Lakeland Chapter held its third annual Guild Sunday service Oct. 13 at the First Methodist Church with ten choirs and five organists participating. The service opened with: Fantasia in E, Bach-Nevin, by Paul Leeman; "Reverie" and "Impromptu," Bedell, by Mrs. William D. Roberts. Special numbers were sung by the Westminster Presbyterian choir under the direction of Dr. Charles A. Woodbury and by the First Methodist choir under the direction of Edgar E. Tolle. Robert Parrett played Mozart's Fantasia in F minor. The combined choirs under the direction of John Z. Nelson sang: "Now Let Every Tongue Adore Thee," Bach; "The Lord Is a Mighty God," Mendelssohn; "Laudamus Te," Mueller, and "The Lord Bless You and Keep You," Lutkin. Accompanist was Mrs. Patsy Robson.—**MISS MARIE HENDRY, Publicity Chairman.**

HUNTINGTON, W. VA., CHAPTER—Members of the Huntington Chapter met at the home of Mrs. L. C. Shinn Sept. 16 for an indoor picnic preceding the evening's program. Miss Catharine Mallatis, sub-dean, was co-hostess. Under the direction of Mrs. E. S. Chandler, Jr., a quartet from the Beverly Hills Methodist Church, accompanied by Mrs. Charles Tucker at the Hammond electronic organ, sang several anthems suitable for Thanksgiving. The quartet was composed of Mrs. Chandler, Mrs. David Hodges, Arvin Foster, Jr., and Irvin Wells. The highlight of the program was the vivid description and detailed report of the various programs of the I.C.O. in London this last summer given by Paige Allred, dean, and Mrs. Shinn who attended. The latter also played a recording of Walton's "Belshazzar's Feast" which she had heard at the concert at Royal Albert Hall. Mrs. Allred and Mr. Shinn attended the congress also.—**ALMA N. NOBLE, Registrar.**

UPPER PINELLAS CHAPTER—The Upper Pinellas Chapter was host Oct. 14 at the Largo Methodist Church to all ministers and their wives of this area. These dinners are an annual event to encourage closer relations between clergy and church musicians. A wedding booklet, a chapter project for promoting appropriate music for church weddings, was given to each guest. The Rev. Bud Hilton, minister of the Chapel-by-the-Sea, Clearwater Beach, Fla., was speaker of the evening and used as his topic, "A Venture in Hymnology."—**TRELMAN ANDERSON, Recording Secretary.**

MIAMI CHAPTER—The first meeting of the Miami Chapter was held in a private dining room at Toby's Cafeteria Oct. 7. The program was devoted to problems most organists have at some time in their careers. A humorous skit brought out some of these problems. Professor Ago presided. Miss Soosie, Dr. Pedal Thumper and Miss Aggie Agitato wanted to know: (1) What should a new organist, untrained in church procedure as to prelude selection, liturgy, etc., do? Joining a workshop, "Practical helps in service," our chapter is putting on for three nights with a reasonable fee was recommended. (2) Is it proper for another organist to be chosen by the bride other than the church organist? No, it is not done in the best of circles. Other questions—the type of songs for weddings, how much Bach to play in church preludes, how much notice to give an organist, what to do with unmarriageable hymns chosen for processions by ministers—were discussed in an open forum after the skit. This discussion was conducted again by Dr. Ralph Harris, F.A.G.O., who was Professor Ago in the skit. It was suggested that we give ministers a code of ethics in regard to their organists. Dean Titcomb felt seminary students should know this code so that when they go out as ministers they will know the proper mode of conduct to use in relations with organists. All felt the evening was most instructive and left with a fervent prayer that ministers would be amenable to suggestions from their organists.—**JOSEPHINE E. HANSEN, Registrar.**

TAMPA CHAPTER—The October meeting of the Tampa Chapter was held in St. Andrew's Episcopal Church. Following the business session members and many visitors were welcomed by Mrs. Norma L. Dobson, hostess for the evening. The theme for the evening was wedding music. Mrs. Dobson opened the program with a talk on liturgical and non-liturgical music being used today in wedding services. C. David Mitchell, dean of the chapter, played the first group of numbers. Preceding the "Lohengrin" Processional and the Mendelssohn Recessional, the pre-service numbers were as follows: "Dedication," Franz; "Melodie," Tschalkowsky; "Traumerel," Schumann; "Romance," Svendsen, and "To a Wild Rose," MacDowell. Mrs. Dobson then played a second group of numbers using the Air from the "Water Music" Suite by Handel as Processional and Handel's Recessional in G major, preceding these with "Meditation," H. Alexander Mathews; "Liebster Jesu," Bach-Purvis; "Jesu, Joy of Man's Desiring, Bach, and "Ave Maria," Peeters. She also included a post-recessional, Toccata, Peeters. Members and guests assembled in the choir house immediately following the program for refreshments.—**ALICE NEWBERRY, Secretary.**

NORFOLK, VA., CHAPTER—Dr. Charles E. Vogan, College of William and Mary in Norfolk, played a recital for the Oct. 29 meeting of the Norfolk Chapter.

The Epworth Methodist Church was host for the first meeting of the year Sept. 27. A discussion was held on organ construction with various members participating. Samples of organ pipes were displayed and demonstrated. The Epworth Pipers, a group of intermediate boys, played several hymn tunes on organ pipes from dismantled organs. Their director, John Halvorsen, explained the value of this activity for keeping the interest of this difficult age-group in church music.

Officers for the year include: John Halvorsen, dean; William Richard, sub-dean; J. W. Parsons, treasurer; Ethel Brown, registrar; Mabel Lacy, secretary, and board members, Frank Lybolt, Lillian Secrest, Grace Ferebee, Charles Vogan, Anetha Porter and Wallace Face.—**ETHEL BROWN, Registrar.**

ARKANSAS CHAPTER—Kenneth R. Osborne, University of Arkansas, was the guest speaker and recitalist at a dinner-meeting of the Arkansas Chapter Oct. 8 at historic Trinity Episcopal Church in Pine Bluff. Some sixty members from eleven towns enjoyed a witty and informative account of some of Mr. Osborne's experiences in his six-month sabbatical leave for study in Europe. Following the dinner the meeting adjourned to the church for a recital which was well attended by the public. Mr. Osborne played works of Buxtehude, Bach and Dostier. The organ used is a three-manual Wicks installed last year.—**EDGAR W. AMMONS, Dean.**

SEQUOIA CHAPTER—The Sequoia Chapter sponsored Alexander Schreiner in a recital at the Fortuna Methodist Church Sept. 17. To a capacity audience Dr. Schreiner played the following program: "I Long for Thee, My Saviour," "If Thou but Suffer God to Guide Thee" and "Cathedral" Prelude and Fugue in E minor, Bach; Sonata 1 in F minor, Mendelssohn; Fantasia in A major, Franck; "Meditation Religieuse," Mulet; "Hunting Horn," Schreiner; "Naiades" and "Westminster Carillon," Vierne.

SAVANNAH, GA., CHAPTER—Members of the Savannah Chapter at their first fall meeting Sept. 21 made plans for the Guild Sunday service. Dwight J. Bruce was appointed chairman of arrangements for the local observance at the First Baptist Church. Mrs. Wade H. Harrell presided as the new dean at the meeting in the First Presbyterian Church. A past-dean's pin was awarded to Mrs. Frank W. Martin, Jr., for her leadership for two years as head of the chapter. Mrs. John C. Gardner played the Hammond electronic organ in the new church. Mrs. Richmond N. Murray, sub-dean and program chairman, led a discussion of plans for the year.—**Mrs. CHARLES W. BOWERS, Registrar.**

TEXARKANA CHAPTER—The Rev. Robert S. Park, St. Mary's Episcopal Church, was guest speaker at a dinner given by the Texarkana Chapter Sept. 23 at Hotel McCarthey. Ministers of the various churches of the city and their wives were guests. Mrs. Carl W. Pelley, chairman of the program committee, introduced Mr. Park, who spoke on "What Makes Sacred Music Sacred." He traced the development of church music from the early temple music to the modern period. The sacredness of music is determined by the manner of performance and the spirit in which it is given, he stated. Wendell Blake, dean, conducted the meeting.—**DOROTHY ELDER, Registrar.**

TULSA, OKLA., CHAPTER—The first fall meeting of the Tulsa Chapter was held Oct. 1 at the First Methodist Church. Following the dinner the meeting was opened by Past-dean Edward A. Flinn. After his opening remarks Mr. Flinn turned the meeting over to the dean-emeritus, Mrs. Marie M. Hine, who presided at the installation ceremony for the new officers. Following this impressive ceremony Dean Casebeer introduced Dupert Dennis, St. Paul's Cathedral, Oklahoma City, state chairman. Mr. Dennis gave an interesting talk on the work of the Guild and told of his plans for organizing new chapters in the state. Dean Casebeer then awarded a past-dean's pin to Mr. Flinn as a token of appreciation from the chapter. Members spent the remainder of the evening discussing the proposed by-laws.—**MARY BRANTLY, Secretary.**

GALVESTON, TEX., CHAPTER—Robert Baker, whose playing at the I.C.O. in London made such an impression, will lead the Galveston Chapter's artist series when he plays in Galveston Nov. 13 at Trinity Episcopal Church. George Markey is scheduled for a recital in January. Other artists for the season are still under consideration. National Guild Sunday was observed in Galveston and neighboring county communities by fourteen churches. The chapter gave each church a supply of the specially prepared leaflet issued by national headquarters for use in place of its regular one. A total of 3,000 leaflets was distributed throughout Galveston County.

The chapter's opening meeting was Oct. 14 at the Jean LaFitte Hotel, where members heard Mrs. Duncan B. Ross of Texas City tell of her experiences as a pupil of Marcel Dupré. A discussion of teachers and teaching was led by Mrs. Z. L. White, her mother, also a pupil of Dupré. Programs for the season were outlined. New officers are: Mrs. Wesley Merritt, serving her third term as dean; Nils Nielson, sub-dean; Miss Ursule Rahe, secretary, and Miss Jennie Safos, treasurer. T. J. Smith, Jr., is immediate past-dean.—**THOMAS G. RICE, Program Chairman.**

LUBBOCK, TEX., CHAPTER—Basing the program on the technique and appreciation of the hymn, the Lubbock Chapter held its monthly meeting Oct. 1 in the First Presbyterian Church. Harold Dutton offered a history of the hymn; Mrs. George N. Atkinson gave the history of the gospel song and its proper use. Mrs. Robert Taylor demonstrated the playing of hymns from the standpoint of an organist and Keith McCarty led a discussion on the basic points of a good hymn. Ceell Bolton, dean, demonstrated the playing of hymns from the standpoint of the organist-director and explained various schools of thought on hymn playing.—**Mrs. CLAUD H. DALTON, Corresponding Secretary.**

HAWAII CHAPTER—The Hawaii Chapter held its first fall meeting of the year at the First Methodist Church, Honolulu. The following officers were re-elected for another term: Donald E. Wiley, dean; Margaret A. Way, sub-dean; Samuel E. Cutright, secretary-treasurer. Plans were announced for a recital to be played Nov. 10 at the Central Union Church by the young American organist, Frederick L. Swann, and for a banquet Nov. 12 at which Mr. Swann will address the chapter. Homer Keller, whose Third Symphony was premiered last year by the Honolulu Symphony Orchestra, was the guest speaker and spoke about some trends in organ composition. He described his own organ compositions and one of them, an "Offertory for Organ," was played for the members.—**DONALD E. WILEY, Dean.**

ALBUQUERQUE, N. M., CHAPTER—The Albuquerque Chapter met Sept. 16 for its first meeting of the fall at the home of Professor Walter Keller, the new dean. New members were welcomed and plans for the coming year were outlined. It was announced that the chapter will not sponsor a guest organist this year but will devote its efforts to developing interesting and informative monthly programs. Dean Keller discussed the Guild publications he had ordered and which are to be loaned to members in turn, together with other books and material which will be available as the library expands. Following the business meeting the program chairman, Sub-dean Charlemaud Curtis, introduced the panel on "The Integration of Music with the Worship Service." Members of the panel were Mrs. Samuel Spohr, Mrs. Derryberry, the Rev. Harry Summers, Harry Hansen and the Rev. William Homola. Mrs. E. P. Ancona, head of the music department of the University of New Mexico and instructor in organ, was moderator. The discussion following the panel talks centered on the problem of defining the central theme of each service. The suggestion was made that organists and choir directors could be guided by the "church year" as outlined in detail in the liturgical churches but used in general in all churches. We were reminded that each individual who attends church may find "the moment of inspiration" at different places in the service: for some the sermon brings it, for others it comes in the musical offering or during prayer. All our combined efforts should be directed toward never being responsible for destroying that moment for anyone.—**ANN E. DIEZEL.**

FORT WORTH, TEX., CHAPTER—The second meeting of the season was held Oct. 7 at the new First Presbyterian Church of Fort Worth and consisted of a dinner followed by the annual Guild service. Choral works included: "In the Year That King Uzziah Died" and "Fairest Lord Jesus," D. McK. Williams, and "The House of God," Clokey. The sermon was offered by Dr. Robert F. Jones, minister of the church, on why and how we should worship God. Organ numbers were: Prelude and Fugue in G minor, Buxtehude, "Chartres," Purvis, and Toccata, Symphony 2, Widor. The choir, directed by William Barclay, was excellent in each effort.—**JAMES R. SHARP, Program Chairman.**

ROCKY MOUNTAIN CHAPTER—An interesting meeting of the Rocky Mountain Chapter was held in St. Michael and All Angels' Church, Denver, Oct. 8. The program chairman, Henry Ruby, introduced the first speaker, James Roger Boyd, who talked about the Guild examinations, demonstrating some of the things required in the choir-master exam. Mr. Boyd is the organist-director of the U. S. Air Force Academy. Dr. Martin Herman, professor of musicology at Colorado College, Colorado Springs, gave a most entertaining yet enlightening illustration of the idea of music history to an appreciative group of listeners.—**ESTELLA C. PRW, Publicity.**

ORANGE COAST CHAPTER—The Orange Coast Chapter opened its fall season Sept. 17 with a planned pot-luck dinner at the home of Sub-dean Kathryn Jordan in Santa Ana, Cal. A large group, including several new and prospective members, enjoyed a tasty meal in the patio, then adjourned to the living room for the evening's program. Guest speaker was Dr. Leslie Spelman of the University of Redlands, just returned from Europe, who told his impressions of the significance of the I.C.O. in London, at which he lectured. He also told of a special project he undertook in acquainting Europeans with the best in modern American organ compositions through recitals and by making the music available to them. Pictures of some of the instruments he played added special interest. The meeting was an auspicious beginning for a year which promises to be one of the most successful in the history of the chapter.—**RUTH ROCKWOOD, Publicity Chairman.**

LONG BEACH, CAL., CHAPTER—The Long Beach Chapter met Oct. 1 at the First United Presbyterian Church for a lecture and film tour of European cathedrals by Mr. and Mrs. Richard Alford who spent the summer abroad. Their tour included seven countries, seventeen modes of transportation and many famous organs. The narrative was humorous as well as informative and their pictures were unusually artistic. At the short business meeting which followed, new members were welcomed. Bob Sprowl, former dean of the Northern California Chapter, brought greetings from his group. Dean Agnes Spies announced that she is compiling a list of popular organ numbers and requested that each member send her the names of his favorite prelude, offertory and postlude. She also announced that the chapter is sponsoring a series of organ recitals in the home of Dr. Stanley Rice, our life member.—**ELIZABETH C. LOOMIS, Reporter.**

News of the American Guild of Organists—Continued

Chapter Sponsors Study Projects.

Members of the Fort Wayne Chapter met for dinner Sept. 24 in the music room of the First Presbyterian Church. All meetings for the year are to be preceded by dinner and, judging by the attendance at the first one, the plan meets with the enthusiastic approval of members.

A snappy business meeting was held after dinner, presided over by Dean Richard Carlson, in which new by-laws were discussed and programs for monthly meetings of the chapter were announced by the program chairman, Jack Ruhl. Mr. Ruhl also explained and inaugurated a plan of study for every member of the chapter who desires to undertake it. All members present signed up for the plan in some one of the three projects of the plan: organists, directors project and composers. Each group will meet once a month outside of the regular chapter meetings. Organists will be working on selections of their own choosing and will play for each other and later may be chosen to play for the whole chapter. Directors will discuss progress being made with their choirs on certain selected anthems to be sung at a choral service in April. And composers will arrange for their own compositions to be ready for a "composers' night" program to be held in March. These compositions will be used by Guild members in their church services next year. Both organ and choral compositions will be heard.

Several new members were received, including a few subscribing members and several applications for membership were handed in at the close of the meeting.

Members found seats in the church for an organ and choral program listed as "seasonal service music." Richard Carlson gave a short talk on the meaning of the liturgical year. Jack Ruhl's comments on music for Advent, Christmas and Epiphany were illustrated by a choral number sung by a chorus from Lloyd Pinkerton's First Presbyterian choir. There were also organ numbers played by Mr. Ruhl, Erwin Esslinger and Delbert Johnson. John Escosa commented on the music for Lent and Easter as played by Harriet Northrop, Donald Allured and himself with an anthem by the chorus. Mr. Carlson explained the service numbers for Ascension, Whitsunday and Trinity as played by Kathleen Detrick and himself with an appropriate anthem also sung by Mr. Pinkerton's choir.

FLORENCE H. FIFE, Publicity.

DUBUQUE, IOWA, CHAPTER—The opening meeting of the Dubuque Chapter was held in the home of the dean, Doris McCaffrey. Junior members, Joyce Nowlin, Carolyn Sanders, Jann Moser and Connie Clemens, played, respectively, the Toccata in D, Kunder; Minuet, Prayer and Toccata, "Gothic" Suite, Boellmann. Mrs. Arthur Acheson followed with music by Borowski and Mark Nemmers closed the program with "Grand Canyon" Suite, Clokey. Miss McCaffrey gave a talk on her summer trip to England, Scotland and Wales with special emphasis on the I.C.O. in London. Miss Helen Stuber presided at the refreshment table and informal piano and organ duets concluded the evening's entertainment.

KANSAS CHAPTER—The Kansas Chapter met Sept. 20 in the Topeka Westminster Presbyterian Church for a carry-in dinner. Dean Richard Gayhart presided at the business meeting. Plans for the meetings for the year were announced. The program consisted of an interesting and informative talk with slides concerning the I. C. O. in England by Donald Case. Mr. Case described the details of the congress in an interesting manner.—DONALD KILMER, Secretary-Treasurer.

SOUTHEAST MISSOURI CHAPTER—The First Baptist Church of Cape Girardeau was the scene of the Southeast Missouri Chapter's meeting Sept. 22. In the absence of the dean, Mrs. Audley Brown, sub-dean, presided for a program centered around tape recordings by Howard Kelsey of the Poulenc Concerto, a Liszt number and Handel works played on a portable. Dr. Dan B. Cotner, advisor to the dean, provided realistic reproduction and Mrs. Owen Dahlor of the host church sang MacDermid's Psalm 92. Mrs. Jack Paisgrove, organist of the church, provided music on the organ, and she and Mrs. Donald Black were hostesses in the church basement following the program.—J. HUGH SMITH, Dean.

MASON CITY, IOWA, CHAPTER—The Mason City Chapter began its fall activities with a pot-luck supper at the First Methodist Church in Garner Sept. 17. There were thirty-seven present. Mrs. R. E. Patton, dean, presided at the business meeting, appointing Earl Stewart, Mrs. J. E. Stinehart and Mrs. C. D. Quaipe as board members. Plans were made to secure a guest organist for a public recital in the near future. The evening's program included a report by Miss Marie Von Kaenel who attended the institute for church organists at the University of Minnesota in the summer. Organ selections were: Offertory, Gullmant, and "Prayer," Asper, played by Mrs. Fred Geigel; "Intermezzo," Asper, played by Miss Barbara Berg, and "Carols for the Christ Child," Marryott, Mrs. Chet Stille.

MILWAUKEE CHAPTER—The fall business meeting of the Milwaukee Chapter was held Sept. 21 at Milwaukee's magnificent new Y.M.C.A. building. A buffet supper was enjoyed by members and guests, including many of the nineteen new members received by the chapter in the last two months. The program of activities announced for the year includes a recital by Virgil Fox, a recital and master class by Robert Elmore, a members' recital and a Guild service. The dean was authorized to appoint a committee to investigate the salaries paid to church musicians and to make recommendations on how to raise the standards in this area. Edward Wise gave an interesting report on his year of study and travel in Europe.—ALICE LEISMAN, Secretary.

ROCKFORD, ILL., CHAPTER—The Rockford Chapter held its first monthly meeting of the season Sept. 23 at the home of Mrs. Robert Nolan. Officers for the year were listed in THE DIAPASON for June. At the business meeting it was decided to sponsor Arthur Poister Nov. 20 and a junior choir festival May 18. Following the meeting the large group was entertained by Ruth Olson and Laurel Watkins, who told of, respectively, the mid-western regional convention at Milwaukee and the Organ Institute at Methuen, Mass.—JOAN PETERSON, Sub-dean.

LINDSBORG, KANS., CHAPTER—The Lindsborg Chapter met Sept. 23 at the home of Miss Mayme Porter in Salina. A program of organ recordings was heard and comparisons were made between interpretations of the same composition by different organists. A business meeting was conducted by Dean Audrey San Romani and refreshments were served by the hostess.—MAYME PORTER.

Workshop Opens Season.

The St. Louis Chapter opened its 1957-58 season Sept. 23 at Emmanuel Episcopal Church, Webster Groves, with Mrs. Betty Poss as hostess. William Lemonds, M.M., University of Kansas City and the Second Presbyterian Church of Kansas City, discussed Bach's "Orgelbüchlein." Mr. Lemonds began his lecture at 5 p.m., followed by a social half-hour, dinner at the church and another short talk by Mr. Lemonds. He gave the background of the chorale prelude and the purpose of the "Orgelbüchlein." Speaking about the symbolism and the rhythmic treatment of the baroque era he said: "We must understand the separation of the melody and the motive which illustrate the text with an understanding of the baroque era rather than that of the romantic era." Mr. Lemonds discussed the change in church music and attitudes of the clergy, church musicians and congregations toward church music. He stated that "the church musician must be a good salesman for the church and for its music."

An hour-and-a-half choral workshop, at which Mr. Lemonds demonstrated some interesting and unusual methods of choir training, made use of volunteers from various St. Louis choirs.

ADDINE G. ERSKINE.

MONROE, MICH., CHAPTER—The first fall meeting of the Monroe Chapter was held in the Good Shepherd Lutheran Church Oct. 8. Mrs. Helen M. Boughton, organist of the church, played: "Hear O Israel," Weinberger; "Heavenly City of Jerusalem," Dupré; "Blessed Jesus, We Are Here," Bach; Chorale, Franck; "Come, Sweet Rest," Bach; Andante Religioso, Borodin; "Tennessee Twilight Tune," Gaul, and Trumpet Voluntary, Purcell. She also explained some of the features of the Baldwin electronic instrument. Dean Hugh E. Baker conducted the business meeting and plans were made for a choral workshop in November with a guest director. An Advent recital will be given the first Sunday in Advent featuring local organists.—VIOLET WERTENBERGER, Secretary.

SANDUSKY, OHIO, CHAPTER—The Sandusky Chapter met at the First Congregational Church Oct. 6. Nineteen members and guests were present. The Fernando Germani recital was announced for Grace Episcopal Church Oct. 23, one of two recitals Mr. Germani played in Ohio. The program centered around Christmas organ and choral music. Several choir directors brought choral selections which had proved particularly worthwhile in their own churches and the group sight-read them. The organists had brought organ music which was on display along with a variety of choral music which had been sent by publishers. Mrs. Jack Mayer and Mrs. James Judson served as hostesses for the social hour.—LAURA M. LONG, Secretary.

YOUNGSTOWN, OHIO, CHAPTER—The first meeting of the Youngstown Chapter was held Sept. 16 at the home of the new dean, Mrs. A. B. Greene. Dinner was served from an outdoor grill to informal groups on the lawn. Professor Raymond Ocock, the program chairman, outlined the season's program. Public recitals by Marilyn Mason and Fernando Germani were announced and will be held at Trinity Methodist Church. The officers of the chapter are: Mrs. Greene, dean; Mrs. Ocock, sub-dean; Clarence Barger, treasurer, and Mrs. H. L. Huggill, secretary.

INDIANAPOLIS CHAPTER—Indianapolis Chapter members were guests of Marian College for a recital by Gaston Litaize Sept. 23 in the Chapel of Mary Immaculate. The technical skill and musicianship of this brilliant young organ virtuoso from France will long be remembered. The program appears on the recital page.

Mr. and Mrs. Lewis Heckt entertained 90 members and guests with typical Hoosier hospitality in their new home Sept. 15. Mrs. Dorothy Knight Greene, social chairman, and her committee were in charge of the tea. Members were invited to play the Baldwin electronic organ and piano and several took advantage of the opportunity. Clarence F. Elbert, organist for the Indianapolis Symphony Orchestra, and Dessa Byrd played. Mrs. Heckt gave a demonstration of different registrations that could be used for a church service. Dean Harry Martin presided at a short business meeting.—MRS. FLORENCE M. MILLETT, Public Relations Chairman.

SOUTHWESTERN MICHIGAN CHAPTER—The Southwestern Michigan Chapter opened its season with a dinner and lecture at St. Thomas' Church, Battle Creek. Dr. Robert Heiber, new dean, presided at the business meeting and after a lively discussion turned the evening's program over to Kathryn Karch Loew, who introduced our speaker, Dr. Gomar Jones, Michigan State University. Dr. Jones gave us an enlightening talk on hymns of Christendom, tracing the three great origins of hymns—plainsong, chorales and psalter tunes—and modern hymns. Future programs of the chapter were outlined in an attractive yearbook prepared by the dean and distributed to all members present.—GEORGE N. TUCKER, Registrar.

CENTRAL OHIO CHAPTER—The first meeting of the season took place Sept. 23 at Dean Wilbur C. Held's church, Trinity Episcopal, in downtown Columbus. The season was launched "con spirito" with a pot-luck supper, which proved that organists are masters of the cuisine as well as the keyboard. There was a short business meeting, during which activities for the year were outlined by Dr. Held, A. M. Sebastian and Mrs. Dorothy West. Miss Gertrude Schneider told some of the interesting highlights of her trip to Europe. She attended the I.C.O. in London and the festival of concerts. Miss Martha Stelhorn described her eventful trip through Holland, France, Switzerland, Italy, Germany and England on one of the music festival tours. Mrs. Elizabeth Lange topped off the evening with the following program played on the Trinity Church organ recently rebuilt by A. W. Brandt and Co.: Variations on a Theme by Caballero, de Cabezon; Adagio, Fiocco; Canonic Toccata on "Ye Watchers and Ye Holy Ones," Gore; "Chant de Faix," Langlais, and Gloria from Magnificat, Dupré.—HELEN SULLIVAN, Registrar.

BROCKTON, MASS., CHAPTER—Mr. and Mrs. Arnold Johnstad entertained the Brockton Chapter in August at the home of E. Power Biggs in Cambridge. An opportunity was given to play the portativ organ which Mr. Biggs uses in many of his programs. The group also visited the M.I.T. chapel and Kresge Auditorium where the organs were inspected and Mrs. Johnstad played selections.

The September meeting was held at the home of Carl Bertram Swanson where the business was conducted by the new dean, Ralph E. Chase. The recital Oct. 21 at the new Universalist-Unitarian Church by George Faxon was the most important topic of discussion. The social hour followed a showing by the host of pictures and a description of his trip to Europe and to the I.C.O. in London.—MRS. C. W. BURNELL, Publicity Chairman.

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News of the American Guild of Organists—Continued

CHESAPEAKE CHAPTER—The Chesapeake Chapter's meeting Oct. 1 at Grace and St. Peter's Church, Baltimore, was "guest night" and organists and choir directors of the city who are not members were invited to attend. The program was an interesting harpsichord and organ recital. Dr. Joseph Stephens played the delightful harpsichord group: works by Byrd, Purcell and Handel, the Vivaldi-Bach Concerto in D major and six Sonatas by Scarlatti. The portion of the program for organ, played by Norman Scribner, was a perfect foil for the harpsichord group. Mr. Scribner opened his group with the Vivaldi-Bach Concerto in A minor, followed by Chorale Preludes by Bach and Brahms, the Allegro from Bach's Trio-Sonata 1 and the Brahms Fugue in A flat minor.

PENNSYLVANIA CHAPTER—The Pennsylvania Chapter's organ tour of several churches in Bethlehem Oct. 12 was one of the most enjoyable of the many trips taken by the group. Members, guests and the American Organ Players' Club members filled two buses as well as some private cars driven to accommodate the overflow. Included were visits to the Austin organ in the chapel of Lehigh University where a program was played by Robert Cutler, the new Möller at the First Presbyterian Church played by Stoddart Smith, one of the last Aeolian-Skinners designed by G. Donald Harrison for Trinity Episcopal Church where Albert Gundrum was heard and to the Central Moravian Church to hear Robert Elmore play and the church's pastor, Dr. Maurer, speak of the history of Moravian hymns. The last two stops of the memorable afternoon were at the Muhlenberg College chapel, George Westman playing, and at the Allen organ factory. The tour was pleasantly interrupted for lunch and climaxed with dinner at Trainer's, Quakertown.—**ALICE FARROW**.

CENTRAL PENNSYLVANIA CHAPTER—The monthly meeting of the Central Pennsylvania Chapter was held at Grace Methodist Church, Altoona, Sept. 21. Mrs. Don Taylor, dean, presided and Donald Shultzberger read the minutes of the executive board meeting. The resignation of Grace Effinger, corresponding secretary, was accepted and announcement was made of the appointment of Mrs. David P. Pretz to fill the unexpired term. Arrangements were discussed for all members to attend the dedicatory recital of the recently installed Estey organ in the Broad Avenue Presbyterian Church, Altoona, Oct. 13. The program of the evening was then turned over to Franklin Watkins, state chairman, who had attended the I.C.O. in London. He imparted a wealth of interesting and amusing incidents and brought along many pictures for illustration.—**IOLA PRETZ**, Corresponding Secretary.

NORTHEASTERN PENNSYLVANIA CHAPTER—The Northeastern Pennsylvania Chapter held its first meeting of the season Sept. 24 with a dinner-meeting in the recreation room of the Dalton Baptist Church with Mrs. Floyd Hallock and Mrs. W. H. Rawlings as hostesses. Following the dinner a short business meeting was held in the church with Mrs. William Newman, dean, presiding. Miss Miriam Trethewey and Dean Newman reported on their courses at the ninth church music institute at Alfred University sponsored by the Canacadea Chapter.—**HELEN FITZ RAWLINGS**, Secretary.

BUFFALO CHAPTER—The annual fall banquet of the Buffalo Chapter was held Oct. 7 at the Stuyvesant Hotel. Dean John Becker previewed the year's events: workshops to discuss and demonstrate anthem accompaniments, conducting from the console, choral conducting and rehearsal techniques and organ registration; a recital by Catharine Crozier in November and one by Carl Weinrich in January; a minister-organist luncheon; a joint meeting with the members of the C.C.O.; recitals by members in the sculpture court of the Albright Art Gallery; a vesper service for members and the annual meeting in May. After a delicious dinner we were entertained by Miss Domenica Giuliani, soprano, and Alex Read with his amusing "keyboard komedy".—**EDNA M. SHAW**, Secretary.

ST. LAWRENCE RIVER CHAPTER—The October meeting of the St. Lawrence River Chapter was held Oct. 8 at Trinity Church, Watertown. The following assumed office for the current year: Dean, Max Elsberry; sub-dean, Miss Kathryn Pillmore; registrar, Miss Ruth E. Gerrish; secretary, Lewis Washburn; treasurer, Lester Bright. After a short business meeting H. William Hawke of Plcton, Ont., reported on the Albany and Boston conventions, which he had attended in the summer, and expressed his enjoyment of both and the opportunity of meeting old friends. Stoplists of the organs visited at the Albany convention were distributed to members by Thomas Finch. Refreshments were served by Mrs. Elsberry.—**RUTH E. GERRISH**, Registrar.

CENTRAL NEW YORK CHAPTER—A varied and beautiful program of organ and violin music opened the season of meetings of the Central New York Chapter. This recital was given at the First Methodist Church, Rome, by Mrs. Lewis Miller, organist of the church, and violinists Patricia Merritt and Marguerite Sheldon. The program was as follows: "Grand Jeu," du Mage; Prelude and Fugue, Buxtehude; Sonata in D for two violins and organ, Loelliet; "O wie selig ihr doch ihr Frommen," Brahms; "Song of Peace," Langlais; "Piece Heroique," Franck. The recital was well attended. At the close of the recital the members retired to the church parlors where the business meeting followed with Dean Nellie Snell presiding. Forty-five members and guests were present. A panel discussion was held on the subject of the church organist vs. school musician, their work, the education of each and their needs. The panel consisted of Mrs. Jane Roberts, Mr. Osgood, Paul McMahon and Alastair Cassels-Brown.—**ALICE R. BLISS**, Registrar.

EASTERN NEW YORK CHAPTER—The newly-elected sub-dean, Miss Helen Henshaw, presided at the first meeting of the Eastern New York Chapter in September at the First Presbyterian Church, Schenectady. Each chapter member has received a 1957-1958 directory compiled by Dr. John Flagg, a calendar of events including all those sponsored by the various members in the coming season and also a complete program of monthly meetings for the 1957-1958 year. Dean Elmer Tidmarsh took over the program and gave a brief account of the congress in London. Dean Tidmarsh then demonstrated organ tuning and organ registration, using the four-manual Casavant.

SUFFOLK CHAPTER—The September meeting of the Suffolk Chapter was held Sept. 21 at the home of Dr. Thomas Richner in Setauket, N. Y. After the usual business had been disposed of, those who had attended the church music institute at Colby College in Maine told of their enjoyable and instructive experiences. This was followed by the discussion of Christmas anthems and organ music. Several of the pieces were played on the piano or organ and some of them were sung by the group. Dr. Richner played Bach's Fugue in E flat (St. Anne) on the organ and several numbers by Chopin, Mozart and by himself at the piano.—**ERNEST A. ANDREWS**, Secretary.

ROCKLAND COUNTY CHAPTER—The season's second meeting was held at Grace Episcopal Church, Nyack, Oct. 2 and was opened with prayer by the Rev. Harold B. Thelin, chaplain of the chapter. Mrs. Peggy Rednour, dean, presided. Plans were discussed for the Guild Sunday service at Grace Church. At the conclusion of the business meeting members and their guests viewed the sound film, "Singing Pipes," released by the Casavant Organ Company.—**KATHLEEN S. MARBINE**, Registrar.

NORTHERN NEW JERSEY CHAPTER—The Northern New Jersey Chapter started the season Oct. 8 at the Wyckoff Reformed Church with a most interesting program of Moravian music sung by the Wyckoff choir under the direction of Harry Thurber and a double quartet from Emmanuel Baptist Church of Ridgewood directed by Ethel Holderith with Winifred Hawkins at the organ. The prelude and postlude were played by Raymond Tarantino, organist of the Bloomingdale Methodist Church. The Rev. George Litch Knight spoke on the history of the Moravian Church and told of the efforts of Dr. and Mrs. Clarence Dickinson in bringing to the public some of the beautiful Moravian music that was so long forgotten. Very appropriately the combined choirs closed the program with "O the Blessedness Is Great," which was a favorite of Mrs. Dickinson. After the business meeting a reception was held to honor Mr. Knight who is leaving our chapter to take up duties in another area.—**LOUISE B. CLARY**.

LOCKPORT BRANCH CHAPTER—Installation of new officers for the Lockport Branch Chapter was held Oct. 6 in St. Patrick's School hall. The following make up the new executive committee: Richard Tuohy, regent; Mrs. Dorothy Keeler, sub-regent; Miss Eleanor Strickland, secretary; Mrs. Grace TenBroeck, treasurer, and Cecil A. Walker, chairman of the board.—**RICHARD TUOHY**, Regent.

WATERBURY, CONN., CHAPTER—The annual meeting of the Waterbury Chapter was held at the White Fence Inn, Thomaston, with eighteen members and one prospective member present. The following are officers for the coming season: Dean, Mrs. Janes Doherty; sub-dean, Fred Black; secretary, Mrs. Margaret Westlake Powers; treasurer, Robert F. Birt, and registrar, Mrs. Harold S. Wright. The meeting was turned over to discussions of programs, number of meetings to be held and other items of interest.—**MILDRED R. WRIGHT**, Registrar.

LONG ISLAND, N. Y., CHAPTER—The first meeting of the Long Island Chapter's season was a supper-meeting at the Nassau Community Temple, West Hempstead. Mrs. Florence Gode is organist at the temple. The business meeting, conducted by our newly-elected dean, Mrs. Arthur Topplin, was opened with a prayer. After acceptance of reports a short discussion followed on what should be included in a code of ethics for the chapter. A report of the scheduled program for the year followed. After the business meeting Charles Boehm gave a report on the ninth annual church music institute conducted by the Canacadea Chapter at Alfred University, and John Kober gave an illustrated talk on the I.C.O. in London.—**FLORENCE GODE**, Secretary pro tem.

STAMFORD, CONN., CHAPTER—The opening fall meeting of the Stamford Chapter was held Sept. 16 at Emmanuel Episcopal Church, Springdale. Twenty-nine members and friends were present. The Rev. L. M. Horton, chaplain, gave the invocation. Dinner was served by women of the church and was followed by a brief business meeting, at which time Gilbert Gledhill, dean, outlined the program for the ensuing year. Raymond Randall, Esther Mitchell and Richard Shaffer, members who attended the I. C. O. in London, spoke entertainingly of their various experiences at the congress and of their further trips to Scotland and France. Mr. Shaffer showed slides and Dean Gledhill, who also attended, brought the evening to a close with his excellent movies of the trip.—**NANCY SELINGER**, Secretary.

BANGOR, MAINE, CHAPTER—The first meeting of the season was held Oct. 1 at the Grace Methodist Church. Miss Erma Gott, Mrs. Harriet S. Mehamn and Mrs. Edith Tuttle spoke on the southern New England regional convention in Boston last June. Clayton Rogers outlined the highlights of the convention at Burlington, Vt., in August. Dean Richard J. Snare summarized suggestions for the coming year's meetings and special programs. Frank Bartlett, Jr., explained tentative plans for a hymn festival this year. Refreshments were served by Mrs. Gertrude Bragg and Mrs. Richard J. Snare.—**MARY S. BRACKFORD**, Secretary.

BRIDGEPORT, CONN., CHAPTER—The opening meeting of the Bridgeport Chapter was held at the home of the dean, Mrs. Chester Menne, Sept. 22. Members brought box lunches and ate outdoors. Following a report from Robert Lenox and Charles Hickman, co-chairmen of the program committee, the following members gave brief summaries of their impressions of the summer workshops and regional conventions they had attended: Mrs. Menne, Mrs. Glea Dittmar, Harris Bartlett and Leland Benger.—**PATRICIA Y. BROWN**, Publicity.

QUEENS CHAPTER—The Queens Chapter embarked upon its fall season with a dinner Sept. 23. Two of the members told about the I.C.O. which they attended in England. Members feel better equipped to embark upon our new season because of the stimulating choral workshop Mrs. Anna Shoremount Rayburn, F.A.G.O., Ch.M., conducted for us as a post-season event June 16.

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News of the American Guild of Organists—Continued

Chapter Finances Study Program.

The Portland, Ore., Chapter at its Oct. 12 meeting at St. Stephen's Episcopal Cathedral voted overwhelmingly to set aside a sum of money with which to purchase the necessary textbooks and provide fees and expense money for special instruction from qualified organists to assist members in their course of study for Guild exams this year. All books purchased will remain the property of the chapter to be used by the group and held in reserve for others who wish to form new study groups in following years.

Dean Howard Backlund appointed Charles Gray and James Welty as co-chairmen to organize the course of study. Mr. Welty has offered the use of his large choir room at the First Presbyterian Church for class meetings to be held two evenings each month. Recordings of the test pieces will be used and all phases of the examinations will be discussed at length. Members feel that much more can be accomplished by working as a group rather than individually.

The choir of the cathedral provided the evening's program with C. Arthur Diamond directing and Miss Lois Miller at the organ. A demonstration of liturgical and service music was heard; plainsong, Anglican chant, motets and anthems were included. The Very Rev. Joseph O'Rillion, dean of the cathedral, explained the use and development of Anglican church music and illustrated the priest's role in the priest-congregation dialogue. Refreshments were served in the parish hall. Mary Hazelle was chairman.

DONALD R. MCPHERSON,
Publicity Correspondent.

HOUSTON, TEX., CHAPTER—The fall program of the Houston Chapter began Sept. 30 with a dinner-meeting at Trinity Lutheran Church, Dean Herbert Garske presiding. Plans and programs for the 1957-58 season were outlined with emphasis on "Houston and the 1958 A.G.O. convention." New members were most cordially welcomed. Following the dinner the annual Guild service was held. Dean Garske was at the Holtkamp organ and Dr. Oliver R. Hams, chaplain, gave the noteworthy sermon. The program was as follows: Prelude, Fantasy on "Nun danket alle Gott," Cor Kee; Psalm 100; Jubilate Deo (children's choir); "Go Not Far from Me, O God," Zingarelli; "I Sing as I Arise Today," Clokey (combined choirs). The offertory was Buxtehude's "Wie schön leuchtet."—MRS. LLOYD J. PEBDUE, Registrar.

LOS ANGELES CHAPTER—The Los Angeles Chapter opened the season Oct. 7 with a dinner and program in the Wilshire Methodist Church. After dinner, introductions and announcements were given by Dean Frank Owen, followed by interesting and entertaining reports of the London congress by Irene Robertson, Clarence Mader and Gaylord Carter. The musical program was by Leslie Sommerville, organist of the church, and his quartet: "Recordare" and Benedictus; Mozart Requiem; Sonata 1, Mendelssohn; "Hear Ye Israel" and "Abide with Us," Weinberger; "A Lovely Rose Is Blooming," Brahms; Toccata on "O Filii et Filiae," Farnam.—MARTHA FARR, Registrar.

REDWOOD EMPIRE CHAPTER—"A Yankee Organist in Merrie old England" was the title given the fascinating evening of entertainment by member Gordon Dixon and his wife, Edith, who spent last year in Oxford. Their pictures, both oral and visual, gave a thrilling account of churches and church music in England. The September meeting was the annual dinner for clergy and members at the home of Dr. and Mrs. Ben Burdo. Plans for the season include a workshop, service music recital by members and a program by Miss Inez Kaartinen on her trip to the I.C.O. in London.—MRS. WALTER TISCHER, Publicity.

SAN DIEGO CHAPTER—The San Diego Chapter's October meeting was held at the home of Dr. and Mrs. Clark W. Virtue. After the business meeting Charles H. Lawrence, F.A.G.O., discussed the Guild examinations. Mrs. Virtue and Miss Virginia Cox played this year's examination pieces on the organ in Mrs. Virtue's home. Paul Ruth sang two hymn tunes and the chaplain explained the origin of several others.—HEIDI VON GUNDEN, Historian.

CENTRAL NEW JERSEY CHAPTER—The first meeting of the Central New Jersey Chapter was held Oct. 7 in the Hamilton Square Baptist Church. This was the annual banquet for the chapter.

The following officers were installed by the past-dean, Mrs. Gertrude Bergen. Installed were: Mrs. Marion Flintzer, dean; Mrs. Lois Sortor, sub-dean; Mrs. Elizabeth Cole, secretary, and William Reed, registrar. The program for the evening was by Mrs. Ramona Andrews, which featured Miss Carol Greven, soprano, "Embarrassing Moments" experienced by members of the chapter and Dr. Lee Hastings Bristol, Jr., L.T.C.L., as speaker. Dr. Bristol spoke on "The A.G.O. Takes a Forward Look." The general chairman for the event was Edward Riggs who, following the business session, displayed the miniature organ which he had constructed.—WILLIAM E. REED, Registrar.

WILKES-BARRE, PA., CHAPTER—A delicious turkey dinner at St. Matthew's Lutheran Church Oct. 7 opened the season of the Wilkes-Barre Chapter. Dean Zlata Tuhy outlined the calendar for the coming year. The meeting was in the form of a Christmas music workshop with members bringing anthems and organ music which had proven successful in their various churches at the Christmas season. The local music stores cooperated in this workshop by sending copies of Christmas anthems for examination by the group.—MARJERIE L. REID, Secretary.

WHITEWATER VALLEY CHAPTER—The Whitewater Valley Chapter held the October meeting at the First Baptist Church of Connersville, Ind. Following the planned program emphasizing the various denominations represented by members, Dr. Stewart Silver, pastor of the host church, talked to the group on "What Are Baptists?" Ivan Webster, choir director, led the group in singing hymns representative of the Baptist tradition. The program for the evening was a workshop on children's choir techniques by Marjorie Beck Lohman. Particular emphasis was given to the music for the chapter-sponsored children's choir festival in February. A group of children from the Connersville churches was used for demonstration. The evening closed with a social hour arranged by Mary Long and Ivan Webster.—MARJORIE BECK LOHMAN, Registrar.

MONMOUTH, N. J., CHAPTER—The Monmouth Chapter held its annual organist-clergy banquet Sept. 30 at the Evangelical Lutheran Church of the Atonement, Asbury Park. Dean Arthur Reines presided. The invocation was pronounced by the chaplain, the Rev. Gordon D. Johnson. Mrs. Barbara F. Mount, A.A.G.O., was given the past-dean's pin. Group singing was accompanied by Mrs. Kathleen Quillen, F.A.G.O., organist of the host church. Several new members were recognized. James R. Scull was in charge of the program following the dinner. Mrs. Barbara Adams sang a group of numbers accompanied by G. Howard Scott, A.A.G.O. Mr. Reines presented two humorous vocal items and a mock wedding was staged.

FORT SMITH, ARK., CHAPTER—The Fort Smith Chapter held its annual dinner for the clergy Sept. 30 at the Ward Hotel. Miss Alice Louise Davies, dean, presided over the dinner and installed the new members. Guests were introduced. Kenneth R. Osborne, University of Arkansas, was the guest speaker. His theme was "An Organist Looks at Europe." He had just returned from six months of study abroad. Also on the program were two vocalists: Miss Ann Duvall accompanied by Mrs. Harry W. Bryan and George Hearn accompanied by his wife.—MRS. CHARLES W. McDONALD, Secretary.

WESTERN MICHIGAN CHAPTER—The fall activities of the Western Michigan Chapter began with a chicken dinner meeting at the Fountain Street Baptist Church, with Beverly Howerton, organist of the church, serving as host. There was a good attendance and Norman Greenwood, the new dean, introduced and welcomed new members and guests. The dean discussed plans for the current season and reports were given from committees. Anthems were announced in anticipation of the junior choir festival. The feature of the evening was an interesting and informative lecture on the history and specifications of the West Point organ by Frederick Mayer, retired organist of the chapel, and now residing in Castlepark, Holland. The officers for the season are: Dean, Norman Greenwood; sub-dean, Miss Frances Rose; secretary, Mrs. Orren Bolt; treasurer, Miss Katherine Lobbes; recording secretary, Mrs. Garret Lantinga; council member, Miss Helen Hawes; chaplain, the Rev. Wesley Samuelson.—MRS. GARRET LANTINGA, Corresponding Secretary.

CENTRAL FLORIDA CHAPTER—The October meeting of the Central Florida Chapter was held in the home of Dr. and Mrs. Harold Gleason Oct. 8. Dean Jesse Baker gave an interesting and informative report of the I.C.O. Edna Wallace Johnston outlined plans for the coming season. Catharine Crozier Gleason played a group of pieces on the Gleason's recently acquired baroque organ built by Laukhuff of Welkersheim, Germany, with a two-manual console built by Aeolian-Skinner. The group consisted of Caconne in E minor, "From God I Ne'er Will Turn Me" and Fugue in C, Buxtehude, and Sonata in E flat, Bach. Officers for the '57-'58 season were listed in the June report.—JULIE BISHOP, Secretary.

PEORIA, ILL., CHAPTER—The Peoria Chapter held the first fall meeting at Immanuel Church Sept. 25. After routine business Mrs. Elizabeth Anderson, Mrs. Ruth Black and James Cluskey, three of the delegates to the Milwaukee convention, gave interesting accounts of the meetings and music there. Mr. Cluskey also showed colored pictures he had taken. The chapter is very proud of member Roger Mells who played in the young organist contest. Paul Mooter of the Baldwin Piano Company gave a recital and demonstration of the newest model Baldwin electronic organ.—AGNES W. CHRISTOPHER, Registrar.

AUBURN, N. Y., CHAPTER—The Auburn Chapter met Sept. 16 at Mrs. Leroy Mount's residence for a picnic supper eaten indoors because of the weather. Following was the monthly meeting wherein the program and policies of the chapter for the 1957-58 term were discussed. The ensuing program consisted of vacation reviews contributed by members present.—DIANNE BOCKES, Registrar.

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News of the A.G.O.—Continued

Convention News

The majority of programs for the twenty-fourth national convention to be held in Houston, Tex., has already been scheduled and arranged. The recitalists and speakers make a most impressive list. Among those to be heard in recital and as speakers will be: Robert Baker, Dr. David McK. Williams, Dr. Charles Peaker, Dr. Richard Gore, Dr. Heinrich Fleischer, E. Power Biggs, Catharine Crozier, William Teague, Vernon de Tar, carillon recital by Wendell Westcott, Dr. Leslie Spelman and Dr. Austin Lovelace.

A trip will be made to Longview and Kilgore where recitals will be played on organ installations in both these cities and give the members an opportunity to travel through some of the rich Texas oil country.

G. ALEX KEVAN.

KANSAS CITY CHAPTER—The annual clergy-member dinner of the Kansas City Chapter was held Oct. 21 at the Country Club Methodist Church with about 300 in attendance. The Guild service was the feature of the evening. A choir of eighty voices comprised of quartets from ten affiliated churches assisted in the service under the direction of Bill Lemonds. A talk was given on the place of music in the worship service by the Rev. Robert C. Middleton, First Baptist Church. Organists assisting in the service were Edna Billings, Carlene Neihart, Janice Leonard and Jack McCoy. Fourteen new members were initiated by Dean Violette Williams, assisted by Chaplain Gilbert C. Murphy. A brief financial report was given by Treasurer Jesse E. Ehlers and announcements pertaining to the subscription series and the forthcoming recital by E. Power Biggs were made by Graham Cook, subscriptions chairman. Group singing was led by Eugene Christy, accompanied by Eileen McLaughlin. The committee in charge of the occasion was made up of Eileen McLaughlin, Mr. Lemonds, John Koolstra and Harold Rutz.—HELEN SIMMONS, Registrar.

SEATTLE CHAPTER—The Seattle Chapter's observance of A.G.O. Sunday was held in the beautiful new St. John's Lutheran Church Oct. 13. The choir of the Greenlake Church of Seventh Day Adventists under the direction of Dr. Arthur H. Grauman sang two anthems: "Hear My Cry, O God," Kopyloff, and "How Lovely Is Thy Dwelling Place," Brahms. Lois Hall Peterson, soprano, sang. Organists on the program included Maria Kjaer, Nadine McGowan, Doris Helen Smith, Duane Fods, Dr. Grauman and Talmage F. Elwell, who was chairman of the day's observance. The Rev. Poland H. Miller, rector of the Church of the Ascension, was the speaker and the ritual was led by Edward A. Hansen, A.A.G.O., dean of the chapter.—T. F. ELWELL.

MEMPHIS CHAPTER—One of Memphis' newest and most beautiful churches, the Second Presbyterian Church, was the scene of a delightful dinner-meeting Oct. 14. Included in the ninety-seven present were ministers and their wives who were honored guests. After dinner the guests heard an address by Dr. Donald Henning, whose subject was "A Clergyman Looks at Church Music." Following this, a recital was played on the three-manual Möller organ by Thomas H. Webber, Jr., A.A.G.O. The program: Allegro Pomposo, Roseingrave; Air for Flute, Arne; Aria Pastorella, Rathgeber; Fantasia and Fugue in G minor, Bach; "The Reed-grown Waters," Karg-Elert, and Toccata, Adriansen. The same enthusiasm and interest that characterized our first meeting prevailed as this rewarding evening came to a close.—MRS. CARLTON WILKES, Registrar.

CENTRAL OHIO CHAPTER—The October meeting of the Central Ohio Chapter was highlighted by the presence of Ernest White of New York City. The chapter met at the First Community Church in Columbus Oct. 14 with Lowell Riley and Mrs. Helen Eckelberry, organists there, our host and hostess. Mr. Riley gave an enlightening discussion and demonstration on the design of the church's new Möller organ and its various tonal possibilities. The program was then turned over to Mr. White, tonal designer and finisher for M. P. Möller, Inc., who prefaced a fine recital with a brief talk on the trends in organ design, early and modern. Mr. White's program, characterized by his eclecticism and skillful technique, further demonstrated the unusual resources of the organ. His selections were the following: "Schmücke dich, o liebe Seele" and "O Gott, du frommer Gott," Bach; Adagio, Flocco; Flute Solo, Arne; Aria con Variazione, Martini; "Landscape in the Mist," Karg-Elert, and Chorale in B minor, Franck.—HELEN SULLIVAN, Registrar.

Chapter Honors Eminent Members.

The Boston Chapter had the privilege of honoring two of its most distinguished members Oct. 14. Both are well known for their contributions to the Guild and have long been active in its advancement. A testimonial dinner was given for Harris Stackpole Shaw, A.A.G.O., past-dean of the chapter (which he joined in 1905), who is now retiring from the position of regional chairman for the southern New England region and is leaving Boston shortly. Dr. Francis W. Snow was the other member to be honored. A member for many years, past-secretary and one who has contributed richly to its activities over many years, Dr. Snow gave an excellent recital on the Aeolian-Skinner organ at Harvard Church.

More than one-hundred-thirty members and friends of Mr. Shaw attended the dinner at which the rector of his church (Grace Episcopal, Salem) gave an eloquent testimonial to his efforts there for more than thirty-four years. Dean Herbert Irvine read several telegrams, including one from President Elmer, which further expressed the great respect and esteem in which Mr. Shaw is held. Dean Irvine also read an engrossed scroll, signed by all past-deans and present executive committee members of the Boston Chapter, and presented it to Mr. Shaw.

David Ashley Cotton, treasurer, then gave "Had" Shaw a small monetary gift, a partial token of our chapter's special appreciation. "Had," in accepting these tokens, spoke briefly on some of his experiences in music and his many friends.

The recital by Dr. Snow, who was assisted by his daughter Francis Snow Drinker on the flute, was a fitting climax to the evening. Dr. Snow played a recital in which he displayed a devotion to a more "listenable" music than is generally current among today's recitalists. Apparent was his characteristic concern for the musicality and expression found in the pieces by Jongen, Langlais, Whitlock and Karg-Elert. In the first section of his program he played numbers by Walther, Hanff, Pescetti, Palafuti and Sonata 4 for flute and keyboard by Bach.

MARSHALL S. WILKINS, Registrar.

HARTFORD CHAPTER—The Hartford Chapter held its first meeting of the new season Sept. 24 at the Asylum Hill Congregational Church at the invitation of Albert Russell, organist and choir director. An extensive program of sharing music for the church service was carried out for the benefit of the large gathering of organist members from the Greater Hartford area, beginning with a workshop in service music, responses and intonations. The program after dinner consisted of choral sight-reading of less familiar anthems led from the piano by Guild members Barbara Williams, Philip N. Treggor, Ruth Malsick and Lowell Haynes. The evening concluded with a console party with interested members trying out organ registrations. The chapter sponsored Virgil Fox in a public recital at the Bushnell Memorial Oct. 21.—SHERBORN M. ADRIAN.

NORTHERN VALLEY, N. J., CHAPTER—According to Dr. Thomas Richner good taste should never be sacrificed in the organist's choice of suitable music for the church service. Dr. Richner, a member of the faculty at Teachers College, Columbia University, chose as his topic "Repertory and Registration for Service Playing" and gave his views and suggestions at the meeting of the Northern Valley Chapter at the First Presbyterian Church, Hackensack, N. J., Oct. 14. The speaker accompanied his remarks with illustrations at the Skinner organ and a group of sample volumes of favored works. The meeting opened with a short business session conducted by Mrs. Ruby R. Thompson, dean. Announcement was made of the sudden death Oct. 6 of Arthur R. Theis, membership chairman. The assembled group was asked to rise for a moment of silent prayer in honor of Mr. Theis. This ceremony was led by the Rev. Erich Zimmermann, sub-dean, who spoke the eulogy.—JESSICA TUNISON GETZ, Secretary.

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter held its Oct. 14 meeting at the Montgomery Presbyterian Church, Belleville, under the sponsorship of Allison Demarest. Mrs. Demarest gave an interesting talk on the church music publishing business, together with J. Thurston Noe and Robert Crandell who led the members in short anthems of their own composition.—W. A. COBB, Registrar.

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Organ and Organist at Konstanz Münster Make Capital Music

By FRANK CUNKLE

One of the advantages of free travel as opposed to highly planned tours is the greater opportunity one has for making personal acquaintances. Granted that a good escorted tour, especially one with specialized aims, usually gives its members chances to meet dozens of important people an average undistinguished traveler rubbernecking under his own power would never even get to see. But those lucky deluxe tour members rarely get the sort of intimate view of organs and organists our few days in the Konstanz area gave us.

A glance at a map of Europe, or better still of Switzerland and southern Germany, establishes the picturesque and historic old city of Konstanz at the southwest corner of the Bodensee (Lake Constance), the largest lake in western Europe and the reservoir out of which the main body of the fabled Rhine River flows. Geographically the city seems to fit more logically into Switzerland than into Germany and indeed the Swiss border is perhaps a fifteen-minute walk from the main business section. That section, by the way, is one of narrow winding streets lined with buildings more than half a millenium old, many still housing the same trade or business for which they were originally constructed. We had some minor shoe repairing done, for instance, in a shop occupied by cobblers since before 1500 and mid-morning coffee in a little cellar shop which has been in existence even longer.

We were impressed but not surprised by the cathedral, for this was our second visit. But where in 1951 we had a hasty glimpse in a two-hour sightseeing foot-race, this year we had time to attend a service, to spend hours studying the intricate wood carvings, especially on the paneled doors, to hear two recitals and to become personally acquainted with the accomplished and highly-regarded organist.

Generally spoken of as the münster or cathedral, the fine old edifice, parts of which date back to Roman times, is properly referred to as the "Basiliek unserer lieben Frau zu Konstanz." It is officially listed in guidebooks as an example of Gothic architecture in a part of central Europe in which one sees mostly the exciting and ornate baroque churches of the seventeenth and early eighteenth centuries.

But some of the great Konstanz church is older than the Gothic period. Most of the sanctuary itself is Romanesque. The whole landmark, like most of the old cathedrals we have seen, somehow

KONRAD SCHUBA



achieves a fine unity of the divergent styles of the several periods during which it was under construction. This is especially true of the interior of the Basiliek in Konstanz.

Historically the cathedral is important as the scene of the Council of Konstanz (1414-18) which ended the papal schism which had made the city the temporary seat of Pope John XXIII and which sentenced Jan Huss to be burned alive. The center aisle stone on which Huss was executed, by the way, has become so worn by the visits and the kisses of Czech pilgrims that only recently it had to be

KONSTANZ ORGAN CASE AS SEEN FROM NAVE



turned over to prevent it from becoming a dangerous stumbling block.

The original organ in the cathedral bears the date 1680. It is believed that some of the original pipes are still incorporated in the present instrument. Certainly many of the pipes date back at least a couple of centuries, including the glistening "silver tin" display pipes which add such distinction to the handsome case. The present organ—perhaps we should say the present stage of the organ's development—was constructed by the firm of Johannes Klais, Bonn builder, in 1954-55. By American standards it was inexpensive (100,000 German marks or less than \$25,000). Many Germans would consider it pretty romantic for it does not follow the current trend toward the "classic" very closely and its electric console and action would hardly meet the approval of the large group of historical purists to be found among organists in Germany as well as in the United States. It has a full complement of combination pistons and a roller crescendo.

But the organ, especially in the hands of its regular master, is consistently clear and transparent at every dynamic range; it has fine cohesion of ensemble and individual stops with character and vitality.

Here is its stoplist:

MANUAL I.

Prinzipal, 16 ft.
Zinnoktav, 8 ft.
Holzoktav, 8 ft.
Grobgedackt, 8 ft.
Gemshorn, 8 ft.
Superoktav, 4 ft.
Koppelflöte, 4 ft.
Terz, 3½ ft.
Rohrflöte, 2 ft.
Rauschpfeife, 2-3 ranks.
Mixture, 6-8 ranks.
Scharff, 4 ranks.
Trompete, 16 ft.
Trompete, 8 ft.

MANUAL II.

Quintadena, 16 ft.
Prinzipal, 8 ft.
Rohrflöte, 8 ft.
Lieblich Gedackt, 8 ft.
Oktav, 4 ft.
Spitzflöte, 4 ft.
Nazard, 2½ ft.
Flachflöte, 2 ft.
Oktav, 1 ft.
Mixture, 4-6 ranks.
Terzzymbel, 3 ranks.
Krummhorn, 8 ft.
Kopftrompete, 4 ft.

MANUAL III.

Kupfergedackt, 8 ft.
Quintadena, 8 ft.
Prinzipal, 4 ft.
Blockflöte, 4 ft.
Oktav, 2 ft.
Waldflöte, 2 ft.
Sifföte, 1½ ft.
Sesquialtera, 2 ranks.
Scharff, 4 ranks.
Vox Humana, 8 ft.
Tremolo.

MANUAL IV.

Holzflöte, 8 ft.
Sallzional, 8 ft.
Prinzipal, 4 ft.
Querflöte, 4 ft.
Schwegel, 2 ft.
Nonenkorsett, 6 ranks.
Zymbel, 4-6 ranks.
Dulzian, 16 ft.
Schalmey, 8 ft.
Zink, 4 ft.
Tremolo.

PEDAL ORGAN.

Untersatz, 32 ft.
Prinzipalbass, 16 ft.
Subbass, 16 ft.
Zartbass, 16 ft.
Quintbass, 10½ ft.
Oktavbass, 8 ft.
Gedecktbass, 8 ft.
Choralbass, 4 ft.
Bassflöte, 4 ft.
Nachthorn, 2 ft.
Hintersatz, 6 ranks.
Oktavkorsett, 2 ranks.
Bombarde, 16 ft.
Posaune, 8 ft.
Clarine, 4 ft.
Singend Cornett, 2 ft.

We heard the organ in the service where its natural blend with choral sound was most heartening, in private demonstration during which we wandered about the building to hear the sound from every possible angle, from the choirloft and the console itself and in recitals played by Herbert Voss from the Cathedral of Achen (Aix-le-Chapelle) and Herbert Collum of the Kreuzkirche, Dresden. (Incidentally, Collum's recital was scheduled rather suddenly after the election of a Protestant mayor to succeed a Catholic. The new burgomeister decreed that Protestants should share recital opportunities with Catholics in the publicly supported minster.)

While it was natural that the organ should have sounded at its best when its

(Continued on page 32.)

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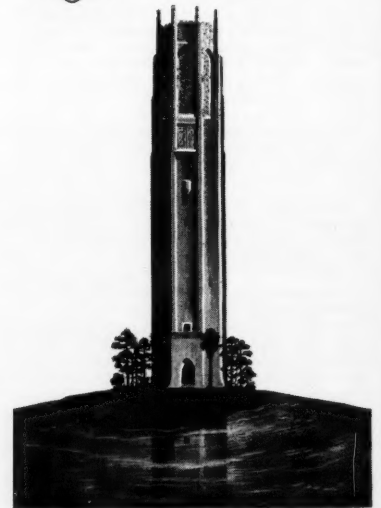
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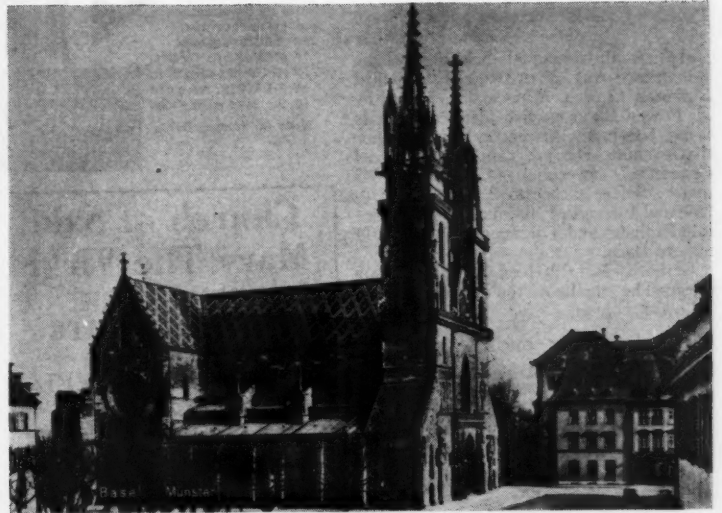
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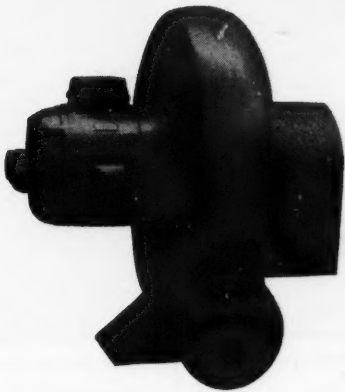
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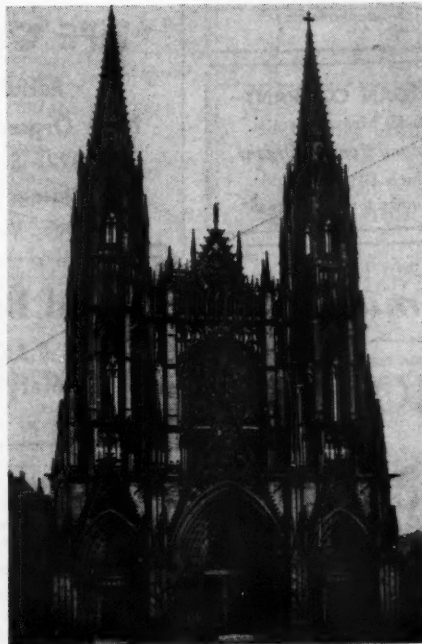
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**MINNEAPOLIS CHURCH
OPENS NEW SCHLICHER
BIGGS PLAYS TWO RECITALS**

Bethel Evangelical Lutheran in Minnesota City Has Three-manual Instrument—Gerhard M. Cartford Is Director.

A new three-manual Schlicker organ was opened Aug. 22 in Bethel Evangelical Lutheran Church, Minneapolis, Minn., by E. Power Biggs in two identical recitals—one late in the afternoon and the other that evening. His program: "Balletto del Granduca," Sweelinck; Concerto in G major, Soler; Concerto 2, Handel; Prelude and Fugue in E flat major, Two Chorale Preludes and Toccata and Fugue in D minor, Bach.

Gerhard M. Cartford is director of music. The stoplist of the instrument is as follows:

GREAT ORGAN.

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Hohlflöte, 2 ft., 61 pipes.
Mixture, 4-5 ranks, 293 pipes.
Chimes, 20 notes.

SWELL ORGAN.

Gedeckt, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Vox Celeste, 8 ft., 49 pipes.
Nachthorn, 4 ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Sesquialtera, 2 ranks, 110 pipes.
Mixture, 3-4 ranks, 232 pipes.
Trumpet, 8 ft., 61 pipes.
Tremolo.

POSITIV ORGAN.

Quintadena, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Mixture, 3-4 ranks, 232 pipes.
Krummhorn, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Quintadena, 16 ft.
Principal, 8 ft., 32 pipes.
Quintadena, 8 ft.
Choralbass, 4 ft., 32 pipes.
Nachthorn, 2 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Posaune, 16 ft., 32 pipes.
Schalmey, 4 ft., 32 pipes.

A SON, Albert Charles, was born Aug. 23 to Dr. and Mrs. Edouard Nies-Berger. The father, a prominent editor, conductor and lecturer, serves as the minister of music at the First Congregational Church, Los Angeles, Cal.



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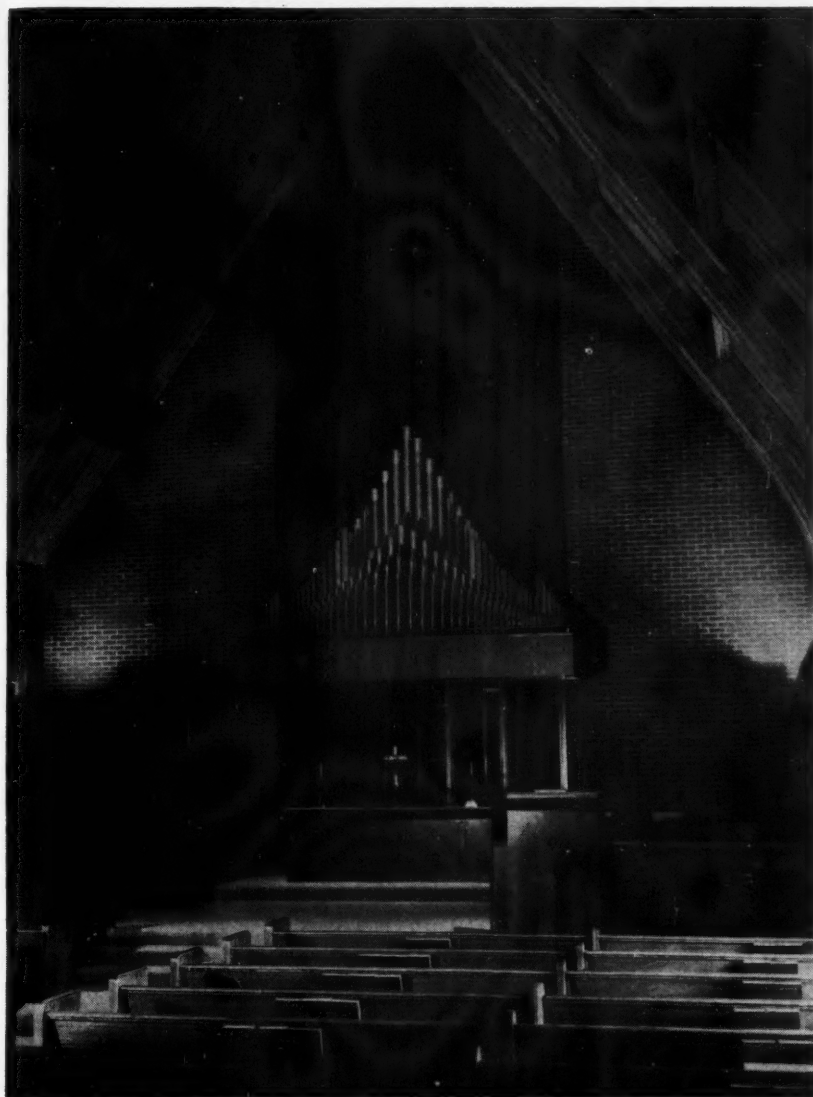
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THIRD MANUAL IS POSITIV

New England Conservatory Organ for
Teaching Studio Designed by
Builder and Faxon—Willing
Heads Department.

Robert Noehren, university organist of the University of Michigan, has just completed an unusual three-manual organ for the New England Conservatory of Music, Boston. The organ has been installed in the Carr Memorial Room, a large teaching studio used by the organ department. The specification of this instrument was drawn up by Dr. Noehren in collaboration with George Faxon, organist and choirmaster of Trinity Church, Boston. The head of the organ department is Donald Willing.

The console is built of solid black walnut and features rectangular manual pistons in place of the conventional type. There are four pistons for each division and four masters which operate the manual and pedal pistons collectively. The pistons are adjustable by setter boards placed in drawers within reach of the player.

Following is the disposition:

GREAT ORGAN.

Principal, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Nasat, 2½ ft., 49 notes.
Octave, 2 ft., 61 pipes.
Mixture, 3-5 ranks, 269 pipes.

SWELL ORGAN.

Gedeckt, 8 ft., 61 pipes.
Gambe, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Spitzflöte, 4 ft., 61 pipes.
Waldflöte, 2 ft., 61 pipes.
Sesquialtera, 2 ranks, 98 pipes.
Mixture, 3-5 ranks, 269 pipes.
Double Oboe, 16 ft., 49 notes.
Trumpet, 8 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Tremulant.

POSITIV ORGAN.

Gedeckt, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Quint, 1½ ft., 61 pipes.
Scharf, 3-4 ranks, 232 pipes.
Krummhorn, 8 ft., 49 pipes.

PEDAL ORGAN.

Subbass, 16 ft., 12 pipes.
Dulciana, 16 ft., 30 pipes.
Principal, 8 ft., 32 pipes.
Rohrgedeckt, 8 ft., 32 notes.
Octave, 4 ft., 32 pipes.
Flute, 4 ft., 32 notes.
Octave, 2 ft., 12 pipes.
Mixture, 32 notes.
Contra Fagotto, 16 ft., 32 pipes.
Fagotto, 8 ft., 12 pipes.
Fagotto, 4 ft., 12 pipes.

FRAZEE INSTALLS ORGANS IN NEWTON, MASS., EDIFICES

The Frazee Organ Company, South Natick, Mass., is now installing a portion of the former E. B. Dane residence organ from Chestnut Hill, Mass., in the new Eliot Congregational Church, Newton, which replaces the old church structure destroyed by fire last year. The Dane organ, originally built by the Frazee Company, was of four manuals and eighty-six ranks and is a gift to the church from Edward Dane. The new specification was drawn up by Dr. Robert K. Mueller of the M.I.T. faculty who is rebuilding the console.

The late Everett E. Truette was for thirty-five years organist and choirmaster of the Eliot Church. The incumbent is Mrs. Eleanor Jackson, past-dean of the Boston Chapter of the A.G.O.

A second Frazee instrument is being rebuilt for installation in the new Temple Mishkan Tefila, Newton. This instrument, from the old temple schoolhouse in Roxbury, Mass., will be enlarged and tonally modernized for the new location.

A RECITAL by Nyle DuFreme Hallman Sept. 22 at the Presbyterian Church, White Plains, N. Y., repeated the program on the recital page of THE DIAPASON for October, omitting the contemporary French numbers.

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**DEDICATE CASAVANT
AT OAKLAND CHURCH**

THREE MANUALS ENCLOSED

Organ in California Edifice Opened
at Service of Dedication—
R. Kenneth Holt, Minister of
Music, Plays Recital.

The three-manual Casavant organ installed at the Lakeshore Avenue Baptist Church, Oakland, Cal., was dedicated Sept. 26 as an event in a week of observances commemorating the opening of an impressive new edifice. As part of the service of dedication, R. Kenneth Holt, M.S.M., A.A.G.O., minister of music of the church, played these numbers: Prelude and Fugue in E minor (Cathedral), Bach; Aria, Concerto 10, Handel; "How Brightly Shines the Morning Star," Pachelbel; Largo Espressivo, Pagnani-Holt; Noel in G, Daquin; "Communion," Purvis; Toccata on "Sleepers, Wake," Martin; "Eclogue," Wagenaar; "Prayer," Guilman, and "Carillon de Westminster," Vierne.

The stoplist:

GREAT ORGAN.
(Enclosed)

- Quintaton, 16 ft., 68 pipes.
- Diapason, 8 ft., 68 pipes.
- Hohlfute, 8 ft., 68 pipes.
- Gemshorn, 8 ft., 68 pipes.
- Octave, 4 ft., 68 pipes.
- Harmonic Flute, 4 ft., 68 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Superoctave, 2 ft., 61 pipes.
- Trumpet, 8 ft., 68 pipes.
- Chimes, 21 tubes.

SWELL ORGAN.

- Principal, 8 ft., 68 pipes.
- Rohrfloete, 8 ft., 68 pipes.
- Viola da Gamba, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 68 pipes.
- Flute Triangulaire, 4 ft., 68 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 68 pipes.
- Cornopean, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

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

PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Cello, 8 ft., 32 pipes.
- Trombone, 16 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Choral Bass, 4 ft., 12 pipes.
- Fagotto, 16 ft.
- Tromba, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

**GARY MUNICIPAL CHORUS
ANNOUNCES TWO CONCERTS**

The Gary, Ind., Municipal Chorus, now in its thirtieth year of activities, has resumed its rehearsals under its regular conductor for the last four years, Max Sinzheimer. Two concerts are scheduled for the season: Dec. 4, Handel's "Messiah" in its original version according to the score of 1741 with orchestra, and March 16, 1958, premier performance in the U.S.A. of the St. John Oratorio, "Jesus and His Disciples," for three soloists, mixed choir and orchestra by the German composer Hugo Herrmann. An English adaptation has been provided by Dr. Sinzheimer and published by Bote & Bock, Berlin. The composer will attend the performance in Gary. A repeat performance of this oratorio is planned for April in Chicago under the auspices of the Chicago Chapter of the A.G.O. in celebration of its fiftieth anniversary.

PARAY, WHITEFORD AND DUPRE WITH PORTATIV ON FORD STAGE



BEFORE AN ENTHUSIASTIC audience in Detroit's Ford Auditorium, Marcel Dupré once again demonstrated his superb musicianship with the Detroit Symphony Orchestra in two works for organ and orchestra. The precision of orchestra and organ was a delight to hear both in the Bach Sinfonia from Cantata 146 for organ and strings and the Saint-Saens Symphony 3 in C minor, familiarly known as the "organ symphony." The orchestra was under the direction of its distinguished director, Paul Paray, lifetime friend and colleague of M. Dupré. Tickets for this gala event had been sold out months in advance of the concert.

The new Aeolian-Skinner organ is a masterpiece of organ construction. The tonal blend and color when used with the orchestra is a noteworthy achievement. The registration for the Bach Sinfonia was drawn upon mainly from the beautiful portativ organ, placed directly behind the orchestra on the stage, thus achieving the approximate effect of organs used in Bach's time. The articulation of both the organ and strings was clear and bright, enhancing rather than obscuring the rapid, intricate passages.

M. Dupré's command of the instrument left nothing to be desired and his playing is greater than ever before. At the end of the Saint-Saens symphony, as the crashing chords of the organ descended upon the orchestra playing fortissimo, the audience rose to its feet with shouts of "bravo." This was indeed a just and great tribute to both M. Dupré and M. Paray. The ultimate with organ and orchestra had been achieved.

In observing M. Dupré in his Detroit stay, I find his technique is flawless as well as his phenomenal memory. He is without score at rehearsals as well as at performances. At rehearsals he can stop and begin with the orchestra at any given number or measure. In addition to his extraordinary gifts of improvisation and composition, he is a kindly man, beloved by all who know him. While in Detroit he recorded the Saint-Saens Symphony with the Detroit Orchestra, then on to New York to record the three Franck Chorales, in addition to other recordings and a recital at St. Thomas' Church.

He and his wife, Jeannette, sailed for France Oct. 19.

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Manuscripts should be sent not later than Jan. 1, 1958, to W. Lawrence Curry, 929 Witherspoon Building, Philadelphia 7, Pa.

**GARTH EDMUNDSON AWARDED
DOCTOR OF MUSIC DEGREE**

Garth Edmundson, organist and choir director of the First Presbyterian Church, New Castle, Pa., for the last sixteen years and a prominent composer, choral arranger and editor, was awarded the Doctor of Music degree Oct. 9 at a convocation at Westminster College, New Wilmington, Pa.

**DAVIDSON COLLEGE LISTS
SEASON'S RECITAL EVENTS**

The department of music of Davidson, N. C., College is sponsoring recitals this year by organists Philip Gehring, Eugene Mauney, Will Headlee and Fenner Douglass.

Mr. Gehring, organist of Davidson College, opened the season Oct. 28 with a recital including the Lockwood Concerto for organ and brasses, Prelude and Fugue in E by Lübeck, the Bach Variations on "Sei Gegrüßet" and shorter works by de Grigny, Langlais and Ibert.

Mr. Mauney, organist and choirmaster of St. Stephen's Church, Goldsboro, N. C., will be heard Jan. 7. On the same program will be Buxtehude's cantata, "Lauda Sion Salvatorem," in which local singers and instrumentalists will participate.

Mr. Headlee's program has been tentatively set for March 7; he is instructor in organ at Syracuse University. Mr. Douglass of the Oberlin Conservatory faculty will offer a recital and master class April 28.

THE SIXTH ANNUAL festival of the University Composer's Exchange will be held on the campus of Michigan State University, East Lansing, Nov. 15-17. A chamber music group, the Michigan's men's chorus under Ed Richmond, the women's chorus under Ethel Arneling, the university orchestra under Louis Potter, Jr., and the Valparaiso University chapel choir, M. Alfred Bichsel, choirmaster, will make appearances.

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**REUTER TO INSTALL
3-MANUAL IN STUDIO
AT UNIVERSITY OF KANSAS**

Organ Will Be Housed in New Music and Drama Building—Disposition of Instrument Prepared by Laurel E. Anderson.

The Reuter Organ Company was recently awarded a contract to build a three-manual studio teaching organ for the University of Kansas at Lawrence. The instrument will be located in the newly completed music and drama building.

Specifications were prepared by Professor Laurel Everett Anderson. The stoplist is as follows:

GREAT ORGAN.

Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Tremulant.

SWELL ORGAN.

Rohrflöte, 8 ft., 61 pipes.
Viole de Gambe, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nachthorn, 2 ft., 61 pipes.
Plein Jeux, 3 ranks, 183 pipes.
Cromorne, 16 ft., 73 pipes.
Trompette, 8 ft., 61 pipes.
Cromorne, 4 ft., 61 notes.
Tremulant.

CHOIR ORGAN.

Nasonflöte, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 49 pipes.
Koppelflöte, 4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Rohrschalmei, 4 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Nasonbasse, 16 ft., 12 pipes.
Spitzprincipal, 8 ft., 32 pipes.
Bourdon, 8 ft., 32 notes.
Rohrflöte, 8 ft., 32 notes.
Octave, 4 ft., 12 pipes.
Nachthorn, 4 ft., 32 notes.
Octavin, 2 ft., 12 pipes.
Cromorne, 16 ft., 12 pipes.
Trompette, 8 ft., 32 notes.
Rohrschalmei, 4 ft., 32 notes.

**DUPRE'S ST. THOMAS RECITAL
ATTRACTS CROWD OF 1400**

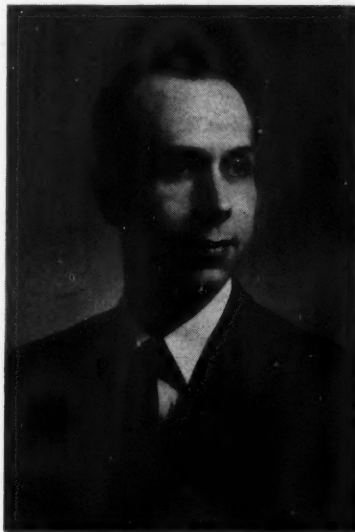
Nearly 1400 people attended Marcel Dupré's recital Oct. 17 at St. Thomas' Church, New York City. They came from as far as Baltimore, Syracuse and Boston, and two bus-loads of students came from the Westminster Choir School at Princeton, N. J.

M. Dupré's expected closing improvisation was based on the theme by Dr. T. Tertius Noble which Dr. Noble had submitted for a Dupré recital more than twenty years ago.

St. Thomas' Church was selected by M. Dupré for three recording sessions while he was in the United States.

GASTON LITAIZE, blind French organist and composer, will play Nov. 11 at St. Ita's Roman Catholic Church, Chicago. There will be no admission charge for the evening recital.

RAY PYLANT FERGUSON



RAY PYLANT FERGUSON has assumed his duties as assistant professor of organ at the Southern Baptist Theological Seminary in Louisville, Ky. He will also serve as organist-choirmaster at the Central Presbyterian Church.

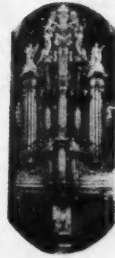
A native of Missouri, Mr. Ferguson won a Fulbright grant in 1954 for two years of study with Helmut Walcha at the Staatliche Hochschule für Musik in Frankfurt am Main, Germany. While in Frankfurt he served as assistant organist at the Französische Reformierte Gemeinde and as substitute organist for Professor Walcha at the Dreikönigskirche. He played a series of recitals in six cities of western Germany and was sponsored in a harpsichord program by the U. S. Information Service in Frankfurt. He also studied conducting with Kurt Thomas, now kantor of the Thomaskirche in Leipzig, and sang in the Dreikönigskirche Kantorei under his direction.

Upon returning to this country, Mr. Ferguson entered Syracuse University where he studied with Arthur Poister and was granted the Master of Music degree. Within this last year he has been recitalist at the regional A.G.O. convention in Albany, N. Y., and appeared in London, Ont., Syracuse, Liverpool and New York City, N. Y., Oklahoma City, Okla., and in Louisville.

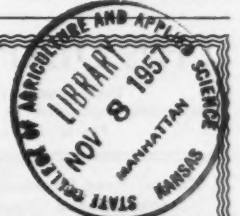
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Pupils of Earl Ness at the Philadelphia Musical Academy recently made a five-day trip of outstanding organs and factories along the eastern seaboard, including the M. P. Möller, Aeolian-Skinner, Allen and Austin factories.

Beginning in Bethlehem, Pa., the group visited installations in Boston, Methuen, Cambridge and Hartford. In New York the organists of the Riverside Church, St. John the Divine, Corpus Christi R.C. Church and St. Thomas' Church played hosts to the group. Ernest White lectured to the students on various aspects of tonal design using the organs at the Church of St. Mary the Virgin for demonstration.



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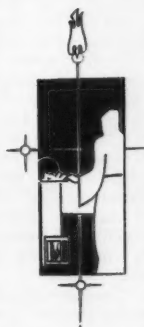
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Official Journal of the American Guild of Organists and of the Canadian College of Organists

S. E. GRUENSTEIN, Editor and Publisher

Editorial and Business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago 4, Ill. Telephone: HArrison 7-3149.

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

CHICAGO, NOVEMBER 1, 1957

Report Makes History

From every part of the United States and from Europe has come an enthusiastic response to our announcement that copies of the September issue containing the fine account of the London international congress of organists might be obtained. The comprehensive and interesting report by Mr. Cunkle evidently made a strong appeal and moved many of our readers to send letters of commendation. The excellent illustrations, which included the rare two-page picture of the assembled organists, added much to the interesting story, which will go down in the history of organs and organ music.

May we repeat our recommendation that this be not the only international congress of this nature and express the hope that the next time it may be held on American soil.

Canadian Honor to Woman

Our news columns this month again record the breaking of a tradition in the selection for the first time of a woman as president of a national organization of organists. The choice of Muriel Gidley Stafford as head of the Canadian College of Organists is eminently appropriate, for she has shown as much capability and energy in her work for the C.C.O. over a long period as any man could show. Her work for THE DIAPASON has been only one of her activities and has been done without ostentation, but always with devotion. The same devotion has marked her other efforts to promote the interests of her fellow Canadian organists.

She has been an outstanding church organist since her early youth and last month observed her thirtieth anniversary at the Park Road Baptist Church, Toronto. As a choir director she has had a splendid reputation throughout Canada.

Women have had so important a place on the organ bench that the election of Mrs. Stafford seems to be an event long past due. A number of deans of A.G.O. chapters are women and their contribution to the success of the Guild has been evident. We hasten to congratulate our Canadian neighbors on their recognition of a large section of their strength.

THE MEMORY of Dr. Helen Dickinson was honored Sept. 29 at Calvary Presbyterian Church, Riverside, Cal.

A constant puzzle to this reviewer is the quantity of choral problems publishers these days permit composers to include in even their smallest works for choir. We find enough rhythmic problems, frequent enharmonic changes and hardly justified divisi in pieces of otherwise small scope to cause an average choir director to ponder whether the final result would justify the effort required. Some of these problems should have been avoided by the composers themselves; a little pressure by the editors might have prevented others. Difficulties are often necessary to obtain artistic effects, though the greatest music is sometimes the simplest. Our quarrel is with those frequent appearances of the kind of difficulties which a re-spelling of harmonies or a re-barring of meter would have avoided.

A look at the first line of Bestor's "Lord unto Thee" (Elkan-Vogel), for example, would frighten even a good choir; yet it really is not as difficult as it looks. But its "looks" constitute two strikes against it.

York's "Vision" (Mercury) is an eight-part wordless hum which takes sopranos up to B flat and basses down to E flat. It would be a lucky women's chorus with the low altos and nimble accompanist to do justice to Moss' "A Song of Solomon." Adler's "Set Me as a Seal upon Thy Heart" also has its difficulties—unfamiliar resonances, accidentals, high notes. Though much more approachable, Hill's "God Is Ascended upon High" is in five voices and has the tuning problems which parallels pose. Musically it has appeal for a good unaccompanied group. York's short benediction, "Peace I Leave with You," is six-voice writing.

Mercury's Green Lake series offers two easy if not distinguished works: Hastings' "The Shepherd's Psalm" and Martin's SAB "I Will Praise Thee," with a soprano solo. A new edition by deWitt of a typical Haydn "Evening Song to God" is a welcome addition to Mercury's list.

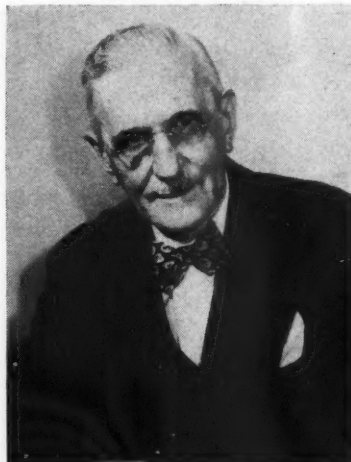
Among Elkan-Vogel's other new issues are Hovdesven's "Thy Word Is a Light," a fairly demanding but skillful SAB; Darst's solid and conventional "His Power Proclaim," two originals by Roff, "Behold a Stranger at the Door" and an SAB "Thy Love Declare," and an SA arrangement from Cherubini, "Hear Us, Holy Jesus," and Laubenstein's free-rhythm "Give Ear unto Thy Word" for Christmas. Arnatt's "Lord Thou Hast Been Our Dwelling Place" requires a tenor soloist with range and musicianship and a choir to match him. Ehret has edited Handel's "How Excellent Is Thy Name."

Two by Austin Lovelace, "God Is Gone Up," with simple imitation and block harmony, and a practical, easy "Blessed Art Thou," head Carl Fischer's list. For a choir with any experience in free rhythm Van Halsema's Psalm 98 offers no problems. A choir would need fine tuning to sing the first three pages of Jane Marshall's "I Bind My Heart this Tide" unaccompanied and then have the organ and a soloist enter without a hitch, but the composer envisages a big eight-part "dream choir." So does Charles D. Smith for his "Confitebor Tibi." The choral sound-effects of Burgstahler's "The Wind Bloweth" may strike some directors as naive; it is for a cappella programs. Glenn Bacon's treble "No Room" is Christmas material for a women's group. Carl Mueller's two carols, "The Snow Lay All Around" and "Everywhere Christmas Tonight," are useful additions. His "Ye Servants of God" uses techniques reminiscent of his popular Thanksgiving piece. Jewell's "O Splendor of God's Glory Bright" uses unison and block harmony in normal ranges.

Boosey and Hawkes Company issues a Walton arrangement of the French "Carol of the Birds" in two voicings and a good edition by Carlton of the familiar Berlioz "Thou Must Leave Thy Lowly Dwelling."

In a special category from Flammer is McRae's Psalm 121 for seven-voice choir and alto solo. For Christmas are Willan's combined choir item, "In Bethlehem's Lowly Manger" and Davis' "Berries Red and Berries White." Someone at Flammer's also felt the need for

J. ALFRED SCHEHL



J. ALFRED SCHEHL, A.A.G.O., was honored Oct. 8 at St. Lawrence R.C. Church, Cincinnati, Ohio, on the anniversary of his forty-five years of service as organist of the church and a total of sixty years as an organist. The program consisted entirely of Mr. Schehl's own compositions. Eugene Englert, Elmer Dimmerman, Robert Schaffer, Nerbert Wattle and Harold Frederick played organ works. Choirs from St. Lawrence Church and Blessed Sacrament Church, Fort Mitchell, Ky., sang choral works. Robert Schachleiter, tenor, sang solos.

Mr. Schehl received his musical education from his father and at the College of Music of Cincinnati. His organ teacher was Charles Heinroth. In 1908 he spent six months in Europe studying church music. At sixteen he accepted his first organ position and also became a violinist in the Cincinnati Symphony Orchestra. He came to St. Lawrence Church in 1912. He has taught privately at the Schuster Martin School and was on the faculty of the Archdiocesan Teachers College. His compositions include eight masses and various motets for the Roman Catholic service and several volumes of organ music. He is the composer, arranger and editor of the St. Cecilia Hymnal, widely used in many parts of the country.

still another arrangement of Adams' "The Holy City" and another festival "God of Our Fathers" arrangement. For not especially enterprising directors are arrangements by K. K. Davis of "Come Ye Thankful People, Come," by Lois Enig of "Sun of My Soul," by Elliott Goodwin of "We Three Kings" and by Frances Williams of "Silent Night." Alice Jordan's "Where, O Where Is the Good Elijah?" is apparently based on a spiritual; her "Late Have I Loved Thee" is for SAB. A Schumann piano piece provides the music for George Blake's "O Grant Us Light." Grace Bush has set "This Is My Father's World" for SA.

Galaxy's editor, Robert Ward, has a long but consistently interesting Christmas anthem for unaccompanied chorus, "That Wondrous Night of Christmas Eve." A five-voice "Evening Service" by Thomas Morley has scholarly rather than practical interest for most of us. An arrangement of Franck's "The Guardian Angel" bears surprising kinship to the Berlioz mentioned above. Roff's "O Come, Let Us Sing" shows writing skill; it is not easy. Semmler's "Christmas Day in the Morning" seems to this reviewer pitched consistently low for a joyful text; it is lyrical in quality.

Willan's "Evening Canticles 3 and 4" (Oxford University Press) would be useful for evensong services in Anglican churches. The six-voice final chorus from Carissimi's "Jephte" is a seventeenth-century classic. Cornelius' "The Three Kings" is arranged for SSA by Enid Hugh-Jones. Stanton's "O Glorious Spirit" is not difficult and may prove useful. Darke's "Psalm of Thanksgiving" is long but has style. The difficult tessituras of the Batten Magnificat and Nunc Dimittis suggest the use of contra-tenors. For Christmas are Parry's "A Hymn for Christmas Day," which divides frequently into six parts, Hayes' unison "I Sing Thy Birth" and Spedding's "Lord, When the Wise Men Came from Far."

Dilsner's arrangement of "Carol of the Friendly Beast" (J. Fischer) modulates, sometimes not very naturally, into four keys, presumably to accommodate solos. Ingle's "O Morning Stars So Bright"

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of Nov. 1, 1912—

Will C. Macfarlane was appointed municipal organist of Portland, Maine, to preside over the large Austin organ, the gift of Cyrus H. K. Curtis. He left St. Thomas' Church, New York, to accept this position.

The Scottish Rite Cathedral of Dallas, Tex., awarded to the Hook & Hastings Company a contract for a five-manual organ to be placed in its new edifice.

Robert Moritz Mohr, for forty years a well-known manufacturer of metal pipes, died late in September in New York at the age of 88. He was of German birth and took part in the revolution of 1848 in Berlin. In 1876 he took charge of the metal work for Hilborne L. Roosevelt. Mr. Mohr taught the organ business to his sons, who founded the firm of Louis F. Mohr & Co.

The Hutchings Company announced the completion of its new factory at Waltham, Mass., which covered six acres.

Twenty-five years ago the following news was placed on record in the issue of Nov. 1, 1932—

A dinner in honor of the retiring warden of the American Guild of Organists, Frank L. Sealy, took place in New York Oct. 17 and a purse was presented to Mr. Sealy. This marked the close of a service of ten years as head of the Guild. The toastmaster was Charles Henry Doersam, the new warden. Past wardens who were called upon to speak included Sumner Salter, Walter Henry Hall, R. Huntington Woodman, Samuel A. Baldwin and Frank Wright.

George Kilgen & Son announced the appointment of Charles M. Courboin as vice-president of the company in charge of tonal design.

Ten years ago the following news was recorded in the issue of Nov. 1, 1947—

Margaret McHugh Watson received the papal blessing on her fiftieth anniversary at St. Paul's Catholic Church, Portsmouth, Va.

Stoplits were published for a three-manual Aeolian-Skinner organ for the First Presbyterian Church, Houston, Tex., and a three-manual Möller for the Emmanuel Lutheran Church, Pottstown, Pa.

Paul Pettinga was appointed to the faculty of the University of Illinois and August Maelkelbergh was called to St. John's Episcopal Church, Detroit.

Hazel Atherton Quinney was honored after twenty-five years at the University Disciples of Christ Church, Chicago, and Reginald McCall after forty-five years at the Covenant Church, New York City.

Letters to the Editor

Requests Help on Problem.

Arlington, Va., Sept. 19, 1957—
Dear Mr. Gruenstein:
We of the District of Columbia Chapter have been puzzled for a number of years by the problem of safe storage of chapter records. Our material extends back to 1911 and includes eight loose-leaf binders of minutes, among other things.

We should like to know what others have done about their records—who keeps them, where and how long.

Our charter and a few other indispensable items are kept in a bank safe-deposit box, but this seems too costly for storage of all the other things.

Possibly you could publish this in the hope that someone who has solved the puzzle can "let us in" on the answer. If you have any suggestions we should appreciate them.

Very truly yours,

ROBERT WYANT.

(H. W. Gray) uses a Dutch tune, more familiar for Easter, for an original Christmas text. Walter Mourant's "Anthem of the Bells" (G. Schirmer) is not difficult and is effectively written for voices on an appealing text.

"The Word," a Christmas mime compiled by Marion Jay (Oxford), uses choral speech and some singing in the unfolding of a story. "The Oxford Book of Carols for Schools" contains fifty carols for unison singing; they range from favorite to unfamiliar. Oxford's "On Christmas Night" is a masque by Adolf Bolm and Vaughan Williams on Dickens' "A Christmas Carol." It requires orchestra, dancers and staging.—F.C.

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—T. Scott Buhrman, reporting in
The American Organist on
Nita Akin's NEW YORK concert.



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All correspondence should be directed to the Secretary.

KITCHENER CENTRE—Members of the Kitchener Centre opened the fall season Sept. 14 with an outdoor pot-luck supper at the home of Leonard Grigg in Lexington. After a more than ample repast in perfect fall weather, the members adjourned indoors for a delightful evening. James Hopkirk and Nathaniel Stroh, two of our many members who attended the congress in London last summer, had been slated early in the season to be the first to tell us of what went on at the convention. As we all had a comprehensive report at hand in the September DIAPASON of the actual proceedings, the two speakers concentrated more on their own impressions and experiences. Mr. Hopkirk, who had spent quite a bit of time in Holland, related many of the interesting customs of the Dutch at their church services. He also told of the many organs he had seen, heard and played while there. Mr. Stroh showed us excellent colored slides and told us of his side trips to Denmark and Sweden. Plans are shaping up rapidly in the centre for the third annual hymn festival to be held in Trinity United Church Nov. 4 under the direction of Trinity's new organist and choir director, Gwilym J. Bevan. Mr. Bevan came here from Wales a few months ago and has proved a welcome addition to the local centre.—LEONARD GRIGG, Reporting Secretary.

OSHAWA AND DISTRICT CENTRE—Eric Dowling, F.C.C.O., was the speaker at the first meeting of the season of the Oshawa Centre at Christ Memorial Anglican Church Sept. 23. Kelvin James, in introducing the speaker, pointed out that it was just ten years ago that Mr. Dowling, in his capacity as national president, officially inaugurated the Oshawa Centre. Mr. Dowling spoke entertainingly of his experiences at the I.C.O. in London. He discussed the receptions, recitals and the buildings in which they were held and pointed out how fortunate visiting organists were to attend receptions in historic and beautiful surroundings. He paid tribute to Sir William McKie and his committee. His impressions of England in brief: the standards of music are high, the salaries low; British organists excel in service playing; the registration in general, as used by British organists, is not "muddy" as we have been led to believe. He ended by showing colored slides.—MRS. G. K. DRYNAN, Secretary.

HAMILTON CENTRE—As in many other centres, members were curious to hear about the travels and experiences of those attending the London congress this last summer. At the Grace Anglican Church parish hall Sept. 28 George Veary showed and commented on his collection of colored Kodachrome pictures covering part of his European tour. Among them were some unusual examples of the very old and the very new in church architecture. Howard Jerome also entertained with a section from his movies, choosing those taken at Coventry Cathedral, where the task of rebuilding has begun, and shots in and around London, including groups of organists attending the congress functions. A short business meeting which preceded the pictures was conducted by Gordon Douglas, chairman, and refreshments were served under the convener'ship of Mrs. Jessie Taylor.—NORMA PLUMMER.

TORONTO CENTRE—The new season began with an evening meeting Oct. 7 at the Leaside United Church. We were first privileged to hear the church's new three-manual Casavant demonstrated by the centre's new chairman, Henry Rosevear, who effectively revealed the organ's ample resources in the following program: Prelude and Fugue in B minor, Bach; "Elegy" and "A Fancy," Pritchard; Chorale, Jackson, and the Fricker arrangement of Liszt's Fugue on "Ad Nos." The remainder of the evening was given over to reports by several members on various aspects of last summer's I.C.O. in London. Kenneth Davis reported on the lectures, George Coutts told of the recitals and Muriel Stafford dealt with the social events. Called on by Mr. Rosevear to speak to the gathering in her capacity as president of the C. C. O., Mrs. Stafford urged all to get solidly behind the building fund project.—JOHN DUBRICK.

OTTAWA CENTRE—The first meeting of the Ottawa Centre was held at St. Matthew's Anglican Church Sept. 21. After a short business meeting in Jefferson Hall the members moved to the church to listen to a description and demonstration of the new organ by Mark Fairhead, chief tonal designer of Messrs. Hill and Son and Norman and Beard, Ltd., the British firm which had rebuilt the organ originally installed in 1909. The three-manual instrument of fifty-four speaking stops and a total of 2770 pipes is mainly classical in design, a feature rare in Canada to date. Mr. Fairhead described and sounded many of the new voices and played various combinations to illustrate some of the effects which can be obtained. His demonstration was greatly enjoyed by the members present and added to their appreciation of the recitals in the following week by Gerald Wheeler, F.R.C.O., and by Fernando Germani. The following officers were elected: Mrs. Lillian Forsyth, chairman; Dr. Peter Harker, vice-chairman; Dr. R. T. Elworthy, secretary-treasurer, with H. Hill, Gerald Wheeler and Dr. D. A. Ramsay forming the executive committee.

BAY OF QUINTE CENTRE—The Bay of Quinte Centre was host to the Peterborough Centre at three demonstration organ recitals in Belleville Sept. 28. In Christ Church J. B. Herdman gave a short history of the organ and demonstrated the resources of the instrument with a Suite of three movements by John Stanley. At St. Thomas' Church Robert Bell played three compositions: Voluntary in D, Boyce; Voluntary, Darke, and "Nun Danket," Karg-Elert. Later in the Bridge Street United Church S. Alec Gordon demonstrated his organ by playing Prelude and Fugue in G minor, Bach; "Come Sweet Death," Bach-Fox, and March "Grotesque," "Four Dubious Conceits," Purvis. Visiting organists were given the opportunity of playing each of the three completely different instruments. Refreshments were served by the women of the Belleville Centre. E. A. P. Bland of the Peterborough Centre thanked everyone for an enjoyable evening and extended an invitation to visit Peterborough in the spring when members will have the opportunity to exhibit some of their organs.—F. E. MOORE, Secretary.

EDMONTON CENTRE—The Edmonton Centre held its first fall meeting Sept. 30 at the MacDougall United Church. Thirty-seven were present. Chairman G. Douglas Millson presided at the business meeting which preceded an interesting and enlightening discussion on hymns and hymn playing. A. Rumbelow and G. D. Millson represented the organists' side, demonstrating on the new three-manual Hill, Norman and Beard organ. The Rev. J. E. McNeill and the Rev. D. Bruce Macdonald very ably represented the ecclesiastical views. Mr. Macdonald made special mention of the singing of "old gospel tunes." Mr. McNeill stressed the importance of close cooperation between clergy and organists to achieve the desired mood of worship. A social hour concluded a successful evening.—IRENE M. BULLOCK, Secretary.

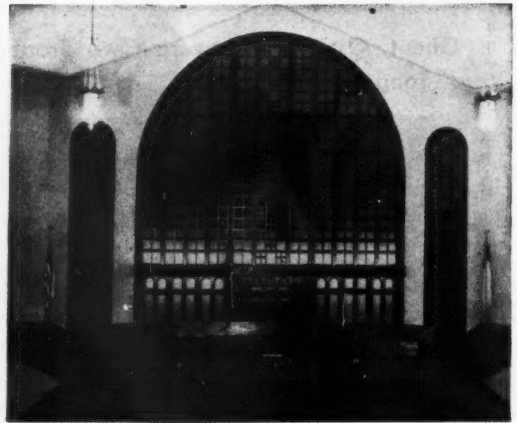
WINDSOR CENTRE—The fall season of the Windsor Centre got off to a good start at its first meeting Sept. 9 at the Westminster United Church. Chairman Elmer E. Hartwick presided and a choral workshop on anthems proved to be interesting and educational. Six members provided the leadership for the workshop in the following anthems: Mrs. M. Dorothy Seaby, "Into this World of Sorrow," Bayley; Victor P. Batten, "Behold the Tabernacle of God," Harris; Miss Evelyn R. Dixon, "A Hymn for Thanksgiving," Williams; Kenneth S. Madill, "Behold the Saviour of Mankind," Tye; Bernard Leshley, "Heavenly Light," Kopylow, and Sidney A. Tarleton, "Praise," Rowley. An informal half-hour followed.

LONDON CENTRE—A number of members and guests gathered Sept. 14 around the huge fireplace in the pavilion at Fanshawe Park for a wiener roast to mark the opening of the season for the London Centre. A brief business session was held at which Chairman Kenneth C. Clarke presided. The program which followed was composed of the showing of beautiful colored photographs by Lansing MacDowell of his recent trip to Bermuda and also a recitation by elocutionist, Miss H. M. Taylor.—MARGARET NEEDHAM, Secretary.

VICTORIA CENTRE—The Victoria Centre held its first meeting of the season Oct. 5 at the Oak Bay Beach Hotel with Richard Proudman in the chair. A presentation of a volume of organ music was made to the immediate past-chairman, Dr. D. B. Roxburgh, in recognition of his efforts in founding and aiding the centre. Dr. Roxburgh then spoke on the regional A.G.O. convention at Spokane which he attended last spring, and Graham Steed gave us his impressions of the I.C.O. in London. Following these talks refreshments were served.

HALIFAX CENTRE—Members of the Halifax Centre met for the first time this season for a dinner at the Edgewood United Church Oct. 8. Ross MacLean reported on the I.C.O. in London and Clifford Gates spoke about the Organ Institute which he attended at Andover, Mass. Plans for an October recital in St. Andrew's United Church by Victor McCorry were made as well as for a carol service in December.

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PETERBOROUGH CENTRE—The Peterborough Centre held its first meeting of the season Sept. 7 at the George Street United Church. Chairman Aubrey Bland commented on the recent I.C.O. Members were interested not only in the recitals performed but also in his comments about the architecture and organs of the churches. Following this, another member of the group, Walter Downes, showed some interesting films which he took on his recent tour of the continent.—GORDON M. FLEMING.

OWEN SOUND CENTRE—Members of the Owen Sound Centre met in the Westside Church Sept. 16 for the first meeting of the 1957-58 season with Chairman Robert Dougherty in charge. Plans were formed for the annual hymn festival in the Westside United Church Nov. 7. At the close of the meeting refreshments were served and a social hour was enjoyed. Kenneth Vansickler was host.—RETA MARSHALL, Secretary.

BRANTFORD CENTRE—Plans were made for an interesting year for the 1957-58 season at a meeting of the Brantford Centre Sept. 15 at the home of Mrs. F. C. Bodley. The program includes a recital by Alexander Schreiner, a return engagement to this city. Chairman Markwell Perry reported on the annual meeting of the College Sept. 9 in Toronto. John Searchfield was appointed representative to the Brantford Arts Council.—ELEANOR MUIR, Secretary.

ST. CATHARINES CENTRE—Members of the St. Catharines Centre held their first meeting of the fall season at St. Columba's Anglican Church Sept. 29. Guest of the evening was Howard Jerome of Hamilton. Mr. Jerome showed colored movies taken in Europe last summer on his visit to the I.C.O. At the business meeting Chairman Peter Snyder outlined the interesting program which has been arranged for the coming year.—GORDON KAY, Secretary.

RAYMOND ALLYN SMITH



RAYMOND ALLYN SMITH, A.A.G.O., was honored Oct. 13 at a recognition service which marked twenty years of service as the minister of music of the Bryn Mawr Community Church, Chicago. Born in Chillicothe, Ohio, and trained at Oberlin College conservatory and at the University of Chicago, Mr. Smith's organ study was with William Middelschulte, Palmer Christian and Arthur Dunham.

Raymond Smith was a faculty member of the Y.M.C.A. College, Chicago, from 1923 through 1944, heading the music department from 1938. Earlier he taught at Wisconsin's Beloit College and at the University of Illinois. From 1945 to 1950 he was president of the Midwestern Conservatory, Chicago. He has published more than a score of organ and choral works.

ALBERT RUSSELL BEGINS BUSY SEASON IN HARTFORD

Albert Russell, organist-choirmaster at the Asylum Hill Congregational Church, Hartford, Conn., has planned a busy season. The following vesper services have been announced: Oct. 20, "Exsultate Jubilate," Mozart, and "The Walk to Emmaus," Weinberger; Nov. 17, "Elijah," Mendelssohn; Dec. 1, "The Coming of Christ," Holst (sponsored by the A. G. O.); Jan. 26, "Alto Rhapsody," Brahms, and organ works of Franck and Willan; Feb. 16, Fauré Requiem; April 4, "Seven Words of Christ," Haydn; April 27, "Evening Hymns," Vaughan Williams; May 25, "Mystical Songs," Vaughan Williams.

Mr. Russell has played recitals recently at Columbia University, Portland, Maine, the Hotchkiss School and the First Baptist Church, Jackson, Miss. He played the opening recital in the series at All Saints' Church, Worcester, Mass., Oct. 7 and at a later date at St. Thomas' Church, New York City.

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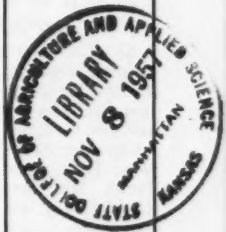
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BETTY JEAN BARTHOLOMEW



BETTY JEAN BARTHOLOMEW has been appointed director of music at the First Presbyterian Church, New Hartford, N. Y. In this position she directs four choirs and serves as organist.

Mrs. Bartholomew is a graduate of the University of Oregon and studied further at the University of Denver and Butler University. She has held church positions in San Francisco and Palo Alto, Cal., Schenectady and Clinton, N. Y., Fort Wayne, Ind., and Erie, Pa. While in California she was a member of the faculty of Stanford University in the opera workshop. In Erie she was active in religious television work.

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G. Richard Zimmerman has been appointed organist and choirmaster at the Second Presbyterian Church, Washington, Pa. He attended Allegheny and Westminster Colleges, studying at the former under Morten J. Luvaas and at the latter with Dr. James Evans, now of Pittsburgh. Mr. Zimmerman succeeds Robert C. McCoy at the Second Church.

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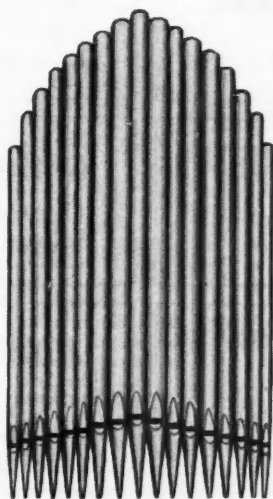
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Organ and Organist at Konstanz Münster Make Capital Music

By FRANK CUNKLE

(Continued from page 16.)

own organist played, we are convinced that the remarkable impression Konrad Philipp Schuba made on us resulted from much more than that. Herr Schuba is a rather young man to hold an important cathedral post: he has become 28 since our visit. He is entering his third year as official organist of the münster, but he has been doing most of the playing for more than ten years. He began his church playing at a small church in Konstanz at the age of 12. He was born at Rodolfzell near Konstanz and has always lived nearby. Recently he has heightened his reputation with recitals in Italy, Belgium, Switzerland and the Netherlands.

Like many contemporary German organists, he is a lineal musical descendant of Karl Straube, in this case by way of Straube pupil Anton Nowakowski of Stuttgart. His theoretical training under Dr. Herman Matzke, eminent German musicologist and conductor, has resulted in the development of his considerable talent for composition, both for the organ and for chorus. Again like other Straube descendants, Herr Schuba plays Reger with stunning excitement; yet he plays the early German composers with insight, tenderness and delicacy. He is keenly alert to contemporary trends and plays a good deal of the music currently written in his part of the world. A recent program which he played at the Cathedral of Ghent

in Belgium lists a Passacaglia by Swiss Frank Martin and a Hymn on "Veni Creator Spiritus" by German Joseph Ahrens. We learned from Konrad that no American music was readily available in Germany and that no more than three or four American organists were known at all and those mostly from records. French, Belgian and Netherland music and musicians are widely familiar, but apparently no British organist, with the possible exception of Lady Susi Jeans, is even known by name. "Is any British organ music being written?" we were asked.

Opportunity for personal as well as professional acquaintance was offered when Konrad and his fiancée (*braut*, we should say), petite Christa Marie Kress, accepted our invitation for an all-day motor pilgrimage to five great baroque churches with important organs—a trek we shall hope to report at length at a later date. Fraulein Kress, recently leading coloratura soprano in the permanent company at the Karlsruhe opera, made her singer's facility with language very useful. Such pleasant diversions from our main plan-for-the-day as a visit to a cheese factory and a picnic in the forest helped to relax the atmosphere and gave us an opportunity to observe what a sincere and serious but completely human and friendly man this organist is who is greeted by a dozen people in every block as he pedals his bicycle down the streets of Konstanz.

Herr Schuba's technical equipment seemed to us equal to the extremes of repertory demands. His approach to registration is that of one interested in sheer sound pattern and quality as well as in the design and meaning of the music at hand. The playing we heard him do seemed to us to compare favorably with any and all we heard the week before at the I.C.O. in London.

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Address Emphasizes "The Forward Look" for A.G.O. Chapters

By LEE HASTINGS BRISTOL, JR.

(Address before the Trenton Chapter of the A.G.O.)

1896 was the year William Jennings Bryan made his famous "Cross of Gold" speech and was defeated for the presidency by William McKinley. It was the year Dorothy Dix began her "advice to the lovelorn" column in the *New Orleans Picayune* and the year people first whistled a tune called "There'll Be a Hot Time in the Old Town Tonight." It was in that same 1896 that a charter from the board of regents of the University of the State of New York was granted to the American Guild of Organists which had just been founded by a small group of likeminded, dedicated eastern organists.

From those simple beginnings down to this last summer when organists from all over the world met in London for the first international congress of organists, a kind of climax to date, the story of the continued growth of the Guild has been indeed thrilling. But I don't wish to dwell much on the past. I was asked to start us thinking about what Chrysler ads call the "Forward Look" or the A.G.O. and the future.

Don't you think it could be said that many of us Guild members get in our little local cocoons oftentimes and forget to do very much about thinking up new ways to make our Guild more inviting and attractive to potential new members? I suspect it's only natural. I suppose we're all busy, and maybe some of us like ourselves the way we are and rather resent the suggestion that maybe there's more we could be doing.

After the war I remember asking a prominent businessman why his firm had just bought a new subsidiary. Said he, "We bought it because we've seen time and time again how the organization that does not expand grows stagnant." As the Red Queen put it in "Alice through the Looking Glass," it takes a lot of running to stand still. This is certainly true of the local Guild chapter with all the increasing demands on our time we feel with the return of each busy fall. For the Guild not to get crowded out, you and your leaders will want to take the "forward look" and set your sights imaginatively.

Certainly all of us who care enough about the Guild and what it stands for want to give a lot of thought to new ways to increase membership. Why? Because increased membership in the Guild across the country can mean (1) greater vitality and (2) greater impact on the musical life of America.

As many of you have noticed, the current national Guild philosophy is built around giving members not just a monthly magazine and a quarterly and a few recitals to attend. The Guild is more and more encouraging the publication of instructive pamphlets, lectures and papers and the sponsorship of lecture-recitals, historical commemorations, master classes and workshops to help members become better in their work. When a noted authority, for example, writes a Guild pamphlet on acoustics, telling us much we did not know, when we hear "case history" lectures by visiting organists on how they have solved problems in their work, when we attend workshops and master classes that help us fill in gaps in our backgrounds—surely then the Guild is offering us a program of real value.

For the Guild is dedicated to raising the standards of church music, and this requires more of our meetings than mere social get-togethers, important as these may be occasionally through the year. Such informal get-togethers can do much to see that many of us go beyond the teacher-student relationship to gain the benefits of a genuine warm, community-wide association of church musicians. As I see it, there wants to be a balanced ration between just recitals and social gatherings and the truly instructive type of meeting.

I remember discussing the question of the local chapter with President S. Lewis Elmer one afternoon. "Lee," he said, "the strength of the Guild is the local chapter. Why, just look at the record. The local

LEE HASTINGS BRISTOL, JR.



chapter has traditionally given our national headquarters some of our most fruitful ideas. From Mississippi came the idea of the Guild student groups. From Hartford, Conn., came the idea of Guild Sunday. When your chapter develops a new program idea which shows promise in your community, I wish you'd let us hear about it. We at headquarters are always looking for stimulating new ideas."

How Does Your Chapter Grow?

"But how can our local chapter grow?," you may ask. "After all, in our town there are just so many churches and so many organists and no more."

First of all, I think you want to ask all your members if they can each name one or two organists who might be potential members. Even if you get only a few names that can help.

Second, I think you want to try tracking down former members to see if they can be persuaded to join again.

Third, perhaps you could seek out names of local organists who are members of other Guild chapters and get them to participate locally as well. Such dual memberships are a common practice around the country.

Next, perhaps you may want to appoint a membership chairman who will have the responsibility of keeping track of the turnover in organists and sending out material to people whom other members suggest be invited to join.

Then, how about checking your local lists of choirmasters. Guild programs in recent years have increasingly put greater emphasis on the choirmaster's role in the church music scene.

How about a drive for subscribing members, too? Anyone who is neither an organist nor a choirmaster may become a subscriber. Clergymen and members of parish music committees should be welcomed. For names of other potential new members your membership committee will want to watch newspaper articles, membership lists of other local groups, people who attend chapter events as guests of members, telephone books.

Programming

But your efforts to increase your membership will be worth very little if you don't hang on to your members through stimulating programming.

As a springboard to help you get started in your program planning, here are four questions you'll find helpful to bear in mind:

(1) *Are you bringing more people into active participation?* You are going to want to see to it that responsibility for your chapter work doesn't fall only on one or two old faithfuls. We know how that can happen. By enlisting more members in more work, it stands to reason your chapter is less likely to get in a rut and members are more likely to feel they share an important part in the life of the chapter.

(2) *Do your programs help members in their work?* The promise in an advertisement is what makes the sale. Not only will you want to schedule entertaining musical programs but instructive sessions as well. You will want at least to consider including lecture-recitals, "case history" discussions, workshops, master classes, historical commemorations.

(Continued on page 40.)

ORGAN MUSIC for CHRISTMAS

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DAVID HEWLETT



DAVID HEWLETT has assumed the position as organist and choirmaster of the Church of the Resurrection, New York City, after serving Calvary Episcopal Church in the same city for the last five years. He began his new duties Sept. 1.

Mr. Hewlett is a graduate of the Juilliard School of Music and has studied organ with Alexander McCurdy, David McK. Williams, Vernon de Tar, Marcel Dupré and Rolande Falcinelli. He began his choral work with John Finlay Williamson at the Westminster Choir College. Former church positions he has held include the American Cathedral, Paris, France, and St. Mark's in-the-Bouwerie, New York City.

A series of monthly choral works will be begun by Mr. Hewlett, including: Mozart's Requiem, the Fauré Requiem, Christmas Mass by Charpentier, Bach's St. John Passion and the Brahms Requiem.

David Howell Jones will serve as Mr. Hewlett's assistant.

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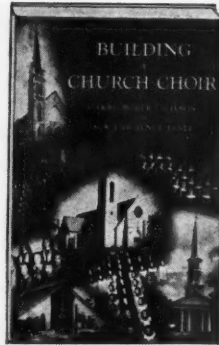
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Programs of Organ Recitals of the Month

E. Power Biggs, Cambridge, Mass.—Mr. Biggs played the following program June 24 at the Marienkirche and July 7 at the Kaiser Friedrich Church, both in Berlin, Germany: Prelude and Fugue in E flat and "Schmücke dich, o liebe Seele," Bach; Sonata 6, Mendelssohn; Pastorale in F and Passacaglia and Fugue in C minor, Bach.

Roberta Bitgood, S.M.D., F.A.G.O., Riverside, Cal.—Dr. Bitgood played this recital Sept. 23 at Calvary Presbyterian Church; Fanfare and Grand Choeur, Weitz; "Messe des Pauvres," Satie; "Ah, Whither Shall I Fly" and Toccata, Adagio and Fugue in C, Bach; Andante, Allegro, Andante, "Grand Piece Symphonique," Franck; "Litanies a la Vierge Noire," Poulenc; "In the Church," Novak; Fugue, Canzona and Epilogue, Karg-Elert; Finale, Symphony 1, Vierne. For her Aug. 18 recital Dr. Bitgood played: Fanfare in C, Purcell; Andante, Stamitz; "The Fifers," Dandrieu; "In Thee Is Joy," "O Whither Shall I Fly," "Jesu, Joy of Man's Desiring" and Fugue in E flat, Bach; Pavan, Elmore; "The Joy of the Redeemed," Dickinson; Preludes on "God Himself Is with Us," "Siloam" and "Jewels," Bitgood; "Les Petites Cloches," Purvis; "Big Ben," Plum.

Charles Stark, Beloit, Wis.—Mr. Stark played this recital Sept. 8 at the Atonement Lutheran Church: Prelude in D minor, Pachelbel; "Come, Saviour of the Gentiles," Bach; Offertoire for Easter, Dandrieu; "The Cuckoo," Daquin; Fugue in C, Bach; Allegro Vivace, Symphony 5, Widor; Fantasy for Flute Stops, Sowerby; "Ye Sons and Daughters of the King," Willan; "Consummatum Est," Tournemire; "Carillon de Westminster," Vierne.

Theodore W. Ripper, Atlanta, Ga.—Mr. Ripper was sponsored Oct. 14 by the Atlanta Chapter of the A.G.O. in this recital at the Peachtree Christian Church: Prelude and Fugue in C minor, Bach; Adagio, K.P.E. Bach; Chaconne in D minor, Pachelbel; "A Boy Is Born on Earth," Willem Muddie; "Preamble," Copland; Prelude, Suite, Jerzy Fitelberg; Capriccio, Kohs. A vocal sextet assisted.

Ivan E. Licht, M. Mus., Cleveland, Ohio.—Mr. Licht played this recital Oct. 13 at Our Lady of Angels Church: "Jesu, Joy of Man's Desiring," Bach; "Rhythmic Trumpet," Bingham; Allegro Vivace, Symphony 5, Widor; "Les Petites Cloches" and "Marche Grottesque," "Four Dubious Concepts," Purvis; Prelude and Fugue in G minor, Dupré; "Litanies," Alain.

Lewis Zaller, Houston, Tex.—Mr. Zaller played this program Sept. 3 at the Second Baptist Church: Toccata in E minor, Pachelbel; Prelude in D minor, Buxtehude; "My Heart Is Filled with Longing," Bach; "As Jesus Stood beside the Cross," Scheidt; "Clair de Lune," Karg-Elert; Cantabile, Franck; Sonata 1, Mendelssohn.

Robert Scoggin, Dallas, Tex.—Mr. Scoggin played the following recital Sept. 22 at the University Park Methodist Church: "Firework Music," Handel; "My Soul Doth Magnify the Lord" and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "Roulade," Bingham; "Londonderry Air," Coke-Jephcott; Toccata, Lanquait.

Preston Rockholt, F.A.G.O., Albany, N. Y.—Mr. Rockholt played this program Oct. 6 at the Cathedral of All Saints: Fantasie and Fugue in G minor, Bach; Fantaisie in A, Franck; Suite "Medievale," Langlais; Toccata, Sowerby.

John Huston, M.S.M., New York City.—Mr. Huston played a recital as part of the evening service Sept. 15 at the Old Stone Church, Cleveland, Ohio, including: Carillon, Vierne; "As Now the Sun's Declining Rays," Simonds; "Jesus, Priceless Treasure," Walther; "O Lord, How Great Are My Transgressions," Zechiel; "Have Mercy on Me, O Lord God" and "We All Believe in One God," Bach; "Absolution," Vivet; "What God Ordains Is Surely Just," Kellner; Chorale in A minor, Franck.

Joseph Leonard, Santa Fe, N. M.—Mr. Leonard played this program Aug. 25 at the St. Francis auditorium in the Museum of New Mexico: Prelude and Fugue in G minor, Buxtehude; Elevation, F. Couperin; "Les Cloches," le Begue; Trio-Sonata in D minor, Strung; "Saviour of the Nations, Come," Bach; Andante Pastorale, "Birth-day" Cantata, Bach-Biggs; Sonatas 7 and 10, Mozart; "Piece Heroique," Franck; Concerto Grosso in D, Geminiani. Strings and flutes assisted. A brass quartet joined Mr. Leonard Sept. 5 in these numbers: Two Voluntaries and Trumpet Tune, Purcell; Festival Postlude on "Te Missa Est," Goller; Fantasy on "Wareham," Wright.

Ray Pylant Ferguson, Louisville, Ky.—Mr. Ferguson played this recital Aug. 31 at the Trinity Baptist Church, Oklahoma City, Okla.: Prelude and Fugue in D major and Two "Schübler" Preludes, Bach; "Nun komm' der Heiden Heiland," Distler; Prelude and Fugue in G minor, Dupré; "Elegie," Peeters; "Dieu parmi Nous," Messiaen. He played a graduate recital Aug. 7 at Syracuse University, including some of the numbers listed above, plus: Prelude and Fugue in E major, Lübeck; an additional Four Schübler Preludes, Bach; Two Chorale Preludes, Brahms.

Elmer A. Tidmarsh, Mus.D., Schenectady, N. Y.—Dr. Tidmarsh played the following program at the Union College memorial chapel Oct. 6: Prelude and Fugue in G major, "O Man Bemoan Thy Grievous Sin" and "Gigue" Fugue, Bach; Gavotte and March, "Love for Three Oranges," Prokofiev; Carillon, Sowerby; Adagio for Strings, Barber; "Will of the Wisp," Nevin; "March of the Medic," "Florentine Sketches," Bingham; "Shepherd Girl's Sunday," Bull; Third Chorale, Andriessen.

Mildred L. Hendrix, Durham, N. C.—Mrs. Hendrix played this program Oct. 6 at the Duke University chapel: Prelude on a Melody by Vulpus, Willan; Prelude and Fugue in G minor, Buxtehude; "My Heart Is Filled with Longing" and "O World, I Now Must Leave Thee," Brahms; "My Soul Doth Magnify the Lord" and "Comest Thou Now, Jesu," Bach; Sonata 1, Hindemith; Chorale in A minor, Franck.

William Weaver, Decatur, Ga.—Mr. Weaver played these numbers Oct. 15 at the Salem United Church of Christ, New Orleans: Trumpet Voluntary in D, Purcell; Prelude and Fugue in G minor, Buxtehude; "Sei gegrüßet," Bach; Dialogue for Mixtures, Prelude "Modal" and Nazard, Langlais; "Solemn Melody," Davies; Prelude, Fugue and Variation, Franck.

David Berger, Rochester, N. Y.—Mr. Berger's recital Sept. 29 at Eastman House included: "Theme Provençal Variée," Dubois; Prelude, Fugue and Variation, Franck; Pastorale, Guilmant; "Jesus and Veronica" and "Jesus Comforts the Women of Jerusalem," "Stations of the Cross," Dupré; Adagio and Toccata, Symphony 5, Widor.

Mildred Andrews, Norman, Okla.—Miss Andrews played the following program Oct. 20 at the Central Christian Church, San Antonio, Tex., for the Alamo Chapter of the A.G.O.: Prelude and Fugue in E major, Lübeck; "The Primrose," Peerson; Andante and Gavotte, Sonata, Arne; Prelude and Fugue in D major, Bach; Chromatic Study on "B-A-C-H," Piston; Excerpts 4, 11 and 12, "Stations of the Cross," and Prelude and Fugue in G minor, Dupré.

The Rev. Gerhard R. Bunge, St. Donatus, Iowa.—Mr. Bunge played these numbers at the dedicational services of the Bethel Evangelical Lutheran Church, Bartonville, Ill., Oct. 6: Grand Chorus, Guilmant; Arioso, Rogers; Toccata, Symphony 5, and Andante Cantabile, Symphony 4, Widor; "Sanctus," Gounod; "Jesu, Joy of Man's Desiring," Bach. That evening he played the opening recital on the Casavant organ described in THE DIAPASON for September, including the following: Toccata and Fugue in D minor and "Sheep Shall Safely Graze," Bach; Aria, Peeters; Trumpet Voluntary, Purcell; Toccata in F, Bach; "Angels We Have Heard on High," Bunge; "O Sacred Head Now Wounded," Bach; "Now Thank We All Our God," Karg-Elert; "A Mighty Fortress," Hanft-Otis-Bunge; "Melodie" and "Reminiscences," Knappe; Concert Variations, Bonnet; "Prayer," Suite "Gothique," Boellmann; Adagio, Sonata 2, Mendelssohn; Final, Franck.

Mark L. Holmberg, Rock Island, Ill.—Mr. Holmberg, a student of Phillip McDermott, Augustana College, gave the following recital in the First Lutheran Church, Paxton, Ill., Aug. 22: "In Dulci Jubilo" and "Cathedral" Prelude and Fugue, Bach; Pastorale on Psalm 23, Whitlock; "Chromatic" Fugue, Pachelbel; Minuet, Suite "Gothique," Boellmann; "Our Father in Heaven" and "Come, Christian Folk," Bach; Credo, Mass, Liszt; "He, Remembering His Mercy," Dupré; Prelude and Fugue in G major, Bach.

Franz Engle, Lynchburg, Va.—Mr. Engle played this program Oct. 6 at the Court Street Methodist Church: Prelude, Fugue and Chaconne, Buxtehude; Trio, Krebs; "When We Are in Deepest Need," "Rejoice Now, Christian Souls" and "In Dulci Jubilo," Bach; Carillon, Sowerby; Elevation 3, Dupré; Introduction, Passacaglia and Fugue, Willan.

Lowell Salberg, Freeport, Ill.—Mr. Salberg played this recital Oct. 6 at the First Presbyterian Church: Prelude and Fugue in C major, Lübeck; Variations on "Fortuna My Foe," Scheidt; "Ich ruf' zu dir," "Alle Menschen müssen sterben" and Prelude and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; Two Chorale Preludes, Willan; "Carillon de Westminster," Vierne.

Charles S. Lively, Houston, Tex.—Mr. Lively played a recital Sept. 9 at the Second Baptist Church, including: Toccata and Fugue in F major and "O Sacred Head," Buxtehude; "My Soul Doth Magnify the Lord," Bach; "Jesus, Priceless Treasure," Walther; "Le Cloches," le Begue; Chaconne, Couperin; Sonata 2, Hindemith; Aria, Peeters; "Le Banquet Celeste," Messiaen.

Robert Hommes, Freiburg, Germany.—Herr Hommes played the following program Sept. 3 at the Freiburg Cathedral: Concerto in B minor, Walther; "Was Gott tut," Pachelbel; "Alle in Gott in der Höh sei Ehr" and Prelude and Fugue in B minor, Bach; Chaconne in C, Harald Genzmer; Fantasie and Fugue in D minor, Reger.

Gaston Litalze, Paris, France.—M. Litalze played this program at Marian College, Indianapolis, Ind., Sept. 23: "Cantilena Angelica Fortunae," Scheidt; Prelude and Fugue, Pachelbel; Fugue in C major, Buxtehude; Canzona, Zipoli; "Fonds d'Orgue" and Basse de Trompette, Marchand; Fantasie in G major, Bach; Andantino and "Nalades," Vierne; "Ascension" Suite, Messiaen.

Thomas McBeth, Houston, Tex.—Mr. McBeth played the following recital Oct. 1 for the Waco Chapter of the A.G.O. at the Austin Avenue Methodist Church: Prelude and Fugue in C major, Leyding; "Why Grieved Thou Thyself, My Heart," Scheidt; "O Blessed Jesu" and "O World, I Now Depart," Brahms; Sonata 3, Mendelssohn; Prelude and Fugue in D minor and Chaconne in E minor, Buxtehude; "I Bid Thee Now Farewell," "Now Come, Thou Saviour" and Prelude and Fugue in C major, Bach. Mr. McBeth had previously played some of this program Sept. 17 at the Second Baptist Church, Houston, adding numbers by Franck, Videro and Gigout.

Leslie F. Spelman, F.A.G.O., Redlands, Cal.—Dr. Spelman played this program on the new Schantz organ at the First Methodist Church, South Haven, Mich., Sept. 9: Trumpet Tune and Air, Purcell; Pavan, Byrd; Suite "du Premier Ton," Clerambault; Noel and Variations, Balbastre; Chorale Prelude, Zwart; Sonata da Chiesa, Andriessen; "Dearest Jesus, We Are Here" and Prelude and Fugue in E minor, Bach; Prelude and Fugue in F, Bingham; "Quiet Prelude," Jacobi; Passacaglia, Symphony, Sowerby.

Alexander Boggs Ryan, Commerce, Tex.—Mr. Ryan played this program Aug. 31 at the First Methodist Church, Aberdeen, Miss.: Larghetto, Concerto 10, Handel; "Jesu, Joy of Man's Desiring," Bach-Duruffé; Basse et Dessus de Trompette, Clerambault; "Now Thank We All Our God," Karg-Elert; "Solemn Melody," Davies; Carillon, Sowerby; "Clair de Lune," Vierne; "Fountain Reverie," Fletcher; Finale, Sonata, Reubke.

John Gabbert, Uniontown, Pa.—Mr. Gabbert played this recital Sept. 24 at the First Presbyterian Church: Toccata, Muffat; "I Call to Thee, Lord Jesus Christ" and Prelude and Fugue in A minor, Bach; "Rhosymedre," Vaughan Williams; "Nun Danket," Whitford; Prelude on an American Folk Hymn, Murphy; "Ton-y-Atel," Purvis; Chorale in B minor, Franck; "A Dream," Fauré-Schreiner; Toccata, Suite "Gothique," Boellmann.

Mark Wisdom, Detroit, Mich.—Mr. Wisdom played the following recital Sept. 29 at the Welsh Presbyterian Church: "If Thou but Suffer God to Guide Thee," Bach; "Departing Day," Mueller; "Evocation," Campbell-Watson; Intermezzo, Rogers; Variations on Three Welsh Melodies, Bourgault-Ducoudray; Prelude on "Aberystwyth," Whitney; Toccata, Suite "Gothique," Boellmann.

Heinz Arnold, Columbia, Mo.—Dr. Arnold played a chapel musicale Sept. 29 at Stephens College with flute, oboe and cello assisting. Organ numbers included: Canzona, Gabrieli; "Récit de Tierce en Taille," de Grigny; "Vive le Roy," Raison; Prelude and Fugue in B minor, Bach; Little Preludes and Intermezzi, Op. 9, Schroeder.

William G. Paulick, Chicago, Ill.—Mr. Paulick played this recital Oct. 6 at St. Peter's Episcopal Church: Prelude and Fugue in G major, "O Come, Redeemer of Mankind" and "Rejoice, Beloved Christians," Bach; Chorale in E major, Franck; Symphony 2, Vierne.



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Neo-Classic Organ in France Evolved by Victor Gonzales

By SETH BINGHAM

(Continued from page 8.)

lettas" and other reeds of de Cabezón's time! Did he acquire his knowledge of reed pipes from that Spanish heritage which he brought to the French tradition? Like Cavallé-Coll, whose grandmother was a Catalan, this son of the South appeared early in French organ history and served his apprenticeship in Paris with the greatest builder of his time, Aristide Cavallé. In the celebrated factory in the Avenue du Maine, he studied in every department, working in wood, learning the mechanism, acquiring skill as a voicer from Musillon. He became well acquainted with father Cavallé's ideas; he knew the Merklins, the elder Gustchenritter, Reimburg; he had an open mind for all theories, dismantled old organs after studying them, installed both mechanical and pneumatic actions, took part in the first applications of electricity to the organ. But as always, he spoke little, storing up knowledge, and he began to feel that the symphonic organ did not satisfy everyone.

Fate willed that he should be taken prisoner shortly after the beginning of world war one. His captors quickly recognized his capacity as an artisan: thus he could be of service and in that very specialized branch whose workers were in the army, he could replace a soldier. As a prisoner he was employed in an east German organ company, being assigned to dismantle, restore and re-install several old instruments. Having already made comparisons between French and Spanish organs, he could now compare German building with Spanish. In his mind the synthesis began to develop between these diverse types of instruments which had a rich and glorious past, having served for the music of de Cabezón, Cabanilles, de Grigny, Couperin, Buxtehude, Bach.

Returning to France after the war, Gonzalez worked for himself and joined Ephrème in restoring the organ at St. Francis Xavier. His hour of destiny was approaching: a destiny seemingly favored by circumstances. If Gonzalez' taste drew him toward a classic conception of the organ, he was by no means alone in its defense—quite the contrary. He met with sympathizers in the organ world: historians like André Pirro or Jean Huré, organists like Bonnet and Cellier, scholars like Raugel, who all fought to resurrect the esthetic of tradition in those years of French recovery (1920-1930). A young organist, André Marchal, was captivated by the fresh and rational conceptions of Victor Gonzalez. Since the death of Aristide Cavallé-Coll, the firm under the successive direction of Charles Mutin, Lafréte, Beuchet, Convers and Pleyel, let slip its heritage despite some spurts of energy shown by several directors. Everywhere organs needed restoring: the state granted war damages for destroyed monuments. It was the hour of reconstruction.

Gonzalez himself recognized that in spite of the difficulties of the task, events favored him: a wealthy patron who had just founded the Association of the Friends of the Organ (Les Amis de l'Orgue), Count de Miramon, contracted for a salon organ of neo-classic type, marking the first effort and initial success of the firm which Victor Gonzalez was to found in 1929, the launching of the "Etablissements Gonzalez." At the helm was the man who would henceforth quietly steer the ship despite winds and tides, for not everything would run by itself in the hard trade of the organ builder thrown on his own resources. Nor was his doctrine perfected from the beginning. We refer the reader to the first articles hastily written after the Strasbourg congress of 1932. Since then what retouchings, what shadings of newly exposed ideas and principles. As we then wrote, "Only the fire of experience counts."

From these first trials and restorations the neo-classic organ was to emerge with solid bases which have been recognized since 1940. The firm gradually increased its personnel. A remarkable son, Fernand

Gonzalez, engineer, acoustic specialist and voicer, appeared to assure the future. To Victor Gonzalez was confided the resurrection of the organ in the Chaillot Palace, the restoration of Meaux, Reims, La Flèche, the reconstitution of the Clicquot at Versailles and putting the finishing touches on St. Jacques and St. Rémy at Dieppe. In short, he gave battle on all fronts (mechanical, electric, pneumatic) and from the very outset did not limit his efforts to one province or city. "Give battle" is no exaggeration. For everywhere he had to convince, insist, persuade. How many stubborn not to say hostile organists! What incomprehension! But sure of his craftsmanship and his choice—even though fate cruelly snatched away his son one morning in June, 1940—Gonzalez went straight on. . . . And the man's greatest satisfaction in the last fifteen years of his life was to witness the gradual triumph of the neo-classic formula and the successive confirmation of each article of that doctrine only recently so bitterly disputed.

After having persuaded the French, he succeeded more easily perhaps in winning over those of other nations. English, Italian, German, Spanish, Scandinavian and American builders came to inspect his work, then listened, evaluated, were impressed with the examples shown them. Perhaps they opposed certain details, but they approved. The formula spread far and wide. Today who mentions an organ limited to symphonic possibilities or strictly romantic? No one!

In the organ realm the Gonzalez conception has crystallized all energies; it has attracted all the vital forces of instrumental music to the church; it has even succeeded in convincing its competitors; it has created a school, for several technicians and voicers from the firm in Chatillon have in their turn established factories, today in full activity. This conception will thus survive, and in the main factory, over a period of fourteen years, Victor Gonzalez has trained his grandson, Georges Danion, to be his successor.

To the frantic offensive waged on the French market by the electronic instrument, insidiously labeled "organ" by its makers, has not Victor Gonzalez now furnished the best possible reply in bringing to perfection at Soissons a mechanical instrument of neo-classic type, accepted and admired by everyone from Marcel Dupré to André Marchal? To win unanimous approval in one's lifetime, is not this the finest title to glory that one can acquire in the eyes of posterity?

It is only fair to add here what M. Dufourcq himself modestly omits to say. One of the first to recognize the genius of Gonzalez with whom he was closely associated over a long span of years, Norbert Dufourcq, universally known for his important works on the organ, organists and organ literature, has never ceased to champion the ideas of this master builder. With France's famous organist, André Marchal, Dufourcq through his writings and teaching has steadily exerted a powerful influence for the success of the neo-classic instrument realized by Victor Gonzalez. Today the world's most enlightened builders are working to develop the same type of organ already perfected by the great artist-craftsman in his lifetime.

The remaining pages of *L'Orgue* are devoted to an account of Gonzalez' final creation, the new organ in Soissons Cathedral, a list of the master's principal works from 1930 through 1956 and several Gonzalez specifications.

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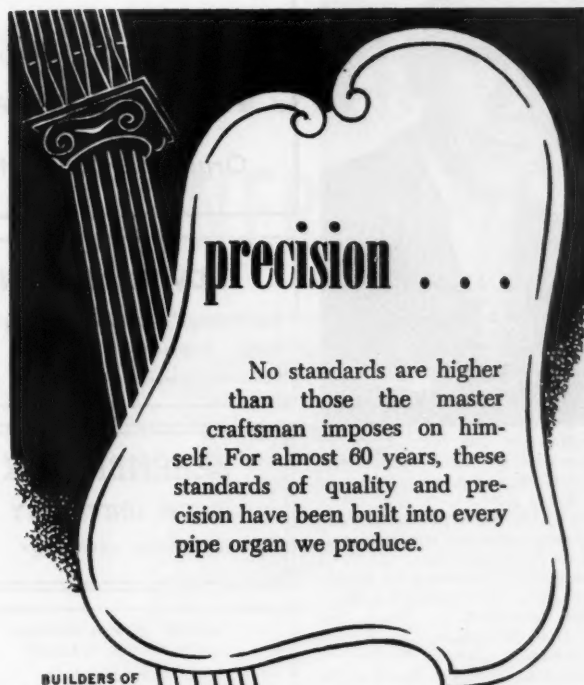
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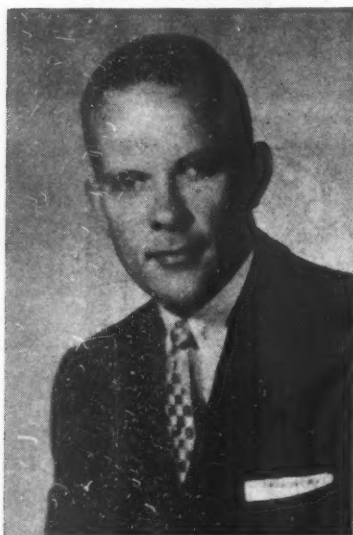
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JOHN SCHNEIDER



JOHN SCHNEIDER has been appointed full-time organist of the First Congregational Church of Los Angeles where he began his duties Sept. 1, serving under the direction of Dr. Edouard Nies-Berger. Mr. Schneider's musical education was received at the American Conservatory of Music, Chicago, the University of Southern California and Northwestern University. Teachers have been Dr. Frank Van Dusen, Dr. Irene Robertson, Dr. Barrett Spach and presently Clarence Mader. In addition to assisting Dr. Spach at the Fourth Presbyterian Church, Chicago, he has served the Second Presbyterian Church, Oak Park, the Austin Westminster Presbyterian Church and the Edgebrook Community Church, Chicago, and the Kenilworth, Ill., Union Church. Prior to the new appointment he served Grace Episcopal Church, Glendora, Cal.

"J. S. BACH" by Andre Pirro, translated from the French by Mervyn Savill, will be distributed in the United States by Crown Publishers, New York City.

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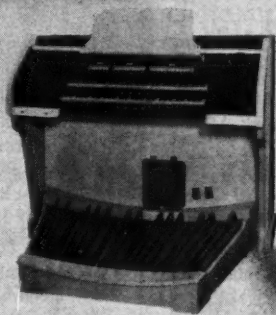
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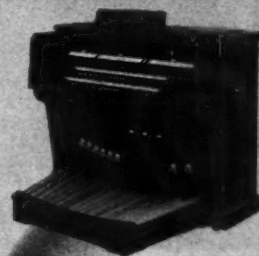
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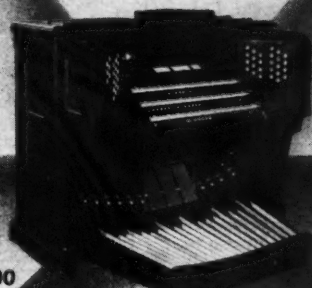
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Address Emphasizes "The Forward Look" for A.G.O. Chapters

By LEE HASTINGS BRISTOL, JR.
(Continued from page 33.)

(3) Do you make a point of avoiding the "same old thing" every year? "But we have always done it" is a deadly motto. If the pattern of your chapter program is the same old thing year in and year out, interest is sure to wane. Surprises and a change of pace have saved more than one local chapter from going on the rocks. And just as it's wise to vary the program, so—don't forget—is it equally wise to change the program committee from time to time as well.

(4) Does your chapter make a point of evaluating the last year's program each spring to discuss what clicked, what failed, etc.? Without such sessions imaginative—there's that word again!—imaginative new programming, based on wisdom gained from past mistakes, will be difficult to do.

Survey Results

A few years ago the members interests committee of the Guild sponsored a nation-wide survey to find out what topics were of greatest interest to members. The survey was conducted and results tabulated by Paul Swarm's Church Music Foundation. Among the topics most frequently mentioned were a number you might wish to use as a guide in your program planning: Music education program for congregation, maintaining interest of choir members, organ repertory, choir rehearsal planning, improvisation, choral conducting, etc., etc. (There were many other topics listed.)

The survey also listed the four major problems which the respondents listed: (1) choir attendance; (2) contacts with the congregation; (3) contacts with the clergy, and (4) the organ (need for a new or rebuilt organ).

Brainstorm Session Results

In business, many people use a group technique for getting ideas called brainstorming. It was developed by Alex F. Osborn of Batten, Barton, Durstine & Osborn in 1939 and is a superb method of getting a lot of ideas in a hurry. Such a technique, used by your program committee, could assure you of coming up with more unusual events. The technique is described in Guild Pamphlet No. 17, together with 101 unusual chapter program ideas you might like to try locally.

Samples:

Why not a "Musician - of - the - year" award in your community?

Why not a session on how to build up one's repertory on limited practice time?

Why not ask a physician to speak on musical therapy?

Why not a scheduled evening in early fall when newly-published anthems are sight-read by chapter members?

Why not a recital or talk demonstration appropriate music for weddings?

Why not a debate?

Why not make a chapter project of seeing that school and public libraries in your community have a fair number of books about the organ and church music in general?

Why not print up your chapter schedule of events on a wallet-size card?

Publicity

There are 101 ideas in all on the list, but this last sample leads naturally to a reminder of your need for publicity. Just as few souls are saved in an empty church, poorly attended Guild meetings will mean that your chapter will have only the most limited impact on your community. No doubt morale will be immeasurably low, too, as a result.

You will wish to use the obvious communications channels like direct mail and (for public recitals) church bulletins, bulletin boards, radio, TV newscasts, newspapers, etc. Some chapters find the telephone method of getting a few members to call other members to remind them about meetings works well, too.

In handling important media like the press, you will want to be professional and do so properly. Busy editors can't take time to wet-nurse us or make allowances, just because we're organists. Your local paper or service organization may

BIRTHPLACE OF VAN HULSE HONORS 60th ANNIVERSARY

The municipality of St. Nicolas (Waas), with the cooperation of the ministry of public education of Belgium, celebrated the sixtieth anniversary of the birth of its native son, Camil Van Hulse, with a series of musical events. Mr. Van Hulse, Belgian-American composer of organ and choral works, was born Aug. 1, 1897, in St. Nicolas. After completing his musical education and serving in world war one, he emigrated to the United States where, except for frequent trips and tours, he has resided mostly in Tucson, Ariz.

A solemn high mass celebrated Oct. 20 featured Van Hulse's Mass "Audi, Benigne Conditor" and his postlude on "Veni Creator." The organ was played by Frans Van Hulse, younger brother of Camil who succeeded him at the console.

A concert was held in the Church of Notre Dame Oct. 24. Gabriel Verschraegen, organist at the cathedral of St. Bavo in Ghent and teacher at the Royal Conservatory, was soloist. The choral society "St. Gregoriusgild" sang choral numbers under the direction of Robert Helmond with Jules Verniers, organist at Notre Dame and carillonneur of the city, at the console. The program was as follows: Toccata, op. 39 (prize-winning A.G.O. work in 1946), Two Motets for Choir, Three Chorale Preludes, op. 73, Part 3, "Our Glorious King," op. 60, "Symphonia Mystica," op. 53, and "The Beatitudes," op. 43.

An official public reception has been postponed until Mr. Van Hulse's next trip to his native country.

RALPH GERBER ENDS CAREER

AT 70; 50 YEARS IN CHICAGO

Ralph M. Gerber, A.A.G.O., died Oct. 4 in the Wesley Memorial Hospital, Chicago. He was 70. Mr. Gerber was the organist of Temple Isaiah Israel for forty-six years, retiring in 1953 on a pension, an occurrence very rare in organ circles. He was also organist for nearly a quarter of a century for the Seventeenth Church of Christ, Scientist, which meets in Chicago's Orchestra Hall.

Mr. Gerber was a native of Webster City, Iowa, to which place he was returned for interment. He began his career as organist at the age of 12. He came to Chicago fifty years ago to continue his study with eminent teachers, among them Arthur Dunham.

Mrs. Gerber survives her husband.

TWO COMPOSERS represented on the program, Martin Mailman and Louie White, were in attendance at the choral vespers Sept. 29 at the National Presbyterian Church, Washington, D. C. The choir under Theodore Schaefer also included numbers by Purcell, Tallis and Britten.

publish a little booklet on how to handle newspaper publicity. If not, how to prepare releases is explained in many books in the public library. A brief explanation is also given in Guild Pamphlet No. 17.

And advertisements can help defray the cost of visiting artists, too! Sure, an ad may cost you \$20, but if it brings you more than twenty people who'll give a dollar, you've more than paid for your ad and reached more people and given your chapter already a more successful evening. But there, too, try to be professional. More than one chapter, I suspect, has neglected the obvious facts, like the date of a recital and suffered a miserable turnout as a result. The well-known old "must" questions of publicity—the whats, whens and wheres—apply to ads as well.

Spiritual Emphasis

All of us have read the Guild's declaration of religious principles. All of us know the motto *Soli Deo Gloria* on the A.G.O. seal. All of us know and will want to remember the spiritual organ-point underlying all that we do as Guild members. I think any dedicated member will wish his musical ministry to echo the sentiments of a Princeton layman, Dr. Charles Osgood, who wrote for his organist and choir:

"Not for our own merit, not for mere satisfaction of artistic success, do we here bring Thee, dear Lord, our happy oblation of song and praise; but for the pure joy of serving Thee, Who hast done so much for us! Sanctify our offering, we pray Thee, and so quicken it with Thy life that it may be a means of everlasting comfort and assurance to all who hear. Amen."

FYFE SUCCEEDS ELLIOTT AS ORGANIST FOR CHAPEL

Peter M. Fyfe has been appointed organist of St. Paul's Chapel, Trinity Parish, New York City. Mr. Fyfe will continue the popular Wednesday noon organ recitals as part of his work. He succeeds Joseph T. Elliott who moved to St. Peter's Church, Essex Falls, N. J.

Mr. Fyfe was organist of St. Michael's Episcopal Church, New York City, 1950-1957, and since 1951 he has been assistant to the director of music at the General Theological Seminary. He holds the degrees of bachelor and master of music from the American Conservatory in Chicago and the M.S.M. degree from the school of sacred music of Union Theological Seminary. He served with the air force 1943-46. He is married and has one child.

ORGANIST ACTIVE IN A.G.O.

CHAPTER PASSES SUDDENLY

Arthur R. Theis, membership chairman of the Northern Valley Chapter of the A.G.O., died suddenly of a heart attack Oct. 6. Mr. Theis was organist and choir-master of St. John's Lutheran Church, Englewood, N. J. He had had a wide and varied background in church music, serving as organist and choir director for eleven years at Calvary Episcopal Church, Brooklyn, N. Y. In New Jersey he had also served as organist and choirmaster at Grace Lutheran Church, Teaneck; the Church of Our Redeemer, Dumont, and had been at St. John's for two years.

Mr. Theis studied under T. Tertius Noble. He was taught the organ as a small boy by his father, an organist in London, England.

IRENE B. ZARING, CHICAGO

ORGANIST, SUCCUMBS AT 83

Mrs. Irene Belden Zaring, well-known Chicago organist and one of the co-founders of the Chicago Club of Women Organists, died Oct. 15 at the Mather Home in Evanston. She was 83.

Mrs. Zaring was organist for many years in Chicago area churches, including the Ravenswood and Lake View Methodist Churches and several Christian Science churches. She was an active member of the Chicago Chapter of the A.G.O. and a successful voice, piano and organ teacher.

Mrs. Zaring's professional career came to an end in 1951 when she suffered a paralytic stroke at a service in the Lake View Church; she was never able to resume her full activities. Her husband, the Rev. Joseph W. Zaring, died in 1903. Her son and three grandchildren survive.

QUEEN AND PRESIDENT GO TO NATIONAL PRESBYTERIAN

President and Mrs. Dwight D. Eisenhower invited Her Majesty Queen Elizabeth and His Royal Highness the Prince Philip, Duke of Edinburgh, to worship with them at the morning service in the National Presbyterian Church in Washington, D. C., Oct. 20.

Theodore Schaefer, organist and choir-master, chose the following music for this historic occasion: Voluntary on Psalm Tune 100, Purcell; Psalm 124, Schütz; "Blessed Are Those," Tallis; "Lord, Thou Hast Been Our Dwelling Place," Arnatt, and "Fanfare," Sowerby.

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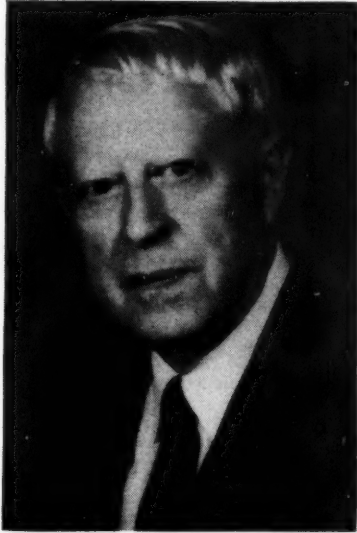
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H. FRANCIS MILES



H. FRANCIS MILES, minister of music in the Walton, N. Y., Congregational Church for forty-five years and director of public school music in Walton for twenty-five years, was awarded an honorary Doctor of Music degree by Yankton, S. D., College Oct. 4.

Dr. Miles has devoted his life to church and school music and is still active as an organist and choirmaster. He is a member of the Binghamton Chapter of the A.G.O.

The conferring of the degree took place at Yankton College's fortieth Pioneer Day celebration.

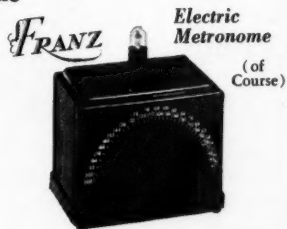
DAVID HINSHAW APPOINTED TO BALTIMORE CHURCH POST

David Hinshaw began his tenure as organist and director at St. John's-of-Hamilton Methodist Church, Baltimore, Md., with a recital Sept. 15. Before his service with the United States Army, Mr. Hinshaw served several churches in California and in the Baltimore area.

Mr. Hinshaw is a graduate of Johns Hopkins University and is associated with Ernest G. Hornig, district manager for the Schantz Organ Company. His opening recital included: Concerto for Two Organs, Soler; Ayre from "King Arthur" and Trumpet Tune, Purcell; "When in Utmost Need" and "A Mighty Fortress Is Our God," Bach; "Le Banquet Celeste," Messiaen; "Litanies," Alain; Meditation on "Eventide," Hinshaw, and Choral in A minor, Franck.

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The Hammond swell has a volume range of zero to fifty decibels. To an organist, this means you can do something hitherto impossible on the organ. Not only can you achieve the slight crescendos and diminuendos commonly used—but also immense dynamic changes *without any change in tone quality.*

Perhaps you are playing the "Grand Chœur Dialogue" by Gigout. Begin on a full combination with the pedal closed. The sound will be soft but with plenty of body. Four bars later suddenly open the pedal, with no change of combination, and you have the glorious tone of a full organ.

Or, you're playing the Reubke "94th Psalm." You come to a full page of gradual crescendo. Start on a very full organ combination, but with the swell pedal closed tight. The sound will be soft. Open the pedal, very gradually, and without the addition of a single stop you'll end with the full organ, *fff.*

Perhaps you've come to the final eight bars of Honegger's "Choral", and you wish to end the piece in a whisper. Start this final phrase on a very soft combination with the swell pedal wide open, then at the very end close the pedal slowly. The tone will completely fade away to nothing, a superb ending.

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Five-movement Work
By Camil van Hulse
Published Abroad

Camil van Hulse is probably a more controversial figure than he realizes. This reviewer numbers among his organist acquaintances several enthusiastic champions of the Belgian-born composer's works; others are just as positively repelled by them. The audience which heard his "Symphonia Elegiaca," Opus 83, (Edition Cranz, Wiesbaden, Brussels, London, Vienna) at its gala premiere a few years ago at New York's Academy of Arts and Letters was nearly unanimous in its approval of Claire Coci's performance; it was not all of one mind about the music.

This reviewer's unfavorable reaction at the premiere is not offset by a perusal of the newly-published edition. Doubtless the new copy will further enhance the favorable opinions of the enthusiasts. So it is with controversial music!

Certainly the large-scale five-movement work deserves careful study by organists capable of negotiating its difficulties; a detailed analysis by a dissenter would be unfair.

"The Chelsea Organ Book" (Flammer) arranged by Gilman Chase contains uniformly fine seventeenth- and eighteenth-century music. Several of its sizable numbers will be duplicated in the average organist's library, even if not in Mr. Chase's carefully edited versions.

For those organists who still wish, or are obliged, to urge their congregations out of church in march tempo, "Six Pieces for Going Out of Church" (World Library of Sacred Music) will provide six more tools to perform the job. The composers as well as their pieces are unfamiliar to us.

Shirley Munger's Prelude-Pastorale (Galaxy) is a small, calm piece which most organists will find fairly easy; it has service uses.—F.C.

STANLEY GUNN BEGINS NEW POSITION IN FORT WAYNE

Stanley L. Gunn has begun his new duties as minister of music at the Simpson Methodist Church in Fort Wayne, Ind., where he directs a graduated system of choirs. For the last two years he has been organist and choirmaster of St. James' Episcopal Church, Saul Ste. Marie, Mich.

Mr. Gunn holds a bachelor of music degree from Lawrence College, Appleton, Wis., and a master of music from the American Conservatory, Chicago. He has done additional work at Chicago Musical College, the Sherwood School and MacPhail College of Music. Organ teachers have been La Vahn Maesch, Rupert Sircow, Dr. Frank Van Dusen and Dr. Edward Eigenschenk.

BALTIMORE LUTHERAN FANE DEDICATES NEW CASAVANT

An organ built by Casavant Frères has been recently dedicated by the Emmanuel Lutheran Church of Baltimore, Md. The stoplist of this organ is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 68 pipes.
- Hohl Flute, 8 ft., 68 pipes.
- Gemshorn, 8 ft., 68 pipes.
- Octave, 4 ft., 68 pipes.
- Chimney Flute, 4 ft., 68 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes, 21 tubes.

SWELL ORGAN.

- Geigen Principal, 8 ft., 68 pipes.
- Stopped Diapason, 8 ft., 68 pipes.
- Viola da Gamba, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Octave Geigen, 4 ft., 68 pipes.
- Flauto Traverso, 4 ft., 68 pipes.
- Plain Jeu, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 68 pipes.
- Concert Flute, 8 ft., 68 pipes.
- Erzähler, 8 ft., 68 pipes.
- Koppel Flute, 4 ft., 68 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.
- Chimes.
- Tremulant.

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- Major Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 12 pipes.
- Violoncello, 8 ft., 32 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Choral Bass, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Trumpet, 16 ft., 12 pipes.

PIZARRO GOES TO POSITION AT ST. PHILIP'S, DURHAM, N. C.

David Pizarro, A.A.G.O., has been appointed to the post of choirmaster and organist of St. Philip's Church, Durham, N. C., commencing his duties Sept. 15. He goes to the post from the Church of the Resurrection, New York City. He was formerly on the staff of St. Michael's Church, Litchfield, Conn.

Mr. Pizarro's early organ study with Norman Coke-Jephcott preceded his work at Yale University from which he received bachelor and master of music degrees. From 1953 to 1955 Mr. Pizarro was in Europe on a Fulbright grant. He studied with Michael Schneider and Marcel Dupré.

NOONDAY RECITALS at Trinity Church, New York City, in October were played by George Mead, the regular organist (Oct. 2, 9, 18, 23 and 30), Robert Arnold, associate organist (Oct. 4, 16 and 25), and Charles Ennis, St. Paul's Church, Flatbush (Oct. 11). The Puerto Rico Choir of Bangamon, Dr. Angel M. Mattos, director, sang a choral program Oct. 17.

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Hark! The Herald Angel Sing (with descant)	Arr. Charles Black	.20
Joy to the World (with descant)	Arr. Charles Black	.16
The Noel Carol (15th Century, French)	Arr. Mary E. Caldwell	.20
Three Short Carols (1. Torches. 2. A Little Child. 3. Bell Carol)	M. Carkeek	.25
Far Away the Chorus Swells	M. S. Chamberlin	.20
A Child My Choice	Richard Dirksen	.16
Christmas Wish	R. H. Fryxell	.20
Nativity Morn (Organ accomp., with Hand Bells or Chimes ad lib.)	John La Montaine	.20
Sing We Now of Jesus	Frederick Monks	.20
Cradle Hymn (19th Century, American)	Arr. Leo Sowerby	.20
A Ballad of Christmas Eve	Frank Willgoose	.25
Now Let Us All Right Merry	David H. Williams	

GENERAL ANTHEMS (S.A.T.B.)

Psalms 67	Samuel Adler	.20
Draw Us in the Spirits Tether	Jack Ossewaarde	.16
A Prayer for Brotherhood	Ross Hastings	.16
We Praise Thee, O God	G. F. Handel, arr. R. Peek	.20
O Lord the Very Heavens	Dennis Lane	.25
O Be Joyful in the Lord	M. Searle Wright	.20
Variants for St. Anne	N. Coke-Jephcott	.22
Seek Him that Maketh	E. Elgar, arr. G. Strickling	.20
Praise My Soul, the King of Heaven	David H. Williams	.20
Thine is the Mighty Plan	Doris C. Parr	.20

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Fauré, Gabriel	The Virgin and Child	SATB	.20
Giasson, Paul E.	For Unto Us A Child Is Born	SATB	.20
Grieg, Edvard	A Song Of Christmas (Unison or Two Part)		.20
Traditional French Noël	Christmas Morn	SATB	.22

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Bingham Considers New Langlais Book of Notable Value

The celebrated blind composer Jean Langlais, organist of the Church of Ste. Clotilde, Paris, and already well known throughout the United States as a brilliant concert artist, has given us an unique collection of short organ pieces (Organ Book—Ten Pieces—Elkan Vogel Co., Inc.).

We say "unique" advisedly. Few modern composers of Langlais' stature could equal his achievement. For these pieces are surprisingly easy, yet richly varied in mood and treatment. They have originality, distinction and expressive power—qualities utterly lacking in hundreds of worthless attempts by "short and easy" writers.

The timid organist who nibbles warily at new music but darts away at the slightest hint of difficulty will be emboldened to gulp the tempting Langlais bait. We predict wide popularity for "Pastoral Song," "Flutes," "Musette" (in canon form), the scintillating "Scherzando" and the lovely "Epithalamium" with its tenderly caressing final section. As for the witty "Pasticcio," it risks being played by everybody!

How explain the charm and appeal of these pieces? How explain Jean Langlais? He is that rare phenomenon, a poet among composers. In good American lingo: he 'as "class."

SETH BINGHAM.

Books about Music

Two books of considerable interest to many organists have reached us recently. The first is "Handel's Messiah" by the Danish musicologist, Jens Peter Larsen (W. W. Norton and Company). A study of the work as a whole, it is full of useful detail and will be helpful in the re-study of the work everyone should undertake from time to time.

Walter Emery's "Notes on Bach's Organ Works" (Novello) is devised as a companion to the revised Novello edition. The present little volume is an exhaustive handbook on the six triosonatas. The great popularity of these masterpieces and their unique value for teaching should make Mr. Emery's companion a widely accepted book. Dr. John Dykes Bower assisted in its preparation.—F.C.

THE ACCOUNT in the September issue of THE DIAPASON failed to include the name of Dr. W. Greenhouse Allt, president of the Incorporated Association of Organists, with the Elmers and the McKies in the mention of their reception by Her Majesty Queen Elizabeth, the Queen Mother, at Clarence House.

AEOLIAN-SKINNER WILL BE OPENED BY CARL WEINRICH

A two-manual thirty-rank Aeolian-Skinner organ in Grace Episcopal Church, Silver Spring, Md., will be opened Nov. 11 by Carl Weinrich. His recital will be co-sponsored by the church and the District of Columbia Chapter of the A.G.O. The program: Prelude, Fugue and Chaconne in C, Buxtehude; Pavan "The Earl of Salisbury," Byrd; Three Sonatas, Scarlatti; Three Chorale Preludes and Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; Three Pieces for Mechanical Clock, Haydn; Pastorale, Milhaud; Fugue on "Ad Nos," Liszt.

Grace Church was completed in late 1956. Joseph S. Whiteford, president of Aeolian-Skinner, and Dr. Thomas Davis, noted physicist, were consultants on acoustical matters in planning the building to insure that the organ would be heard to its full potential. An unusual feature of the instrument is a great division half enclosed and half in its traditional open position. Mrs. Alice B. Ruggles is organist and choir director. The stoplist was prepared by Mrs. Ruggles and Mr. Whiteford.

HONOR CLEVELAND PLAYER AFTER QUARTER-CENTURY

Kathleen Holland Forbes, A.A.G.O., was honored Sept. 22 for twenty-five years of service as organist of the St. James A.M.E. Church, Cleveland, Ohio. Active in the Cleveland Chapter of the A.G.O., Ohio and national associations of music teachers, she has inaugurated many study groups in her church.

As an organ and piano recitalist Mrs. Forbes has appeared throughout the United States, Canada and Caribbean islands. She accompanied Roland Hayes on a Canadian tour.

Mrs. Forbes' organ study was with Edwin Arthur Kraft. On her anniversary recital she played these numbers: Toccata and Fugue in D minor and "Jesu, Joy of Man's Desiring," Bach; Cantabile, Franck; Allegro, Sonata in C minor, Guilman; "Jubilate Deo," Silver; "Meditation," Sturges; "Nobody Knows de Trouble," Spiritual-Forbes; Chorale in E flat, Karg-Elert; "Evening Bells and Cradle Song," MacFarland; Largo, Handel, and Finale, Symphony 1, Vierne. Eleanor Robinson and Charles W. Tomlin were guest singers.

CHURCH IN WASHINGTON, D. C. APPOINTS NEW DIRECTOR

John W. Harvey is the new minister of music at the National City Christian Church, Washington, D. C. With degrees from Oberlin Conservatory and the Union Seminary school of sacred music, Mr. Harvey goes to his new post from an eight-year tenure at the First Presbyterian Church, Englewood, N. J.

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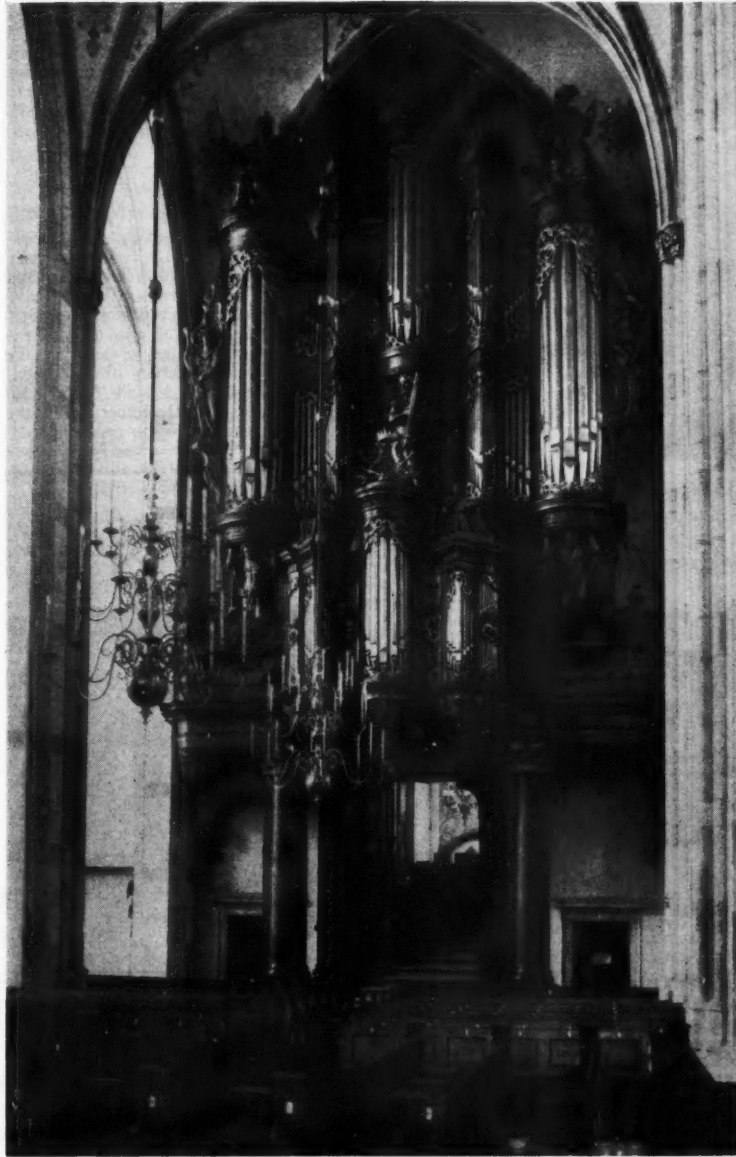
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These awards are given in a number of fields, including the arts. They are for a full year of serious work, not for incidental or temporary projects. Applications must be made not later than Nov. 30 to Opportunity Fellowships, John Hay Whitney Foundation, 630 Fifth Avenue, New York 20, N. Y.

NEW HILLGREEN-LANE GOES TO CHURCH IN YOUNGSTOWN

St. Mark's Lutheran Church, Youngstown, Ohio, will install a large two-manual organ built by Hillgreen, Lane and Company. The instrument will have twenty-four ranks and thirty-one stops. The specification was drawn up by Ernest A. Goodman, former organist of the church, and R. J. Wervy of Hillgreen-Lane. The installation will be in two stages, the first in December when the new church is scheduled to be dedicated.

VIRGINIA CHOIR SPONSORS CONTEST FOR SACRED SOLO

The choir of the First Presbyterian Church, Lexington, Va., Mary Monroe Penick, director, is sponsoring a contest for a sacred solo. The first and second winners will receive cash awards of \$300 and \$200 and publication of the winning numbers by the H. W. Gray Co. is promised. Judges are: Howard Boatwright, Yale University, Arthur Talmadge, Hollins College, and George Howerton, Northwestern University.

INSTRUMENTS JOIN CHOIR IN NEW ORLEANS PROGRAM

Under the direction of Richard F. Woods, organist and choirmaster, the choir, an instrumental ensemble and soloists were heard at Grace Episcopal Church, New Orleans, La., Sept. 29 in a program of sacred music. Included were: Four Psalms, Schütz; "If Ye Love Me," Tallis, and "Jephthe," Carissimi. Organ numbers included "Nun Bitten wir," Buxtehude, and Toccata in E minor, Pachelbel.

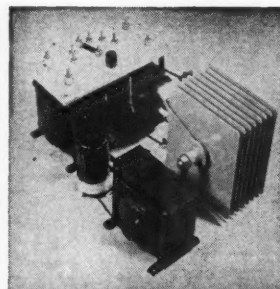
COLUMBUS CHURCH BEGINS SEASON OF ORGAN RECITALS

The First Community Church, Columbus, Ohio, opened its season of organ recitals with a program Sept. 30 by E. Power Biggs. The series continues with an all-Bach recital Nov. 19 by the church's organist, Lowell Riley, William Ellenberger Jan. 27, Mr. Riley again Feb. 15 and George Markey March 11.

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