



THE DIAPASON

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SIR WILLIAM MC KIE GIVEN NEW HONORS

HEADS 2 MORE ORGANIZATIONS

Organist of Westminster Abbey. Who Organized I.C.O., Elected to Presidency of Third Organ Group—Career Summarized.

Sir William McKie, organist at London's Westminster Abbey and general chairman of the history-making I.C.O. in London last summer, has continued to receive honors at the hands of his fellow musicians in Great Britain. Sir William was president of the Incorporated Association of Organists in 1951-52. He was the president of the Royal College of Organist during the I.C.O. and is now servant the second year of that term.

This last winter he was elected president of the third great British organ group, the London Society of Organists, and president of the Incorporated Society of Musicians as well.

William Neil McKie was born May 22, 1901, in Melbourne, Australia. At the Royal College of Music in London 1919-21 he was the holder of the Clarke Scholarship, studying organ with Dr. Henry Ley, composition with Gustav Holst and conducting with Adrian Boult. He went on to Worcester College, Oxford, in 1921-24 as an organ scholar.

After serving at Radley College near Oxford and at Clifton College, Bristol, he returned for seven years to Australia as city organist of Melbourne and director of music at the Geelong Grammar School.

Back in England as organist of Magdalen College, Oxford, and a member of the university faculty in 1938, William McKie was granted leave for four years' war service in the Royal Air Force. He was appointed organist and master of the choristers at Westminster Abbey in 1941, but he actually took over the appointment Jan. 1, 1946. The choir, of course, had to be completely reorganized after the demoralization of the war years. The very next year came the wedding of the present queen and in 1953 her coronation. The planning, organizing and conducting of the music for this royal ceremony earned knighthood for Sir William.

The distinguished Abbey organist's long list of degrees includes both earned and honorary ones. Sir William has visited the United States and Canada several times, including an extensive examining and recital tour in 1952. This visit included recitals at New York's Cathedral of St. John the Divine, the National Cathedral, Washington, Trinity Church, Boston, and many churches in Canada. Lady McKie is Canadian-born, the former Phyllis Ross Birks of Montreal.

Sir William's reasonable, tolerant, thoughtful frame of mind is well illustrated by this excerpt from his president's address at the distribution of R.C.O. diplomas Jan. 25:

"Progress is the thing. It is foolish not to respect the past, equally foolish to let the past blind one to the importance of new ideas, and it is far better to give even the wildest new ideas a chance to develop and show their worth than to stifle them merely because they break with tradition. Our art has made wonderful progress in the last twenty-five years, especially since the war; technical standards are high, programmes have widened their scope in range and quality, and I believe there is more appreciative understanding of organ playing than ever before. I think we have reached the point where we must consolidate our gains, examine the driving forces of our progress, and subject to critical assessment the new ideas which have brought us so far on our way."

SIR WILLIAM, WHO HAS RECEIVED FURTHER RECOGNITION



GILMAN CHASE SUCCUMBS TO CANCER IN CLEVELAND

Gilman Chase, organist and writer on musical subjects, died March 20 in the Cleveland, Ohio, Clinic Hospital. A victim of cancer, he was 42.

Gilman Edward Chase was born in Jamestown, N. Y. He graduated from Oberlin Conservatory in 1937. While in Chicago, where he served for twelve years as organist of the First Unitarian Church, Mr. Chase contributed a number of articles to THE DIAPASON. More recently he has been on the staff of THE AMERICAN ORGANIST for which he wrote an extensive series on Bach in 1957. He also was one of the reporters of the London I.C.O. for that publication and was on its review board.

Mr. Chase played on many Cleveland radio and television programs. He is survived by his mother and a sister.

James Lawson, University of Chicago carillonneur, played a carillon recital April 2 in memory of Mr. Chase.

MERIT AWARD GOES TO C.C.W.O. FOR LEO SOWERBY FESTIVAL

The Chicago Club of Women Organists has received the award of merit from the National Federation of Music Clubs in recognition of the Sowerby festival program which it sponsored at the Cathedral of St. James Feb. 16 as reported in the April issue. For the high musical content of the program the club received the double ribbon award of merit.

THE 1958 U. S. world trade fair at the New York Coliseum May 7-17 will display a collection of musical instruments from many countries as well as hi-fi equipment of many types.

RECITAL PLAYED EACH DAY IN HOUSTON LENTEN SERIES

The Lenten recital series at Christ Church Cathedral, Houston, Tex., was unusual in providing a half-hour program preceding noonday preaching services each weekday of the holy season. The wide variety of music heard in the course of the thirty-one recitals ranged from Frescobaldi to van Hulse. Jack Ossewaarde, cathedral organist and choir-master, opened the series Ash Wednesday and closed it Maundy Thursday, playing most of the Mondays of the intervening weeks. Dr. Klaus Speer, University of Houston, played Tuesday programs and Thom McBeth played Wednesdays. Mary Ellen Bond, assistant organist at the cathedral, played most Thursdays and Anthony Rahe Fridays. Kathryn Ault played March 13 and Charlotte Harvey March 27.

Mr. Ossewaarde conducted Bach's St. Matthew Passion March 30.

CINCINNATI EASTER MUSIC TELECAST ON NBC NETWORK

The first hour of the Easter service at Christ Church, Cincinnati, was televised on the NBC network. Parvin Titus and Elvera Thompson alternated at the new Holtkamp organ. Choral music heard included: Te Deum in D minor, McK. Williams; "Victimae Paschali," Plain-song; "The Glorious Day Is Here," Efinger, and Sanctus, Gounod.

The choirs of the church sang Charles Wood's St. Mark Passion March 30.

The noonday recital series on Wednesdays throughout Lent enlisted the talents of Mr. Titus, Miss Thompson, Phares Steiner, Virginia Banfield and Ralph Tilden.

NEW TEXAS EDIFICE TO HAVE FOUR-MANUAL

LARGE MÖLLER INSTRUMENT

Travis Avenue Baptist Church in Fort Worth Orders Organ for Million-dollar Georgian Building—Will Serve 13 Choirs.

The new million-dollar edifice for the Travis Avenue Baptist Church in Fort Worth, Tex., now under construction, will have a large four-manual Möller organ. The instrument is to be divided on either side of the semi-circular choir, plus an antiphonal organ on the rear balcony. The specification was designed by Saxe Adams, choirmaster of the church, in consultation with Möller's representative, Richard Helms.

The Georgian-style building, which will seat 3200 people, will feature a spire extending 154 feet into the air. Preston M. Geren is the architect. Completion is scheduled for April of 1959.

Under the leadership of Mr. Adams, the church supports thirteen separate choirs with more than 400 participants in the total music program.

The stoplist is as follows:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Cymbel, 3 ranks, 183 pipes.
Tremulant.

SWELL ORGAN.

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

CHOIR ORGAN.

Gedeckt, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 49 pipes.
Nachthorn, 4 ft., 61 pipes.
Nasat, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Oktav, 1 ft., 61 pipes.
Rohrschalmel, 16 ft., 61 pipes.
Rohrschalmel, 8 ft., 12 pipes.
Tremulant.

BOMBARDE ORGAN.

Mixture, 3 ranks, 183 pipes.
Trompette Harmonique, 8 ft., 61 pipes.
Clarion Harmonique, 4 ft., 61 pipes.

PEDAL ORGAN.

Cornet, 32 ft., 32 notes.
Contrebasse, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft.
Erzähler, 16 ft., 12 pipes.
Geigen Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Erzähler, 8 ft.
Quint, 5 1/2 ft., 32 pipes.
Geigen Octave, 4 ft., 12 pipes.
Nachthorn, 4 ft., 32 pipes.
Quint, 2 3/4 ft., 12 pipes.
Octavin, 2 ft., 32 pipes.
Nachthorn, 2 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Bassoon, 16 ft.
Rohrschalmel, 16 ft.
Bombarde, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

ANTIPHONAL GREAT ORGAN.

Bourdon, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Chimes, 21 bells.

ANTIPHONAL SWELL ORGAN.

Gedeckt, 8 ft., 61 pipes.
Sallcional, 8 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 61 pipes.
Tremulant.

ANTIPHONAL PEDAL ORGAN.

Bourdon, 16 ft., 12 pipes.
Gedeckt, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft.
Gedeckt, 8 ft.
Octave, 4 ft., 12 pipes.

**CHOIR OF POMONA COLLEGE
HEARD IN ANNUAL CONCERT**

The Pomona College choir, directed by William F. Russell, sang its annual spring concert April 20 in Bridges Hall of Music.

Accompanied by the Pomona College concert band and symphony orchestra, the choir sang: "Missa da Pacem," des Pres; Bach's Motet 6, "Praise the Lord, All Ye Nations," and Hindemith's "Frau Musica," based on poems of Martin Luther.

A premiere of a new work by Karl Kohn of Pomona was given. A musical setting of texts from the Bible, "Three Descendants from Ecclesiastes," featured the choir with a six-instrument brass ensemble.

**ORGANIST OF TULSA, OKLA.,
DIES; VICTIM OF LEUKEMIA**

Walter G. Entwistle, widely-known Tulsa, Okla., organist, died March 31 after a month's illness with leukemia. The son of a Yonkers, N. Y., organist, Mr. Entwistle came to Tulsa in 1949 and became organist and choirmaster at St. Luke's Episcopal Church. In five years he doubled the membership of the senior choir and assumed the direction of junior and youth choirs. Four members of the Entwistle family played organs in churches: the father of the deceased, a brother and a sister. Mr. Entwistle was a graduate of Columbia University and attended the University of Tulsa. He was a member of the A.G.O.

THE DIAPASON

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**SERIES OF RECITALS HEARD
AT ST. JAMES', NEW YORK CITY**

An impressive series of recitals has been heard this season at St. James' Church, New York City, where Donald Coats is organist and choirmaster. Thus far seven recitalists have played the large new Möller organ.

Robert Noehren opened the season Nov. 11 with a recital including: Sonata 2, Hindemith; "Chant Heroique," Langlais; Three Brahms chorale preludes, and works by du Mage, Couperin, Bach, Bingham, Sowerby and Tournemire.

Mr. Coats was heard Nov. 17 playing: the Fugue in E flat and two chorale preludes, Bach; Chorale in A minor, Franck, and works by Clerambault, Sowerby, Webber, Elmore and Weitz.

David Hewlett played a program of Advent and Christmas music Dec. 15 including: "The Nativity," Langlais, chorale preludes by Bach, Brahms and Dupré and pieces by le Begue, Couperin and Franck.

Marlan Allen, assistant organist of the church, played a Christmas Eve recital of chorale preludes by Buttstedt, Pachelbel, Bach, Brahms, Karg-Elert, Purvis and Walcha.

Bronson Ragan programmed Jan. 19 Bach's Prelude and Fugue in G major, Sonata "Eroica," Jongen, and works by Franck and Sowerby.

Edward Linzel Jan. 27 played: Fantastic in F, Mozart; Pastorale on a Christmas Plainsong, Thomson; "Weihnachten 1914," Reger, and works by Walther, Bach, Langstroth, Langlais, Vierne and Widor.

Mr. Coats played again Feb. 3 and Robert Owen was heard Feb. 10 in a recital of works by Buxtehude, Walther, Loeillet, Scarlatti, Bach, Alain, Widor and Franck.

**EINECKE HEARD IN SERIES
OF SIX LENTEN RECITALS**

C. Harold Einecke, Mus. Doc., played a series of six Friday evening Lenten recitals in Trinity Episcopal Church, Santa Barbara, Cal. Each recital featured a pre-Bach concerto, a suite or set of chorale variations and several new organ works. The fourth recital March 14 was selected from the Bach "Orgelbüchlein."

EJNAR KRANTZ conducted Brahms' Requiem March 23 at the First Presbyterian Church, South Bend, Ind. Charles Hoke was at the organ.



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LARGE NEW GEORGIA CHURCH GETS REUTER

ANTIPHONAL PREPARED FOR

First Baptist, Rome, to Have Three-manual Organ in Imposing Greek Revival Edifice—Charlotte Key Is Organist.

The Reuter Organ Company will install a new organ in the imposing edifice of the First Baptist Church, Rome, Ga., a city nestled among seven hills in the north Georgia mountains, analogous to the old-world city for which it is named. The new church building is in Greek revival architecture with a colonnade across the front and topped with a spire 161 feet in height, the work of J. T. Woodbury, architect. It will seat 1300 people.

An antiphonal division, playable from both swell and choir manuals, is prepared for in the drawknob console. The specification was handled by George L. Hamrick and Franklin Mitchell of the Reuter Company and Miss Charlotte Key, organist and director.

The stoplist is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Bordun, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Prestant, 4 ft., 61 pipes.
- Spillflöte, 4 ft., 61 pipes.
- Octavin, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 61 notes.
- Chimes.

SWELL ORGAN.

- Rohrgedeckt, 16 ft., 68 pipes.
- Rohrflöte, 8 ft., 12 pipes.
- Viole de Gambe, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 56 pipes.
- Spitzflöte, 8 ft., 68 pipes.
- Principal, 4 ft., 68 pipes.
- Nachthorn, 4 ft., 68 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 12 pipes.
- Trompette, 8 ft., 68 pipes.
- Fagotto, 8 ft., 68 pipes.
- Harmonic Clarion, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Flauto Traverso, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nasat, 2½ ft., 61 pipes.
- Zauberflöte, 2 ft., 61 pipes.
- Terz, 1¾ ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Trumpet, 8 ft., 61 notes.
- Tremulant.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrgedeckt, 16 ft., 32 notes.
- Violone, 16 ft., 32 pipes.
- Octave, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Violon, 8 ft., 12 pipes.
- Quint, 5½ ft., 32 notes.
- Choral Bass, 4 ft., 12 pipes.
- Flute, 4 ft., 32 notes.
- Trombone, 16 ft., 73 pipes.
- Trumpet, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.
- Fagotto, 16 ft., 32 notes.
- Fagotto, 8 ft., 32 notes.
- Chimes.

APPOINT JOHN CARTWRIGHT TO N. Y. CHURCH OF EPIPHANY

John F. Cartwright, M.S., A.A.G.O., F.T.C.L., has been appointed organist and choirmaster of the Episcopal Church of the Epiphany, New York City. He will assume his new duties in June. He leaves his post at the Church of St. James the Less, Scarsdale. He is also organist at Temple Israel, New York City.

Mr. Cartwright is on the national council of the A.G.O. He is a graduate of the New England Conservatory of Music, Boston, Mass., and of the Juilliard School, New York City. Among his organ teachers are listed: Alfred Hamer, Albert Snow, Homer Humphrey, David McK. Williams, E. Power Biggs and Vernon de Tar. He has played recitals in Boston, Portland, Maine, and other New England cities and at these New York City churches: Cathedral of St. John the Divine, St. Bartholomew's, Ascension, Calvary and Grace Episcopal Churches, St. Paul's Chapel, Columbia University, and St. Paul's Chapel, Trinity Parish. He is a member of the St. Wilfrid Club and Pi Kappa Lambda.

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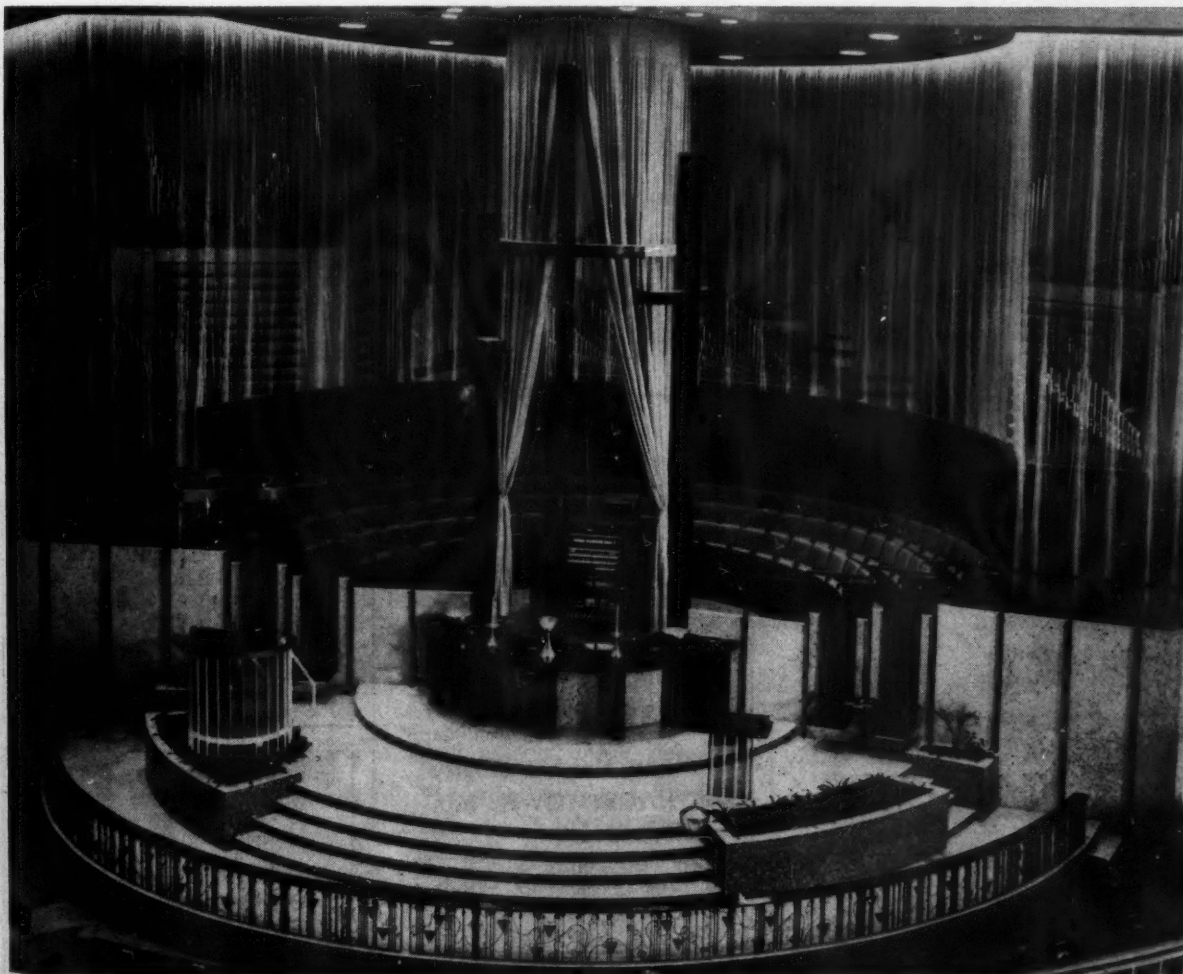
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**HOUSTON EPISCOPAL
FANE ORDERS MÖLLER
GALLERY INSTALLATION**

St. Martin's Parish Will Have Three-manual in New Edifice for Christmas —Physics Professor Advises on Acoustics.

St. Martin's Episcopal Church in Houston, Tex., will have a new three-manual Möller organ in time for 1958 Christmas services. This is a new church presently under construction; the architect is Milton McGinty of Houston. Organist of St. Martin's is Mrs. Samuel Duvall.

The instrument is to be placed on the rear gallery with the choir. John G. Allred, associate professor of physics at the University of Houston, was called in as acoustical advisor. The specification was designed by Möller's Texas representative, Richard J. Helms.

The stoptlist will be as follows:

GREAT ORGAN.

- Quintaton, 16 ft., 61 pipes.
- Salicional, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Waldflöte, 2 ft., 61 pipes.
- Fourniture, 3 ranks, 183 pipes.
- Chimes.
- Tremulant.

SWELL ORGAN.

- Rohrgedeckt, 16 ft., 12 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Gambe Celeste, 8 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Singend Regal, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Rohrflöte, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 49 pipes.
- Nachtorn, 4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Larigot, 1½ ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Chimes, 21 bells.
- Tremulant.

PEDAL ORGAN.

- Bourdon, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Rohrgedeckt, 16 ft.
- Principal, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte, 8 ft.
- Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Fagotto, 16 ft.
- Trompette, 8 ft.
- Trompette, 4 ft.

THE MICHIGAN State University symphony orchestra and chorus performed Honegger's "King David" April 20 in the Fairchild Theater on the East Lansing campus.

A HAMMOND electronic organ is being used in the U. S. pavilion at the Brussels world's fair.

MARILYN MASON AT CONSOLE OF HER HAUSORGEL



MARILYN MASON is shown at the 549-pipe hausorgel which she and her husband, Dr. Richard K. Brown of the University of Michigan's engineering faculty, have built in their home within a two-year period. The pipes were ordered from the Bier Company in Germany. Dr. Brown did the wiring and Erich Goldschmidt, university organ technician, did the voicing and regulation. The interest-

ing case work was done by the Fouser Company of Birmingham, Mich.

The organ has seven ranks. On the great are an 8 ft. gedeckt, 4 ft. principal and 2 ft. nachthorn. The positiv has an 8 ft. quintadena, 4 ft. rohrflöte and 3-rank mixture. On the pedal are a 16 ft. sub-bass, 8 ft. gedeckt, 4 ft. principal, 4 ft. flute, 2 ft. nachthorn and 3-rank mixture.

**ANTIQUE DUTCH PORTATIV
IS USED FOR BACH PASSION**

A performance of Bach's St. Matthew Passion was given at Emmanuel Church in Boston Palm Sunday under the direction of Grover J. Oberle, F.A.G.O., Ch.M. The work was performed with double chorus and orchestra approximating the size Bach used. Of particular interest was the use of an eighteenth-century Dutch portativ organ as the continuo instrument instead of the harpsichord. The Casavant organ of the church was used to support the second orchestra. Daniel Pinkham was at the portativ and Mary Crowley Vivian at the Casavant.

**CORLISS ARNOLD DIRECTS
BACH & STRAVINSKY WORKS**

The choir of the First Methodist Church, Oak Park, Ill., will sing Stravinsky's "Symphony of Psalms" and the Bach Cantata 78, "Jesus, Thou My Worned Spirit," at an evening concert May 11. Dr. Corliss R. Arnold is organist and director of music.

**CHORAL EVENTS ANNOUNCED
FOR BRUSSELS WORLD'S FAIR**

Events of special interest to choral conductors and singers at the world festival in Brussels, Belgium, include: the Brahms Requiem performed by the Aix-la-Chapelle chorus and orchestra April 27 and 28; the chorus of the Vienna opera singing Beethoven's Symphony 9 with the Vienna Philharmonic orchestra May 6; the Svecnikov Choral May 13-16 and 26; the Warsaw Philharmonic chorus and orchestra May 23, and the "youth and music" choruses of Brussels July 21.

**WICHITA LENTEN SERIES
PLAYED BY DOROTHY ADDY**

Dorothy Addy played a set of six recitals on Fridays in Lent at the Central Christian Church, Wichita, Kans. She planned each program around a single theme in this order: prayer, adoration, the psalms, trust, atonement and the crucifixion. She placed considerable emphasis on contemporary composers in her selection of material.

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**SWANN GETS APPOINTMENT
TO N. Y. RIVERSIDE CHURCH**

The Riverside Church of New York City announces the Feb. 1 appointment of Frederick L. Swann as organist of the church, to be associated with Virgil Fox. The large and active musical program of the church has created a necessity for two organists and the work will be shared by Mr. Swann and Mr. Fox. W. Richard Weagly will continue as choirmaster.

Mr. Swann is the son of the Rev. and Mrs. T. M. Swann of Virginia. He was born in 1931 and became the organist of his father's church at the age of ten. During his student days at the Northwestern University school of music in Evanston, Ill., he was associate organist of the First Methodist Church and later organist and choirmaster of the First Baptist Church. From 1952-54 he was minister of music at the West Center Church of Bronxville, N. Y. In May of 1954 he received the Master of Sacred Music degree from Union Theological Seminary in New York City and served the following two years as acting organist of the Brick Presbyterian Church and assistant organist and choirmaster of St. Bartholomew's Episcopal Church of that city.

Prior to his appointment at the Riverside Church, Mr. Swann was on twenty-two months of active duty with the armed forces. He played many recitals for the army in this country and on islands of the south Pacific and was sponsored by the Hawaii Chapter of the American Guild of Organists.

In addition to his new work, Mr. Swann will spend considerable time concertizing and playing oratorio accompaniments throughout the country.

He is married to the former Mina Belle Packer of Pittsburgh, Pa., who is also a graduate of the school of sacred music of Union Theological Seminary and who is presently a member of the staff at the school.

THE FIRST Christian Church, Bakersfield, Cal., was the scene of a performance March 26 of the Brahms Requiem with Warren Wheatland directing and Evelyn Butcher at the organ.

**DES MOINES CHURCH HEARS
CHORAL AND ORGAN WORKS**

The Mass in G major by Schubert was sung by the chancel choir of the University Christian Church, Des Moines, Iowa, at a Palm Sunday vesper service and was accompanied by string orchestra. The work was conducted by Russell Saunders, associate professor of organ and church music at Drake University and director of music at the church.

Heinrich Fleischer was sponsored Feb. 16 in a recital on the new Holtkamp organ installed last year. Dr. Fleischer played the following program: Prelude and Fugue in E minor, Bruhns; Kyrie and Benedictus, Couperin; Prelude and Fugue in A minor, "All Glory Be to God on High," "When in the Hour of Utmost Need" and "Christ, Our Lord, Jordan Came," Bach; "O Dearest Jesus," "O World, I Now Must Leave Thee" and "My Heart Is Filled with Longing," Brahms, and Toccata and Fugue in D minor, Reger.

The following day Dr. Fleischer gave a master class devoted to organ literature of Bach for approximately forty organists from Drake University and the Central Iowa chapter of the A.G.O. Students of Mr. Saunders and Lawrence Grooters, Central College, Pella, played for Dr. Fleischer's comments.

**CHICAGO RECITAL PROGRAM
BY SCHREINER ANNOUNCED**

Dr. Alexander Schreiner will play the following program May 12 at the Sauganash Community Church, Chicago: "O Man, Bemoan Thy Fearful Sin" and Toccata, Adagio and Fugue in C major, Bach; Fantaisie in A, Franck; "Star of Hope," R. K. Biggs; Chanson, E. S. Barnes; Fanfare, Sowerby; "Meditation Religieuse," Mulet; "Water Nymphs," Vierne, and Prelude and Fugue in B major, Dupré.

Earlier the same day Dr. Schreiner will conduct a master class. Performing members will be Ruth Eickhorst, Meta Dasing, Loretta Berry and Dr. Wilbur E. Keesey. Dr. Francis S. Moore, organist and choirmaster of the church, is in charge of arrangements.



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Father, in Thy Mysterious Presence	V. D. Thompson	.18
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Let Not Your Heart be Troubled	Mark Dickey	.20
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Come, Dearest Lord	Bach, arr. Holler	.16
Send Out Thy Spirit	Schuetky, arr. Holler	.20
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Beneath the Shadow	Clarence Dickinson	.20
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BUFFALO MUSICIANS DISCUSS THREE-CHOIR FESTIVAL



RAYMOND GLOVER, John Becker and Hans Vigeland are shown preparing for the fourth annual three-choir hymn festival held Feb. 9 in St. Paul's Cathedral, Buffalo, N. Y. Highlighting the festival, which honored the 250th anniversary of the birth of Charles Wesley, was the Buffalo premiere of the cantata "Love Divine" by Normand Lockwood. This work was commissioned by the choirs of this festival, the Gloria Dei Lutheran Church, St. Paul, Minn., and Plymouth Congregational Church, Des Moines, Iowa. Based on the hymn "Love Divine" by Charles Wesley and the Welsh hymn tune "Hy-frydol" by Rowland Hugh Pritchard, the work was performed by the combined choirs of the three participating churches, Holy Trinity Lutheran Church, St. Paul's

Episcopal Cathedral and Westminster Presbyterian Church. Organ and orchestra were under the direction of Mr. Becker.

The festival, founded in 1955 by the choirmasters of the three member churches, has endeavored through the performances to encourage the composition of religious music. For the festival in 1955 Healey Willan contributed a tune for the prize-winning hymn of the World Council of Churches, "Hope of the World" by Georgia Harkness. In 1956 Thomas Canning composed a hymn for children to the text "We Thank You Lord of Heaven" by Jan Struther. In 1957 the commissioned work was a cantata "God of Grace" by John LaMontaine.

GIVE AMBITIOUS CHORAL

CONCERT IN ARMY CHAPEL

Again the post chapel staff at Fort Leonard Wood, Mo., has set an example of chapel music activity. The post concert choir, with Lawrence P. Schreiber directing and Leslie P. Peart as organist, prepared and performed a Palm Sunday concert. Mr. Peart's pre-concert recital included: Voluntary on "Old Hundredth," with trumpet, Purcell; "Dearest Jesus, What Law Hast Thou Broken?," Walcha; "Danse Sacrée" (harp and organ), Debussy, and "O Man, Behold Thy Grievous Fall," Bach. For his postlude he played "The Transfiguration," Benoit. Choral music included: "Old Hundredth" Psalm Tune, Vaughan Williams; Requiem, Fauré; Excerpts from "The Seven Last Words," Dubois, and Mr. Schreiber's own Recessional on "The King's Majesty."

Both Mr. Schreiber and Mr. Peart are PFCs and chaplain's assistants. Mr. Schreiber is a member of the Fort Worth, Tex., Chapter of the A.G.O. and Mr. Peart of the St. Louis, Mo., Chapter.

ARTHUR BIRKBY was featured March 23 as organist with the Kalamazoo Symphony Orchestra in the Te Deum by Berlioz. The chorus comprised 200 singers from the combined choirs of Western Michigan University. The performance, a premiere of this work in Michigan, was conducted by Dr. Herman Felber who celebrates this season his twenty-fifth year as conductor of the orchestra.

PITTSBURGH CHURCH HEARS

VARIETY OF LENTEN MUSIC

Special music heard at the Shadyside Presbyterian Church, Pittsburgh, Pa., in the latter part of Lent was highlighted by a performance of the Durufle Requiem March 16. A program March 30 for organ and solo voice included: Bender's Palm Sunday Processional; Psalms 100 and 121, Sowerby; "Prayer," Loeffler; "The Lord's Prayer," Rorem; "Ah, Dearest Jesus," Bach; "O Sacred Head, Now Wounded," Brahms; "Have Mercy, Lord," St. Matthew Passion, and "It Is Finished," St. John Passion, Bach, and "Death and Resurrection," Langlais.

Sowerby's "Forsaken of Man" was sung April 14. Russell G. Wichmann is the organist and director.

CINCINNATI CHURCH GIVES

AN INTER-FAITH SERVICE

The annual inter-faith music service of the Seventh Presbyterian Church, Cincinnati, Ohio, was held Feb. 16. The choir of the Rockdale Hebrew Temple with Cantor Eugene Hines joined the choir of the host church under Wayne Fisher, director of music. Organ music included: Moderato, "Gothic" Symphony, Widor; Two Preludes for the High Holy Days, Berlioz, and Toccata, Mulet. Choral music was: Sacred Service for Sabbath Morning, Freed; "Exsultate Jubilate," Mozart, and "Holy Is God," C. P. E. Bach.

UNIVERSITY OF FLORIDA



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Gainesville, Florida
February 22, 1958

Mr. Robert Marcellus
Lexington Avenue
Jacksonville, Florida

Dear Mr. Marcellus:

May I express once again my extreme pleasure at being asked to play the dedicatory recital on the new Pels organ at First Christian Church, Jacksonville, last month?

It was truly an inspiring occasion. That such variety and constant beauty of tone could be obtained from a relatively small two-manual organ was a source of amazement and admiration to me.

I consider this an important step in the musical history of Florida - the first Pels Organ installed in this state.

Both musically and mechanically the instrument left nothing to be desired. I can recommend it unreservedly.

The clarity and brilliance of the tone were well-matched by its mechanical reliability.

With best wishes, I am

Most sincerely yours,

Claude L. Murphy

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Saint Quentin, Its Collegiate Church & Pierre du Mage

By HARRY W. GAY

Two canals join three rivers at Saint Quentin. The Somme is connected with the Scheldt by the Saint Quentin canal and with the Oise by the Crozat canal. On the right bank of the Somme at this junction stands the ancient settlement now known as Saint Quentin. During the era of early Roman military conquests in this area, the town was centered around the meeting place of five military roads. It has been plagued by armies and wars and their companion, destruction, since that time. The Romans called this place Augusta Veromanduorum. It was the ancient capital of the Gaulish Veromanducens. The name of Saint Quentin came later and commemorates the famous Latin missionary, Gaius Quintinus. He was successful in establishing a firm beginning of Christianity in the district around Amiens. In the year 287 A.D. he, along with two Christian companions, Victorinus and Gentianus, was put to death at the present-day site of Saint Quentin upon the order of the Roman prefect, Rictius Varus.

It is impossible to determine the exact date of the establishment of the bishopric here, but we do know from church records that about 532 Saint Quentin was transferred to the ecclesiastical dominion of Noyon. Because of the influence of Noyon's bishops upon the development of Saint Quentin, let us comment briefly upon one or two items pertaining to this location. Noyon was called Noviodunum Veromanduorum by the Romans. It was noted as the residence of the very great bishops Saint Medard and Saint Eloi. In 768 Charlemagne was here crowned king of the Franks. The half Gothic and half Romanesque towers of the Cathedral of Notre Dame de Noyon have been acclaimed by architects as one of the finest specimens of the period of transition in France. The older of the cathedral buildings here was burned in 1131. The present structure was begun shortly after the destruction of the original cathedral. Upon viewing, it seems difficult to believe that much of the present building antedates the year 1150. It is known that the transepts and crossing date from about the year 1170. The nave seems to have been constructed beginning about 1180, while the west front and towers are of the early part of the thirteenth century. In Paris at Notre Dame, one sees examples of experimentation in architecture, a certain searching element which is in noticeable contrast to the positive atmosphere created by the certainty and assurance found in the structure here at Noyon. Here is a stern deliberateness which is a reflection, as it were, of the necessity of certainty.

In 1293 the whole of the town of Noyon was consumed by fire and the glorious cathedral was wrecked. However, with the same touch of deliberateness, it was again rebuilt, this time with the sextipartite replaced by a quadripartite and a finishing of the magnificent buttressing. This is still a famous cathedral and it was through the efforts of Saint Eloi, bishop of Noyon, that the collegiate chapter was established at the tomb of Saint Quentin. This establishment was effected about the middle of the seventh century, at the time Dagobert was king of France. As a result, this tomb became a famous place for pilgrimages.

In 883 the town was surrounded by walls and under Pippin, grandson of Charlemagne, it became one of the principal strongholds of the courts of Vermandois. In 1080 Saint Quentin received from Count Herbert IV a charter, one which in 1103 was further extended. The town was occupied by the Burgundians from 1420 to 1471 and in 1557 it was captured by the Spaniards. During the engagement Philip II made a vow to construct the Escorial if he might be successful in the battle there. This building, located about twenty-seven miles north of Madrid, was a result of his vow. The Spaniards held Saint Quentin for two years, but it was returned to France in 1559. In 1560 it was bestowed as a dowry upon Mary Stuart. This meant that until her death she was to receive the revenues of the town.

One of the remarkable buildings in Saint Quentin is the famous Hôtel de Ville and near this unusual structure is to be found the Collegiate Church of Saint Quentin. This is considered by some authorities to be a marvelous example of Gothic architecture of the twelfth, thirteenth, fourteenth and fifteenth centuries. There is some authoritative agreement that this church was planned by Vilars de Homecourt. The vault, dating from the thirteenth century, is 127 feet high. It has two transepts, probably the only such example yet remaining in France. An additional effect of height has been given by the vaulting shafts which rise from the floor. There is a single aisle to the nave, but the choir, dated 1257, had two aisles divided by cylindrical columns. The chevet has chapels ranging with the outer aisle and opening by triple arches to the ambulatory.

The size of this church is almost sufficient to make it a cathedral. The earliest part of the church is the western tower which seems originally to have been detached, standing as a campanile. As early as 1113 a reconstruction of the church was begun, but it is not certain that this building was ever completed. The choir of the present structure was erected in the early thirteenth century. Saint Quentin has been plagued by cracking masonry. Just after the choir had been completed, cracks began to appear; the buttresses and flying buttresses had to be strengthened and longitudinal tie-rods were inserted. In 1316 more cracks appeared; in 1394 the high vaults of the choir had to be repaired. From 1468 to 1474 the choir again had to be restored and tie-rods were inserted across the central aisle. This was not enough to stabilize the building completely; but it still stands, and since the fifteenth century no serious efforts have had to be taken because of natural reasons. With its double transepts, a polygonal chevet, double side aisles and complete set of radiating chapels, it offers a remarkably interesting plan of construction.

Under the choir and dating from the eleventh century is a crypt containing the tombs of Saint Quentin and Victorinus and Gentianus. The Church of Saint Quentin is in that area of France which contains a veritable multitude of splendid old churches and cathedrals, each a marvel of some phase of architecture. It stands about forty miles southeast of Amiens, about twenty-four miles south of Cambrai and thirty-two miles north-northwest of Laon.

In this famous town made so important in the Middle Ages because of its cloth manufacturing, there was dedicated March 15, 1701, at the collegiate church a beautiful organ built by Clicquot and Vedeau, master carpenter of the buildings of the king. It is interesting to read the comments of the organist there at the time—Pierre du Mage—addressed to the Venerable Doyon Canons at the Chapter of the Royal Church of Saint Quentin. ". . . the construction of your organ which is without doubt one of the greatest, the most sumptuous, and the most perfect instruments in the whole world. . .". The organ had been rebuilt as new by the father of the very famous organ builder, François Henri Clicquot (1728-1791). In 1736 this organ seems to have been repaired by Thierry, eminent organ builder of Paris.

But who was this Pierre du Mage, the organist who had expressed such lavish praise for the organ? He was a student of the illustrious Louis Marchand; where or when we do not know. His dates of birth and death are likewise unknown. He is somewhat like Raison, in that what is known of him is told entirely by him in his own writing. This material is contained in the dedication page to his Livre d'Orgue and on the cover page. As one studies the music, the evidence of some of the truly glorious aspects of his teacher Marchand are quite apparent. However, as one looks further, more than this is obvious; for here are expressions wholly original, projections of a future music, as it were.

First it might be well to call attention to some historical errors made concerning du Mage. Fétis, writing out of a rather nebulous and misty background, provides some erroneous comments in his famous "Biographie Universelle des Musiciens" (deuxième édition, Librairie de Firmin Didot Frères, Fils et Cie., Paris, 1863). He stated that "de Mage" was organist at Saint Quentin about 1752

and was a pupil of Marchand. He composed a book of pieces which was published in 1753. Obviously the name is du Mage and not "de Mage." Again, in 1752 du Mage was no longer at the training school of the Church at Saint Quentin. This is gained in part from some church records which indicate that at a function Aug. 29, 1746, the church organist named Monceau was heard in performance. Lastly, the organ pieces were not published in 1753 but in 1708 as anyone can read on the cover of the volume. His remark claiming du Mage a student of Marchand is correct.

The organ book entitled "First Book for the Organ" contains a suite in the first tone and is "dedicated to the gentlemen, the Venerable Doyon Canons and the Chapter of the Royal Church of Saint Quentin." This volume was printed by Roussel of "la rue de la Pacheminerie du côté de la rue de la Harpe." It was to be sold by du Mage at Saint Quentin, by Roussel at his shop in Paris and by Richard, builder of clavecins in the Rue du Paon, also of Paris.

One does not know the duration of du Mage's stay at Saint Quentin. Records are lost or do not give this information and we are unable to determine the exact relationship between this organist and the chapter. In reading the dedication, one seems to sense that it is a trifle too much overdone in humility and respect. Whether this was the true nature of du Mage, or whether he was trying to secure himself in his position, we cannot know. The fact that he promised another volume and did not produce it could mean several things. Either the first was not very well received and a second not encouraged or he was not at Saint Quentin after 1708 to accomplish this projected task. Possibly the pieces were written and used by him, did not find their way into print and were subsequently lost. At any rate the total of the musical and literary output of Pierre du Mage as we can know it is contained in these eight pieces which comprise the organ book and the cover page and dedication found therein. The dedication reads as follows: "Gentlemen: the honor I have to be your organist, the daily expressions of good will which I receive from your company, prompt me to dedicate to you this first of my musical works which I have composed and have tried to write according to the technically skillful school and in the taste of the illustrious Mr. Marchand, my teacher. I do not dare to flatter myself that they are worthy of the great zeal that you have for the divine service or that they could in any way answer to the magnificence that you have made apparent in the construction of your organ which is without doubt one of the greatest, the most sumptuous, and the most perfect instruments in the world; but I hope at least that if the audience get some benefit from this first suite of organ pieces and from the other ones that I will compose in the near future in each key, that this audience will be incited to share and to augment the gratitude that I owe you, and that you will be so good as not to decline this mark of respectful subservience with which I have the honor to be, gentlemen, your very humble, very obedient and very obliging servant—du Mage."

As we study this man as a composer, we are impressed by a real element of power and grandeur. The suggestion of power is somewhat like that found in Raison, a real boldness and forthrightness in harmonic movement. The grandeur is reflective of some of de Grigny in the scope of design. Du Mage also, then, is a master of the harmonic consequences of polyphonic writing. In his works dissonances are more skillfully used than in those works of his predecessors, except de Grigny. Du Mage is capable of writing long sustained passages of successive dissonances and in this man we recognize a combination of poet and a man of logical order. These eight pieces show much variety in writing, yet show a style which is always even and consistent. Here is probably the last of a great line of French organ composers beginning with du Caurroy and Titelouze. After du Mage, there is no organ composer of equal merit until the advent of César Franck.

(To be continued.)

ROBERT LODINE, F.A.G.O., directed the Fauré Requiem March 9 at the morning service of the Hyde Park Baptist Church, Chicago. Members of the Chicago Symphony Orchestra provided the accompaniment.

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SAN MARINO CHURCH HAS AEOLIAN-SKINNER

ROBERTSON PLAYS OPENING

St. Edmund's Episcopal Parish Hears
New Three-manual Easter Day—
Joseph Whiteford Voices
Sample Pipes on Location.

A three-manual Aeolian-Skinner organ has been installed in St. Edmund's Episcopal Church, San Marino, Cal., and was heard for the first time Easter Day.

The stoptlist was prepared by E. Robert Kursinski, organist and choirmaster of the church, and Stanley Williams, Aeolian-Skinner representative. The scheme was carefully considered in view of the location of the organ in chambers on either side of the chancel and the acoustical properties of the building. The room lacks any marked reverberation period, although some changes in the acoustics have been made, creating more resonance. Joseph Whiteford, president of Aeolian-Skinner, personally voiced a number of the pipes in the church and sent them to the factory for the voicers to use in their work.

Dr. Irene Robertson played the dedicatory recital April 13 following evening. St. Edmund's choir sang the Mass in G by Schubert April 14 for the Pasadena-Valley Chapter of the A.G.O.

The stoptlist is as follows:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Holzgedackt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Superoctave, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.

SWELL ORGAN.

Viola Pomposa, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Spitzflöte, 4 ft., 68 pipes.
Principal, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 4 ft., 68 pipes.
Tremulant.

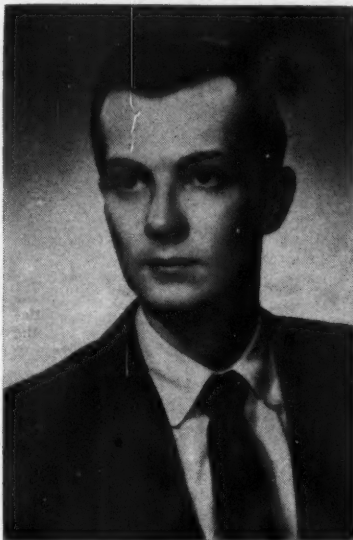
CHOIR ORGAN.

Erzähler, 8 ft., 68 pipes.
Erzähler Celeste, 8 ft., 56 pipes.
Pommer Gedackt, 8 ft., 68 pipes.
Koppelflöte, 4 ft., 68 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Krummhorn, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.

Contre Basse, 16 ft., 32 pipes.
Quintaton, 16 ft.
Rohrbass, 16 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Rohrflöte, 8 ft.
Choral Bass, 4 ft., 32 pipes.
Rohrflöte, 4 ft.
Trompette, 16 ft., 12 pipes.
Fagotto, 16 ft.
Trompette, 8 ft.
Hautbois, 4 ft.

THOMAS T. CLARK



THOMAS T. CLARK has been appointed director of music and organist at the Cathedral of the Holy Angels in the newly created diocese of Gary, Ind. Mr. Clark received his A.B. degree from St. Meinrad and St. Procopius Colleges and his M.S. from Indiana University. He has studied organ with Dom Lucien Duesing, O.S.B., Dwight Davis and is now studying with Edward Eigenschenk at the American Conservatory of Music in Chicago.

Along with his duties at the cathedral, Mr. Clark has been appointed to the liturgical music commission of the diocese and in conjunction with this is lecturing at St. Joseph's College, Calumet Center, in a course on principles of liturgical music. He is also director of the student nurses' choir at St. Mary's Mercy Hospital. Mr. Clark has been organist at Gary's Holy Trinity Church for the last ten years.

PASSION SUNDAY CONCERT IS GIVEN IN GRAND RAPIDS

Joseph Sullivan directed his fifty-three-voice choir at St. Andrew's Cathedral, Grand Rapids, Mich., in a Passion Sunday concert March 23. The featured works were "The Seven Last Words of Christ from the Cross" by Gounod and Rheinberger's "Stabat Mater." A string quartet assisted. The choir was also heard in Henry Balfour Gardiner's "Te Lucis ante Terminum," a plainsong setting of "Tantum Ergo" and "Adoremus in Aeternum" by Allegri. Mr. Sullivan's organ numbers included: Prelude on a Second Mode Melody, Florence D. Clark; "Cantilena" from Rheinberger's Sonata 2, and "St. Anne," C. Charles Palmer.

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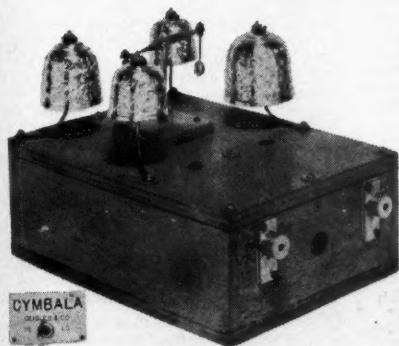
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Midwinter Conclave Set

The Central Florida Chapter will be host to the annual national midwinter conclave of 1958. Jesse Baker, dean of the chapter, announces that all events will be held in the adjoining cities of Orlando and Winter Park Dec. 29-31.

An interesting and informative program is being planned as well as a variety of informal entertainment. This affords an opportunity to combine a Florida vacation with attendance at an important meeting of musicians. Transportation facilities are excellent, both by train and plane. The Orlando airport is served by major airlines.

Madeleine Marshall Addresses Chapter.

The March 17 meeting of the Stamford Chapter was held at the Noroton Presbyterian Church where Dean Gilbert Gledhill is organist and choirmaster. Madeleine Marshall, author of "The Singer's Manual of English Diction," was guest speaker. Miss Marshall spoke most entertainingly on the skillful use of vowels and consonants in choir work and showed just how ridiculous and meaningless choirs sound when certain rules of diction are not followed. Miss Marshall emphasized the use of natural pronunciation in vocal and choral music.

NANCY SELINGER, Secretary.

BOSTON CHAPTER—The Boston Chapter sponsored its sub-dean, Mary Crowley Vivian, F.A.G.O., in a recital at the Church of the Advent March 17 on the fine Aeolian-Skinner organ. Her assured and clear technique coupled with a thoughtful attention to detail and registration were shown in the Hindemith Sonata 3. Mrs. Vivian played Canzona by Ervin Henning and Postlude from "Symphonia Missae" by Mr. Henning's wife, Roslyn Brogue. Pieces by Buxtehude, Couperin, Bach and Franck displayed different facets of this fine recitalist's talents.

The chapter's annual meeting will be May 12 with Melville Smith showing slides of his European organ tours. The year will conclude with a recital by E. Power Biggs on the soon-to-be-installed Schlicker organ at the Old North Church of Boston. This program will benefit the scholarship fund of the chapter.—MARSHALL SUMNER WILKINS, Registrar.

BROCKTON, MASS., CHAPTER — The March 25 meeting of the Brockton Chapter was in the form of an informal concert of organ and piano numbers. This was held at the First Baptist Church and was open to the public. Mrs. Emily B. Flier and Mrs. Viola Fish played two organ and piano duets: Pastoral, Gullmant, and Piano Concerto 1 in G minor, Mendelssohn, the two performers taking turns on the instruments. Next Ralph E. Chase at the organ and Marion Chase at the piano played Clokey's Symphonic Piece. Two duets, "My Heart Ever Faithful," Bach, and Andante Cantabile, Martin, were played by Julia M. Young at the organ and Margaret S. Keith at the piano. Francis L. Yates closed the program with Volx Celeste, Batiste, and Toccata, Andriessen.—Mrs. C. W. BURRILL, Publicity Chairman.

CHAUTAQUA CHAPTER—The Chautauqua Chapter sponsored a vesper service March 23 in the newly dedicated Holy Trinity Lutheran Church, Jamestown, N. Y. Richard Sidey, Warren, Pa., was guest organist. Selections representing Holy Week in song were sung by the choir of the First Presbyterian Church of Warren with Carroll Fowler as organist and director. The Jamestown bell ringers played a group of numbers and joined with the organ for the processional and recessional. A reception for members and guests followed.

Art Gallery Features Schlicker.

The Buffalo Chapter sponsored two Sunday afternoon organ programs in the sculpture court of the Albright Art Gallery April 6 and 13. A two-manual Schlicker instrument bound for Haverford, Pa., College was installed for the two events.

The first program was played by Reed Jerome and David Gooding with Joseph Fortuna, violin, assisting in Vitali's Chaconne. The numbers heard were: Ciacona, Buxtehude; Concerto in B flat, Handel; Sonata 3, Hindemith; Aria, Alex Paepen; "My Jesus Hath a Garden," Peeters; Pastorale, Milhaud; Postlude 1, Langlais.

The latter program featured Peter Vandyc and Vernon D. Christman, organists, Stephen Chenette, trumpet, and Vivian Girard and John Zavitz, vocalists. Organ numbers included: Two Chorale Preludes for organ and trumpet, Krebs; Fantasie and Fugue in C minor, Bach; Two Chorale Preludes, Brahms; Toccata in E minor and Chromatic Fugue, Pachelbel; Basse et Dessus de Trompette, Clerambault; "Credo," Bach; Fugue, Honegger; Poco Vivace, Schroeder.

The March 10 meeting with the Toronto Centre of the C.C.O. was described in the Canadian page of the April issue.

SPRINGFIELD, MASS., CHAPTER—The Springfield Chapter sponsored a program in the Mead Art Gallery of Amherst College, consisting of sacred music of the baroque era. Included were: Trio-sonata in B flat major for oboe, violin and basso continuo, Handel; Aria for soprano, strings and harpsichord: "Ach Herr, lass deine lieben Engeln," Tunder; Cantata for soprano, strings and harpsichord: "Sicut Moses," Buxtehude; Two Sacred Concerts for soprano, contralto and harpsichord, Schütz; Cantata 53, Bach; Cantata "Lauda Sion Salvatorem," Buxtehude. The program was well attended both by students and by about fifty chapter members.—ELISE MOODY, Secretary.

NEW HAMPSHIRE CHAPTER—Students of Trevor Rea and Irving D. Bartley appeared in a chapter-sponsored recital March 16 at the North Congregational Church, Concord. Compositions by Stamitz, Bach, Guillemant, Franck, Brahms and Maqualere were played. Students of Mr. Rea were Orca Forrest and Signe Forsberg. Students of Mr. Bartley, all members of the student group of the University of New Hampshire, were Barbara Davis, Geraldine King, Richard Gaudette and Albert Gerken. After the program the bell ringers of the North Congregational Church gave a short informal program of hymns arranged by Mr. Rea.—JOSEPHINE COAKLEY, Registrar.

NEW HAVEN CHAPTER—The New Haven Chapter and the Yale music school jointly sponsored Jeanne Demessieux in a recital on the Newberry memorial organ in Woolsey Hall March 17. Her program included: Prelude and Fugue in D major and "De Profundis," Bach; Concerto 2 in A minor, Vivaldi-Bach; "Piece Heroique," Franck; Mouvement, Jean Berville; "Rorate" and "Te Deum," Demessieux.—VIRGINIA S. STEELE, Registrar.

BINGHAMTON, N. Y., CHAPTER—Five members of the Binghamton Chapter gave a recital at the Sarah Jane Johnson Memorial Church in Johnson City. Paul Loomis was chairman of the program. Michael Harendza played: "O Sacred Head Surrounded," Bach; "Christ the King," Benoit, and Postlude 2, Langlais. Ronald Staude played Four Chorale Preludes, Dupré. Mrs. Wesley Oliver played "Fountain Reverie" by Fletcher and "March and Chorus of Angels," Guillemant. Mrs. Fay McClelland played "My Soul Now Praise the Lord," Buxtehude, and Cantabile by Franck. Mrs. Albert Goldsworthy played Prelude in B flat, Bach, "Invocation," Mailly, and Toccata, Farnam.—ANNA MEADE, Dean.

New Address

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

HADDONFIELD, N. J., CHAPTER—The April 7 meeting of the Haddonfield Chapter was in the form of an organ tour of several South Jersey churches. Members met at the First Church of Christ, Scientist, where Mrs. Lillian Harris demonstrated the resources of the Kimball organ. From there the chapter traveled to the Holy Communion Lutheran Church, Berlin, where Florence Dick played the interesting Estey reed organ installed in the gallery. The next church visited was St. Mary's Episcopal Church, Clementon, where the chapter heard a short recital by Shirley Oechsle on the Conn electronic organ. At the business meeting officers for the 1958-59 season were elected as follows: George Van Os, dean; Mrs. Ruth McNelly, sub-dean; Joseph Zook, treasurer; Florence Dick, corresponding secretary; Shirley Oechsle, recording secretary. Refreshments concluded an enjoyable evening.

NORTHERN NEW JERSEY CHAPTER—The March 4 meeting was "an evening with young organists," the annual student night, in the Lakeview Heights Reformed Church of Clifton. Those participating were Jacqueline Ramsey and Marian Drew, pupils of George West; Jacquelyn Knutsen, pupil of Belle VanderKloster; Joan Ann Warnet, pupil of Dorothy Locker, and Milton Sutter, Marie Hartog and Judy DeBlock, pupils of Janice Slump. Guest organists were Joan and Bill Snyder who concluded a fine and varied program.

The chapter suffered a great loss Feb. 26 in the passing of the chaplain, the Rev. Joseph S. Marla of the First Presbyterian Church of Clifton. Mr. Marla was a most active member of the community where his death is deeply felt.—LOUISE B. CLARY, Assistant Registrar.

CENTRAL PENNSYLVANIA CHAPTER—The March 15 meeting of the Central Pennsylvania Chapter was held in the Broad Avenue Presbyterian Church, Altoona. The meeting was opened by Dean Taylor. Several announcements were made, among which was the C.C.O. convention. Members inspected the new Estey organ in the church. Each member brought music for others to examine and play. Refreshments were served in the social room by the refreshment committee headed by Mary Wertz.—IOLA B. PRETZ, Secretary.

MONONGAHELA CHAPTER—The March 25 meeting of the Monongahela Chapter in the Wesley Methodist Church, Morgantown, W. Va., was a discussion of organ music for church use based on a list prepared by Dean George E. Schafer and Dr. Clyde English and distributed to members.

The Jan. 14 meeting centered about a recital on an electronic organ by Mrs. Paul McWhorter with a general discussion of electronic instruments.—GEORGE E. SCHAFER, Dean.

NORTHEASTERN PENNSYLVANIA CHAPTER—The Northeastern Pennsylvania Chapter met March 25 at the home of the sub-dean, Mrs. R. Floyd Hallock, in Waverly. Mrs. Hallock presided at the business meeting in the absence of the dean. Mrs. Walter Haussler gave a reading and routine business was conducted. The dean appointed the following nominating committee: Mayme Talcj, Robert Belke and Virginia Curry.—HELEN FRITZ RAWLINGS, Secretary.

Choral Music Announced for Convention Service; Brochures Have Been Sent

Music for the opening service of the twenty-fourth national convention of the A.G.O. in Houston, Tex., has been announced. The service at Christ Church Cathedral will include music by the following Guild members: Leo Sowerby, Austin Lovelace, David McK. Williams, G. Alex Kevan and Jack H. Ossewaarde. Mr. Ossewaarde's Magnificat and Nunc Dimittis will be sung for the first time. Dr. Sowerby will be guest conductor for his work. Dr. Williams will deliver an address at the service on the subject "Music in Worship."

Convention brochures have been mailed; they contain application blanks and full instructions. They indicate a full schedule but a less hectic one than some recent conventions.

SYRACUSE, N. Y., CHAPTER—The annual dinner-meeting for members and ministers was held March 4 at the Park Central Presbyterian Church. A fine dinner was served and eighty-four ministers, music chairmen, directors, soloists and members were present. The group moved into the church for a choral service and address by the Rev. William B. Schmidgall, rector of St. Stephen's Episcopal Church in New Hartford, N. Y. Mrs. Donald Barnett played the service and the prelude included "Ich ruf zu dir" by Buxtehude, Reger's "Herzlich tut mich verlangen" and Andante Sostenuto by Schroeder. The chancel choir under Frank Hakanson sang: "O Thou, the Central Orb," Wood; "Achieved Is the Glorious Work," Haydn; "The Last Words of David," Randall Thompson, and "In the Year That King Uzziah Died," David McK. Williams. The Chaconne in D minor by Couperin concluded the service.

Dr. Ruth Richardson opened the Feb. 11 meeting at the West Genesee Methodist Church with a recital on the recent two-manual Wicks organ. Beginning with the Dialogue in D minor by de Grigny and Elevation by Couperin, Mrs. Richardson programmed as her major work the Introduction and Passacaglia by Reger. The concluding group included "Bells of Riverside" by Bingham, "The Fountain" by DeLamar and Sowerby's Toccata. A short business meeting followed. The evening was also the occasion for a round table on hymnals of various denominations. With H. Winthrop Martin moderating, Mrs. Ewert Turner, wife of the host pastor, opened the discussion with background material on the "Methodist Hymnal." John Doney talked about the Episcopal "Hymnal 1940" and the "Companion" and Will O. Headlee spoke about the Lutheran "Common Service Book" and the new "Service Book and Hymnal" just off the presses. The Rev. James Harris discussed the hymnals used in the Presbyterian service, especially the "Youth Hymnal," and Leo Fisselbrand brought a fine group of hymnals from the Roman Catholic Church. Coffee followed and members had a chance to examine an exhibit of old and fascinating hymnals arranged by Mrs. Turner.—WILL O. HEADLEE, Recording Secretary.

NORTHERN VALLEY CHAPTER—The regular monthly meeting of the Northern Valley Chapter was held March 10 at the Church of the Atonement, Tenafly, N. J. William D. Caldwell, organist of the church and former chapter dean, played a recital on the recently rebuilt two-manual Austin-Assisting Mr. Caldwell was Gene Oehlberg, baritone. Mr. Caldwell's program included works by Vivaldi-Bach, Buxtehude, Franck, Reger, Bingham and Liszt. At the conclusion the choir served delectable refreshments.—JESSICA TUNISON GETZ, Secretary.

News of the American Guild of Organists—Continued

Chapter Hears "Composer's Recital."

The District of Columbia Chapter met Easter Monday, April 7, at the Westmoreland Congregational Church. Westmoreland's recently-built Georgian-style fane and its three-manual, forty-rank Aeolian-Skinner organ were opened in June, 1957.

Dean Kathryn Hill Rawls, A.A.G.O., conducted a brief business session, after which the chapter and its guests were treated to an interesting program of music by chapter composers which had been prepared by Jean Slater Edson, A.A.G.O., Ch.M.

Arrangements by Thomas Appelby of two early keyboard works—Frescobaldi's Toccata per l'Elezione and a Domenico Scarlatti Prelude—played by Dr. Louis A. Potter, Sr., F.A.G.O., and Margaret Morgan, respectively, began the program. Helen M. Bellman, A.A.G.O., played her published work, "Meditation on Altar Windows," inspired by an Ascension memorial window triptych to a young world war two casualty.

Harold Ash played Jean Slater's Prelude on "Slane," a pleasant group of variations on the Irish tune. In the choir room Carroll Mattoon, soprano, sang settings of three songs by Dean Rawls as Mrs. Rawls accompanied her; Sub-dean J. Richard Rancourt accompanied Joan Brahler, soprano, as she sang his "Es-ce Toi?"

A volunteer group of chapter members sang a "Prayer" by Adolf Torovsky, A.A.G.O., and "Day by Day" by the late Charlotte Klein, F.A.G.O. Harold White played Dr. R. Dean Shure's "Waldenwoods;" Cleveland Fisher played his Partita written for Helen Howell Williams' hardware-store organ recital reported in THE DIAPASON for April. The program ended on a quiet note as Lawrence Sears played Temple Dunn's "Voix Celeste."

Post mortems around the punch bowl in the church's elegant reception room followed.

CLEVELAND FISHER, Registrar.

EASTERN NEW YORK CHAPTER—Members of the Eastern New York Chapter gathered at the First Methodist Church in Schenectady March 10. Dean Elmer Tidmarsh presided and introduced Stanley Lansing who demonstrated rehearsal techniques with young people by conducting a group of sixty Mount Pleasant high school boys and girls in a group of choral selections. Ernest Russell took the role of a choir-director using the members as his choir and similarly brought out a few "do's" and "don't's" in working with adult choirs at rehearsals. An interesting and lively discussion followed. The chapter voted to establish a "subscriber membership." Everett Gilnes has served as chairman of the committee making a study of this type of membership. Preston Rockholt reported on the boys' choir school which the cathedral will open in the fall of 1958. Wellington Stewart's recital was announced for April 20.—JEANNETTE RAFTER, Registrar.

AUBURN, N. Y., CHAPTER—A regular meeting was held March 10 at St. Luke's United Church of Christ, following which Miss Gladys Gray, Canandaigua, N. Y., showed four short film strips.—DIANNE BOCKES, Registrar.

PENNSYLVANIA CHAPTER—The March 10 event was a dinner-meeting and demonstration-lecture at the First Baptist Church, Philadelphia. The subject discussed was improvisation and service playing by Dr. Thomas Matthews, F.A.G.O. The lecture gave much concrete and specific help to musicians attempting improvisation as it may be incorporated in the service.

The event scheduled for Feb. 17 was postponed for a week due to the heavy snowfall and was held Feb. 24 at the First Baptist Church. Among the evening's dinner guests were members of the college choir of State Teachers' College, West Chester, Pa. After dinner the choir, under the direction of Dr. Arthur E. Jones, gave a moving performance of six numbers from Mozart's Requiem. Next came a Festival Te Deum by Britten and pieces by Finzi, Burleigh and Willan.—ALICE FARROW.

DETROIT CHAPTER—The April 21 meeting of the Detroit Chapter featured a concert by Dr. Marilyn Mason and members of the Detroit Symphony Orchestra. Miss Mason repeated the program she played for the I.C.O. last summer in London, England. Special guests for this program at Christ Church Cranbrook were the members of the Bohemian Club of Detroit. A buffet supper in the church house dining hall followed. Final plans were made for Alexander Schreiner's recital at the Fort Street Presbyterian Church May 5.—TED HERZEL, Secretary.

WEST VIRGINIA WESLEYAN COLLEGE STUDENT GROUP



THE WEST VIRGINIA Wesleyan College student group was reorganized in December of last year with Robert E. Shafer, associate professor, as supervisor. The

nine members meet the third Thursday of each month. Mr. Shafer gave a report on Bach and his organ music Jan. 16 and one on Bach's vocal works Feb. 20.

WHEELING, W. VA., CHAPTER—A choral-organ seminar sponsored by the Wheeling Chapter was held Feb. 16 and 17 at St. James' Lutheran Church with Dr. Richard T. Gore, College of Wooster, Ohio. The sessions included lectures by Dr. Gore on choral methods and techniques and on choral and organ repertory. A massed choir rehearsal was held preparatory to the choral vesper service with choirs from the Wheeling area conducted by Dr. Gore; James Bossert accompanied. Miss Corina Frederick played the liturgical portion of the service. Anthems were: Festival Processional, Vaughan Williams-Gore; "Let All Mortal Flesh," Clokey; "Lord, to Thy Will My Soul Aspire," Cantata 156, Bach; "Awake, Thou Wintry Earth," Cantata 129, Bach; Benedictus Es, Domine in C, Sowerby; "Let Us Now Praise Famous Men," Vaughan Williams; "Thou Knowest, Lord," Purcell; "O Lord, Increase My Faith," Gibbons; "On this Day," Holst; "The Coventry Carol," M. Shaw; "Ave Verum," Mozart; "The Heavens Are Telling," "The Creation," Haydn.—SARAH EARLEY, Secretary.

TOLEDO, OHIO, CHAPTER—The Toledo Chapter met March 18 at Trinity Episcopal Church. The short business meeting was conducted by Dean Margaret Weber. The appointment of Mrs. John Bistay as historian, replacing Harold Reiter, was announced. Claude Lagace, program chairman, introduced the eight students of chapter members who played the annual student recital. Stanley Cowell, Lyle Hecklinger, Richard Roettger, Doris Wilka, James Martin, Elaine Hummon, Virginia Camper and Sally Huenefeld were the players heard. The host, Wesley Hartung, invited all participating students, guests and regular members to a coffee hour following the recital.—JOHN J. FRITZ, Registrar.

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter sponsored Robert Elmore in a recital at the First Presbyterian Church, Bethlehem, Pa., March 8, replacing Grigg Fountain who was forced to cancel his appearance due to an unforeseen emergency. Mr. Elmore responded to a very short notice invitation to play and gave a performance of technical perfection, color and verve. His program included works of de la Tombelle, Bach, Reubek, Elmore, Bingham and Yon. Chapter members instrumental in planning and taking part in the program were the Rev. William C. Berkemeyer, chaplain; Mrs. Erwin Robbins, program chairman, and John Duld, dean.—STODDART SMITH, Secretary.

LORAIN COUNTY CHAPTER—The Lorain County Chapter met Feb. 17 for its annual ministers' dinner-meeting at the Christian Temple with David Hearn as host organist. Problems concerning the music of the church were discussed with the Rev. B. K. Anthony of Elyria as moderator. Fenner Douglass, the Rev. Elinor Galusha, Howard Hanson, the Rev. H. Snyder and Donald Nobel were panelists. Summarizing the discussion, the panel felt that music is to be used as a means and not as an end. The music in the church is not a one-man job but a mutual understanding of all work involved.—E. BLANCHE SPRINGER, Registrar.

WINFIELD, KANS., CHAPTER—The Winfield Chapter met at the home of Garth Peacock April 1 for an informal discussion of church music led by the host. Hymn playing, choice of suitable preludes and postludes and suitable wedding and funeral music were the items most thoroughly discussed. Twenty members and two guests were present.—GARTH PEACOCK, Dean.

Prize Anthem Contest

Under the auspices of the American Guild of Organists a prize of \$150 has been offered by the H. W. Gray Company to the composer of the best anthem for mixed voices submitted. The text, which must be in English, may be selected by the composer. There is no objection to seasonal anthems: Christmas, Easter, etc.

There is no restriction as to difficulty but the composition should not exceed five or six minutes in length.

The board of judges will be: Dr. Philip James, F.A.G.O., F.T.C.L., chairman; Rowland W. Dunham, F.A.G.O., and Dr. Richard Keys Biggs. If in the opinion of the judges the desired standard is not reached, the award may be withheld.

The anthem will be published by Gray on a royalty basis.

The manuscript, signed with a nom de plume or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than Jan. 1, 1959. Return postage must be enclosed.

Study Group Exhibits Wares.

The Fort Wayne Chapter met March 25 in Plymouth Congregational Church for dinner and a short business meeting, after which Vincent Slater took members on a tour of the newly-remodeled and enlarged church.

A good-sized crowd heard the program made up entirely of compositions by members of the chapter who make up the group of composers in this year's study series. Darwin Leitz, who headed this group, introduced each number with interesting remarks and explanations of the music with some mention (mostly complimentary) of the composers. Some of the compositions were without names, freedom being given to the listeners to call them what they would.

Jack Ruhl, William Shambaugh, John Escosa, Mrs. Paul Dougherty, Donald Allured and Darwin Leitz were composers represented.

FLORENCE H. FIFE, Publicity.

CINCINNATI CHAPTER—The Cincinnati Chapter held its annual student competition at the First Presbyterian Church of Walnut Hills April 8. The award for winning this contest was \$25. Pupils from the classes of Betty Hoensch, Wayne Fisher and Parvin Titus participated. Those competing were: Ronald Rice, Mark Muhsam, Robert Eschelnauer, Jo Ann Ott, William Partridge and John Weissrock. William Partridge received the award for the best performance and the chapter will be privileged to hear him in recital following the annual dinner which is to be held May 6. He is the pupil of Wayne Fisher, A.A.G.O.—BETTY HOENSCH, Registrar.

CENTRAL IOWA CHAPTER—The March 10 meeting of the Central Iowa Chapter was at St. John's Lutheran Church. A short business meeting was held. The group then heard programs of contemporary sacred music by member Elbert M. Smith, Grinnell College. His program appears on the recital page. A social hour was held after the recital. Plans for Catharine Crozier's recital April 25 were discussed.—KATHRYN BOWS, Secretary.

SPRINGFIELD, MO., CHAPTER—Robert Ellis, Henderson State Teachers College, Arkadelphia, Ark., was sponsored by the Springfield Chapter in a recital in the St. Paul Methodist Church March 11. Mr. Ellis impressed the audience with his clean technic and brilliant playing. He has a keen sense of rhythm, tempo and phrasing. Among the major works on the program were the Bach D major Prelude and Fugue, the Mozart Fantasia in F minor and the Mulet "Tu Es Petra." Members held a luncheon for Mr. Ellis and an informal reception followed his program.—TOM RUTCHIE, A.A.G.O.

DUBUQUE, IOWA, CHAPTER—The St. Rose Priory was host to the Dubuque Chapter March 23 for a program of chants of all the church seasons and organ music on the new three-manual Reuter of the priory whose stolist appeared in THE DIAPASON for April, 1958. The Rev. Reginald Masterson welcomed the group and Brother Malachy directed the Dominican student choir and opened the program with: "Little" Fugue in G minor, Bach, and Prelude, Suite "Medievale," Langlais. Mark Nemmers, the Rev. Gerhard Bunge and Doris McCaffrey also played including these numbers: Toccata in D minor (Dorian) and "Sheep May Safely Graze," Bach; "In the Love of Christ Jesus" and "Christ the King," Benoit; Chorale in E major, Franck; Festival Toccata, Fletcher, and "Thou Art the Rock," Mulet. A tour of the priory and a coffee hour concluded the afternoon meeting.—DORIS MCCAFFREY, Dean.

ST. LOUIS, MO., CHAPTER—The St. Louis Chapter met at Grace Methodist Church for its regular monthly meeting March 24. Robert McGill, organist and choir-master of the church, was host. The program consisted of a recital by members of our student groups: Barbara Koeller, Lindenwood College, St. Charles; Josephine Krussell, MacMurray College, Jacksonville, Ill.; Ruth Sussenbach, Greenville College, Greenville, Ill., and Erven Thoma, Washington University, St. Louis. This meeting provided an excellent opportunity for these young organists to play before an audience composed largely of church musicians and it provided the "senior" members with the unusual pleasure of hearing talented newcomers perform for them.—ADDIE G. ESKINE, Publicity.

WATERLOO, IOWA, CHAPTER—The March 3 meeting of the Waterloo Chapter was held in the fine arts building of Wartburg College, Waverly. Warren Schmidt, head of the college organ department, was in charge of the program assisted by two of his organ students who demonstrated the college's new Schlicker practice organ. Mr. Schmidt gave an interesting and worthwhile discourse on the church service from the Lutheran point of view, especially concerning the use and repertory of chorale preludes. The result was a highly rewarding evening for all those present.—TED A. HANKNER, Publicity Chairman.

BOULDER, COL., CHAPTER—The Boulder Chapter met March 11 at the home of Everett Jay Hilty. The business meeting was concerned with planning a chapter clergy dinner for April 18 and discussing a recital by members in Fort Collins to create interest in establishing a branch chapter there. The completed program-interest questionnaires were taken up so that they could be given to the committee in charge of outlining next year's programs. The chapter, led by Ben Gahart, gathered around the piano to sight-read new choral music. Mr. Hilty took the remaining part of the program to explain and play recordings of Joseph Gelineau's beautiful metrical psalms. Mrs. Hilty and Miss Sally Lease served refreshments while members listened to and discussed the Aeolian-Skinner Company's recording of David McK. Williams' "In the Year That King Uzziah Died."—ROBERT HORSKY, Secretary.

YELLOWSTONE CHAPTER—The Yellowstone Chapter met March 15 at the home of Myrna McNeill, sub-dean, in Billings, Mont. Members discussed plans for the April meeting on wedding music and weddings of all types. Mock weddings were to be staged and all clergy and future brides and grooms were to be invited. Members were to play the music. Mrs. George H. Snell and Mrs. Robert A. Jones were co-chairmen. Following the discussion and planning was a lecture by Mrs. George Stickney on "Our Heritage of Hymns."

The Feb. 28 meeting was a program at Eastern Montana College in the charge of Dr. George Bayer who demonstrated and explained the newly-installed electronic carillon.—MARSHALL S. CASWELL, Recording Secretary.

News of the American Guild of Organists—Continued

Chapter Holds Noehren Master Class.

The Portland, Ore., Chapter met April 12 at the First Presbyterian Church for a master class conducted by Dr. Robert Noehren with more than forty in attendance. He gave a detailed and interesting discussion on the baroque organs of Holland, France and Germany from the fourteenth through the eighteenth centuries, pointing out the functional design and construction of these early organs as contrasted to present-day methods of organ building. An interesting point was the extensive use of the tremulant in every division of these early organs, which came as a surprise to most members. A no-host dinner followed at the Commodore Grille that evening.

Dr. Noehren played a varied and inspiring program April 13 on the four-manual Möller organ at the First Presbyterian Church. Among the compositions heard were the Fantasia and Fugue in G minor, Bach; Two Chorale Preludes, Brahms; Suite, Stanley; Allegretto, Sonata 4, Mendelssohn; Scherzetto, Vierne; Meditation on "Picardy," Sowerby, and Toccata on a Chorale, Tournemire.

SANTA BARBARA CHAPTER—The Santa Barbara Chapter sponsored Clarence Mader in recital at its March 18 meeting in the First Congregational Church. Mr. Mader, southern California chairman, gave an interesting resumé of the I.C.O. in London, which he and Mrs. Mader attended, and showed colored films of the fine old organs he visited in England, Scotland, Holland, Denmark, Germany and France. A large group attended. After the meeting Phyllis Walters and Dorothy McLatchey were hostesses for refreshments.

The Feb. 25 meeting was in cooperation with the Choral Conductors Guild at the First Presbyterian Church and was a symposium on choral and organ music led by Esther Weidower.

Fourteen of the chapter drove to Ventura Feb. 9 to hear a stunning recital by Carl Weinrich at the Community Church.

Allen Bacon, recently retired as head of the organ department at the College of the Pacific, Stockton, and Mrs. Bacon were guests of the chapter at the Jan. 28 meeting in Wesley hall of the First Methodist Church. More than thirty attended this meeting, coming from Santa Monica, Fillmore, Ventura and Carpinteria as well as Santa Barbara. Several in attendance, as well as Dean Lucille Beasley, were former pupils of the guest of honor. Mr. Bacon spoke about the place of music in the service and gave a detailed list of fine organ music to use. Discussion of wedding music and the misuse of radio in broadcasting communion services was also included in a well-rounded and most interesting meeting. After the meeting members adjourned to the small dining room to find a huge flat cake with a wonderful fascimile of the music building at C.O.P. and a tribute in icing to Mr. Bacon. Dean Beasley reversed the usual procedure and had her husband and Secretary Brookes Maxwell Davis at the table to pour tea and coffee. A jolly time of fellowship followed.—C. HAROLD ENECKE, Registrar.

LONG BEACH, CAL., CHAPTER—The Long Beach Chapter met April 1 at the Moore Memorial Methodist Church for a work party in preparation for the recital by Claire Coel April 15. Miss Coel had not appeared in Long Beach for several years, so the ever-faithful "regulars" sloshed out into the rain to spend an evening preparing publicity notices. After a short business session the meeting was adjourned.

WYOMING CHAPTER—The Wyoming Chapter met March 9 at the Broadbent and Healy Music Store in Casper. There were sixteen members present. After a short business meeting conducted by Mrs. Harold Link, each member presented some music suitable for Lent or Easter. Mrs. A. Bert Conley and Mrs. Wilbur Stearns gave a brief demonstration of the Catholic mass. Several of the numbers were played on different models of the Baldwin electronic organ.—ANNA MARIE BALL, Secretary.

TEXAS CHAPTER—The annual exchange recital with the Fort Worth Chapter was the highlight of the regular monthly meeting March 17, when Adrienne Moran Reiser, representing Fort Worth, played a full-length program of "Bach to Sowerby" on the Möller at University Park Methodist Church.

The annual series of four recitals was concluded March 18 when John Hamilton, organist-harpsichordist, played to a most enthusiastic audience in the Perkins Chapel, School of Theology, Southern Methodist University, on the Aeolian-Skinner and his personal John Challis harpsichord built to his own tonal recommendations. His interpretive and technical genius made this an outstanding "first" for the Texas Chapter with such combination programming. Specific note should be made of his Scariatti, Bach and Bartok for harpsichord.—STEINMAN STEPHENS, Registrar.

EAST TEXAS STATE COLLEGE STUDENT GROUP—At the April meeting of the student group of East Texas State College the following student officers were elected: Dean, Barbara Pruitt; sub-dean, Etha Sandlin; registrar, Mamie Rutherford; treasurer, Walter Phillips, and social and program chairman, Donna Harmon. There will be two more meetings before the end of the spring term, a recital by students of historical organ literature May 13 and a banquet.—ALEXANDER BOGGS RYAN, A.A.G.O., Co-supervisor.

TEXARKANA CHAPTER—The Texarkana Chapter met March 22 at St. James' Episcopal Church. The all-male choir of the church sang a program under the direction of Wendell Blake. Assisting were Mrs. James P. Watlinger, organ, and Miss Marcia Williams, violin. Choir numbers were: "Sound the Trumpet," Purcell; "Give Ear unto Me," Marcello; "Jesu, Joy of Man's Desiring," Bach; "Surely He Hath Borne Our Grief," Lotti; "Let the Bright Seraphim," Handel; "O Lord God," Buck, and "I Will Exalt Thee," Tye. Organ numbers were Sonata in B flat, Arne, and Psalm 19, Marcello.—DOROTHY ELDER, Registrar.

GALVESTON CHAPTER—The Galveston Chapter met April 14 at Temple B'Nai Israel. After the meeting a fine concert was given by the boys' and girls' choirs of Stephen F. Austin junior high school. The girls sang under the direction of Mrs. Wilma Jahn. The boys were conducted by Jack Summers, a new member of the chapter.

The chapter met March 10 at Grace Episcopal Church. After the meeting a lecture on church music was delivered by John M. Boe, University of Texas and the Episcopal Theological Seminary, Austin. A reception followed at the home of Michael Collierain, Jr.

The chapter held its regular meeting Feb. 10 in the choir room of Trinity Episcopal Church. Thomas G. Rice gave a talk about preludes and postludes and played several numbers by way of illustration.—URSALKE T. RAHE, Secretary.

THE CHOIR of St. Mary's Episcopal Church, Manhattanville, New York City, sang Bach's Cantata 38, "From Depths of Woe," March 23. George M. Hall, S.M.M., is organist-choirmaster.

Chapter Sponsors Civic Festival.

The fifth annual civic music festival, formerly known as the Bach festival, was sponsored by the San Joaquin Valley Chapter and the Fresno Chapter of the Choral Conductors Guild.

The festival opened with a ballet, "Pandora," staged by Clare Porter and her students in the Roosevelt high school auditorium Feb. 23. The Sequoia junior high school choir, with S. J. Barkman as director, sang three numbers by Mozart. The music for the ballet was a flute quartet playing Mozart's Flute Quartets in C major, A major and D major and the overture to "The Magic Flute."

The second event featured Dr. Leslie P. Spelman in a recital and travel talk in the First Presbyterian Church March 4. He played works by six Dutch, one English and two American composers. In between numbers he gave interesting highlights and impressions of his summer in Europe.

The Fresno State College symphony orchestra, clarinet choir, brass choir and string quartet were featured in the third event of the festival in the First Presbyterian Church March 9. All the numbers played were by Mozart.

The fourth and final program March 16 was also in the same church. The Fresno community chorus and orchestra under the direction of Gene F. Wahlstrom performed the Mozart Requiem and gave a beautiful and moving rendition. It was a fitting climax to a successful music festival which has added much to the cultural development of Fresno.

LUBBOCK, TEX., CHAPTER—The Lubbock Chapter met April 1 in the First Christian Church. Larry Schroeder spoke on the liturgical year and organ numbers appropriate for various Sundays were played by Miss Mary Anne Brenneman, Miss Laverne Shoemaker, Mrs. E. C. Pounds and Cecil Bolton. Some of the numbers were: "All Hail this Brightest of Days" and "In Thee Is Joy," Bach; "Gothic" Suite, Boellmann; "Meditation," Claussmann; "O God, Our Only God," Karg-Elert; "Elevation," Franck; "The Transfiguration," Snure; "Liebster Jesu," Purvis, and "Blessed Assurance," Thompson. The program was open to the public without charge.

The chapter sponsored Helen Taylor, organ, and Robert Taylor, French horn, in a joint recital March 16 in the First Methodist Church. Organ numbers were as follows: Prelude and Fugue in G major and Trio-sonata 1 in E flat, Bach; "Rhosymedre," Vaughan Williams; Fantasia in F minor, Mozart; "Twilight at Fiesole," Bingham, and Festival Toccata, Fletcher.—MRS. CLAUD DALTON.

TULSA CHAPTER—The guest speaker at the April 8 meeting of the Tulsa Chapter was Mrs. Frances Yates, Bartlesville, Okla., tour director of the Brownell Travel Agency, Birmingham, Ala., who gave an interesting report of places she had visited on various tours of Europe, including famous churches, opera houses and homes of musicians in Italy, France, Germany, England, Scotland and Sweden. The chapter voted to join the Federation of Music Clubs in celebration of music week by sponsoring pupils of Jeanne Gentry Waits, University of Tulsa, in an organ recital. The chapter also voted to contribute to the chime fund of St. Luke's Episcopal Church in memory of Walter G. Entwistle, who was organist and choirmaster of the church prior to his death and a valued member of the chapter.

ALAMO CHAPTER—The Alamo Chapter met March 17 in the new Beacon Hill Presbyterian Church with Mrs. Roland Springall, organist, as hostess. A brief business meeting preceded the following program played by chapter members Margaret Cornell and George Gregory: "Legende," Vierne; Musette in G, Dandrieu; Toccata, Adagio and Fugue in C major, Bach, and "My Heart Is Ever Yearning," Brahms. The program was followed by a social hour arranged by Mrs. Springall.—HARRY N. CURRIER, Dean.

NORTH LOUISIANA CHAPTER—The Guild student group of the North Louisiana Chapter was heard in recital at the Brown Memorial Chapel, Centenary College, March 10. Players were pupils of Norman Z. Fisher, William Teague and Charles Wilhite. A short business meeting was held immediately after the recital, followed by a reception.

The chapter sponsored Miss Elaine George in a recital at the Highland Baptist Church, Shreveport, Feb. 24. Miss George is the 1957 winner of the southwest regional contest. Her musical ability and technical skill were demonstrated in the program.

The chapter met Feb. 10 for a barbecued chicken dinner at the Broadmoor Methodist Church. A short business meeting followed with the dean, Mrs. Harold Booth, presiding. A talk on hymns suitable for worship was given by Moisa Bulboaca.—CORRINE SHAMP, Registrar.

JACKSON, MISS., CHAPTER—The Jackson Chapter met March 16 in the Calvary Baptist Church. A report from the nominating committee was read by Mrs. Virgil Posey. The following officers were approved and elected by the group: Neal Smith, dean; co-sub-deans, Mrs. Bernard Jones and Mrs. Dan Shell; secretary-treasurer, Mrs. Leona Vinson; registrar, Mrs. Cecil Roper; chaplain, Mrs. W. G. Walter. The program was given by Mrs. Posey, Charles Echols, Mrs. Jack Harding and Glenn Gentry, organists, and Cecil Roper, baritone.—MRS. CECIL ROPER, Registrar.

SOUTH MISSISSIPPI CHAPTER—The South Mississippi Chapter met in Hattiesburg's Trinity Episcopal Church April 1. Coordinators were Mrs. George Bayliss, Mrs. E. B. McRaney and Mrs. W. J. Supinger. Mrs. Bayliss discussed liturgical music, directed the choir in chants and played the accompaniments. Mrs. McRaney played "Hosanna" by Wachs. After the program refreshments were served in the parish house.—MRS. R. T. HUTHMAKER, Reporter.

GREENWOOD, S. C., CHAPTER—The meeting of the Greenwood Chapter was held March 24 at the Associate Reformed Presbyterian Church of Greenwood with Miss Lucy Ann McCluer, Mrs. J. C. Dalton and Mrs. Dorothy Clayton as hostesses. Guests for the meeting were members of the Lander College Music Club and organ students from Lander and Erskine Colleges. The program topic was children's choirs and as a special treat the junior choir of the First Baptist Church sang three numbers used in the hymn festival program sponsored by the Baptist churches of the state. This choir is directed by Mrs. Lamar Lightsey; Miss Elaine Loftis is the accompanist. Mrs. James Browder discussed graded choir programs. Mrs. Jimmie Jones, organist, and Mrs. Emmett Davis, Jr., soprano, furnished the musical program for the evening. Mrs. Jones played: Fugue in E minor and Prelude in A minor, Bach. Mrs. Davis sang "Consider the Lilies," Scott, and "O Lord, Our Lord," LaFurge. Dean Rosalie Stribling announced future chapter-sponsored programs.—WILLIAM N. BOBO, Publicity Chairman.

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News of the American Guild of Organists—Continued

Performance Suggestions for the 1958 Test Pieces in Guild Examinations

By CLARENCE WATTERS

Candidates are advised not to concern themselves with elaborate registration, but to concentrate on broad lines of interpretation.

ASSOCIATESHIP.

"Little" G minor Fugue, Bach.
A registration of mf or f with mixtures is appropriate. The piece should be played throughout on the great without any of the manual changes so commonly heard. Tempo about quarter note equals 72.

Toccata, Symphony 5, Widor.
This venerable "war-horse" is seldom heard in proper brilliance. A superior technique of the arm (not a shallow finger staccato) is the first requisite for successful playing of this piece. The registration of the composer should be adhered to at all points. Note particularly that no reduction of stops is indicated in the pianissimo sections. Pianissimo refers to the position of the swell shades. Tempo at least quarter note equals 116.

"An Easter Alleluia," Bossi.
The registration indicated is assumed to include the mixtures of all manuals. Avoid any use of the swell pedals in the passages assigned to swell or choir. The full organ should come on at the beginning of the grandiosamente, not at the final largo. Tempo about half note equals 72.

Chorale Prelude on "Picardy," Noble.
This composition calls for no comment except that it should be played in a serene manner. As the composer was thinking in terms of a large modern organ, many candidates will have to ignore the directions for 32 ft. French Horn, etc., and use what resources are available.

"Cortège Joyeux," McKay.
The composer's indications for tempo and registration should be observed. The manual chords on page 20 should be played marcato.

FELLOWSHIP.

"Wedge" Fugue in E minor, Bach.
Mixtures at all keyboards. Swell or choir should be set up to approximate the tone and power of the baroque positiv. A very light 16 ft. stop, suggesting the 16 ft. stop of a harpsichord, may be added to the forte manual. Measures 60-67 and 72-79 belong to the "positiv"—all the rest on the great. Tempo, quarter note equals 116.

Last movement, Pastoral Sonata, Rheinberger.
Pages and measures here quoted refer to the Schirmer edition. The opening registration as suggested by the late Edwin Lemare may well be followed, though many will not care to follow the footing as given by the editor. Page 10, third line, third measure. This could be played on swell strings mp. When the pedal enters with the eighth tone it should be prominent. If the above passage is played on the swell strings, there must be a crescendo before the f on the bottom line. The candidate would be wise to ignore the injunction in reference to full pedal, etc., at the beginning of page 12. He should be sure to have great to pedal on in readiness for the pedal entry in the second line. Both hands on great where indicated. Page 14. Play the eighth tone on a tuba or trumpet and return to great at the beginning of the bottom line. The attention of the candidate is drawn to the passages marked non legato by the editor. He will do well to play them as indicated.

Final in B flat, Franck.
Full to reeds 16, 8 and 4 ft. on manuals and pedals. No 32 ft. tone should be used before the final variation. Follow the composer's registration carefully by reference to the original edition. Full organ should not be reserved for the final page but brought on at page 14 in the original edition. A sturdy (and steady) tempo of about quarter note equals 136 should be maintained.

Rhapsody on the "Sursum Corda," Candlyn.
Dr. Candlyn's fine directions for performance are appropriate and carefully noted. Attention is drawn to the following points. The Allegro should be quarter note (not half note) equals 120. Page 3. At the Piu mosso add great to pedal. Page 4, third line, first measure. The G in the left hand should be G sharp. Page 7, second line, fourth measure. Legato should be resumed here.

Dorian Prelude on "Dies Irae," Simonds.
Not received in time for the May issue.

THE WAKEFIELD high school singers sang a sacred concert March 16 at St. George's Episcopal Church, Arlington, Va. Donna Whitaker directed and Robert R. Zboray was organist.

ALL-DAY MEETING HELD AT MERIDIAN



THE NORTH MISSISSIPPI Chapter held an all-day meeting March 1. The morning sessions were held at the First Baptist Church, Meridian. Dean Valerye Bosarge was organist for the opening service and gave the address of welcome. These students from Louisiana and Mississippi State Universities were heard: Linda Lockett, James Furlow and Billy Gray. The Chorals sang under the direction of William Porter with Bobby Lee Fra-

zier accompanying. After lunch at the Northwood Country Club, members visited Trinity Presbyterian, Poplar Springs Drive Methodist and St. Paul's Episcopal Churches and Temple Beth Israel, at each of which organ or choral music was heard. Organists for the afternoon events were: Winifred Cox, Georgie Merle Browning, Mrs. E. C. Perry, Mrs. Rudolph Matzner and Mrs. Tom Freeman.

VALERYE BOSARGE, Dean.

TAMPA CHAPTER—The Tampa Chapter met April 7 at the North Tampa Presbyterian Church with Mrs. Wilma Shokes as hostess. A beautiful program entitled "The Easter Message" by C. Albert Scholin was sung by the choir under the direction of Wilson Pontius with Mrs. Shokes at the organ. The business meeting which followed was opened with a prayer by the chaplain, Mrs. George Hayman.—ALICE NEWBERRY, Secretary.

SPARTANBURG, S. C., CHAPTER—The Spartanburg Chapter sponsored the Spartanburg oratorio society in a concert March 30 in Twichell Auditorium, Converse College. In spite of the very heavy rain, a crowd of 500 people attended the program which featured Maunder's "Olivet to Calvary." The director, John E. Williams, and the accompanists are all chapter members.—JOHN E. WILLIAMS.

RICHMOND, VA., CHAPTER—The Richmond Chapter sponsored Marilyn Mason in a recital at St. Stephen's Episcopal Church March 11. Her program included works by Handel, Bach, Alain, Bingham, Wright and Creston. A reception followed at the church for all patrons, members and guests. William Schutt, Grace Covenant Presbyterian Church, spoke to the chapter on youth choirs at a dinner-meeting Feb. 4 at the First Baptist Church. He brought a group of anthems for youth choirs. An interesting and enjoyable program took place with members participating.—MARY ELIZABETH KIMSEY, Reporter.

LOUISVILLE, KY., CHAPTER—The Louisville Chapter held its March 11 meeting at St. John's Evangelical Church with Dr. Oswald Ragatz as guest speaker. Dr. Ragatz spoke on phrasing and articulation, using the Bach Eight "Little" Preludes and Fugues in his demonstration at the organ. The Marilyn Mason recital May 13 was discussed. Dean Joseph Schreiber announced a program sponsored by the chapter March 16 by Dr. Francis Hopper assisted by Conrad Crocker and Louisa Marks in a recital of organ, harpsichord, flute and violoncello music.—MRS. WALTER KENNEDY, Registrar.

FORT MYERS, FLA., BRANCH CHAPTER—The Fort Myers Branch Chapter sponsored Charles Farley March 11 in a well-played recital at the First Methodist Church. Inclement weather prevented a good turn-out. The program appears on the recital page.

The chapter co-sponsored the second annual hymn festival Feb. 17. Five-hundred attended and sang old hymns and several of the winning hymns from the contest held in connection with the publication of the revised standard version of the Bible. Combined choirs from participating churches sang two hymn-anthems.—SCOTT HOUAR, Publicity Chairman.

AUGUSTA, GA., CHAPTER—Climaxing the year's activities of the Augusta Chapter was the annual pastor-organist dinner April 14 at the Reid Memorial Church. Dr. Charles Gibboney, chaplain, was the speaker.

The chapter enjoyed a program and discussion on wedding music, both vocal and instrumental, at the regular meeting March 23 with Emily Remington as chairman. The meeting was held in the First Baptist Church of North Augusta, S. C., with A. B. Harley as host. Participating in the program in addition to Mrs. Remington was Mrs. George Craig.

Meetings of 1958 have included discussions of service playing Jan. 27 and on the responsibilities of the church organist Feb. 24.—J. WILLIAM POPPLER, Publicity.

SAVANNAH, GA., CHAPTER—Catharine Crozier played a recital March 24 at St. Paul's Lutheran Church under the auspices of the Savannah Chapter. Miss Crozier was entertained at dinner March 23 at the Pirate's House.

At the March 10 meeting plans were made to sponsor Dr. Austin Lovelace in a choir clinic Sept. 22-23. It is hoped that the Savannah churches will cooperate with this project and all choir members will be urged to attend. The nominating committee announced that all officers of the local chapter have agreed to serve for another term.—MRS. CHARLES W. BOWERS, Registrar.

Florida Student Groups Meet.

A conclave of Florida student groups was held March 15 at the University of Florida and in Gainesville churches. Students were present from Florida State University, Tallahassee, Stetson University, DeLand, and the host school. After a welcome, three students—Jerrod McCollum, Margo Reitz and Sidney Melton—played these numbers on the four-stop Kimball organ in Florida Union Auditorium: "Benedictus," Reger; Fugue in D major, Prelude and Fugue in A minor and Prelude and Fugue in E minor, Bach, and Cantabile, Franck.

Next on the schedule was a symposium on the problems of the college student organist with Ramona Beard as moderator. Another student recital followed on the large 1925 Ernest Skinner organ in the university auditorium. Richard Joiner, Al Washburn and Eddie Ludlow played: Fugue in F minor, Bach; "Death and Resurrection," Langlais; Finale, Symphony 1, Vierne; "Roulette," Bingham; "Rhosymedre," Vaughan Williams; Sonata 3, Hindemith; "Lord God, Now Open Wide Thy Heaven," Bach, and Chorale in A minor, Franck.

After luncheon in the university cafeteria the delegates visited four Gainesville churches where Fawn Dunkle, Claude Murphree, Wayne Welty and Mrs. E. Ruffin Jones were heard in brief recitals. The faculty advisors for the student groups are Mrs. Beard, Ruth R. Carr and Mr. Murphree.

MIAMI, FLA., CHAPTER—The business meeting of the Miami Chapter was held at the Musician's Club, Coral Gables, March 25. Dean Louise Titcomb announced that Charles G. McVay would be the official delegate from the chapter to the state convention in Jacksonville May 4-7. Mrs. Mary Ellison, chairman of the nominating committee, announced the following slate of officers to be acted on at the May meeting: Dean, Miss Louise Titcomb, F.A.G.O.; sub-dean, Robert Lee; secretary, Paralee Brown; registrar, Miss Patricia Hill; treasurer, Dr. Ralph Harris, F.A.G.O., and auditor, Clifford Beadle. After the business meeting members crossed the street to the Ewing Gallery to hear the annual recital by the University of Miami student group, Dr. Ralph A. Harris, supervisor. Three pupils contributed to the program with their usual ability both in technique and feeling. The program appears on the recital page. After the recital members enjoyed refreshments in the patio with Dean Titcomb presiding at the punch bowl.—JOSEPHINE E. HANSEN, Registrar.

AGNES SCOTT COLLEGE STUDENT GROUP—The spring quarter project of the Agnes Scott College student group will be the study and performance of part 3 of Bach's "Clavierübung." The year's highlight was an inspiring three-hour master class with E. Power Biggs Feb. 18. Hazel-Thomas King, Barbara Huey, Mary Helen Williams, Charlotte Henderson and Florence Gaines played works of Bach, Arne, Mendelssohn and Reubke for Mr. Biggs' criticism.

Hal Roper, representative of the Schlicker Organ Company, lectured on organ construction following a tour Jan. 10 of four organs in the Atlanta area.

There are fifteen members in this year's group with the following officers: Charlotte Henderson, president; Rosalyn Warren, secretary, and Hope Weathers, treasurer.—RAYMOND J. MARTIN, Supervisor.

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C.C.W.O. Ensemble Program

The indefatigable Chicago Club of Women Organists continued its active and ambitious season of public musical events with a concert April 14 at the Torrey-Gray Auditorium of the Moody Bible Institute. Only a few weeks ago the club arranged the remarkable vesper service honoring Leo Sowerby and providing a rare opportunity for hearing a real representation of the works of America's leading church composer; even more recently these same women sponsored the recital by Jeanne Demessieux. The club again proved its energy and initiative by providing performance of some music whose requirement of other instruments with organ limits its chances for live hearing.

If the performances were sometimes less than ideal, they were none-the-less worth sponsoring and worth hearing. Eugenia Anderson played with a string quartet. After an uncertain start on a Bach Prelude in C, the ensemble improved within the performance of three of the delightful Mozart Sonatas (5, 16 and 17).

Lillian Robinson was joined by a brass quartet in three numbers; the most successful was perhaps the Couperin Chaconne in which a good antiphonal balance was achieved between organ and brass. The far-fetched chromatic idiom of the organ part of Karg-Elert's "Mighty King of Miracles" jarred a bit against the more abrupt idiom of the brass. Ensemble problems beset a Robert King Prelude and Fugue in C minor. Marianne van Wien, violist, and Fanny Kilbanow, cellist, of the string quartet each played a solo number with Mrs. Anderson accompanying.

Marjorie Bradbury gave a commendable reading of the Franck E major Chorale and Mrs. Robinson closed the concert with an agile job of the Finale from Vierne's Symphony 5.—F.C.

WINNIPEG ORGAN BUILDER

F. RADCLIFFE IS DEAD AT 70

Frederick Radcliffe, 70, well-known organ builder, died March 13 at his home in Winnipeg, Man., Canada. A native of Burslem, England, he came to Winnipeg in 1907 and except for a few years in the United States lived the rest of his life there. He installed organs in many Winnipeg churches, including the Young United Church, St. Paul's United Church and St. Alban's Anglican Church.

Mr. Radcliffe's widow, a daughter and two sons survive him.

HELD PLAYS SIX RECITALS

AFTER MORNING SERVICES

To acquaint the congregation with the new Schantz organ in Trinity Episcopal Church, Columbus, Ohio, described on page 1 of the March, 1958, issue of THE DIAPASON, Wilbur Held, S.M.D., played "postludial" recitals after the morning services each Sunday in Lent.

DR. WILLIAM BARNES will play a recital May 20 dedicating the organ he gave to the new auditorium of the Evanston, Ill., Township high school. The instrument will be described in the June issue.

HEINRICH SCHÜTZ' "Seven Words of Christ on the Cross" was heard April 2 at the First English Lutheran Church, St. Joseph, Mo., under the direction of Gerhard Krappf.

LANSING WORKSHOP PLANS ANNOUNCED FOR JULY 6-11

The fourth annual church music workshop at Michigan State University July 6-11 will feature organ and choral classes under Theodore Schaefer. The workshop is again sponsored by the university's music department and the continuing education service in cooperation with the Michigan Council of Churches and the Detroit Guild of Church Musicians of the Detroit Council of Churches.

Mr. Schaefer will be heard in recital in addition to lecture-demonstrations of choral techniques and service playing. The staff is also to include members of the university music faculty and church and school music directors from Michigan. Dr. LeRoy Wright will lecture on hymnology and church music and classes to be offered daily will include vocal problems, repertory and choral conducting with strong emphasis on practical aspects of church music leadership.

Other program highlights are a carillon recital by Wendell Westcott, university carillonneur, an opening choral service, a handbell demonstration, reading sessions devoted to new choral repertory, an "organ pilgrimage" to organs in the Lansing area, lectures and discussion periods and a closing service of organ, choral and instrumental music.

James Autenrith is again administrative director of the workshop; Dr. Nellie Huger Ebersole will serve as dean.

PASSION SUNDAY CONCERT

FEATURES BUXTEHUDE WORK

The choir of the Evangelical Lutheran Church of St. Luke, Chicago, was heard in a Passion Sunday service of music March 23. Erich von Behren is choir-master and Herbert D. Bruening is organist. Buxtehude's cantata "Jesus, Joy and Treasure" was featured with organ and string accompaniment. Anthems included: "Go to Dark Gethsemane," Edmundson; Kyrie, Bach, and "Lamb of God," Christiansen. Mr. Bruening played these numbers: "Herzlich tut mich verlangen," Buxtehude; "O Lamm Gottes, unschuldig," Bach, and "Vexilla Regis," Willan.

OREGON CHOIR MAKES BUS

TOUR COVERING 2,000 MILES

The thirty-eight-voice traveling choir of Pacific Bible College, Portland, Ore., Lauren B. Sykes, director, began March 15 its annual tour covering some 2,000 miles in Oregon, Washington, Idaho and British Columbia, Canada. A "retired" Greyhound bus belonging to the college was the means of transportation. This year's choir has members from a dozen different states and one from the Philippine Islands.

NEW JERSEY COLLEGE LISTS

EVENTS OF FINE ARTS WEEK

The choir of Centenary College for Women, Hackettstown, N. J., will sing a concert of contemporary music as a feature of fine arts week May 4-10. Guests within the week will be the Juilliard string quartet, the Gerrish Family and Jane Daggert Karlin, lecturer on religious art. Christopher Fry's translation of Anouilh's "Ring 'Round the Moon" will be staged.

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The Delaware Organ Company was awarded the contract for rebuilding the Felgemaker organ in the First Methodist Church, Kane, Pa. The new specification, designed by Robert Colby and Gene Burmaster of the Delaware Company in collaboration with the organist, Mrs. Victor Klein, includes a considerable amount of new pipework installed on the original slider chest. All remaining pipework was revoiced.

The stoplist is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Traverse Flute, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 171 pipes.

SWELL ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Salicional, 8 ft., 61 pipes.
- Vox Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Fugara, 4 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Tierce Mixture, 3 ranks, 183 pipes.
- Trompette, 8 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.

CHOIR ORGAN.

- Viola, 8 ft., 61 pipes.
- Hohl Flute, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Chimney Flute, 4 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.

PEDAL ORGAN.

- Subbass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Principal, 8 ft., 32 pipes.
- Bass Flute, 8 ft., 12 pipes.

- Super Octave, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Mixture, 3 ranks (prepared for).
- Posaune, 16 ft. (prepared for).
- Clarion, 4 ft. (prepared for).

**HEWLETT DIRECTS ST. JOHN
FOR CAPACITY AUDIENCE**

Many people were turned away Palm Sunday while a capacity congregation heard Bach's Passion according to St. John as the final event of the oratorio season of the choir of the Church of the Resurrection, New York City. Stoddard Lincoln, harpsichord, Martha Blackman, viola da gamba, and Frances Blasedell, flute, assisted the choir and soloists under the direction of David Hewlett, organist and choirmaster.

The Rev. Malcolm L. Foster, curate, sang the role of the Evangelist. The performance was rewarded by an overwhelming response from the congregation in the singing of the chorale at the conclusion of Part 1.

The services of music on the last Sunday of each month will continue in October with an all-Mozart program, including the "Coronation" Mass with orchestra.

**CHICAGO LUTHERAN CHURCH
CHOOSES MAX SINZHEIMER**

Max Sinzheimer has been appointed organist and director of the Lakeview Lutheran Church, Chicago. He leaves the Good Shepherd Community Church of Des Plaines, where he has served in a similar capacity for the last four years.

Dr. Sinzheimer continues as director of the Gary, Ind., municipal chorus and is completing his second term as dean of the Chicago Chapter of the A.G.O.

**CHURCH IN LA JOLLA HEARS
BACH CANTATA 182 TWICE**

The fifty-voice choir of the La Jolla, Cal., Presbyterian Church under the direction of Dr. Walter Teutsch sang two Palm Sunday performances of Bach's Cantata 182, "Himmelskoenig, sei willkommen." Accompanying were Charlotte Tripp Atkinson, church organist, and an instrumental ensemble.

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- Bach—Jesus, Shepherd, Be Thou Near Me
 - High (No. 97-9335) \$.75
 - Low (No. 97-9336) \$.75
- Baumgartner—Love Is of God (No. 97-9327) \$.75
- Lloyd—O Christ, Who Once Hast Deigned (No. 97-9237) \$.60

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CHICAGO, MAY 1, 1958

Do-it-yourself

The increasing ability of the average American in the manual skills is certainly the most heartening result of the high price and scarcity of men to do skilled "odd jobs." And this "do-it-yourself" movement has invaded the organ domain in force.

Not many years ago a Chicago man found his picture in the newspapers, in THE DIAPASON and in several craft magazines for what was essentially the electrification of a reed organ, an operation for which a "do-it-yourself" kit is now regularly advertised in our classified columns. An electronic organ manufacturer created quite a stir only about three years ago with his announcement of the availability of parts and instructions for assembling them. The reclamation of old theater organs has become a widespread hobby.

The logical next step was the organ itself. An occasional home-made instrument has been reported since the very founding of this periodical; now we hear of new ones every week. From Spokane to Buffalo clever, painstaking men and women are building for their homes instruments which for centuries have been confined to churches and great halls (and occasional college practice rooms!). Now enlisting one's family and friends to work long, hard hours in the basement workshop is accepted etiquette: after all, they share in that feeling of accomplishment.

We reported recently a three-manual instrument which a pair of twin college students have built in Winfield, Kans. Last month we printed the picture of an instrument which a Virginia organist-hardware merchant has installed in his store. This issue pictures the organ Marilyn Mason and her engineer husband have built in their Ann Arbor home.

This do-it-yourself movement in organ building, it seems to us, is bigger and bigger news as it gains momentum. Its potential for exciting wide interest in organs and organ music appears a very real one. But individual installations, inversely, become steadily more commonplace and less newsworthy.

Whose Responsibility?

A rather unusual letter appears in our "Letters to the Editor" column this month. It is unusual in that it comes not

from an organist, choirmaster or organ enthusiast but from a layman who happened to be on a music committee at that crucial period of building a church and selecting an organ. He happened upon a copy of THE DIAPASON on the desk of his minister of music; this explains his not knowing that this magazine frequently publishes articles on the problems of church acoustics (see, for example, Wilmer Bartholomew's "Dead or Live? Which Word Fits Your Situation?" in THE DIAPASON for October, 1957).

Nor would the writer be expected to know of the Guild's committee on acoustics and church architecture whose task is not only the preparation of data but also negotiation with the American Institute of Architects on the whole field. Expert acoustical engineers are being called in more and more frequently as consultants in preparing church building plans.

At the international congress of organ builders in Amsterdam last September the recommendation was made that "the organ builder be part of the church planning from the very earliest stages." This seems to us one of the best guarantees against such occurrences as the writer laments.

But the letter poses some other questions: Did the organist assemble and offer to share with interested committees and individuals available information on the role of adequate reverberation in performing and listening to music? If so, did anyone listen to him? Was he given assurances that his material was already familiar or, worse yet, was he given the simple "brush-off"?

Perhaps not all of the responsibility for the unfortunate results belongs to the architect (now deceased). Granted that he should have known better or that he should have called in others who knew more than he. But someone with a genuine interest in church music should have made himself felt too and felt unmistakably. "Locking the barn door" can be a very frustrating experience.

Letters to the Editor

Organ Committee Member Speaks Up.

Plainfield, N. J., April 1, 1958—

Dear Sirs:
I recently happened to see a copy of the March issue of THE DIAPASON on the desk of our minister of music and, picking it up, automatically opened to the editorial page. There in the first column was an article "What America Needs" which proved very provocative. However, the reading of this article suggests another topic: "What Every Church Building Committee Needs."

I suggest this, because a few years ago I was a member of our church building committee. We anticipated the installation of a fine new organ. The architect (now deceased) apparently knew very little about the proper acoustical treatment for good sound transmission because he insisted upon using a heavy coating of sprayed acoustical material on the ceiling of the nave. As a result we have a dead church. The fine tones of our organ are very much dampened and congregational singing is greatly discouraged.

It seems to me that your magazine could render a great service to church architects and potential church building committees if it would publish widely a treatise on the correct acoustical treatment for churches and auditoriums where music is to be featured. By doing this, you would help promote good music and keep other churches from falling into the troubles we are having.
F. HAROLD KITCHELL.

A Champion for Widor!

Lawrence, Kans., April 5, 1958—

Dear Sirs:
I cannot allow the remarks of Walter Wade about Widor to go unchallenged. "Was ever thus; Widor has always had his denigrators. Back in the twenties Gordon B. Nevin spoke of "the bunk in Widor," and Paul Henry Lang later made some supercilious cracks about Widor's calling his organ compositions "symphonies." At that time Frank Collins polished off Mr. Lang very neatly. It is too bad that Albert Riemenschneider is not alive today to come to Widor's defense.

For Mr. Wade to lump Widor with Batiste is tantamount to equating Hugo Wolf with Carrie Jacobs Bond. How bizarre can you get? Widor's ideas may not always be of the highest inspiration, but there was never

a more idiomatic composer for the organ. His workmanship was impeccable and he possessed that life-giving quality—rhythm—to a degree seldom equalled by any other organ composer.

I can testify that nothing has given me greater artistic satisfaction than playing Widor's Sixth Symphony and I have received more favorable remarks on that composition than on anything else I have ever performed. In the words of Variety, it is a "sockeroo." And where have I found a higher degree of mysticism than in the slow movement of the "Gothic" Symphony?

Speaking of Widor's Sixth, I have it on good authority that Mrs. Phelps recently played the Finale from that work as a postlude in the Mother Church in Boston and most of the congregation refused to leave until she had finished.

Yes, Dr. Best is right; Widor is far from dead. The reason so many organists do not play his music is that they are just plain lazy. May they arouse themselves from their torpor and "soar above!"

G. CRISS SIMPSON.

Those SAB Anthems.

Little Silver, N. J., March 19, 1958—

Dear Sirs:
Anent your remarks about SAB music in the March issue of THE DIAPASON, may I first of all thank you for making favorable mention of my set of seven "Singable Psalms" recently published by Carl Fischer, Inc. Just for the record, however, I must advise that they were originally conceived and published for SA. If despite this they merit of a nod of approval (even when compared with the work of a "big-name" composer) we shall have to accept your dictum and ascribe it all to "good craftsmanship!"

Now, as one who has "perpetrated" as much if not actually more than other composers writing for SAB (having three volumes and dozens of separate selections to my credit), I feel both qualified and justified in expressing my views.

Foremost, my primary objective has never been to provide material for "tenor-less" adult choirs. If there are such and they find my music useful, I certainly have no objection and wish them God-speed! On the other hand, it irks me no end that there are still among us those who ignore the growth and development of the youth choir movement in our country. Whether we like it or not, may I state most emphatically that this form of church music is here to stay. So, boys and girls, you might as well become reconciled to it!

Primary children eventually become junior choristers and sooner or later are eligible to sing with a high school choir. I am well aware that in many places these groups are known by fancy names, but fundamentally it is an age group division.

In writing or arranging for SAB, my major concern has been the high school group, in which the boys present both a problem and a challenge. Vocally, they are neither "fish nor fowl," i.e., the tenor range is mostly too high and the bass part goes too low. The alternative is an "in-between" part, arbitrarily designated as "baritone." One is quite safe in assuming that the majority of these "baritones" will develop into basses. Hence it is important that their "baritone" part be largely in fundamental harmony with only a minimum of inversions. I know only too well the difficulty of adhering to this procedure at all times!

The fact, as you have stated it, that no "major" choral composers have felt inclined to write for SAB proves absolutely nothing. They are likely to be very impractical people with heads in the clouds and aspiring to be numbered among the immortals. All of which helps the average choir-master (and I count myself one of them!) exactly not at all. We average folk have a job to do! We have reared choirs, not exactly from the cradle to the grave, but embracing various age groups, and we desperately need good music for these groups—music that is worthy of a service of worship, being thoroughly singable and employing a text that says something and that reaches out to the pews to give the listener a lift.
CARL F. MUELLER.

Walcker Organ—Pneumatic Action?

Calgary, Alta., Canada, March 17, 1958—

Dear Sirs:
In the very interesting report from his European journey in your March issue, D. DeWitt Wasson writes about the Walcker organ in the Katharinenkirche of Frankfurt/Main: "The action is an excellent pneumatic."

That is a hard thing to swallow regarding this doubtless excellent four-manual organ designed by the well-known Professor Paul Smets of Mainz. The "Walcker-Hausmittelungen," November, 1954, page 6 (by Professor Smets and Pfarrer Theodor Wissmueller, Darmstadt), reads as follows (translation): "The mechanical action ('spieltraktur'), which reaches to distances up to thirty-three feet (10 m), is surprisingly light and elastic . . ." The stop action of this organ is electro-pneumatic and of course slider chests are used.

Altogether—in design, specification, tone and material—this is a remarkable modern organ from Walcker & Cie., Ludwigsburg.
WERNER LANGE.

Looking Back into the Past

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

The palatial home of Senator William A. Clark in New York City was opened April 8 for a private recital on the large organ by the senator's private organist, Arthur Scott Brook. After the 150 guests, members of the National Association of Organists, had inspected and heard the instrument, President J. Christopher Marks of the N.A.O. voiced the appreciation of the association to Senator Clark.

Wilhelm Middelschulte played his own Passacaglia with the Chicago Symphony Orchestra, it being Mr. Middelschulte's annual appearance with the orchestra.

Lynnwood Farnam was in the midst of his last Lenten recital at Christ Church Cathedral in Montreal when a terrific storm burst over the city, and as it beat upon the edifice and caused timbers to creak a panic was caused among the congregation, who feared the tall spire would collapse. The crowd left the church in disorder, but was reassured by Dr. Symonds, the vicar. Mr. Farnam, who was playing a Bach chorale prelude, did not miss a note or a beat during the pandemonium, it is reported.

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

The four-manual Austin organ in the Jerusalem Y.M.C.A. was dedicated at Easter. Mrs. Douglas H. Decheder of the American Mission in Aleppo, Syria, was at the console and gave several recitals Easter week.

Joseph Bonnet did his bit to make the American composer for the organ known in Paris by playing a program of American works April 30 at the Church of St. Eustache. The composers represented were Seth Bingham, Arthur Foote, Leo Sowerby and Eric DeLamar.

Dr. George Balch Nevin, prominent composer and father of Gordon Balch Nevin, died at his home in Easton, Pa., April 17.

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

Plans were announced for the national biennial A.G.O. convention at St. Louis July 5-9, the first after the war.

Robert Elmore was awarded first prize in the Schulerich contest for music for organ and bells.

Carl F. Price, co-founder of the Hymn Society, died in New York at the age of 66.

Stoplists for these three-manual organs were published: a Kilgen at Emmanuel Lutheran Church, Minneapolis, Minn., a Möller at Mount Zion Lutheran, Detroit, Mich., and a Cannarsa at West Liberty, W. Va., State College.

Oratorio Premiere in Gary

The first performance in the United States of Hugo Herrmann's St. John Oratorio was given March 16 at the Seaman Hall, Gary, Ind. Dr. Max Sinzheimer translated the work into English and conducted the performance by the Gary municipal chorus.

Dr. Sinzheimer is to be congratulated for his direction of the fifty-voice choir, orchestra of thirty-eight and soloists in a fine interpretation of this difficult work. The composer came from Germany to hear this performance and was introduced at the end of the concert.

The oratorio centers around the life of Jesus, from his first public appearance at the wedding feast of Cana to his crucifixion, death and resurrection. The music itself, composed in the modern vein, contains many exotic and exciting melodies. The greater part of the work is written in oriental texture, symbolic of the Hebrew tradition of Jesus. Three choruses were especially notable: the Litany in the Form of Variations, the Finale and Amen Chorus and the Sacred Choral Dance.

THOMAS T. CLARK.

THE FLUSHING, N. Y., oratorio society, directed by Frederick Heyne, sang the Fauré Requiem and the Haydn Mass in B flat at the First Congregational Church April 14.

ROSSINI'S "Stabat Mater" was sung Good Friday by the quartet with Dr. Edward Eigenschenk at the organ in the Second Presbyterian Church, Chicago.



New Records

Volume 2 of the Mirrosonic Records documentary of last summer's I.C.O. in England has been released and includes two straight organ recitals: Robert Baker at Temple Church and C. H. Trevor at St. Sepulchre's Church. This disc contradicts many of the pre-conceived notions that many Americans (this American, at least) have regarding both English organs and organists. It may be that Dr. Baker plays in such a manner to make the large Harrison and Harrison instrument sound like many of our better romantic organs, but Mr. Trevor lacks all the characteristics Americans object to and more than makes up for them in sound musicianship, clever registration and a most original program. His handling of the limited thirteen-stop (no off-unison ranks and only three above unison pitch) Harrison and Harrison rebuild of a 250-year-old Renatus is almost unbelievable. The sound is not unlike many nineteenth-century American instruments. Except for the audience noises and sounds from the street, this volume does not have as much "convention atmosphere" as Volume 1; it must stand on its musical merits alone, which are considerable.

It is good to have Dr. Baker, one of America's leading recitalists, on record. His playing of the following program is up to the high standards expected of him and must have made a brilliant beginning as the A.G.O.'s first contribution to the congress: Adagio and Finale, Concerto 1, Handel; "Carnival" Suite, Crandell; Prelude, Berlinski; Dialogue on the Mixtures, Langlais; Rondo for the Flute Stop, Rinck-Dickinson; Pastorale, James; A Trumpet Minuet, Hollins, and the Liszt Prelude and Fugue on "B-A-C-H."

Mr. Trevor's recital includes: Three Pieces on 15th-century German Songs, Paumann; Sonata in D minor, Ritter; Fond d'Orgue, Marchand; "Les Cloches," le Begue; Andante, Selby; Sonatina, Valdemar Söderholm; Chorale, Honegger; Fugue, Op. 36, Sigtenhorst Meyer; Chorale Fantasia on an Old English Tune, Parry, and "Dankpsalm," Reger.

Mirrosonic's surfaces are again unusually quiet and engineering was of the highest order. The first side sent for the purposes of this review had an unfortunate fault, but not enough to throw the stylus.

...

"Organ Music by Early Masters" comes to us with the Orlon label. William Sprigg, organist at Hood College in Frederick, Md., produced, engineered and played this disc, using the new Möller instrument in the college's Coffman Chapel.

If a competition were held for finding the organist who can play the most notes per second, surely Mr. Sprigg would be one of the finalists. His brilliant technique is in constant evidence, but, unfortunately, often to the detriment of the music. This reviewer has never heard the Arne Flute Solo and Pachelbel's Toccata in E minor at such rapid tempi. On the other hand, his performance of Buxtehude's "Herzlich" chorale lets the piece speak for itself in a beautiful poignant manner. He also slows down for de Grigny's Recit de Tierce en Taille, but it lacks the suave and mystic quality of Dr. Harry Gay's interpretation discussed in last month's column.

On the credit side, Mr. Sprigg shows ingenuity in most colorful registration, and the parts in this polyphonic assortment are always very clear. The program as a whole is made up of what probably serves as a nucleus of pre-Bach works for most recitalists in America today. Numbers not mentioned above are: Trumpet Tune in C, Purcell; Toccata in G major, Walond; "Agincourt Hymn," Dunstable; Voluntary in D minor (exciting last movement), Stanley; Basse et Dessus de Trompette, Clerambault; Psalm 19, Marcell; Fugue on the Kyrie, Couperin; "God Whose All Saving Light," Walthier, and Prelude, Fugue and Chaconne in C, Buxtehude.

Jacket notes include a little sermon by Mr. Sprigg on organ tonal design and on organ recording, as well as brief notes on the pieces and composers and the full stylist of the organ.—B.H.

THE COMBINED CHOIRS of the First Baptist Church, Muncie, Ind., sang "For He Is Risen," Clokey, and "Gallia," Gounod, March 31 under the leadership of Richard E. Phipps.

**Lueneburg Volumes
Appear in Edition
by Concordia Press**

The wide interest organists are showing in the early music for their instrument is reflected in the catalog additions of many publishers. As players become more eclectic, so too do publishers: a heartening development, we feel.

Concordia issues a two-volume edition of "The Free Organ Compositions from the Lueneburg Tablatures." This important primary source of seventeenth-century north German music is transcribed and edited by John R. Shannon and has a foreword by Paul Bunjes. The composers of most of the pieces are unidentifiable. The wide variety of forms ranges from a few bars in length to perhaps six pages. The pieces are in no sense of purely musicological interest but will be played and taught widely; they will nourish the already strong preoccupation with the baroque so characteristic of our time.

In Peters Edition are three volumes of "selected pieces" with Frescobaldi, Buxtehude and Scheidt each represented by a collection of a few pieces. The choices are not unfamiliar and are to be found in other issues of the composers' works: Frescobaldi: Canzona, Ricercare Cromatico and Three Toccatas; Buxtehude: Ciacona in E minor, Prelude and Fugue in D minor, "Jig" Fugue in C and the "Nun bitten" chorale; Scheidt: Two "Vater Unsers," the Magnificat Canons and a Fantasie in D minor with double. Because these selections are so representative, each of these volumes has special value both for teaching and for the organist with a limited library.

Three Voluntaries or Extemporizations by A. E. Floyd (Hinrichsen, available through Peters) give us our first acquaintance with this distinguished musician who makes his home in Melbourne, Australia. These pieces are unpretentious and not very venturesome; they are intended as quiet service music.

Robert King extends his catalog of music for organ and brass with two very useful works: the Schütz Psalm 150 provides a festival opportunity to use two mixed choirs and two brass choirs with organ. The work is not easy but its challenge is worth meeting. Gardner Read's "De Profundis" for horn and organ is a moving and sensitive work requiring a first-rate horn player (or an even better trombonist).

William H. Harris' Three Opening Voluntaries (Novello) include a Pastoral-Prelude, a Meditation on "Cheshire" and an "Evening Melody." These are quiet but not tame music for the church service. Langlais' "Triptyque" offers three strongly contrasted pieces. The opening Melody is highly individual employing an odd doubling device. The center Trio is in a lively French toccata style. The Final is a vigorous marching style. This three-part work is likely to find wide favor.

**CATHEDRAL AT NEW ORLEANS
HEARS CHOIRS IN CONCERT**

The annual concert was given March 16 at the St. Louis Cathedral, New Orleans, La. The choir of the cathedral, directed by Elise Cambon, was joined by the schola cantorum of Notre Dame Seminary, the Rev. Robert J. Stahl, director. Miss Cambon's organ numbers included: Prelude and Fugue in G minor, Buxtehude; Prelude and Fugue in C major and "Heut' triumphieret Gottes Sohn," Bach. Among choral music heard in addition to Gregorian and Ambrosian chant were: "Ave Verum," Byrd; "Sicut Cervus," Palestrina; "O Vos Omnes," Vittoria; "O Filii et Filiae," Leisinger; Kyrie and Gloria, "Missa Ancilla Domini," Oswald Jaeggi; Sanctus and Benedictus, Missa Brevis, Palestrina.

**AUGUSTA CHORAL SOCIETY
SINGS FIRST "KING DAVID"**

A capacity audience filled the Lawton B. Evans auditorium in Augusta, Ga., for the premiere in that city of Honegger's "King David" March 25. This work was performed by the Augusta Choral Society under the direction of Emily Remington, A.A.G.O., Ch.M. Eugenia Toole was organist.

Other works sung by the society this season include the Brahms Requiem Nov. 15 and Handel's "The Messiah" Dec. 13.

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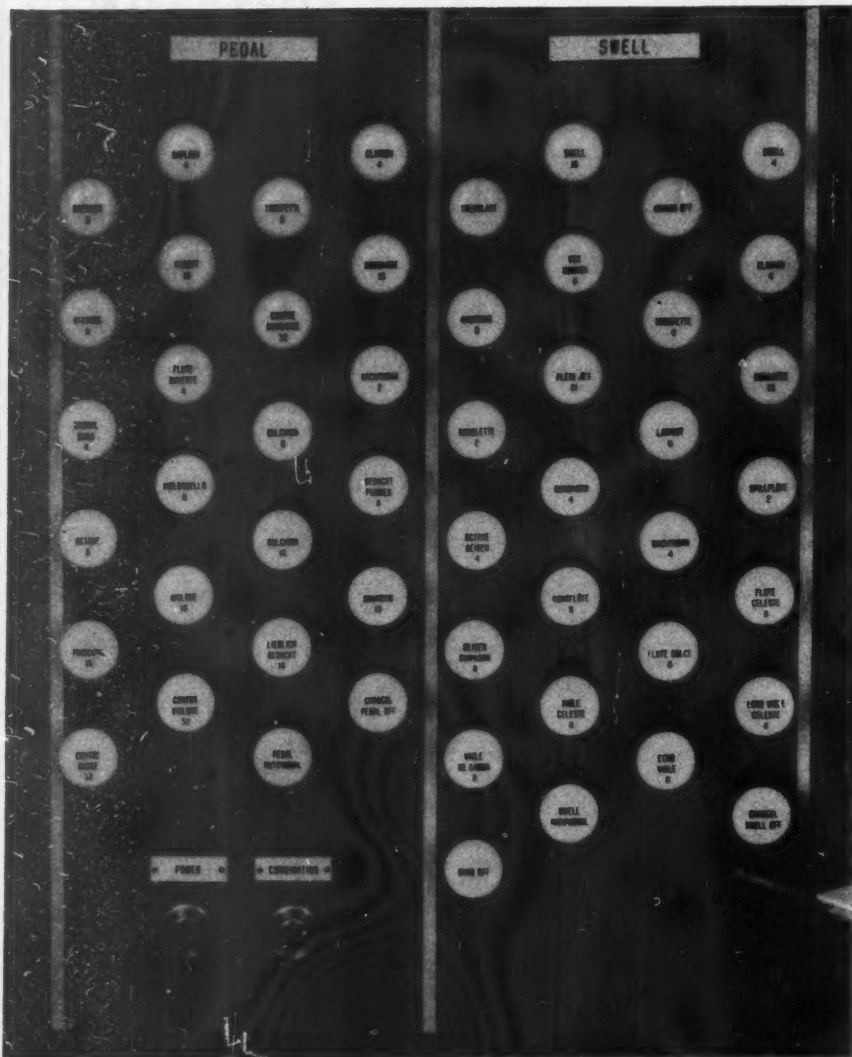
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THE Custom Series Four-Manual Allen Organ pictured here was shown for the first time in a recent issue of this publication. The showing generated such a great amount of interest that the Allen Organ Company takes pleasure in offering the following information concerning its installation.

This Allen Electronic Organ has been installed in the First Presbyterian Church of Stamford, Connecticut. The type of organ needed at the Stamford church was one which would satisfy *all* of its requirements, fit into the space allowed, blend with the church's contemporary design and, above all, *produce a fine sound*.

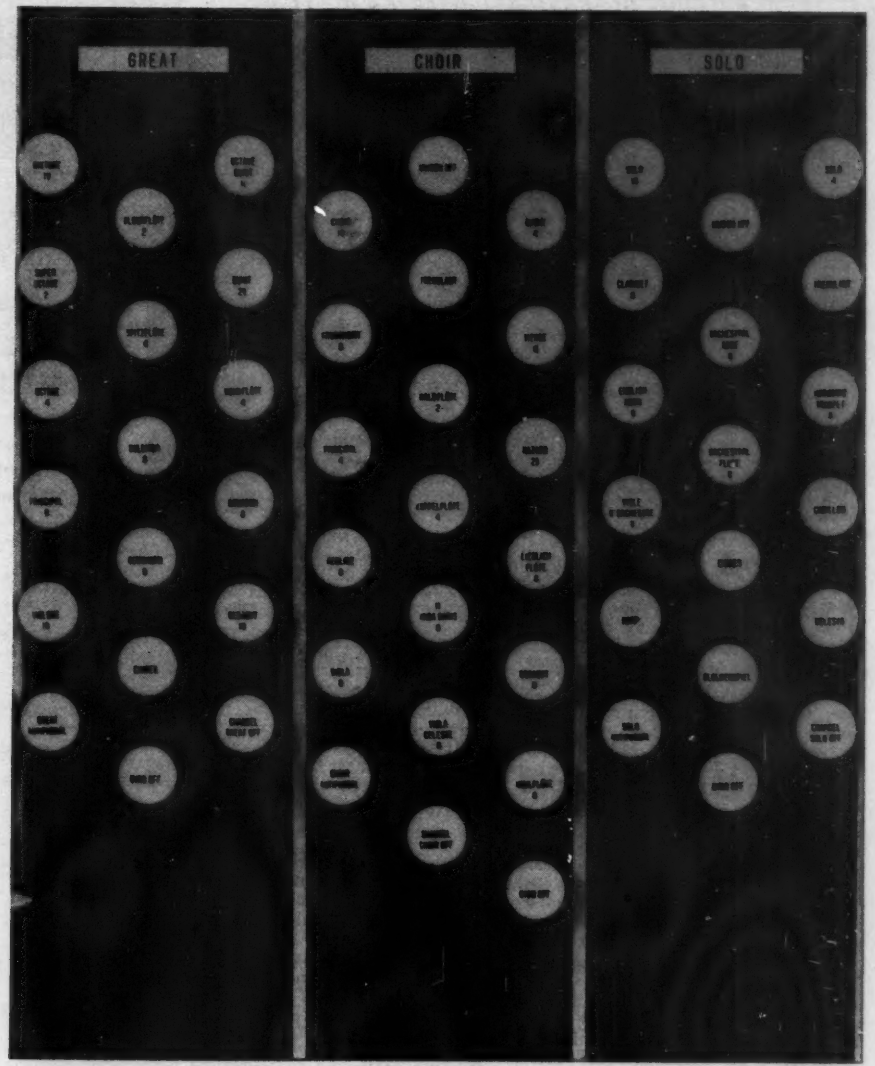


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RALEIGH HUSBAND-AND-WIFE MUSIC TEAM



PEGGY AND ARNOLD HOFFMANN are the husband-and-wife team in charge of the music at the United Church in Raleigh, N. C. Mr. Hoffmann is also state supervisor of music for North Carolina's school system. Mrs. Hoffmann combines a career as mother, musician and writer.

Peggy Hoffmann's new book, "Sew Far, Sew Good!" has been chosen by the Junior Literary Guild as its summer teenage selection. Her first book for children was "Miss B.'s First Cookbook" and she

has two sacred song collections published by Presser and a unison anthem book by Flammer. Recently she tried her hand at teenage fiction; her first has been accepted and the second is in the works.

Ohio natives, the Hoffmanns are graduates of Miami University, Oxford, Ohio, where they met. Mrs. Hoffmann did graduate work at the University of Chicago in religious education.

In July she is off to Europe as one of sixty-nine on Edward Blakely's tour of nine countries.

DON CRAIG CONDUCTS WIDE LIST OF CHORAL FESTIVALS

Don Craig's busy conducting schedule in February and March included: the Pennsylvania western district choral festival, Washington, Pa.; the Wayne University choral clinic, Detroit, Mich.; the Washington all-state chorus, Yakima, Wash., and the Massachusetts all-state chorus, Springfield, Mass. He trained the chorus which sang with Eileen Farrell on the Telephone Hour broadcast March 31.

In April he conducted: the Mercer county high school chorus, Bluefield, W. Va.; the Southern Baptist Seminary choral clinic, Louisville, Ky., and the Fox Valley festival, Barrington, Ill.

Mr. Craig's engagements in the near future include: the Montgomery county choral festival, Rockville, Md., May 8-9; the East New Mexico University music camp, Portales, N. M., June 1-14; the Iowa all-state music camp, Iowa City, June 22-July 5, and the "alumni" week session of the Waring workshop, Delaware Water Gap, Pa., July 20-26.

CHICAGOLAND FESTIVAL CONTEST BOOKLET ISSUED

The booklet of contest requirements and rules for the various music contests which are part of the Chicagoland music festival has been issued. The twentieth annual staging of the big Soldiers' Field event, sponsored by Chicago Tribune Charities, Inc., will take place this year Aug. 23.

Philip Maxwell is festival director and Henry Weber musical director. Paul Whiteman is this year's guest of honor and Edgar Nelson is choral director.

SHAW CONDUCTS MEMORABLE "CREATION" AT WOOSTER, OHIO

Robert Shaw was guest conductor of the College of Wooster, Ohio, concert choir in a performance March 26 of Haydn's "The Creation." The memorial chapel was crowded to the last seat and there was great enthusiasm. Dr. Richard Gore prepared the choir for the concert.

The *Wooster Daily Record* in a long review included this paragraph:

The beautiful rendition of the great music last night was worthy to take its place in the long, continuous and honorable history of the oratorio. For those of us who are forced to live for the most part by recordings and broadcasts, such a "live" performance as that we were privileged to enjoy last night is an inestimable experience for which we should be very grateful and humble.

INSTRUMENTS AND SINGERS JOIN ORGAN FOR PROGRAM

A sacred concert at the First Congregational Church, Battle Creek, Mich., March 23 featured Esther Cupps and Beryl Garm at the organ along with vocal and instrumental soloists. Music heard included: Concerto in F major, Albinoni-Walther; "O Man, Bewail Thy Grievous Sin" and Prelude and Fugue in D major, Bach; "Laus Sion Salvatorem," Buxtehude; Carillon, Sowerby; "Vision of the Church Eternal," Messiaen; Psalm 65, Rowley; Canon, Schumann; Cantabile, Dethier, and Carillon, Vierendeux.

HERBERT M. HIGGINS, for fifteen years organist at the Northminster Presbyterian Church, Evanston, Ill., died March 29 at his home at the age of 63. His widow and a son survive.

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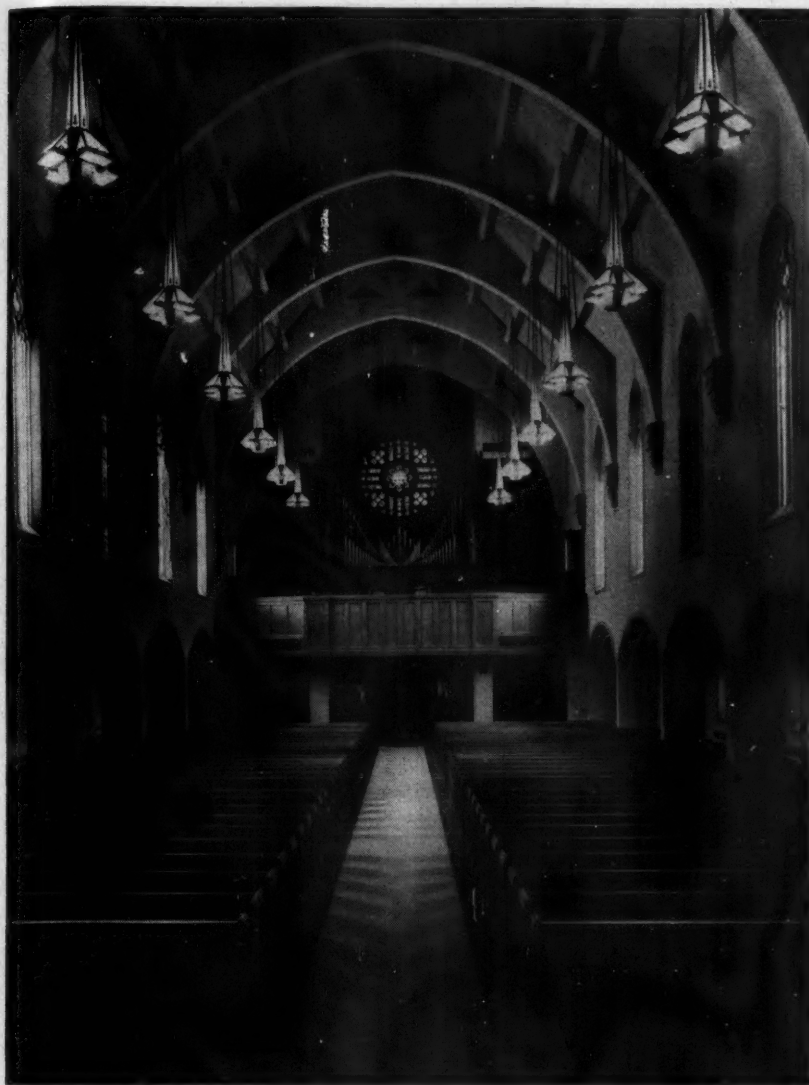
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Mrs. Jacobs' Junior Choir Book Offers Helpful Blueprint

Ruth Krehbiel Jacobs' name as founder and president of the Choristers Guild is a familiar one to choir directors in most parts of the country. She has headed innumerable workshops and clinics, has lectured before A.G.O. chapter meetings and conventions and has long since established herself as one of the leaders in the whole field of children's and youth choirs.

We are glad to report to her many admirers that Mrs. Jacobs' new book, "The Children's Choir" (Augustana Press), is just as clear, systematic and practical as they would expect. She has no secrets; her approach is: "This has worked; I believe this is why it did." No multiple choir ministry can afford not to know this book intimately.

There will be some objection to Mrs. Jacobs' constant "commercial" for membership in her Choristers Guild. Doubtless she believes it an integral part of her system of choir building. Many will find her intelligent ideas and practices entirely useful without accepting that provision.

Two books in the general category of "music appreciation" have reached us recently and both are unusual and worthy enough to deserve some discussion. The first, "The Message of Music" by Paul H. Apel (Vantage Press), despite its sentimental title, openly disclaims the "appreciation" label; yet it is just that and in the favorable sense of the word. Since any appreciation must grow from knowledge, the author pre-supposes none of it and tries to furnish a comprehensive amount of it. He also gives opinions and endeavors to stimulate individual thinking. The book makes very easy and interesting reading and will be helpful to lower echelons among the hi-fi addicts. Possibly to emphasize his insistence that he has not written a "text," the author provides only a bare table of contents with no indexes

or other reference tools. In spite of this, his book would be as useful in "appreciation" classes as it will be to the "do-it-yourself" home learner.

Howard Taubman, music critic of the New York Times, is the author of "How to Bring Up Your Child to Enjoy Music" (Doubleday). This again is a kind of "appreciation" book, this time for parents. Some of his chapter heads—"Creating a Musical Atmosphere," "The Place of Live Music," etc.—give an idea of the book's immediate, down-to-earth approach. Taubman recommends specific recordings for four distinct periods in a child's development, providing separate lists for the parent and for the child for each period. Here is responsible, mature thinking on a matter every parent should find vitally interesting.

The McLaughlin and Reilly Company has brought out a Handbook for Catholic Church Organists by well-known Sister M. Theophane, O.S.F., which certainly appears to be a highly useful text for the novice Catholic organist. Remarkably detailed and thorough, it contains chants with simple harmonization, each in a variety of keys, and exact service information.—F. C.

SEWANEE CONFERENCE HELD FOR 8th SEASON JULY 15-24

The Sewanee summer conference on church music will hold its eighth meeting at the DuBose conference center, Mont-eagle, Tenn., July 15-24. It is to be sponsored by the fourth (Sewanee) province of the Episcopal Church with the Rt. Rev. Theodore N. Barth, D. D., bishop of Tennessee, in charge.

The faculty will include: the Rev. Massey H. Shepherd, Jr., Ph.D., S.T.D., Church Divinity School of the Pacific, Berkeley, Cal.; David McK. Williams, Mus. D., F.A.G.O.; Ronald Arnatt, F.T.C.L., F.A.G.O., Christ Church Cathedral, St. Louis, Mo., and Burnet C. Tut-hill, Mus. Doc., Southwestern University, Memphis. Adolph Steuterman, F.A.G.O., Calvary Church, Memphis, is again serving as director; Thomas Alexander, St. Paul's, Chattanooga, as registrar and bursar, and Richard T. White, F.A.G.O., St. John's Church, Memphis, as secretary.

*"Put a piece of holly in the dogwood, friend,
and think about Christmas for awhile."*

These are the concluding lines of a great song that has never been written. If you'd like to write the rest of it, feel free to do so, but please don't send the manuscript to Shawnee Press.

Howsoever, you may enjoy quoting the above bit of nonsense in sending invitations to your choir members. Invitations to a springtime tea, or hot dog roast, or hamburger battle, or crumpet crush, or whatever kind of social shenanigans you go in for with your choir or AGO Chapter in springtime.

The idea is this: feature Christmas music! With no last-minute pressure on you, you and your choir can sit like so many Supreme Court Justices, and be mighty picky about what you'd like to offer next Christmas in the way of anthems.

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So you and your choir can sit, sipping soda and biting burgers in the back yard, while the record player does all the work! Say, this is a GREAT idea!

And think of the smug smile of satisfaction you'll wear this summer while swimming, knowing that your Christmas music program is all set.

The name of the record album is "O Come, Let Us Adore Him," and to get both the record album and scores on loan for 30 days, just clip, sign, and send the coupon below.

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OTTER LAKE MUSIC CENTRE

HOLDS 6th SUMMER SESSION

The Otter Lake Music Centre will hold its sixth season June 29 to July 27 at Round Lake Inn, Weir, P. Q., Canada, sixty-five miles north of Montreal in the Laurentians. A wide choice of courses will be offered mornings; afternoons will be free for sports or relaxation. Evenings will be given over to concerts by the members and invited artists and to folk singing and folk dancing.

Appealing to both the amateur and professional at whatever level of achievement, the courses will be conducted by musicians highly qualified in their respective fields. Families will be welcome as in the past and there will be special activities for children.

Recorder playing, choral singing, chamber music, elementary theory, school music, folk singing and folk dancing will be taught. Swimming, boating, tennis and golf are available.

The staff members include George and Carl Little, Jean Papineau-Couture, Otto Joachim, Hugh Orr, Jan Simons, Dilys Cameron, Nany Kebedgy, Harry and Ruth Hollander and Tom Kines.

STUDENT WINS \$300 ORGAN SCHOLARSHIP AT AUGUSTA

Miss Porter Remington, a high school student in Augusta, Ga., has won a \$300 scholarship in organ in the young artist competition sponsored by the Augusta Music Club.

A student of the late Joseph Ragan, F.A.G.O., of Atlanta, Miss Remington is organist at the Ascension Lutheran Church in Augusta. In the competition Miss Remington played: Prelude, Fugue and Chaconne in C major, Buxtehude, and "I Call to Thee Lord Jesus Christ," Bach. She also performed the Searle Wright Fantasy on "Wareham" for organ, brass and percussion at a special concert in which contest winners were featured with the Augusta civic orchestra.

OMAHA CHURCH LISTS GROUP OF ORATORIO PERFORMANCES

Choral activities at the First Central Congregational Church, Omaha, Neb., since mid-season have included a performance of Honegger's "King David" Feb. 2 at an inter-faith service, the Bach Cantata "Christ Our Lord to Jordan Came" Feb. 16, a youth choir festival March 9 and Bach's St. Matthew Passion March 23 and 30. Richard W. Litterst conducted and Cecil C. Neubecker accompanied at the organ.

CARILLONNEUR ASSUMES MAYO CLINIC ASSIGNMENT

Dean Robinson, organist of the Congregational Church, Rochester, Minn., and accompanist for the Rochester male chorus, has added a new activity to his schedule. Succeeding James J. Drummond, Mayo Clinic carillonneur since 1929, Mr. Dean now plays the twenty-three-bell carillon on the twentieth floor of the famous medical center. His first recital on the bells was played Palm Sunday.

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VIRGINIA DENYER REESE

Oklahoma Baptist University
at SHAWNEE

Augustana Choir in Chicago

The choir of Augustana College, Rock Island, Ill., made its annual appearance in Chicago's Orchestra Hall March 30. The group sang with the same precision of attack, accuracy of intonation and balance of fine tone as its predecessors have achieved under Henry Veld since he founded the choir in 1931. The group of more than seventy voices sang a short, largely sacred program before an enthusiastic capacity audience.

While this listener is not always in accord with the musical decisions Mr. Veld makes in the matters of tempo and rubato, he has only high praise for the discipline and the warm blend of tone which the director has achieved with his vital young material. Few professional choirs achieve a clearer diction.

Britten's "A Ceremony of Carols" with which the program ended was the most extended work heard; Ginastera's "Lamentations of Jeremiah" achieved considerable emotional impact. Interesting contemporary settings were Burrill Phillips' "Bells," Paul Creston's version of Psalm 23 and Harl McDonald's "Dirge for Two Veterans" (sung by the Jenny Lind Chorus of women). Music by Bach, Wasner and Vaughan Williams was among other material performed.—F.C.

**ORGAN BUILDER CONCLAVE
IS PART OF N.A.M.M. MEETING**

The American Academy of Organ will hold a national convention in Chicago July 21-24 in connection with the convention of the National Association of Music Merchants. Discussion forums relating to current problems of the organ industry have been planned. Design engineers of electronic instruments will be asked to lecture on new products and improvements. Lectures will be given on: wind supply, electrical supply, pipe making, leathering, organ chambers and installation.

**FLORIDA CHOIRS ARE HEARD
IN LENTEN CHORAL WORKS**

The choirs of the First Methodist Church, Jacksonville, Fla., were heard in three Lenten choral works. The women's chorus and junior choir performed Pergolesi's "Stabat Mater" Ash Wednesday. The sanctuary choir of thirty mixed voices and soloists sang Stainer's "Crucifixion" in March and Haydn's "Seven Words of Christ" Maundy Thursday. Choirmaster-organist is Amelia Smith, Ch.M.

MORE THAN 15,000 music students, teachers and conductors in eastern colleges and universities are being given the opportunity to examine a collection of 1100 classical and contemporary music scores in the traveling display of Associated Music Publishers. Many of the contemporary works in the display cannot be found anywhere else in the United States and most of the scores can generally be seen only in a few large libraries in metropolitan areas. The exhibit contains music scores published by A.M.P. and the eighteen major European publishers represented by it in the U. S. The works range from simple choral selections to the most advanced orchestra scores.

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**WARING MUSIC WORKSHOP
TO HAVE EIGHT SESSIONS**

The Fred Waring music workshop will hold eight separate sessions the summer of 1958. The first choral workshop will be held June 15-20 at Southern Methodist University, Dallas, Tex. All the other sessions will be in workshop headquarters at Delaware Water Gap, Pa.

Special features this year are an "alumni" workshop July 20-25 with Don Craig as guest instructor, a "piano sessions" workshop July 27-Aug. 1, a youth orchestra workshop July 25-31 and a youth music workshop Aug. 1-10.

In addition to regular Waring staff members, the faculty will include: Gladys Tipton, Columbia University; Oleta Benn, Carnegie Institute of Technology, Pittsburgh, Pa.; Leah Thorpe, Peabody Institute, Baltimore, Md.; Sylvia and Mack Perry, Brooklyn, N. Y., College, and Donald Bryant, director of the Columbus boy choir, whose regular rehearsals with that well-known organization will be a feature of the choral sessions.

**MARGARETHE BRIESE DIES;
30 YEARS IN UTICA CHURCH**

Miss Margarethe A. Briesen, A.A.G.O., organist and choir director of the Westminster Presbyterian Church, Utica, N. Y., for thirty years, died March 16 after a long illness. She was born in London, England, and came to Utica at an early age. At 12 she received a scholarship from the Utica Conservatory. Among her organ teachers were Dr. George Parker at Syracuse University and Dr. Norman Coke-Jephcott. She was active in the A.G.O. as a member of the Central New York Chapter. She was highly regarded both as an organist and a pianist and was active in church and civic affairs.

**SLATER'S SPRING EVENTS
IN FORT WAYNE ANNOUNCED**

Vincent Slater's spring activities in Fort Wayne, Ind., have included Stainer's "The Crucifixion" April 4 and Handel's "The Messiah" April 27 at Plymouth Congregational Church. His church choir joined the Philharmonic Chorus in the Verdi Requiem April 29. The season will close May 25 with a program entitled "The Church Year in Music."

THE 200-VOICE oratorio chorus of Moody Bible Institute, Chicago, and soloists under Robert Carbaugh's direction sang Bach's "Christ Lay in Death's Dark Prison" and Mendelssohn's "Hymn of Praise" April 27 at the Torrey-Gray Auditorium.

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Choral Season's Tag End Affords Supply of General Anthems

With most important church music occasions over for the season and few directors sufficiently recovered from their most strenuous season to be in a mood to plan for next year, most publishers' offerings take on a general and diffuse character. In a case or two, publishers who rarely send material for review choose this slack season to mail in accumulated stock, presumably hoping for more conspicuous mention.

It is interesting to observe the tendency of most publishers to specialize in music with certain characteristics. Sometimes a choral director can recognize the publisher by one glance at a page of music. This is, it seems to us, as it should be. No one company can extend its catalog to supply the needs of the whole widespread choral movement in this country. Some have tried, to their sorrow.

One of H. W. Gray's favorite fields is the large church with the near-professional choir and the big organ. Last year's winner of the Church of the Ascension's competition, Arnold Freed's "Holy, Holy, Holy," should be of wide interest. Its high tessitura pre-supposes a good choir and it has a good organ part. As general chairman of the national convention in Houston, Jack Ossewaarde's name will become increasingly familiar to Guild members. It is appropriate that his big Magnificat and Nunc Dimittis in C should reach us at this time. Mr. Ossewaarde writes an interesting organ accompaniment and makes no undue demands on his voices. Some other familiar names in Gray's list are: former A.G.O. Warden Channing Lefebvre with an effective Jubilate Deo; W. A. Goldsworthy with a short, moving "Thou Hast Searched Me Out;" David H. Williams with a choral version of Bach's organ "A Mighty Fortress;" Paul Koch in a singable Benedictus Es, Domine, and Lawrence Curry with "The Sacrament Divine," a small communion anthem.

A special ornament in Gray's list is Leo Sowerby's "Eternal Light" written for the Dickinson festival described on page 1 of THE DIAPASON for April; every director will wish to see this brief "choral grace."

Remick's apparent special market is a very extensive one: choirs which for one reason or another prefer to stick to the "tried-and-true" in choral style. If this occasionally includes the maudlin and rarely means much vitality and originality of style and expression, it also means freedom from the problems which the experimental or the "modern" pose both to choir and congregation. The best in the new Remick list seem to us "The Morning Trumpet," White-Wood, based on a "Sacred Harp" melody, and a short "God of Mercy and Peace" by Philip Gordon. Wheeler's conventional "The Son of God Goes Forth to War" has a solo lying too low for the indicated soprano or tenor; Couper's "Stand Up, Stand Up for Jesus" has a bass solo; Marshall's "Thy Way, Not Mine" and Miller's "New Every Morning" have soprano or tenor ones. Fletcher's "We Give Immortal Praise" has a duet for soprano and tenor; Pears' "Rend Your Heart" is small and quiet. Four by Norman Bell are: "Holy God of All Life," "Jesus Is Knocking," "The Lord's Prayer" and "The Power of Prayer." A. P. van Iderstine has three: "The Still, Small Voice," "A Daily Prayer" and "Arise, O Christians." Bertha Louise Tamblin has two: "Rest of the Weary" and "Praise the Lord."

Philadelphia's "Singing City" choral group has been widely publicized. Mercury has issued some numbers in a "Singing City" series edited by Elaine Brown. "I Am the People" is a cantata by Helen Weiss; a setting of Sandburg, it is for school or secular chorus use. Samuel Adler's "A Prophecy of Peace" is in a contemporary idiom; a good choir could generate some excitement in it. Also from Mercury is Earl Rogers' "From the Psalms," a cappella program material in three sections; the quiet second section (Psalm 23) and the exciting "Hallelujah" section are effectively written. Paul Pisk's

SEVEN ORGANISTS SHARE NOONDAY SPOT AT ST. PAUL'S

Noonday recitalists at St. Paul's Chapel, Columbia University, in April included: Searle Wright April 10 and 22; Ralph Kneeream April 8; John Carruth April 15 with Aaron Juvelier, viola; Herbert Burtis April 17; Dale Peters April 24 with Luise Eitel, flute, and Margaret Rae, mezzo-soprano, and Charles Merritt April 29.

The chapel choir will sing its spring festival service May 11 under Mr. Wright's direction. It will include choral works by Bingham, Holst, Dunstable, Milner and Wright.

Psalm 14, likewise unaccompanied, is also interesting if less daring; the piece has some divisi. Kraft's "A Proverb of Solomon" is a program rather than a service piece; its bold style and orchestral accompaniment may suggest numerous special occasions for it. Moss' "A Song of Solomon" is for SSA with an ornate piano accompaniment.

Witmark issues three Candlyn SAB anthems: "Song of Triumph" is a simple version of a fine old Welsh tune; "The Road to the Lamb" is a strong Scotch tune, and Benedictus Es, Domine is in free chant.

Recent Novello issues are a good Easter SAB "Hail Thee, Festival Day" by Martin Shaw, a carol "Christ Is Now Rysen Agayne" in a fussy setting by Brian Brockless and a new editing by Watkins Shaw of Purcell's big, not easy "Thy Word Is a Lantern."

Marks sends two of three SSA motets by Mendelssohn ("Praise Ye the Lord" and "Hear Our Prayer"). Harold Aks has edited these deserving but less familiar works.

Shawnee Press issues two simple, block-harmony anthems by Clifford McCormick: "Lenten Anthem" and "Behold! I Stand at the Door."

A belated Christmas visitor is an almost gospel-hymn style "Christ Jesus," Pugh-Smith (G. Schirmer). A rather remarkable little SSA "Ave Maria" by an anonymous Trappistine nun comes from the World Library of Sacred Music.—F.C.

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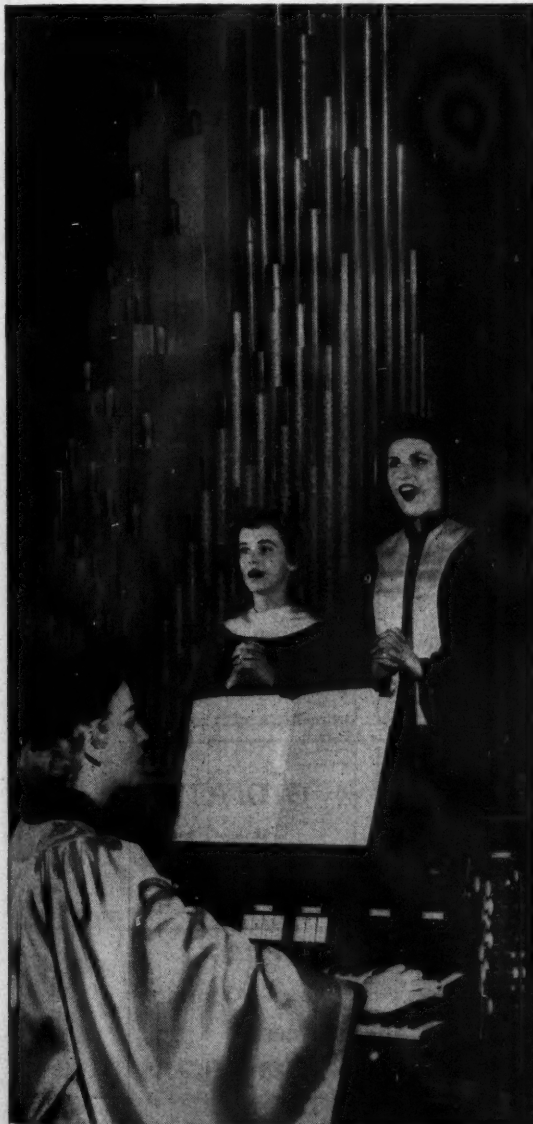
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BAY OF QUINTE CENTRE—The Bay of Quinte Centre met March 25 at the Anglican Church of St. Margaret's on the Hill, Belleville. The organist and choir-master of the church, Mrs. Eva W. L. Herdman, gave a recital suitable for a small instrument. The organ at St. Margaret's sounds quite brilliant in a new building of contemporary design. The pipework and mechanism is installed behind grill cloth in a suspended mezzanine on the west wall and the console is placed with the choir in the chancel. The seven-rank, nine-stop instrument was built by Hill, Norman & Beard, Ltd., of London, England, and was dedicated in January. Chairman Robert Bell welcomed the organists and their friends. He suggested that they try sitting in different locations in the church, moving between numbers so as to better assess the instrument. Mrs. Herdman played: Voluntary in A minor, Boyce; Pieces for a Musical Clock, Handel; "A.D. MDCXX," MacDowell; "By the Pool of Pyrene," Stoughton; "St. Theodulph," Peeters, Karg-Elert and Willan; "Elegy," Thalben-Ball; Andante Cantabile, Symphony 4, Widor, and Fantasie in C minor, Bach. Refreshments were served in the church basement immediately after the recital and then the organists took full advantage of the opportunity to inspect the organ.—F. E. MOORE, Secretary.

ORILLIA CENTRE—A capacity congregation thronged to the Church of St. James for a festival of hymns sponsored by the centre March 24. The choirs of nine churches participated. The festival began with a shortened form of evensong and a short outline of the aims and purposes of the C.C.O. by the chairman of the centre, Mrs. P. M. Roberts. The founder and first chairman, J. D. Gordon, introduced the special guest and speaker of the evening, Henry Rosevear, F.C.C.O., F.T.C.L. Mr. Rosevear gave a concise but comprehensive picture of the phases of hymnology and introduced each hymn with a pertinent preface. The choir, comprised of 152 choristers, was under the direction of Gerald Death and the accompaniments were played by Raymond Daniels. Mr. Daniels also played chorale preludes by Bach, Buxtehude and Walther. A reception followed prepared by the choir of St. James' Church under the guidance of Miss Edith Page. An offering was received for the C.C.O. building fund.

LONDON CENTRE—Virgil Fox was sponsored in recital under the auspices of the London Centre at the Metropolitan United Church March 24. Mr. Fox had not played in London since the convention in 1955. His program was as follows: "Now Thank We All Our God," "In Dulci Jubilo," Adagio Cantabile and Prelude and Fugue in A minor, Bach; Communion, Tournemire; Suite, Opus 5, Duruflé; Giga, Rossi; "Green-sleeves," Vaughan Williams; "How Brightly Shines the Morning Star," Reger.—MARGARET NEEDHAM, Secretary.

VANCOUVER CENTRE—The March 22 meeting of the Vancouver Centre was held at the home of Leonard Wilson, F.T.C.L. Twenty-eight members and guests gathered to hear and see a new portable organ built by G. Herald Keefer with 360 pipes made by D. A. Flentrop of Holland. Mr. Wilson explained the plan of the organ and played music by Locke, Purcell, Buxtehude, Peeters and Waicha to demonstrate the versatility of the instrument. Refreshments were served after the meeting.—ELEANOR M. BUSH.

THE CHANCEL CHOIR of Hope Congregational Church, Springfield, Mass., sang the Brahms Requiem March 23. LeRoy Hanson was director and Myrtle Regier, Mount Holyoke College, organist.

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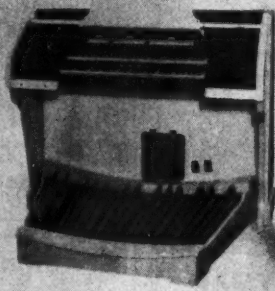
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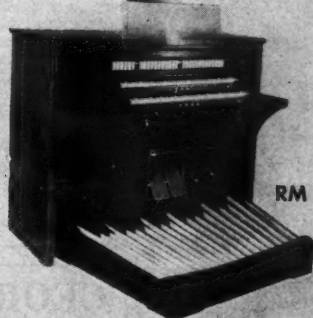
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- Open Diapason, 8 ft., 68 pipes.
- Hohlflöte, 8 ft., 68 pipes.
- Gemshorn, 8 ft., 68 pipes.
- Octave, 4 ft., 68 pipes.
- Flute d'Amour, 4 ft., 68 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Trumpet, 8 ft., 68 pipes.
- Chimes (prepared for).
- Tremulant.

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.
- Gemshorn, 4 ft., 68 pipes.
- Cornet, 3 ranks, 183 pipes.
- Oboe, 8 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Melodia, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Lieblüchflöte, 4 ft., 68 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.
- Tremulant.

PEDAL ORGAN.

- Contrabasse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 12 pipes.
- Cello, 8 ft., 12 pipes.
- Stopped Flute, 8 ft., 12 pipes.
- Choral Bass, 4 ft., 12 pipes.

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Parker's "Hora Novissima" was sung March 26 in Presser Hall, Agnes Scott College, Decatur, Ga., by the men's glee club of Ohio State University and the Agnes Scott College glee club. Miss Roxie Hagopian, Agnes Scott, directed part 1 and Norman Staiger, Ohio State, directed part 2. Raymond Martin played the organ accompaniment.

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Veteran Organist Reveals Thoughts on Organ Playing

By H. WILLIAM HAWKE

(Reprinted from the November, 1957, issue of *Crescendo*, official bulletin of the Pennsylvania Chapter of the A.G.O.)

For some twenty years most of my organ practice has been done on an instrument of two unified stops. This has many advantages. Simple tone is obtained by the alternate, or contrasted, use of the two 8 ft. ranks, a viola and a rohrflöte, and their use with 4 ft. and 2 ft. pitches. More complex ensembles and solos result with the addition of off-unison pitches. The pipes of the instrument are almost within the reach of the player, and one can immediately hear everything that happens: the impact of the tone, and more important, when that tone is finished, without any room reverberations to deceive. This leads to clarity; and when this type of playing is transferred to an organ and building with less favorable conditions, the rhythm can be felt by the listener as well as by the player.

Another thing which is observed is that the music played on such a small instrument must be good music to sound well. Pieces which depend almost entirely upon instrumental effect, rather than musical content, are shown up to be what they are—abstract tone-paintings. Music, therefore, must be well constructed and contain an interesting texture to be effective on this instrument.

Textural and rhythmic content must be realized, however, and that is where the use of a small organ, or of a few stops, is beneficial. The phrases must be delineated, and the means for such delineation must be learned. Experiments with keyboard touches must be made until one is able to pattern phrases that reach the ear as entities in themselves, yet belonging to the overall conception of the music.

How is this done? The first requirement is to be able to recognize the idiom of the motif and how the phrases are begun and concluded. The conclusions are marked by some kind of cadential progression; the beginnings occur after some kind of silence. Also, one must be able to differentiate between that part of the phrase which has an *arsic* (climbing or energetic) tendency and that which is *thetic* (declining or restful).

In simple chorales or hymn-tunes, these *arsic* and *thetic* elements will occur simultaneously in all voices; in polyphonic and contrapuntal music, one part may be rising while another falls, but the skillful player will be able to maintain these expressions throughout the most complicated passages, in manuals and pedals, and this by means of touch.

There is no better training for this than the two- and three-part Inventions of Bach, played first on the piano then on the organ. In playing these works on the

piano in preparation for advance in organ technic, it is advisable not to depend upon dynamics and different tone-levels, but rather to utilize the judicious intermingling of legato and staccato touches; for it is this command of touch which is the chief factor in organ technic—in fact, the only means of delineating phrases which both the organ and the harpsichord have.

The matter of flexibility of note values must also be considered. It is thrilling sometimes to hear the rapid continuity of typewriter-like regularity in pieces of the modern toccata style, and many organists, mostly under French influence, can make the organ literally dance, and even the regulators shake, until the very building seems to vibrate under the regular and insistent reiteration of strict note values. This is similar to a troop of soldiers marching over a bridge; their measured trend can set it into vibration. This is a dangerous thing to do on a bridge, and if kept up too long may simply destroy the structure. Perhaps it is the same with organ playing; for one piece it is acceptable and exciting, but may become extremely irritating throughout a recital, or even a church service, and destroy the musical sense.

• • •

A cadential passage needs to be played with cessation of energy; an *arsic* passage needs to be played with an application of energy. It may be said that the cadential portion has a certain looseness and the forepart of the phrase a tautness. In most music one will find that the *arsic* and *thetic* elements are alternated measure by measure in regular binary metre, be it that the signature is binary or ternary, and usually that the last measure of the piece is *thetic*. The *arsic* portion will benefit by a hastening, the *thetic* portion by a delaying—but *don't* overdo these; be subtle, especially in public performance.

Two points more: the careful observance of note repetitions and of rests. Ruskin's well-known saying: "There's no music in a rest—but the making of music in it" seems to take care of that matter adequately, but repetitions need more thought. They can be *close*, where the finger never leaves the key, and are usually so in the course of a phrase; or more detached when a repeated note stresses a rhythmic point and when a repeated note begins a phrase.

Rhythm has never been adequately defined. Like life, of which it is the substance, it is beyond our words, but *not* beyond our comprehension, and there is nothing more inspiring than rhythmic organ playing to an organist and nothing more easily apprehended and welcomed by the layman. But rhythm needs to be worked for. Rhythm is life and like life it is essential that it be active rather than passive.

FAURE'S REQUIEM was sung Feb. 23 by the choir of the Westminster Presbyterian Church, Dayton, Ohio. Robert M. Stofler conducted the choir accompanied by string orchestra, harp and organ.



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The Colby institute of church music will hold its annual session at Colby College, Waterville, Maine, Aug. 25-30. The teaching staff consists of: Thomas Richner, New York City, instructor in organ; William C. Wood, Washington, D. C., instructor in choir and choral work; Phyllis M. Cobb, Portland, Maine, instructor and consultant in organ and choir problems of the smaller churches. Instruction, given in both large and small groups, includes: techniques, organization, repertory, conducting, interpretation and selection of music for the service and the church year. The intensive six days of work preclude much of a social program, but a real Maine clam and lobster bake, or its equivalent, on the shores of a typical Maine lake is an annual feature. The director of the institute is Everett F. Strong of the college faculty.

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The schools of church music of the Evergreen, Col., conference—the "short school" Aug. 4-9, the "long school" Aug. 11-23—will have Thomas Matthews, Mus. Doc., F.A.G.O., as dean. Other faculty members will be: Wesley Day, F.A.G.O., Ch.M., F.T.C.L., George Faxon, Gilbert Macfarlane, Leo Sowerby, Mus. Doc., F.A.A.R., the Rev. Claude E. Guthrie and the Rev. Clyde E. Whitney.

Among courses announced are work in liturgics, chant, use of the hymnal, conducting, service playing and composition.

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The annual competition for anthems for average church choirs is announced by the chapel choir conductors' guild of Capital University, Columbus, Ohio. A prize of \$100 is offered. Everett W. Mehrley is the chairman of the contest which closes Sept. 1.

ROBERT BAKER played the dedicatory recital March 16 on the Austin organ in the Central Presbyterian Church, Montclair, N. J., whose stoplist appeared in THE DIAPASON for June, 1956.

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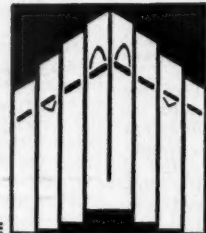
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JAMES R. SHARP



JAMES R. SHARP has been awarded a Fulbright scholarship to study at the Danish graduate school for foreign students of the University of Copenhagen, Denmark. He will sail July 16.

Mr. Sharp is a 1958 graduate of Texas Christian University in Fort Worth where he studied organ with Emmet G. Smith and Adrienne M. Reisner. He has been organist of the First Christian Church, Duncan, the Hemphill Presbyterian Church and the First Church of Christ, Scientist, in Fort Worth. Presently he is serving as a second lieutenant in the army artillery at Fort Sill, Okla.

**RECENT THIMAN CANTATA
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Eric Thiman's new cantata, "The Temptations of Christ," was sung March 30 at the First Presbyterian Church, San Diego, Cal. Harold G. Lutz directed the 125-voice Westminster choir and Virginia Cox was the organist.

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Programs of Organ Recitals of the Month

Marilyn Mason, Ann Arbor, Mich.—Miss Mason played the following recital April 9 at the Kresge Auditorium of M.I.T., Cambridge, Mass.: Presto, Concerto 5, Handel; "Le Cucu," Kerll; Prelude and Fugue in D major, Bach; Trois Danses, Alain; Epilogue, Langlais; Two Hymn Preludes, Wright; Suite for Organ, Creston.

Richard Westenburg, Missoula, Mont.—Mr. Westenburg was sponsored March 23 by the Spokane Chapter of the A.G.O. in the following program in St. Paul's Methodist Church: "Now Thank We All Our God," Two Movements in Chamber Style and Fantasia and Fugue in G minor, Bach; Three Chorale Preludes, Pepping; Variations on a Noël, Dupré; Scherzo, Vierne; "Le Banquet Celeste" and "Transports de Joie," Messiaen. He played the same program three days previously for Missoula chapters of Sigma Alpha Iota and Phi Mu Alpha at Montana State University. Mr. Westenburg played this program March 9 for the Helena, Mont., Chapter of the A.G.O.: Trumpet Voluntary, Purcell; "The Fifers," Dandrieu; Sarabande, Cello Suite 6, Bach; Rondo in G, Bull; Fantasia and Fugue in G minor, Bach; Concerto 5, Handel; "Petites Litanies de Jesus," Grovlez; "Divertissement," Vierne; Variations on a Noël, Dupré.

Rubin S. Frels, Victoria, Tex.—Mr. Frels played this program March 14 dedicating the recently rebuilt one-manual mechanical-action Hinners organ at the Brenham, Tex., Presbyterian Church: Prelude and Fugue in E minor, "The Old Year Passeth," "All Hail this Glorious Day," "The Ten Holy Commandments," "Our Father Which Art in Heaven" (two settings) and "All Things I Leave to God's Direction," Bach; Chaconne in E minor, Buxtehude; "Arabesque" and "Berceuse," Vierne; "Now Rest beneath Night's Shadow," Peeters; Scherzo, "There Comes a Ship Heavy Laden," "From Heaven Above to Earth I Come" (three settings) and "God Sits on His High Throne," Pepping; "Let All the World Rejoice," Benoit.

Marshall Bidwell, Pittsburgh, Pa.—Mr. Bidwell played his 4347th free recital March 23 in the Carnegie Music Hall, including this music: Trumpet Tune and Air, Purcell; "My Innmost Heart Doth Yearn" and "O Whither Shall I Fly," Bach; Symphony 8, Widor; Prelude on "Were You There?," Sowerby; "Ave Maria," Bach-Gounod; Ronde "Francaise," Boellmann; "Lamentation," Gullmant; "Holiday for Strings," Rose; "Berceuse," Dickinson; "March of the Sardar," Ippolitov-Ivanov.

Paul Jenkins, DeLand, Fla.—Mr. Jenkins played the following recital Feb. 10 at St. John's Baptist Church, Charlotte, N. C., Feb. 11 at the West Market Street Methodist Church, Greensboro, N. C., and Feb. 14 at the Park Place Methodist Church, Norfolk, Va.: "Have Mercy, Lord" and Prelude and Fugue in B minor, Bach; Flute Solo, Arne; Chorale in E major, Franck; "My Heart Is Filled with Longing," Buxtehude, Brahms and Langlais; Pastorale, Roger-Ducasse; Noël, Almand.

Marjorie Jackson, Columbus, Ohio—The Akron Chapter sponsored Miss Jackson Feb. 16 in this recital at Trinity E. and R. Church: Psalm 19, Marcello; "Herr Gott, lass dich erbarmen," Isaac; Toccata in A, Sweelinck; Aria and Giga, Loeliet; Fantasia and Fugue in G minor, Bach; Chorale in E major, Franck; "Le Banquet Celeste," Messiaen; Epilogue on a theme of Frescobaldi, Langlais; "Twilight at Fiesole," Bingham; Concert Piece, Peeters.

Kent Hill, Thomasville, Ga.—Mr. Hill was sponsored Feb. 6 by the Akron Chapter of the A.G.O. at Trinity E. and R. Church in the following program: "Wer nur den lieben Gott lässt walten," "Ich ruf' zu dir," "Liebster Jesu," "Heut triumphieret Gottes Sohn" and Prelude and Fugue in B minor, Bach; Suite for a Musical Clock, Handel-Purvis; Andantino and "Divertissement," Vierne; Variations on a Noël, Dupré.

Wayne Fisher, Cincinnati, Ohio—Mr. Fisher played this faculty recital March 16 at the College-Conservatory of Music: Fantasia and Fugue in A minor, Bach; Fantasia in F, K. 594, Mozart; Fantasia and Fugue on "Ad Nos," Liszt; Giga, Bossi; Allegretto Grazioso, Sonata in G, Bennett; "Mater Dolorosa," Symphony, Weitz; "Tu Es Petra," Mulet.

J. Harold Harder, Toledo, Ohio—Mr. Harder played this recital March 2 at the Colliwong Presbyterian Church: Suite on "Upon My Loving God," Buxtehude; Minuet in A, C. P. E. Bach; Toccata in F, J. S. Bach; Symphony 4, Widor; Two Pastoral Psalms, Bingham.

Ronald Arnatt, St. Louis, Mo.—Mr. Arnatt played this program March 18 for the North Texas Chapter of the A.G.O. and Midwestern University in the First Methodist Church, Wichita Falls, Tex.: Prelude and Fugue in C, "Come, Saviour of the Gentiles," "Kyrie," "Deck Thyself, My Soul" and Toccata in F major, Bach; Andante in F, K. 616, Mozart; Prelude and Fugue in A minor, Brahms; Pastorale, Franck; "We All Believe in One God," Reichel; "Desseins Eternels" and "Le Mages," "La Nativité," Messiaen; "Dominus Regit Me," Dirksen; Four Plainsong Preludes, Arnatt. Mr. Arnatt played the Mozart, Brahms and Reichel March 16 at the Episcopal Church of the Good Shepherd, Dallas, Tex., adding: Tiento Lieno por B flat, Cabanilles; "My Young Life" Variations, Sweelinck; Introduction and Toccata in G, Walond; Arioso, Sowerby; Prelude and Fugue in E flat, Bach.

Elbert Morse Smith, Grinnell, Iowa—Mr. Smith played this program March 16 in Herrick Chapel, Grinnell College: Toccata in D minor, Froberger; "Have Mercy upon Me," Bach; Partita, "Nun komm, der Heiden Heiland," Bornefeld; Meditations on "The Seven Last Words" 1, 4 and 6, Huston; "The Hen," Rameau; "Twilight at Fiesole," Bingham; "Carnival" Suite, Crandell; "Rhumba," Elmore. Mr. Smith also played the Bornefeld and the Huston in a recital March 10 at St. John's Lutheran Church, Des Moines, under the sponsorship of the Central Iowa Chapter of the A.G.O. Also included was: Douze Pieces "Liturgiques," Motiu.

Wilma Jensen, Westfield, N. J.—Mrs. Jensen played this recital March 18 at the Westminster Church, Utica, N. Y., for the Central New York Chapter of the A.G.O.: Prelude and Fugue in G major, Bach; Diferencias sobre el Canto del Caballero, de Cabezon; Benedictus, Couperin; Fugue in C, Buxtehude; Chorale in A minor, Franck; "Ave Maris Stella," Dupré; "Jesus Lead Thou Onward," Karg-Elert; Aria, Peeters; Dorian Prelude on "Dies Irae," Simonds; "Rhythmic Trumpet," Bingham; "Pange Lingua Gloriosi," Edmundson; "God among Us," Messiaen.

Thomas Spacht, Fort Monmouth, N. J.—Mr. Spacht played this recital March 14 at the Southern Baptist Theological Seminary, Louisville, Ky.: Prelude and Fugue in E flat, Saint-Saens; "My Soul Doth Magnify the Lord," "Lord Jesus Christ, Be Present Now" and Toccata and Fugue in D minor, Bach; "O Christ, Thou Lamb of God" and "Now Praise We Christ, the Holy One," Lenel; Prelude and Fugue in G minor, Dupré; Prelude au Kyrie and Dialogue sur les Mixtures, Langlais; Sonata on the 94th Psalm, Reubke.

Robert Lodine, Evanston, Ill.—Mr. Lodine played this recital April 20 at the Hyde Park Baptist Church, Chicago, as the scholarship benefit program of the Gamma Chapter of Phi Beta Fraternity: Prelude and Fugue in E flat, Bach; Dialogue in A minor and Recit sur le "Pange Lingua," de Grigny; Basse de Cromorne and Caprice sur les Grand Jeux, Clerambault; Arioso, Sowerby; "Deux Danses a Agni Vavishita," Alain; Finale, Symphony 6, Vierne.

James P. Autenrith, East Lansing, Mich.—Mr. Autenrith played this recital March 18 at the First Methodist Church, Auburn, N. Y.: "We All Believe in One God" and "Rejoice, Beloved Christians," Bach; "How Brightly Shines the Morning Star," Pachelbel; Concert Suite, Handel; Sonatas 1, 13 and 15 for organ and strings, Mozart; Pastorale, Franck; Praeludium, Kodaly; Fugue, Honegger; Scherzo, Vierne; Toccata, Jongen.

Nita Akin, Wichita Falls, Tex.—Dr. Akin played this program in the concert series at Christ Church Cathedral, St. Louis, March 4: Fanfare in C, Purcell; "Fairest Lord Jesus," Edmundson; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Allegro Cantabile, Symphony 5, Widor; "Ave Maria," Gullmant; Ronde "Francaise," Boellmann; Sonata on the 94th Psalm, Reubke.

Ethel Sleeper Brett, Sacramento, Cal.—Mrs. Brett played this program March 16 at the First Methodist Church: Toccata and Fugue in D minor and "Come, Sweetest Death," Bach; Fantasia on "To Us a Saving Health Is Brought," Liszt; "Spirit Wind," Shure; "The Wind and the Grass," Gaul; "Les Petites Cloches," Purvis; "Pageant," Sowerby.

Ejnar Krantz, South Bend, Ind.—Dr. Krantz played this recital March 30 at the First Presbyterian Church: Prelude and Fugue in C major, Bach; Symphony 5, Widor; "Benedictus," Rowley; Prelude on "The King's Majesty," Sowerby.

Charles Huddleston Heaton, St. Louis, Mo.—Dr. Heaton played this recital March 25 for Eureka, Ill., College at the Eureka Christian Church: Voluntary in C, Croft; Saraband and Jig, Corelli; Concerto 1, Handel; "My Heart Is Filled with Longing" and "Rejoice, Christians," Bach; Fantasie, K. 594, Mozart; Scherzo, Symphony 2, Vierne; Prelude on "Jewels," Bitgood; Suite on Tunes from an Old Disciple Hymnbook, Brandon; Prelude and Fugue in G minor, Dupré. Dr. Heaton played the Handel, Bach, Mozart and Dupré March 2 at Christ Evangelical and Reformed Church, Dupo, Ill., and Feb. 18 at Christ Church Cathedral, St. Louis. At Dupo he completed his program with: Rigaudon, Campra; "Musical Clocks" Suite, Haydn; Carillon, DeLamarter; "Elegie," Peeters. At Christ Church he added: Trumpet Tune and Air, Purcell; Rondo for Flute Stop, Rinck; "The Soul of the Lake," Karg-Elert; "Divinum Mysterium" and Antiphon to the Benedictus for Good Friday Tenebrae, Arnatt.

Janet Moede, Charleston, S. C.—Miss Moede was sponsored in the following recital March 17 by the Columbia, S. C., Chapter of the A.G.O. at the Shandon Methodist Church: "Benedictus" and "The Trophy," Couperin; "The Fifers," Dandrieu; Prelude and Fugue in C minor, Lübeck; Fugue in G minor (Little), Bach; "Come Holy Ghost, God and Lord," Vetter; "In Peace and Joy I Now Depart" and "Hark! A Voice Saith, All Are Mortal," Bach; "Christ, Who Is My Life," Janet Moede; "O Christ, Thou Lamb of God," Lenel; "Clair de Lune," Karg-Elert; Adagio for Strings, Barber-Strickland; "Comes Autumn Time," Sowerby.

Esther Jepson Milwaukee, Wis.—Miss Jepson played this recital under the sponsorship of the Milwaukee Chapter of the A.G.O. March 23 at the Kenwood Methodist Church: Basse et Dessus de Trompette, Clerambault; "Durch Adams Fall," Homilius; "Wachet auf, ruft uns die Stimme" and "Grosser Gott, wir loben dich," Peeters; Trio-sonata in C minor, Bach; Concerto 2 in A minor, Vivaldi-Bach; "Hommage a Frescobaldi," Langlais; "Le Banquet Celeste," Messiaen; Toccata, Andriessen.

Marilyn MacFarlan, Rosemary Bolton and Dale Edward Willoughby, Coral Gables, Fla.—These members of the University of Miami Guild Student Group played these numbers March 25 for the parent Miami Chapter of the A.G.O. in the Ewing Gallery: Prelude and Fugue in D major, Bach; "Harmonies du Soir," Karg-Elert; Toccata in E, Bach; Communion, "St. Croix" Mass, Benoit; Fantasia in G major, Bach; Two Preludes, Thiman; Prelude on "Aberystwyth," Dale Willoughby; Toccata, Symphony 5, Widor.

Eugene Hill, Oxford, Ohio—The White-water Valley Chapter of the A.G.O. sponsored Dr. Hill March 4 at Holy Trinity Episcopal Church in the following program: Prelude and Fugue in G minor, Buxtehude; "Vom Himmel hoch," Pachelbel; "Was Gott tut ist wohlgetan," Kellner and Walther; Prelude and Fugue in C minor, Bach; "Ave Maris Stella" 4, Dupré; "Freu dich sehr, o meine Seele," "Schmücke dich, o liebe Seele" and "Herr Jesu Christ, dich zu uns wend," Karg-Elert.

Robert M. Stofer, Dayton, Ohio—Mr. Stofer played this program March 2 at Holy Trinity Episcopal Church, Oxford, Ohio: Introduction and Toccata in G major, Walond; "Wir glauben all' an einen Gott," Bach; Three Chorale Preludes for trumpet and organ, Krebs; "Requiescat in Pace," Sowerby; Introduction and Passacaglia and "St. Patrick's Breastplate," Clokey. Nancy Morrison, soprano, and Thomas Battenberg, trumpet, assisted.

Benjamin Hadley, La Grange, Ill.—Mr. Hadley will play a recital May 6 at the Rockefeller Chapel of the University of Chicago. His program: Concerto in G, Ernst-Bach; Prelude and Fugue in E minor, Bruhns; Chorale in B minor, Franck; Allegro Vivace, Symphony 1, Vierne; Very Slowly, Sonata, Sowerby; "Symphonie de l'Agneau Mystique," de Maleingreau.

Lee S. Burns, Los Angeles, Cal.—Mr. Burns played this program Jan. 10 at the University of California at Los Angeles: Chaconne, Couperin; "When in the Hour of Deepest Need" and Prelude and Fugue in A minor (Great), Bach; "Cortege and Litany," Dupré-Farnam; Adagio, Symphony 6, and Toccata, Symphony 5, Widor.

Harriette Slack Richardson, Springfield, Vt.—Mrs. Richardson played this program April 4 at St. Mark's Episcopal Church: Chorale in B minor, Franck; "Homage to Perotin," Roberts; Four "Stations of the Cross," Dupré; "O Sacred Head," Brahms; "O Man, Bemoan Thy Grievous Sin," Bach.

Jerald Hamilton, Topeka, Kans.—Mr. Hamilton was sponsored by the District of Columbia Branch, National League of American Penwomen, in the following recital at the Washington Cathedral Feb. 2: Prelude and Fugue in E flat major, Bach; Noël "Etranger," Daquin; "My Young Life, Hath an End," Sweelinck; "Deck Thyself, My Soul" and "Blessed Are Ye, Faithful Souls," Brahms; "God among Us," Messiaen.

Gerhard Krapf, Maryville, Mo.—Mr. Krapf was sponsored March 23 by the First English Lutheran Church, St. Joseph, Mo., in this recital at the First Christian Church: Prelude in D minor, Pachelbel; Variations on "Da Jesus an dem Kreuze Stund," Scheidt; Concerto in B minor, Walther; "Herzliebster Jesu," Walcha; "O Traurigkeit," Willan; "O Lamm Gottes," Peeters; Prelude and Fugue in G minor, Buxtehude; Chorale Sonata, Embhardt; Eight Fantasies on Gregorian Themes, de Klerk; Prelude and Fugue in E minor, Bach. Mr. Krapf's faculty program March 17 for Northwest Missouri State College used the Pachelbel, Walther, de Klerk and Bach from the above program and added: Improvisation on an American Folk Melody, Pisk; Prelude and Fugue on "Jesu, meine Freude," Rene Frank; Prelude and Fugue in G major, Krebs.

Lawrence S. Frank, Westerville, Ohio—Mr. Frank played this recital March 9 in Weaver Chapel, Otterbein College: Concerto in C, "Whither Shall I Flea," "Rejoice, Christians," "All Glory Be to God on High" and Adagio, Trio-sonata 1, Bach; Offertory in B flat, Paul Frank; Introduction, Passacaglia and Fugue, Willan. He played this program Feb. 23 at the Indianola Presbyterian Church: Concerto in C, Bach-Vivaldi; Trio-sonata 3, Bach; Psalm 19, Marcello; "Ah, Jesus Christ with Us Abide" and "Clair de Lune," Karg-Elert; Scherzo in F major, Lawrence Frank; "My Soul Doth Magnify the Lord," Dupré; Sarabande and "Rhythmic Trumpet," Bingham; Church Sonata 3, Corelli; "Thou Art the Rock," Mulet.

Louis L. Balogh, University Heights, Ohio—Dr. Balogh played the dedicatory recital March 16 of the three-manual Schantz organ in the Church of the Gesu for which the stoplist appeared in THE DIAPASON for April, 1957. His program included: Allegro, Concerto in G minor, Handel; Aria con Variazioni, Martini; Concerto in D minor, Bach-Vivaldi; Minuetto Antico e Museata, Yin; "Angels," Massenet; Scherzo in D minor, Bossi; "O Salutaris," Peeters; "Salve Regina," van Hulse.

Henry von Hasseln, Anderson, S. C.—Mr. von Hasseln played the following opening recital March 30 on the new three-manual Reuter organ in the Central Presbyterian Church: Chaconne, Couperin; "From Heaven Above to Earth I Come," Pachelbel; Adagio, Fiocco; Flute Solo, Arne; "Our Father Who Art in Heaven," "He Who Will Suffer God to Hide Him," "I Call to Thee, Lord Jesus Christ" and "In Thee Is Gladness," Bach; Sonata 5, Mendelssohn; "Londonderry Air," Coke-Jephcott; "Te Deum," Langlais.

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

Donald R. Oakes, Boise, Idaho—Mr. Oakes played this program Feb. 23 on the local artist series sponsored by the Les Bois Chapter of the A.G.O.: Chaconne in E minor, Buxtehude; Introduction and Toccata in G, Walond; Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Three Preludes on Welsh Hymn Tunes, Vaughan Williams.

Stanley Plummer, Walla Walla, Wash.—Mr. Plummer played this recital March 16 at the Millwood Community Presbyterian Church under the auspices of the Spokane Chapter of the A.G.O.: Two Chorale Preludes, Bach; Rondo in G, Bull; Prelude and Fugue in C major, Bach; Chorale, Berceuse and Carillon, Vierne; "Eclogue," Wagenaar; Prelude and Fugue, Dallin.

Richard Giltner, Gainesville, Fla.—Mr. Giltner played the following recital in the Brenau College auditorium March 18: Noël 10, Daquin; "Vitrail," Mulet; Prelude and Fugue in G, Bach; "Kyrie," Reger; "The Dulci Jubilo," Karg-Elert; "Cantilena," Suite Breve, Langlais; Finale, Symphony 5, Vierne.

Programs of Recitals

Searle Wright, F.A.G.O., F.T.C.L., New York City—Mr. Wright was sponsored by the Queens Chapter of the A.G.O. in this recital Feb. 24 at St. George's Church, Flushing, N. Y.: "Incantation for a Holy Day," Langlais; "Deploracion por la Semana Santa," Henriette Roget; Prelude and Fugue in B minor, Bach; "A Fancy" and Fantasia, Gibbons; Toccata alla Passacaglia, Humphrey Searle (first American performance); Suite, Bridge; "Chollas Dance for You," "Casual Brevities," Leach; Prelude and Toccata, Suite, Opus 5, Duruflé.

Mary Elizabeth Dunlap, Rock Hill, S. C.—Miss Dunlap played this recital March 16 at the First Presbyterian Church, Raleigh, N. C., under the auspices of the Central North Carolina Chapter: Prelude, Fugue and Chaconne in D minor, Pachelbel; "O Whither Shall I Flee?," "My Soul Exalts the Lord," "Praise to the Lord," and Prelude and Fugue in B minor, Bach; "The Primerose," Peerse; Andante and Gavotte, Sonata, Arne; "Clair de Lune" and Scherzo and Finale, Symphony 2, Vierne.

Kasei Furusawa, Louisville, Ky.—Mr. Furusawa, student of Ray Ferguson, played this recital March 20 at the Southern Baptist Seminary in partial fulfillment of the requirements for the M.S.M. degree: Prelude and Fugue in E minor, Bruhns; "He Who Will Suffer God to Guide Him," "Come Thou Now, Jesus, from Heaven to Earth" and Prelude and Fugue in C major, Bach; "Behold, a Rose Is Blooming," Brahms; "O Saviour, Tear Open the Heaven," David.

Virginia Cox, San Diego, Cal.—Miss Cox played a recital March 23 at the First Presbyterian Church. The program included: Toccata, Muffat; "Lord Christ, God's Only Son," Krieger; Prelude in B minor, Bach; "Evocation," Liszt; "Jesus Is Condemned to Death" and "Jesus Receives His Cross," Dupré; "O Sacred Head, Now Wounded," Kuhnau and Peeters; "Holy God, We Praise Thy Name," Peeters; Toccata, Symphony 5, Widor.

Virginia Webb, Topeka, Kans.—Miss Webb, pupil of Jerald Hamilton, played this Washburn University senior recital at Grace Cathedral March 11: Chaconne, Couperin; Noël "Etranger," Daquin; "My Young Life Hath an End," Sweelinck; Fantasia and Fugue in G minor, Bach; Fantasia in F minor, K. 594, Mozart; "Rhythmic Trumpet," Bingham; "As Now the Sun's Declining Rays," Simonds; "Litanies," Alain.

Edward Roberts, Des Moines, Iowa—Mr. Roberts, pupil of Russell Saunders at Drake University, played the following recital March 23 at the University Christian Church: Chaconne in G minor, L. Couperin; Elevation, F. Couperin; Trio-sonata 1 and "Dorian" Toccata in D minor, Bach; Six Preludes and Intermezzi, Schroeder; "Piece Heroique," Franck; Adagio, Liszt; "Thou Art the Rock," Mulet.

Charles Farley, Fort Myers, Fla.—The Fort Myers Branch Chapter of the A.G.O. sponsored Mr. Farley in this recital March 11 at the First Methodist Church: Prelude and Fugue in B flat and "Jesu, Joy of Man's Desiring," Bach; Sonata 6, Mendelssohn; Prelude, Fugue and Variation and Cantabile, Franck; Kleine Praeludien und Intermezzi, Schroeder; Bourrée et Musette, Karg-Elert; Toccata, Andriessen.

Verle Larson, Des Moines, Iowa—A pupil of Russell Saunders at Drake University, Mr. Larson played the following program March 25 at the University Christian Church in partial fulfillment of requirements for the master of music degree: Suite on the Second Tone, Clerambault; Prelude and Fugue in B minor, Bach; Five Preludes, Milhaud; Fantasia in F minor, K.609, Mozart.

Celia Davidson, Durham, N. C.—Miss Davidson played this faculty recital March 9 at North Carolina College: "O Sacred Head Now Wounded," "O Man, Bewail Thy Grievous Fall," Fugue in G minor and Prelude and Fugue in E minor, Bach; Sonata 3, Mendelssohn; Prelude, Fugue and Variation, Franck; Andante and Finale, Symphony 1, Vierne.

George Shirley, Missoula, Mont.—Mr. Shirley, pupil of Richard Westenburg, played this senior recital March 11 at the Montana State University recital hall: Grand Jeu, du Mage; Trio-sonata 1 and Prelude and Fugue in A minor, Bach; Sonata 2, Hindemith; Scherzetto, Vierne; "Chant de Paix" and "Te Deum," Langlais.

Esther Wells, Winfield, Kans.—Miss Wells, student of Garth Peacock at Southwestern College, appeared in a joint junior recital with Miss Nianne Nichols, soprano, March 23. Miss Wells' part of the recital included two movements of Trio-sonata 5, Bach; "Piece Heroique," Franck; Sonata 1, Hindemith.

Russell G. Wichmann, Pittsburgh, Pa.—Mr. Wichmann played this program March 9 at the Shadyside Presbyterian Church: Prelude and Fugue in F minor and Suite for a Musical Clock, Handel; Top and Bottom of the Trumpet, Clerambault; Elevation, Zipoli; "Jig" Fugue and "O Sacred Head, Now Wounded," Buxtehude; Trumpet Tune, Purcell; "Jesus, Priceless Treasure," Walthers; "I Cry to Thee," "In Thee Is Gladness," "O Man, Bemoan Thy Grievous Sin" and Toccata and Fugue in D minor, Bach.

Martha Heinrich Nelson, New Kensington, Pa.—Mrs. Nelson played this program on the four-manual Aeolian-Skinner organ of the Sixth United Presbyterian Church, Pittsburgh, Jan. 26: Suite for a Musical Clock, Handel; Prelude and Fugue in F minor, Bach; Fantasia and Fugue on "B-A-C-H," Liszt; Variations, Symphony 5, Widor; Prelude and Fugue in G minor, Dupré; "The Fountain," DeLamarter; Pavane, "Rhythmic" Suite, Elmore; Toccata, Suite, Opus 5, Duruflé.

Charles Ore, Seward, Neb.—Mr. Ore, pupil of A. Beck at Concordia Teachers College, played his senior recital March 30 at St. John's Lutheran Church. The program: Fugue in C major, Prelude and Fugue in A minor and "From God Shall Naught Divide Me," Bach; Sonata 6, Mendelssohn; "Holy Ghost with Light Divine," Willan; "Awake My Heart with Gladness," Peeters; "Plainte" and Dialogue sur les Mixtures, Suite Breve, Langlais; Toccata, Symphony 5, Widor.

Walter A. Eichinger, F.A.G.O., Seattle, Wash.—Mr. Eichinger played this University of Washington faculty recital March 5 at the University Methodist Temple: Psalm 19, Marcello; Elevation, Couperin; Prelude, Fugue and Chaconne, Pachelbel; Toccata for Flutes, Stanley; Prelude and Fugue in G major, Bach; Chorale in A minor, Franck; Gloria on a Pedal Theme, McKay; "Musetto" and "Pasticcio," Langlais; Prelude and Fugue in G minor, Dupré.

Adrienne Moran Reisner, Fort Worth, Tex.—Mrs. Reisner was sponsored by the Texas Chapter of the A.G.O. March 17 in this recital at the University Park Methodist Church, Dallas: Fugue on a Theme of Corelli and "The Walk to Jerusalem," Bach; "Deck Thyself, My Soul," Brahms; "A Little Tune," Felton; Chorale in A minor, Franck; Adagio and Intermezzo, Symphony 6, Widor; "Romance sans Paroles," Bonnet; Toccata in C, Sowerby.

Carol Luikart, Rochester, N. Y.—Miss Luikart, student of David Craighead, played this Eastman School student recital March 23 at St. Paul's Episcopal Church: Fantasia in A major, Franck; "My Soul Exalts the Lord," "Ah, Stay with Us, Lord Jesus Christ" and Fugue in E flat (St. Anne), Bach; "Naiades," Vierne; "Requiescat in Pace," Sowerby; "He Remembering His Mercy" and Gloria, Dupré.

Glenn R. Warner, St. Paul, Minn.—Mr. Warner played this recital March 2 at St. Paul's Evangelical and Reformed Church: Trumpet Voluntary, Purcell; Arioso, Cantata 156, Bach; "A Lesson," Selby; Prelude and Fugue in F minor and "Hark! A Voice Saith, All Are Mortal," Bach; Chorale in A minor, Franck; Meditation on "Picardy," Sowerby; Meditation on the Third Word, Huston; Toccata, Symphony 4, Widor.

James P. Tyler, Jr., Columbus, Ohio—Mr. Tyler, pupil of Marjorie Jackson, played this recital Feb. 18 at Capital University: Toccata in F major, Buxtehude; "I Call to Thee, Lord Jesus Christ," "In Thee Is Gladness" and "Hark! A Voice Saith, All Are Mortal," Bach; Sonata 3, Mendelssohn; Two Antiphons, Dupré; "Clair de Lune," Karg-Elert; Toccata, Symphony 5, Widor.

Janice Blakemore, New York City—Miss Blakemore played the following recital March 23 in partial fulfillment of requirements for the M.S.M. degree at Union Theological Seminary: Prelude and Fugue in E minor, Buxtehude; Andante, Trio-sonata in E minor, and Toccata and Fugue in F major, Bach; "Le Jardin Suspendu," Alain; Fast and Sinister, Symphony in G, Sowerby.

Anne Douglas Renshaw, Montreat, N. C.—Miss Renshaw played this senior recital at Gaither Chapel, Montreat College, April 10: Canzona, Gabrieli; "Vom Himmel hoch," Pachelbel; Fantasia and Fugue in G minor, Bach; Chorale in A minor, Franck; "Greensleeves," Wright; Toccata, Symphony 5, Widor.

Dee McPherrin, Des Moines, Iowa—Miss McPherrin, a senior student at Drake University under Russell Saunders, played this recital at the University Christian Church April 30: "Warum betrübst du dich, mein Herz," Scheidt; Fantasia and Fugue in G minor, Bach; Suite "Medlevale," Langlais.

1958 National Convention

American Academy of Organ

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- Opportunities for employment of beginners and learners under system of present builder facilities.
- Establishing a standard "Work Requested Schedule," or "Maintenance Memorandum" for organists, giving minimum costs of each type of work requested, with nomenclature.
- Creating greater public interest in organs and organ music.
- Discussion of "On-The-Spot Comparison Demonstrations," and the value of such sales methods.
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All members of the organ industry are invited to attend. A Convention Assessment of \$5.00 will be levied to cover expenses. Cost of Fellowship Banquet will be \$10.00 per member attending.

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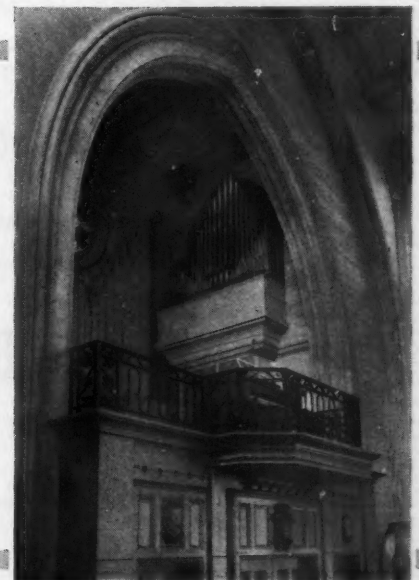
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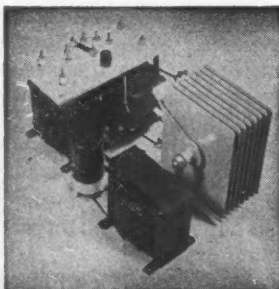
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WILLY STRECKER, DIRECTOR OF SCHOTT PUBLISHERS, DIES

Wilhelm (Willy) Strecker, manager of B. Schott and Sons, music publishers, died of a stroke March 1 at his home in Wiesbaden, Germany, at the age of 74. He was responsible for the publication of the music of many important contemporary composers including Hindemith, Stravinsky, Schoenberg and Milhaud. He devised the rental system by which orchestral scores are available for a loan fee instead of only by purchase. Among American composers he encouraged and published were Copland, Sessions and Gershwin.

ELGIN, ILL., CHORAL UNION TO SING MOZART AND BACH

The annual spring concert of the Elgin, Ill., Choral Union May 2 in the First Congregational Church will include Mozart's Requiem and Bach's "Sleepers, Wake." The chorus and four soloists from Chicago will sing under the direction of Frank Kratky who has conducted the group for eleven years.

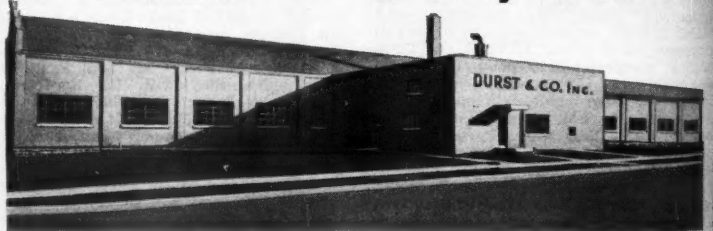
SPEER RECITAL IN HOUSTON FEATURES "CLAVIERÜBUNG"

Klaus Speer played the entire Part 3 of Bach's "Clavierübung" March 23 in a recital on the Holtkamp organ at Trinity Lutheran Church, Houston, Tex. The program was in the faculty series of the University of Houston.

OSCAR B. DAHLE, choir director of St. John's Lutheran Church, Minneapolis, Minn., has been appointed instrumental editor for the Schmitt, Hall and McCreary Company.

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

POSITIONS WANTED

POSITION WANTED — MINISTER OF music with twelve years' experience available in August. Multiple choir system organization, training and development. Desires Protestant church. High standards maintained. Excellent references. Not an organist. W. S. Hazard, 5329 Ashland Drive, Fort Wayne, Ind.

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WANTED—MASON & HAMLIN (OR ANY other) 3-manual reed organ, drawknob, side-jamb console. Please state all particulars. California area preferred. Lois Hardy, 225 Gil Blas Road, Danville, Cal.

WANTED — INDIVIDUAL RESONATORS or boots for Wurlitzer brass saxophone or brass trumpet. Am trying to complete broken set. Charles Fleck, Liberty Bell Trailer Village, R. D. 3, Langhorne, Pa.

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WANTED—LARGE ORGATRON OR ESTEY Virtuoso reed organ with full two manuals and 30-note pedalboard. V. White, Sinclair Building, Independence, Kans.

WANTED—ORGAN BOOKS, MAGAZINES, builders' publications permanently wanted. Organ Literature Foundation, Nashua, N. H.

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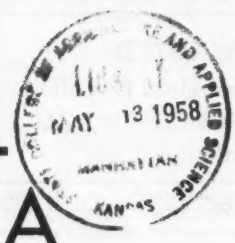
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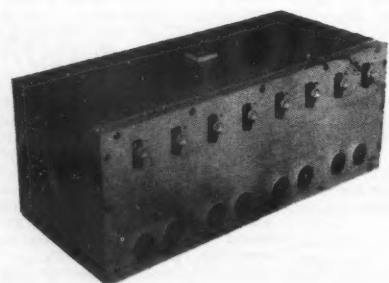


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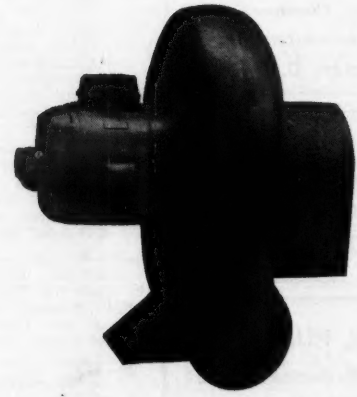


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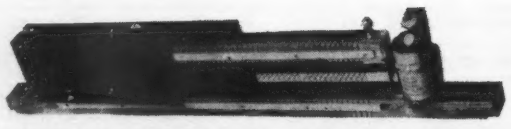


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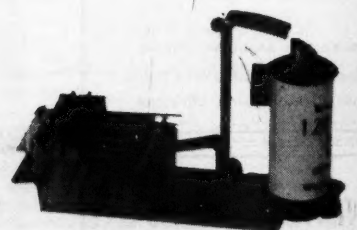
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