

THE DIAPASON

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HEEREMANS ELECTED TO A.G.O. LEADERSHIP SUCCEEDS S. LEWIS ELMER

Distinguished Member of N.Y.U. Faculty
Becomes Head of National Organization—Recitalist at Three Conventions.

The national elections of the American Guild of Organists May 19 selected Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L., to become president of the organization, thereby approving the choice of the nominating committee. Mr. Heeremans will succeed Dr. S. Lewis Elmer, who has served in the post since 1943, beginning July 1.

Harold Heeremans was born in 1900 in Bristol, England, of Dutch ancestry. His musical study from boyhood was divided between the keyboard instruments and the violin—a dichotomy of interest which has persisted throughout his life and which has found Mr. Heeremans in turn an orchestral violinist and an organist, a church musician and a chamber player. His study in England included violin study with Arthur Lucas and Maurice Alexander and organ work with C. J. Parsons in whose choir he had been a boy soloist.

After the first world war, Mr. Heeremans came to the western hemisphere, holding a variety of jobs in "business music" (theater pit violinist and "movie" organist) in various Canadian cities, including Edmonton and Calgary, before coming to the United States. After several years in the New York metropolitan district, he went to Seattle, Wash., in 1928 as organist of the First Methodist Church and later at the University Methodist Temple. He joined the faculty of the University of Washington in 1931 and has been a member of college faculties ever since, joining the staff of New York University in 1936.

In the New York area Mr. Heeremans was organist at the Memorial Presbyterian Church until 1941 when he became organist and choirmaster of Brooklyn's Unitarian Church of the Saviour which he continues to serve. His frequent recitals there have become a Brooklyn institution. Summers usually find him playing the organ and directing the choir at the Union Chapel, Oak Bluffs, Mass.

Mr. Heeremans has been active in the A.G.O. in many capacities—as a member of the examination committee and of the council, as chairman of the public meetings committee, as dean of the New York City Chapter and as featured recitalist of three national conventions: Indianapolis in 1931, New York in 1935 and Philadelphia in 1939.

He is married and has two children.

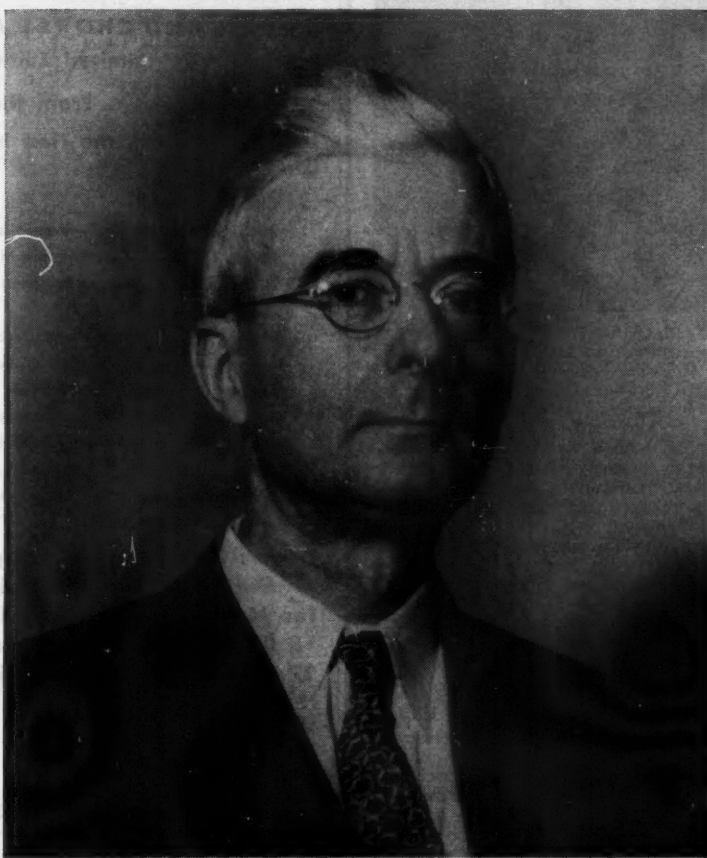
WESTMINSTER CHOIR GETS \$1,000 FEDERATION AWARD

The Westminster Choir, John Finley Williamson, director, received the National Federation of Music Clubs' second annual award of \$1,000 April 27 for accomplishing the most for American music abroad in its preceding season. The choir toured twenty-two countries in the Far and Middle-east and Europe between November, 1956, and March, 1957, giving 147 concerts and performing forty-one American compositions.

ORGAN HISTORICAL GROUP TO HOLD ONE-DAY MEETING

The Organ Historical Society will hold its 1958 conference June 16 at St. Paul's Lutheran Church, Catonsville, Md., near Baltimore. The morning will be devoted to exhibits and a business meeting. After luncheon a four-hour bus tour of historic organs will complete the schedule. Thomas A. Eader will be host to the conference.

HAROLD HEEREMANS, PRESIDENT-ELECT OF GUILD



Photograph by Paul C. Mitchell.

CROWD AT UNION SEMINARY HEARS BOULANGER LECTURE

In a "concert with commentaries" given April 8 by the Union Theological Seminary school of sacred music, Nadia Boulanger, assisted by the seminary choir and madrigal singers, lectured informally to a large crowd in the seminary's social hall.

Mlle. Boulanger commented on selections performed by the choir and madrigal group. The choir performed "Blessed Are They That Mourn" and "Behold, All Flesh Is as the Grass" from the Brahms Requiem. Mlle. Boulanger's remarks centered around diction, dynamics and the preparation of climaxes. She coached the madrigal singers in tempo and interpretation of the group of early French madrigals, including "Mille Regrets" by des Pres, "Ce Mois de Mai" by Jannequin, and "Bon Jour, Mon Coeur" and "Quand Mon Mary Vient de Dehors" by Lassus.

Beside her appearance at the seminary, Mlle. Boulanger attended a reception given in her honor at New York University's Maison Francaise April 25.

YALE GLEE CLUB WILL MAKE SEVENTH EUROPEAN TOUR

The Yale glee club will fly June 10 for six weeks of concerts in England, Holland, Germany, Denmark, Norway, Sweden, Austria and Belgium. This is the seventh European tour which the club has made. Fenno Heath will direct.

The glee club was joined by the Smith College glee club and the Yale orchestra in identical programs April 19 in Woolsey Hall and April 20 in Carnegie Hall, New York City. Brahms' Requiem and Hindemith's "Canticle to Hope" were featured works.

THE BARBADOS and St. Hilary choirs took part in the first West Indies festival of arts in Port of Spain, Trinidad, April 22 through May 3 in conjunction with the inauguration of the city as capital of the new British West Indies Federation.

SUMMER SESSION IN TEXAS WILL PRECEDE CONVENTION

A summer school of church music and liturgics for clergy, organists, choir-masters, choir members and all interested in church music is being offered by the music commission of the diocese of Texas and the Episcopal Theological Seminary of the Southwest at the seminary in Austin June 17-21, immediately preceding the A.G.O. national convention in Houston. The faculty will be headed by Vernon de Tar, F.A.G.O., David McK. Williams, F.A.G.O., Mus. Doc., and Alec Wyton, F.R.C.O., Ch.M., F.A.G.O. John Boe, F.R.C.O., CHM., will serve as registrar and dean.

"FLOWER SUNDAY" OBSERVED AT CATHEDRAL IN ST. LOUIS

"Flower Sunday," a tradition in Christ Church Cathedral, St. Louis, Mo., observed since 1889 in memory of Henry Shaw, founder of the city's famous Shaw's Garden, was held April 20. The church was decorated with flowers from the botanical garden and three organ recitals were played in the afternoon. Ronald Arnatt, organist and choirmaster, played a varied list for the first program and all-Bach for the closing session. Josephine Krussell played the center recital, using music by Hindemith, Bach, Roger-Ducasse and Messiaen.

LIST FACULTY FOR SEVENTH ORGAN WEEK AT CLAREMONT

The seventh annual "organ week" of the Claremont, Cal., institute of music July 7-11 will offer four well-known names on the faculty. Carl Weinrich, Leslie P. Spelman, Joseph Clokey and William G. Blanchard will take up major problems of organ playing, repertory, the church service and teaching. Extra sessions will include wedding and funeral music, tonal remodeling of old organs and other pertinent material.

OKLAHOMA CITY FANE ORDERS LARGE REUTER ORGAN OF FIVE DIVISIONS

Westminster Presbyterian Church Will
Have Three-manual in Georgian
Edifice—Acoustical Conditions
Are Improved.

The Westminster Presbyterian Church, Oklahoma City, Okla., has chosen the Reuter Organ Company to build a new organ for its impressive Georgian colonial edifice. The tonal design of the instrument comprises sixty-five ranks of pipes playable from a three-manual console controlling five divisions.

The great organ will be displayed in two sections, each along a chancel side wall on the Gospel side, with the unenclosed pedal pipework and enclosed swell and choir divisions behind. The positiv organ will be installed in an open alcove on the Epistle side of the chancel.

On the recommendation of the builder, the organ committee has taken steps to improve acoustical conditions in the church. Worthwhile results have been accomplished. Ben E. Manning, M.S.M., is minister of music and James McGaughey is organist and carillonneur. Frank R. Green handled negotiations for the Reuter Company.

Installation of the organ is planned for the summer of 1959. Its stoplist will be as follows:

GREAT ORGAN.

Quintade, 16 ft., 61 pipes.
Prinzipal, 8 ft., 61 pipes.
Bordun, 8 ft., 61 pipes.
Oktav, 4 ft., 61 pipes.
Spillflöte, 4 ft., 61 pipes.
Quinte, 2½ ft., 61 pipes.
Prinzipal, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Scharf, 3 ranks, 183 pipes.
Krone Trompete, 8 ft., 61 pipes.
Chimes, 20 tubes.

SWELL ORGAN.

Gedackt, 16 ft., 12 pipes.
Viol, 8 ft., 61 pipes.
Viol Celeste, 8 ft., 61 pipes.
Rohrgedackt, 8 ft., 61 pipes.
Flute Conique, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 54 pipes.
Prestant, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Hohlfloete, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagot, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Hautbois, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Spitzgambe, 8 ft., 61 pipes.
Spitzgambe Celeste, 8 ft., 61 pipes.
Holzgedackt, 8 ft., 61 pipes.
Dolkan, 8 ft., 61 pipes.
Dolkan Celeste, 8 ft., 54 pipes.
Prinzipal, 4 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nasat, 2½ ft., 61 pipes.
Gemshorn, 2 ft., 61 pipes.
Terz, 1½ ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Krone Trompete, 8 ft., 61 notes.
Krummhorn, 8 ft., 61 pipes.
Tremulant.

POSITIV ORGAN.

Salizional, 8 ft., 61 pipes.
Spitzgedackt, 8 ft., 61 pipes.
Prinzipal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Oktav, 2 ft., 61 pipes.
Nasat, 1½ ft., 61 pipes.
Prinzipal, 1 ft., 61 pipes.
Sesquialter, 2 ranks, 122 pipes.
Zimbel, 3 ranks, 183 pipes.
Rohr Schalmel, 8 ft., 61 pipes.
Zimbelstern, 5 bells.

PEDAL ORGAN.

Quintbass, 32 ft., 32 notes.
Prinzipal, 16 ft., 32 pipes.
Bordun, 16 ft., 32 pipes.
Spitzgambe, 16 ft., 12 pipes.
Quintade, 16 ft., 32 notes.
Gedackt, 16 ft., 32 notes.

Oktav, 8 ft., 32 pipes.
 Bordun, 8 ft., 12 pipes.
 Spitzgamba, 8 ft., 32 notes.
 Quintade, 8 ft., 32 notes.
 Rohrgedackt, 8 ft., 32 notes.
 Choralbass, 4 ft., 32 pipes.
 Bordun, 4 ft., 12 pipes.
 Blockflöte, 2 ft., 32 pipes.
 Mixtur, 3 ranks, 96 pipes.
 Bombarde, 32 ft., 12 pipes.
 Bombarde, 16 ft., 32 pipes.
 Fagot, 16 ft., 32 notes.
 Trompette, 8 ft., 12 pipes.
 Fagot, 8 ft., 32 notes.
 Clarion, 4 ft., 12 pipes.
 Chimes, 20 notes.

BASIL G. AUSTIN



BASIL G. AUSTIN, 84, vice-president of the Austin organ firm until his retirement in 1935, died April 6 at his home in West Hartford, Conn. Born in England, he began his career of organ construction there, coming to Hartford in 1900 to aid his brother, John T. Austin, in the establishment of the company. He made many important contributions, especially along the lines of organ mechanism and methods of production.

Mr. Austin was active in the Associated Pipe Organ Builders. He was a staunch churchman, having served St. Andrew's Episcopal Church in many capacities. A son, two daughters, a sister and seven grandchildren survive him.

**CHOIR DIRECTOR HONORED
 AFTER SERVING 35 YEARS**

To mark the thirty-fifth anniversary of Ruth Christian Welch as director of music at the North Presbyterian Church, Elmira, N. Y., the present and past members of the choir were honored at a reception May 4 in the fellowship hall of the church. Two members who have sung in the choir for more than thirty-five years sang a duet.

Mrs. Welch directed her thirty-voice junior choir in a program of sacred music Maundy Thursday before the Elmira Kiwanis Club.

THE DIAPASON

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**FOUR-DAY ORGAN FESTIVAL
 ANNOUNCED BY SYRACUSE "U"**

Syracuse University announces a four-day organ festival to be played on the Holtkamp organ in the Crouse College auditorium July 15-18 in the third week of the first summer session. Recitals will feature E. Power Biggs and two alumni, Philip Gehring and Leonard Raver.

Mr. Gehring will open the festival with a recital July 15. He was granted the M. Mus. by Syracuse in 1955. His undergraduate work was done at Oberlin Conservatory. For several years he has been head of the organ department of Davidson College. His program: Echo Fantasy, Sweelinck; Sonata 1 in D major, C. P. E. Bach; Récit de Tierce en Taille, de Grigny; Prelude and Fugue in B minor, Bach; Sonata 1, Hindemith; "The White Rock," Vaughan Williams; Toccata, Suite for Organ, Gardner Read.

Mr. Raver is organist and choir director of All Angels' Church, New York City. He received his M. Mus. from Syracuse in 1952 and the D. S. M. from Union Seminary in 1957. His recital is scheduled for July 16 with this program: Prelude, Chaconne and Finale, Purcell; Prelude and Fugue in F sharp minor, Buxtehude; Suite on Premier Ton, Clérambault; Toccata in F major, Bach; Fantasie, Otto Luenig; "Prothalamion," Daniel Pinkham; Sonata, Opus 60, Bingham.

Mr. Biggs will play a recital July 17 and will deliver a round-table lecture the following day. He has programmed: Balletto del Granduca, Sweelinck; Concerto 3 in G major, Soler; Concerto 2 in B flat and Variations in E major, Handel; Fantasie and Fugue in G minor, Bach; Sonata 2, Hindemith; Four Sketches, Schumann; Fantasie in F minor, K. 608, Mozart. The lecture is the concluding feature of both the festival and the special five-day course of conferences July 14-18. Mr. Biggs' topic is "Highlights of Organs and Organ Literature." Other participants in the conferences are Howard Murphy, Arpad Sandor, Hugh Ross and Abe Pepinsky.

The Syracuse organ faculty consists of Arthur Poister and Will O. Headlee.

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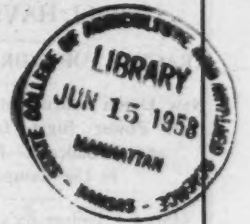
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MUSEUM AT HARVARD WILL HAVE FLENTROP

TRACKER OF THREE MANUALS

New Dutch Instrument to Be Used by E. Power Biggs for Recordings and Broadcasts—Positiv Now in Use Temporarily.

Harvard University's Busch-Reisinger Museum will have a new three-manual, tracker-action, slider-chest Flentrop organ to be installed this summer. The instrument will replace the two-manual classic-style Aeolian-Skinner made famous by the many broadcasts and recordings of E. Power Biggs. The smaller organ has been purchased by Boston University for its new music building.

Between organs, a small six-stop positiv, also by Flentrop of the Netherlands, is being used for Mr. Biggs' weekly network broadcasts.

This will be the second large new tracker-action instrument to be erected in this country in recent years. THE DIAPASON carried a description of a four-manual von Beckerath in a Cleveland church in May of 1957. Mr. Biggs plans to use the new Cambridge organ extensively in recordings as well as for his regular broadcasts.

CLEVELAND ORGAN BUILDER BRINGS LONG CAREER TO END

Conrad Preschley, veteran Cleveland, Ohio, organ builder, died April 11 at the age of 95. Though he retired ten years ago, he continued active and in good health past his 95th birthday Nov. 26. Mr. and Mrs. Preschley celebrated their sixtieth wedding anniversary last Oct. 27.

Mr. Preschley was born in Switzerland and came to this country with his parents when he was four years old. His first job in the organ business was with Henry Pilcher's Sons of Louisville. Later he worked for Farrand and Votey and for the Roosevelt Organ Company. He was with the Aeolian Organ Company from 1902 to 1943 when he established his own organ repair business. He has been a resident of Cleveland since 1905.

Mr. Preschley installed organs at the Chicago world's fair in 1893 and at the St. Louis world's fair in 1904. He made many home installations in the Cleveland area.

Mrs. Preschley and two daughters survive.

HEATON PERFORMS GROUP OF PIECES IN MANUSCRIPT

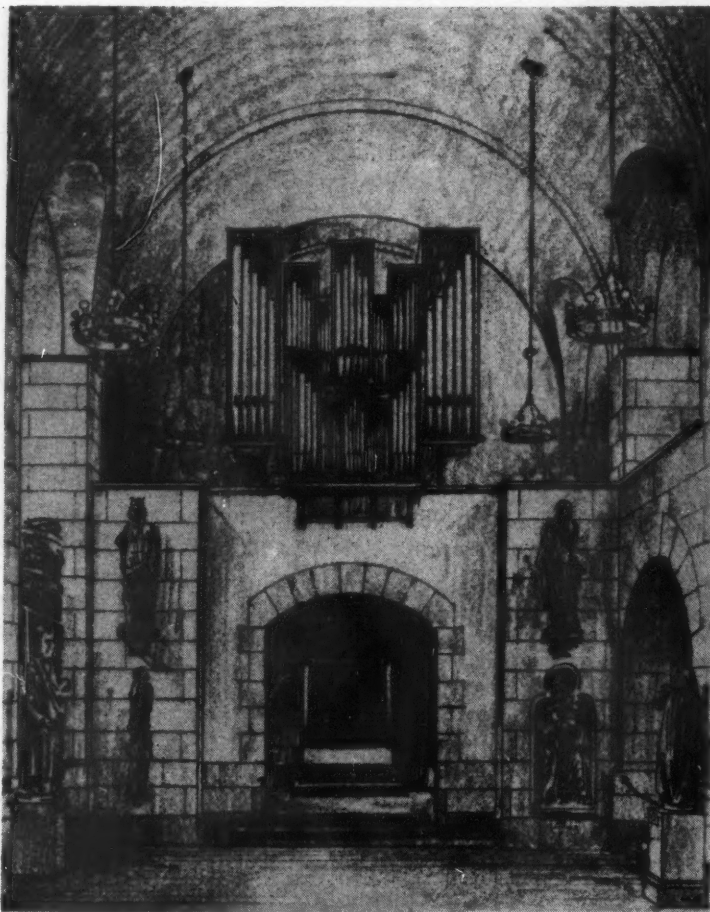
Charles Huddleston Heaton, F.A.G.O., St. Louis, Mo., used an interesting group of contemporary music in manuscript in a recital March 5 at the First Presbyterian Church, Springfield, Ill., sponsored by the Springfield Chapter of the A.G.O. The composers included in the group were: George Brandon, Eureka, Ill., with Suite Based on Tunes from an Old Disciple Hymnbook; Paul E. Koch, Oak Park, Ill., with Chorale Prelude on "Savannah"; Ronald Arnatt, St. Louis, Mo., with Plainsong Prelude on the Antiphon to the Benedictus for Good Friday Tenebrae, and Richard Peek, Charlotte, N. C., with Fanfare.

The remainder of Dr. Heaton's recital included works by Sweelinck, Haydn, Handel, Mozart, Bach, Karg-Elert and Dupré.

INSTRUMENTS JOIN VOICES FOR TOPEKA PERFORMANCE

The Washburn University Singers joined the choir of Grace Cathedral, Topeka, Kans., in a performance April 21 of Gabrieli's "In Ecclesiis" and Bach's Magnificat. The choirs were assisted by a chamber orchestra from the Topeka civic symphony, Mildred Johnson, harpsichord, and Virginia Webb, organ. The program was conducted by Jerald Hamilton, cathedral organist and choirmaster.

SKETCH OF ORGAN FOR GERMANIC MUSEUM



CHRISTIANSSEN WORKSHOP TO HAVE THREE SESSIONS

The Olaf C. Christiansen choral school will be conducted at the College of the Pacific in Stockton, Cal., June 15-21; at Penn Hall, Chambersburg, Pa., July 13-19, and at Concordia College, River Forest, Ill., Aug. 10-16.

The faculty will again be headed by Dr. Olaf C. Christiansen of the famous St. Olaf Choir and Gerhard P. Schroth. They will be joined by Hugo Gehrke, J. Russell Bodley and Jean Pasquet.

Classes in choral techniques, church and school music, conducting and sight-singing will comprise the major portion of the workshop. In addition to the usual course, time will be devoted to organ materials and special seminars with members of the faculty will be arranged by request.

Neil K. Kjos is manager.

CHURCH MUSIC WORKSHOP SCHEDULED FOR ALABAMA "U"

Federal Lee Whittlesey, Dallas, Tex., will be the clinic leader for the church music workshop at the University of Alabama July 7, 8 and 9. Dr. Whittlesey will hold three sessions on conducting, sessions on vocal development, children's choirs, repertoire and other topics of interest to all church musicians. There will be a recital by Dr. Betty Louise Lumby, Alabama College; a discussion and demonstration of the use of brass instruments in the church service; a lecture on "Great Epochs in Hymnody" by Dr. Helen Allinger, Mobile, and a session for directors of small choirs. Members of the university music faculty will also assist in the sessions.

JOHN UCZEN DIRECTS CHOIR IN EASTER DAY BROADCAST

The choir of St. Dorothea's Church, Eatontown, N. J., under the direction of John Uzen, newly-appointed director of music, broadcast the Mass in honor of St. Joseph by Peeters Easter Day. Station WJLK, Asbury Park, carried the local program.

WILLIAMS RECEIVES GRANT FOR EUROPEAN ORGAN STUDY

John E. Williams, Flora Macdonald College, Red Springs, N. C., has received a grant-in-aid "for the improvement of teaching" from the board of Christian education of the Presbyterian Church, U. S. The grant will enable him to study this summer with Charles Letestu in Hamburg, Germany, sailing from New York City June 7.

Mr. Williams' recital April 29 at St. John's Lutheran Church, Statesville, N. C., included works by Purcell, Pachelbel, Dandrieu, Buxtehude, Bach, Franck, Leach, Yon, Messiaen and Mulet. He played a faculty recital at the college Feb. 28.

SPECIAL PROGRAMS HEARD IN MIDDLETOWN, N. Y., CHURCH

A Lenten program at the Webb Horton Memorial Presbyterian Church, Middletown, N. Y., March 9 enlisted the talents of Helen Tolles Pelton, assistant organist, and Lillian Wade, soprano. Mrs. Pelton played works of Bach, Farnam, Dupré and Vierne. Miss Wade included Three Little Sacred Concertos, Schütz, and Four "Biblical Songs," Dvorak.

The choir and soloists of the church under the direction of Horace Fishback sang Mozart's "Litany in B flat" at Palm Sunday vespers March 30. Mr. Fishback played Prelude in E flat and "In Peace and Joy I Now Depart," Bach.

CUTLER ADVANCED TO HEAD OF LEHIGH "U" DEPARTMENT

Robert B. Cutler will become head of the department of music at Lehigh University, Bethlehem, Pa., July 1. He came to Lehigh four years ago from New York University where he served as assistant to Alfred Greenfield. In New York City, where he was a member of the executive council of the A.G.O., he served as organist of Trinity School, New York University and the Eighth Church of Christ, Scientist. Mr. Cutler is the director of the glee club, the chapel choir and the "Clif Clefs."

SCHOOL GIVEN ORGAN BY WILLIAM H. BARNES

PERFORMS OPENING RECITAL

Donor Is "Old Grad" of Evanston Township High—Instrument's Parts Taken from Many Sources—New Four-manual Console.

Dr. William H. Barnes played the opening recital May 20 on the organ he designed as a gift for the new auditorium of Evanston, Ill., Township high school, from which he was graduated in 1910. The organ will be used to support the strong choral program of the school which Miss Sadie Rafferty leads.

The instrument was constructed of components from a Möller hotel dining room organ and a Kimball theater organ plus an Aeolian-Skinner bombarde and a new chorus mixture from J. B. Meyer and Sons. A new Austin console controls the result. Rebuilding and installation was done by Frank C. Wichlac and Associates under Dr. Barnes' supervision.

S. E. Gruenstein, late editor and publisher of THE DIAPASON, once described the organ in Dr. Barnes' home as a "thoroughbred residence organ of mongrel antecedents." Dr. Barnes feels this is an equally good description of the new high school instrument.

The stoplist is as follows:

GREAT ORGAN. (Enclosed with Choir)

Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Octave, 4 ft., 61 notes.
Flute Couverte, 4 ft., 61 notes.
Octave Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Chimes, 21 tubes.
Glockenspiel, 37 steel bars.

SWELL ORGAN.

Gedeckt, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 61 notes.
Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Chimney Flute, 4 ft., 61 notes.
Nazard, 2 3/4 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Oboe Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Concert Flute, 8 ft., 97 pipes.
Salicional, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 61 notes.
Nazard, 2 3/4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Glockenspiel.

SOLO ORGAN.

Principal, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Nineteenth, 1 1/2 ft., 61 pipes.
Twenty-second, 1 ft., 61 pipes.
Bombarde, 8 ft., 17 pipes.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 32 notes.
Principal Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Gedeckt, 16 ft., 32 pipes.
Principal, 8 ft., 44 pipes.
Flute, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Trombone, 16 ft., 56 pipes.
Tromba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

LONGTIME AUSTIN ORGAN VOICER AND FINISHER DIES

William Engel, since 1900 associated with the Austin Organ Company, Hartford, Conn., died Jan. 6 at the age of 73. Mr. Engel began his work with Austin as a flue pipe voicer and became foreman of that department. From 1936 he was assistant secretary and a director of Austin Organs, Inc. In the 1940's his attention was directed to final finishing of organs after their installation in churches. His death followed a short illness.

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Redeemer Lutheran in Upstate N. Y.
City Will Complete 4-manual
Instrument in Fall of 1959—
Norman Peterson Is Organist.

The Lutheran Church of the Reformation, Rochester, N. Y., has purchased a four-manual Möller organ. The completion date for the instrument is the fall of 1959. A solo division from the present organ will be playable from the new console. The specification was designed by Möller's representative, Clayton Taylor, in consultation with the organist, Norman Peterson.

The stoplist is as follows:

GREAT ORGAN.

Quintaton, 16 ft., 12 pipes.
Principal, 8 ft., 61 pipes.
Quintaton, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 3 ranks, 183 pipes.
Chimes.
Tremulant.

SWELL ORGAN.

Rohrgedeckt, 16 ft., 12 pipes.
Rohrflöte, 8 ft., 61 pipes.
Viole de Gambe, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 56 pipes.
Geigen Principal, 4 ft., 61 pipes.
Flute Triangulaire, 4 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contre Trompette, 16 ft., 49 notes.
Trompette, 8 ft., 61 pipes.
Hautbois, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Concert Flute, 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.
Terz, 1 3/4 ft., 61 pipes.
Cor Anglais, 8 ft., 61 pipes.
Chimes.
Tremulant.

SOLO ORGAN.

Waldflöte, 8 ft.
Muted Viole, 8 ft.
Viole Celeste, 8 ft.
Fern Flute, 4 ft.
Tuba, 8 ft.
French Horn, 8 ft.
Clarion, 4 ft.
Chimes.
Tremulant.

PEDAL ORGAN.

Contrebasse, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaton, 16 ft.
Rohrgedeckt, 16 ft.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft.
Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Contre Trompette, 16 ft., 12 pipes.
Trompette, 8 ft.
Trompette, 4 ft.
Chimes.

**CARILLON SCHOOL LISTED
AT WESTMINSTER COLLEGE**

Schulmerich Carillons, Inc., will hold its tenth school of campanology at Westminster Choir College, Princeton, N. J., June 16 to 20. The school will consist of basic instruction in the playing of the carillon from the keyboard, as a solo instrument from the tower or in conjunction with the organ for inside the church.

The faculty this year will include Dr. Alexander McCurdy, James R. Lawson and Robert Carwithen.

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More than thirty-five practical methods of raising funds for choir robes are described in the Collegiate Cap & Gown Company's newly-revised booklet "How to Raise Money for Choir Robes." All of these ideas have been tried and found to be successful. Many groups have earned the needed funds in less than a week.

CORA WADE, A.A.G.O., retired Easter Day after serving for fifty years as organist of the Church of the Messiah, Gwynedd, Pa., suburb of Philadelphia.

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Dr. John Finley Williamson, Founder of Famous Choral Organization, Leaves Helm of Princeton School—Head since 1926.

John Finley Williamson, founder of the Westminster Choir and for thirty-seven years its conductor, announces his retirement as president of Westminster Choir College effective June 1. He was co-founder with his wife of this famous institution in 1926 and has been its only president.

Dr. Williamson was born June 23, 1887, in Canton, Ohio, of English parentage. His musical training was at Otterbein College, Westerville, Ohio, from which he graduated in 1911. Private voice study was pursued with Herbert Wilbur Greene, David Bispham and Herbert Witherspoon. He did special work in Bach traditions with Karl Straube at the Thomaskirche in Leipzig, Germany. Three honorary doctorates have been bestowed upon him: music from the College of Wooster, laws from Otterbein University and humane letters by Temple University. Dr. Williamson was decorated by the president of

Lebanon and was awarded the Medal of Excellence by the University of the Philippines.

As conductor of the famed Westminster Choir, Dr. Williamson has appeared in thirteen countries of Europe and all but two countries of Asia, the Orient and the Near-east. He has toured in forty-six states, in Cuba and in Canada. The choir has appeared with the New York Philharmonic-Symphony at 126 performances and with the Philadelphia, Rochester, Baltimore, Cincinnati, Grand Rapids and Norfolk orchestras. The chorus is a Columbia recording star.

Westminster Choir College, Princeton, N. J., has turned out countless church musicians specializing in the graded choir system known as the "Westminster system." Dr. Williamson was the first to advocate this now-popular choir program.

He has conducted summer master classes, choir clinics and seminars and has given lectures at colleges, universities, seminaries and churches throughout the world. Numerous anthems, magazine articles and a hymnal for the U. S. Navy bear his name. Dr. Williamson has conducted a performance of Handel's "The Messiah" every year since 1915.

Mrs. Williamson, who has served as dean of the college, is the former Rhea Beatrice Parlette. The Williamsons have two daughters, a son and six grandchildren.

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**JACK H. OSSEWAARDE
RETURNS TO N. Y. CITY
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**Will Succeed the Late Harold Friedell
at Famed Metropolitan Edifice after
Serving as Chairman of
Convention at Houston.**

Jack H. Ossewaarde, general chairman for this month's twenty-fourth A.G.O. national convention and organist and choir-master of Christ Church Cathedral in Houston, Tex., has been appointed to succeed the late Harold Friedell at St. Bartholomew's Church, New York City. He will assume his duties with the new season.

Mr. Ossewaarde was born in Kalamazoo, Mich., of Dutch ancestry. His first formal music study was as boy chorister under Henry Overley at St. Luke's Episcopal Church in his native city. He received his first church appointment at the age of 14 and has been actively engaged in church music ever since, except for the period of four war years in the armed services.

He holds bachelor and master degrees from the University of Michigan, where he was a pupil of Palmer Christian. After the war he studied with David McK. Williams, who preceded Dr. Friedell at St. Bartholomew's Church, and did graduate work at Union Theological Seminary and at Columbia University.

When Dr. Friedell moved to St. Bartholomew's in 1947, Mr. Ossewaarde succeeded him as organist and choir-master of Calvary Church in New York where he developed a noteworthy musical program. The Calvary choir made the first LP recording of Verdi's Requiem in 1951 under his direction.

Mr. Ossewaarde was appointed to his present post in Houston in 1953. He and his wife, the former Donna Elizabeth Baisch, have been extremely active in church and community activities in the Texas metropolis. The Houston symphony orchestra has received special attention, he as program annotator and organist,

JACK OSSEWAARDE, WHO GOES TO ST. BARTHOLOMEW'S



she as a member of the board of directors and chairman of the subscription drive.

Composition has become an increasing interest with Mr. Ossewaarde. Among his teachers have been Leo Sowerby, Percival Price and Dr. Friedell. The H. W. Gray Company has published several of his works.

A leader in Episcopal music, Mr. Ossewaarde has served on the faculty of numerous church music conferences, including Evergreen, Sewanee and South Florida.

The A.G.O. has profited from Mr. Ossewaarde's services in several capacities: on the national council and the executive committee; as national registrar, examiner and anthem contest judge.

Jack and Donna Ossewaarde have two children, Ann Elizabeth, 11, and Jon Bryce, 8.

THE KILGEN Organ Company will have its new "Imperial" organ on display in Studio C of the Shamrock Hilton Hotel during the national convention of the A.G.O.

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Canadian Music— Will It Develop A National Style?

By HELEN BOESE

(This paper was read March 8, 1958, before a meeting of the Calgary Centre of the C.C.O.)

Modern music dates back a little more than 400 years; it is not as old as the invention of printing. As an art, it began with the church endeavoring to arrange a liturgy. The medieval chant and the folksong fused, and the result was our modern form of music.

Arts follow the wake of commerce, for without commerce there is neither surplus wealth nor leisure to develop a cultural activity of any kind. The music that has developed in Canada has come to us by way of Rome, Amsterdam, Leipzig and London, in that order, through the church, and thence carried to America. From the New England civilization it has slowly crept across this vast continent.

Now we cannot, by taking thought, produce or create a form of music, national or otherwise, any more than a man who has committed a crime can produce a good mystery story. It is easy to write music and label it with a Canadian title, but a title does not give a work any special significance or character. Music does, however, emerge at unexpected times, in unexpected places and from unexpected people.

We have a considerable background for musical inspiration and originality in composition. There is fine folk music and the geographic wonders. Some of the traditional music has been carefully written down and annotated. Sixty-seven hundred of these tunes are recorded and put in safekeeping in the museum at Ottawa. There are the work-and-play tunes of Quebec, the folk songs of Nova Scotia which have been preserved by Helen Creighton and the delightful songs of Newfoundland. Some Indian tunes have been written down and arranged by Sir Ernest MacMillan and there are Eskimo tunes. Some of the Eskimo songs contain quartertones, which means they can only be preserved by recording. Now these folk tunes must be used in larger forms such as symphonies, sonatas and operas. They are vigorous, rhythmical and deserve the notice of every potential composer. Seven Canadian folk-music records are now on the market. Claude Champagne has made considerable use of the French-Canadian folk music in his symphonic works. He is not our most prolific composer, but he is skillful and highly original in his use of the folk-song idiom.

It has been thrilling to watch the development of our composition for the last twenty years in the careers of such people as Violet Archer of Montreal, who started using folk music in simple pianoforte suites and is now producing fine major works for orchestra and ensembles, string quartets of John Weinzweig and the works of Barbara Pentland, her "Studies in Line" and violin and pianoforte sonatas now published by B.M.I. Mr. Weinzweig's Divertimento for flute and strings was first performed at a music festival in Prague and won first prize in one of the musical competitions of the Olympic games.

Festival movements of all kinds and scholarships have done much to develop the urge to compose. They have been an incentive for young people, giving them needed encouragement.

About ten years ago Oxford University Press endeavored to and did compile a complete catalog of Canadian compositions. Lyle Gustin of Saskatoon did much to inspire this undertaking. Gerald Bales assisted in the East, and I assisted Mr. Gustin in Alberta. Now we have B.M.I., with a catalog devoted entirely to Canadian works, the Frederick Harris

Co. and Gordon V. Thompson doing yeoman service. The Canadian Broadcasting Corporation put out a hard-covered catalog of Canadian composers and their works some time ago. You can purchase this book at music stores.

To bring to your attention the newness of this cataloging and the youth of our recognized composers, here is a list, with dates of birth, of some of the composers of organ works as listed in the B.M.I. catalog. A man does not write seriously until he is approximately twenty years of age. If you add the twenty years to the dates below, you will understand. This kind of list could be made in every department of music.

Gerald Bales, 1919; George Coutts, 1902; William France, 1912; Eugene Hill, 1909; Frederick Karam, 1926; S. Drummond Wolff, 1916.

There are the charming works of the late Ivan Gillis, who was blind. His works were transcribed into Braille. Going back to an earlier era, there was Herbert Fricker of Toronto and of course we still have Dr. Healey Willan. There are two organ concerti written by Canadians: Mr. Bales and Miss Pentland, a native of Winnipeg and now a member of the faculty of the University of British Columbia.

While mentioning concerti, mention should be made of the Alberta Concerto by Minuetta Kessler for piano and orchestra. This has been performed with leading orchestras in Boston, Quebec, Montreal and Toronto, also the Edmonton, Regina and Calgary symphonies, with marked success.

A list of pianoforte music would be too extensive; however, I should like to mention Jean Coulthard of Vancouver, whose suites for young people are most imaginative and refreshing. I am also rather partial to the writings of Maurice Dela, who is in Holy Orders and was organist at Verdun, Quebec.

• • •

Much of the composition that exists has been written for the church. The majority of these composers are of English or Welsh birth, now living here. I have listed just a few whose church choral music is available from Canadian publishers. Of course Healey Willan tops them all. Others worthy of mention are Hugh Bancroft, who wrote a considerable amount while residing in Canada, the late W. H. Anderson of Winnipeg, whose secular choruses are charming too, S. Drummond Wolff, now living in England, John Weatherseed and Thomas Jenkins. There is Richard Eaton, professor at the University of Alberta, Harry Somers of Toronto, Kenneth Meek and Keith Bissell, until recently director of music in the schools at Edmonton. We had the late Clifford Higgin of Calgary, whose oratorio "Calvary" is published by Breitkopf and Härtel. Arthur Ward recently had an anthem and two Easter carols released by Gordon V. Thompson.

Out of all that is taking place, and there is much activity, probably a definite style of Canadian music will emerge—music which can be identified as really Canadian, such as the music of Latin America with its characteristic rhythms and some of the French music with its impressionism. Art in Canada, especially works by the disciples of the "Group of Seven," is really Canadian in character. The closest we come to it musically is the development of folk music. One little feature is so much five-beat rhythm and even more often a triplet on the first beat of a duple bar followed by two eighths. An example is the Sonatina by Robert Fleming of the film board at Ottawa. Mr. Fleming has written a fine ballet commissioned by the Royal Winnipeg Ballet.

Some years ago two articles were published in the Calgary press which emphasized the point that the layman is eager to hear and rather excited about

our own efforts. One was a letter published by the *Calgary Herald*:

"Recently the Calgary Women's Musical Club presented a program of all-Canadian music. I am sure that prior to the concert there arose in the minds of many people the same three questions—Is there any worthwhile Canadian music? Do musicians wish to play or sing it? Do audiences wish to listen to it? Last week's program was in a sense a test case . . . but the music, most of it unfamiliar, was greeted by an amazingly large and certainly interested audience, and one could see that the same enthusiasm was shared by the performing artists . . . The fate of Canadian music depends largely on its reception by future audiences and those audiences will be composed of young people like these girls who sang for us (Central high school's glee club). We are happy to think that Canadian composers will have staunch supporters to encourage their worthwhile efforts to establish Canadian art."

The other was not a review of the concert but a feature article written by Lawrence Cluderay, an outstanding English musician now living in Vancouver and conductor of the Bach Choir. Mr. Cluderay commended the high quality of the music and the interest taken by the public in these concerts. Now a public is a very important factor. Why write anything if it is not to be heard? We need and want the public reaction.

We must never underestimate the impetus given Canadian composition by the Canadian Broadcasting Corporation. The works commissioned by the C.B.C. are among our most noteworthy. Alexander Brott of Montreal was commissioned by the C.B.C. to write a symphonic suite as a salute to UNESCO when it met in Mexico a few years ago. This kind of work is fine publicity for Canada and is done without censorship. Every item launched into the air, no matter what language, must fit the rules of good taste in the countries where it is heard. Mr. Brott's suite "From Sea to Sea" was a fine example. The Willan radio operas were all commissioned. The two given most prominence were "Deirdre" and "Transit through Fire." The latter has a real Canadian flavor transmitting the Canadian scene through the music most dramatically. They were introduced with Frances James, wife of a Canadian composer, Harry Adaskin, taking the lead. Recently a Divertimento for two violins and piano by Mr. Adaskin found favor. We are not only increasing in quantity but there is a definite upward trend in quality.

Six Canadians have accepted commissions from the C.B.C. for musical works to be completed this spring. John Weinzweig, a song cycle for soprano and orchestra; Oscar Morawetz of Toronto and William Keith Rogers of Charlottetown, each to write a string quartet; Roger Matton and François Morel of Montreal, each to compose a symphonic work; Murray Adaskin of Saskatoon, a symphonic suite. These will be wonderful additions to our ever-increasing library. So often this kind of music remains in manuscript and one has to rent it for performance.

Lucio Agostini should be mentioned whenever C.B.C. music is brought up. So much of his incidental music for dramatic productions has been excellent, often better than the play. There is great interest in its own dramatic beauty, just as much as the Russian ballet music we hear so often on symphonic programs. There is real creative genius here.

We have the source of inspiration, we have the talent and now we are getting a hearing. Quite a number of contemporary performers are using Canadian works on European tours. Gordon Jeffery and Gerald Bales both included works by Canadians on their organ recital programs at the I.C.O. last summer.

The many races and conglomeration of people living in Canada will surely produce a worthwhile and sound music. It is up to us to promote interest and see that it is performed all over the world.

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Biennial National Convention, Houston, Tex., June 23-27, 1958

American Guild of Organists

Chapters in Every State



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Dec. 17, 1896

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Convention Hints

Plans are now complete for the forthcoming national convention in Houston June 23-27. According to advance reports a large attendance is expected from all over the U.S.A., Canada and Mexico. The brochures were mailed long ago and we suggest that those who have not made hotel or motel reservations do so immediately. Please send in your registration forms with fees as soon as possible.

Something should be said about the clothes to bring. For the women Mrs. Milo Morgan reports regarding what they should bring:

To that eternal feminine question, "What shall I wear?" we offer a few suggestions which may prove helpful. Clothing of lightweight materials (we prefer cottons here!) will be the most comfortable, but we emphasize the necessity for a light sweater, stole or jacket for use in our air-conditioned buildings. There are a few occasions when informal "dress-up" clothes will be in order. Our party the last night calls for any type western clothes, such as shirts and slacks, jeans, sport clothes, squaw dress, etc. Need we mention the usual rain coat and comfortable shoes which are standard equipment for any time we travel?

For the men we suggest light suits, slacks, sport shirts and, if desired, some western clothes for the atmosphere of the final banquet. Be sure to bring your swimming suits so that you may take advantage of the large Olympic-size swimming pool at the Shamrock Hilton.

This is my last article so good-bye, pardners, until we see you at the convention. We know you will have a swell time. We are not bragging. We don't do that in Texas.

G. ALEX KEVAN, Publicity Chairman.

National A.G.O. Sunday

Now is the time to begin plans for the observation of National A.G.O. Sunday which has been changed to a fall date—Oct. 12. Individual members are urged to plan music by members of the Guild; lists of anthems and organ works are available from various publishers. Chapters are urged to plan a Guild service for that day, possibly a choral and organ festival. In either case, you will wish to make use of the model form of church bulletin available from national headquarters at very reasonable prices.

For further information and ideas write for Members' Interests Pamphlet 2, price ten cents.

AUSTIN C. LOVELACE, Chairman.

TEXARKANA CHAPTER—Miss Mary Agnes Graves gave a program of sacred music appropriate at weddings for the Texarkana Chapter April 26 at St. Edward's Catholic Church. She was assisted by Miss Marguerite Smith, soprano. The following was the program: Processional, Suite "Nuptial" and "Priore," Caron; "Lord, Who at Cana's Wedding Feast," J. Lewis Brown; "Blessed Be this Day," Saint-Arnaud-Caron; "Pans Angelicus," Lambillotte; "Pater Noster," Montani; "Ave Maria," Arcadelt, and Recessional, Suite "Nuptial," Caron. At the business session Dean Wendell Blake appointed Robert Burton, Mrs. Ralph Crosnoe and David Ogle to serve as a nominating committee.

Miss Mildred Andrews was sponsored in a recital by the chapter April 25 at St. James' Episcopal Church. Her program included: Prelude and Fugue in F major, Lübeck; "The Primerose," Peerson; Sonata, Arne; "Our Father, Who Art in Heaven" and Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Chorale, Jongen; "Jesus Dies upon the Cross," Dupré; "Prayer of Christ Ascending to Heaven," "Ascension" Suite, Messiaen; "In Paradisum," Daniel-Lesur, and Prelude and Fugue in G minor, Dupré. The organ, originally built by Pilcher, has recently been re-designed by the Charles W. McManis Company.—DOROTHY ELDES, Registrar.

GALVESTON CHAPTER—The regular meeting of the Galveston Chapter was held May 6 at the home of Mrs. Wesley Merritt, dean. Officers elected for the coming year are as follows: Dean, Mrs. John H. Hamilton, Jr.; sub-dean, Miss Daisy Belle Walker; secretary, Miss Ursulee Rahe; treasurer, Thomas J. Smith, Jr.; auditors, Thomas B. Donner, Jr., and Ernest Stavenhagen, III; chaplain, the Rev. Albert M. Maechler; executive council members, Mrs. Wesley Merritt, Miss Jennie Safos and Victor H. Neal. Plans were made for the annual picnic June 3 at Kempner Camp. A social hour followed and refreshments were served.—URSULEE T. RAHE, Secretary.

TEXAS CHAPTER—A brief business session followed a cafeteria-style dinner-meeting at the Lakewood Baptist Church, Dallas, April 21, at which time final plans were being prepared for the fortieth anniversary of the chapter. Despite a torrential down-pour, approximately 100 heard the "Hymn of Praise" of Mendelssohn by the sanctuary choir of the church under the direction of Norvell Slater. Mrs. J. McAdoo Keaton was the organist for the sacred cantata.—STEINMAN STEPHENS, Registrar.

WACO, TEX., CHAPTER—The Waco Chapter met April 15 for dinner at Laverder's Westview Cafeteria. A short talk was given by Miss Jane Craig, state chairman, after which the group went to Calvary Baptist Church and heard a delightful recital played by Miss Elaine George, winner of the regional competition.—PAUL BENTLEY, Reporter.

Simonds Piece Is Analyzed.

Dorian Prelude on "Dies Irae," Simonds.

Candidates would be well advised to arrange a registration less varied than that indicated by the composer. That suggested here would be safer for candidates under the strain of examination.

Page 4, measure 5, 8 ft. diapasons on swell, great, choir, without great to pedal. Page 5, measure 10, add swell mixtures. Page 5, measure 15, add full swell. Pages 6-10, no stop changes, use swells. Page 11, measure 1, swell reeds off. Page 14, measure 3, full swell. From this point to end, follow the indications of the composer.

CLARENCE WATTERS.

TULSA, OKLA., CHAPTER—The Tulsa Chapter met May 6 in the community hall of the First Methodist Church. Following dinner the annual election of officers for the year 1958-1959 was held. After the business meeting members went to the First Christian Church where students of Jeanne Gentry Waits, University of Tulsa, were heard in a recital in celebration of national music week. The recital was sponsored jointly by the Tulsa Chapter and the Tulsa Federation of Music Clubs. The program was as follows: Passacaglia in C minor and "O Man, Thy Grief and Sin Bemoan," Bach, Jack Ballew; Chorale in A minor, Franck, Becky Thompson; "Vom Himmel hoch," Edmundson, Gretchen Hotz; "Apparition de l'Eglise Eternelle," Messiaen, and "Litanies," Alain, Hannah Wolf; Adagio and Fugue, Sonata on the 94th Psalm, Reubke, Lorene Coley.

LUBBOCK, TEX., CHAPTER—The Lubbock Chapter met May 6 in the Jenkins Music Store for the last session of the season. Cecil Bolton, dean, presided for an election of officers. Mrs. Hugh Ashlock was elected sub-dean and Mrs. William Finkner treasurer, both to take office in September. Members and visitors enjoyed a program of music for organ, baritone and piano. Organ numbers were: "Fountain Reverie," Fletcher; "Prayer," Boëllmann; Offertory in D minor, Batiste; Pastorale, Guilmant; Fugue in D major, Bach; Rondo in G, Bull, and Prelude and Fugue in G minor, Dupré. Refreshments were served by Mrs. Tucker and Mrs. Wylie.—Mrs. CLAUD H. DALTON, Corresponding Secretary.

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter met April 27 at the Central Baptist Church, Phoenix, with Sub-dean Melba Chatwin presiding. The meeting was in the form of a choir and organ workshop. Several anthems were scanned under the direction of Ben Denton. After a brief recess with refreshments served by Agnes Stephens, Dr. Roland Boisvert discussed service playing and accompanying with some personal observations based on his experience throughout this country and France.—MARVIN ANDERSON, Registrar.

SACRAMENTO, CAL., CHAPTER—A desert meeting of the Sacramento Chapter was held April 14 at the home of Helen Kilgore. The business meeting dealt mostly with the discussion of the 1958 far-western regional convention, for which the chapter is to play host. Fred Errett, general chairman, reported a fine response from members and excellent cooperation and interest from the city council of Sacramento. The chapter is actively participating in the citizens' council for the development of a cultural center. The chapter hopes to create an interest in an organ for the center. Kenneth Bartlett, the chapter's representative, has been elected a vice-president of the council. Paschal Monk, Sacramento State College, gave an instructive program on the psychology of music.—FLORENCE PAUL, Secretary.

Contest Winner for 1958

The prize of \$200 offered by the H. W. Gray Co., Inc., for the best composition for organ submitted to the American Guild of Organists in the 1958 contest has been awarded to Ivan Langstroth, New York City, for his Toccata in A major.

SAN DIEGO CHAPTER—The May 5 meeting of the San Diego Chapter was held at the First Methodist Church. At the business meeting these officers were elected: Dean, Dr. Edward Little; sub-dean, Richard Hendee; registrar, Timothy Oliver; corresponding secretary, Grace Allen; treasurer, James Stantz; historian, Margaret Hamilton; librarian, Charles Lawrence, F.A.G.O., and board of directors, Virginia Hike, Gwendolyn Myers and Isabel Tinkham. Following the business meeting Charlotte Tripp Atkinson played: Prelude, Fugue and Chaconne, Buxtehude; "Drummers of Provence" and "Sunlit Clouds," Reuschel. Captain William Atkinson, flute, played Sonatine, Dittelleux, accompanied by his wife. The madrigal singers of San Diego high school directed by E. Harrison Maxwell sang a selection of English madrigals. Maryanna Garrett ended the program with Reubke's Sonata on the 94th Psalm.

The April 7 meeting of the chapter was held at the Mission Hills Congregational Church. Following the regular business meeting six organ students played the annual student recital. Jacquie Marten and Robert Johnson, students of Ethel Kennedy; Carolyn Libby, student of Constance Virtue; Thomas Bay, student of Virginia Cox; Bert Wagner, student of Thuselna Birscak, and Juanita Kirk, student of Marguerite Nobles, were the players and the program included: Preludes and Fugues in G minor and E minor, Bach; "Ye Sons and Daughters," Van Hulse; Sketch in C minor, Schumann; "Mountain Sketches," Clokey; Finale, Symphony 1, Verne; "O God Thou Faithful God," Peeters, and Gigue, Buxtehude.—HEIDI VON GUNDEK, Historian.

LOS ANGELES CHAPTER—The beautiful, well-balanced new three-manual Aeolian-Skinner organ in St. Edmund's Episcopal Church, San Marino, was introduced to the Los Angeles Chapter May 5 with an interestingly varied program by the organist-director of the church, E. Robert Kursinski. Interludi per la Messa Degli Angeli, Cabanilles; Partita, Zipoli; Aria, Martini; Basse de Trompette, Dandrieu, and Prelude and Fugue in D minor, Bach, constituted the first section of the program. Other organ selections were Adagio, Symphony 3, Verne, and Sonata 3, Hindemith. Mr. Kursinski concluded the program with the Haydn Mass in D sung by the St. Edmund's choir. Dr. Irene Robertson assisted as organist. Members invited their ministers for the evening. The Rev. E. Merrill Jensen spoke briefly on cooperation between ministers and organists following a delicious dinner served in the parish hall. Election of officers for the coming year resulted as follows: Mrs. Louis Duit, dean; George Davidson, sub-dean; Elizabeth Vassa, secretary; Paul Connelly, treasurer; Elfrieda Dolch, registrar; Esther Prud'homme, librarian; Roderick Casper and Ed Gowan, auditors; executive board, Eugene Clay, Frank Owen and Richard Unfried.—MARTHA FARR, Registrar.

LONG BEACH CHAPTER—Claire Coel was sponsored April 15 by the Long Beach Chapter in a recital at the First Congregational Church. Her program included: Prelude and Fugue in A minor, "Come Saviour of the Gentiles" and Concerto Grosso in D minor, Bach; Sonata on the 94th Psalm, Reubke; Prelude and Fugue in G minor and Musette, Dupré; "Berceuse" and Fantaisie, Alain, and "Incantation," Langlais. As encores: "My Heart Is Filled with Longing," Brahms; Toccata, Monnikendam, and "Pageant," Sowerby.

News of the American Guild of Organists—Continued

ORANGE COAST CHAPTER—The Orange Coast Chapter and the local chapter of the Choral Conductors' Guild held a joint meeting April 14 at the First Presbyterian Church of Santa Ana. After a delicious ham dinner Harold Baltz, director of the Bach Choir of San Diego, spoke on the subject of Bach cantatas. He outlined the history of the cantata, described the three main types and went through several effective examples.

In the month of March the chapter sponsored a series of four Sunday afternoon recitals in different communities of Orange County. They were: March 2 at the First Methodist Church of Anaheim, Ruth Rockwood, organ, assisted by Charlotte Smith, soprano, and the combined choirs of the church under the direction of Marvin Fenema; March 9 at the First Presbyterian Church of Santa Ana, Charles Shaffer, organ, assisted by Margaret Pucek, contralto; March 16 at the First Methodist Church of Fullerton, Ruth Archibley, organ, assisted by Grace Ball, soprano, Jo Anne Connor, violin, Clinton Swengel, tenor, and the rhythmic choir of the First Congregational Church of Buena Park, directed by Mrs. Gordon Baker, and March 23 at the First Presbyterian Church of Anaheim, Susan Talevich, organ, assisted by the Anaheim Women's Chorale, directed by Winifred Sloop. This was the second consecutive year that the chapter has sponsored such a series and the improved attendance suggests its acceptance by the communities of Orange County as an established annual event.—RUTH ROCKWOOD, Publicity Chairman.

LA JOLLA CHAPTER—The La Jolla Chapter held its April meeting at the La Jolla Presbyterian Church April 14 sponsoring a "local artist" recital on the new Möller organ. The artist was Charlotte Tripp Atkinson assisted by Captain William Atkinson. The captain gave a brief, concise illustrated talk on the organ itself, showing some slides he had taken, pictures of the different types of pipes and the organ's "innards." Mrs. Atkinson illustrated the timbre of the pipes by means of aptly chosen musical examples. The recital consisted of seven medium-length works, demonstrating the stops of the instrument. Composers whose works were heard were Purvis, Clokey, Weaver, Blanchard, Nies-Berger, Simonds and Sowerby. At the commendably short meeting after the recital the chapter's nominating committee presented a slate of candidates for next year.—LAWRENCE BLACKWELL, Reporter.

KERN COUNTY CHAPTER—The April 10 meeting of the Kern County Chapter was held in the chapel of the First Christian Church, Bakersfield, Cal. Arrangements were made for the Alexander Schreiner recital April 22 in the Harvey Auditorium. It was announced that the hi-fi equipment and recordings given to the Kern County Library has been cataloged and is ready for use. This equipment includes a twenty-two-watt amplifier and individual tuning for earphones. New records will be used and will circulate for one week. Members of the chapter and the student group assisted in the cataloging and filing. Following the business session the pastor of the host church spoke on "Music in the Marriage Service," after which Mrs. Henry Butcher and Mrs. Vernon Fleming played organ compositions appropriate for weddings. A social hour with refreshments completed the evening.—DOROTHY CLARK, Dean.

SPOKANE CHAPTER—The Spokane Chapter sponsored Claire Coci in recital April 22 at the Westminster Church. The program: Passacaglia and Fugue in C minor, Bach; Andante, K. 616, and Fantasie and Fugue in F minor, Mozart; Prelude and Fugue in G minor and Musette, Triptyque, Dupré; Fantaisie-Berceuse, Alain; "Incantation," Langlais, and Sonata on the 94th Psalm, Reubke. For encores Miss Coci played "Song of Peace" and Fugue for Pedals, Langlais, and "The Cuckoo," Daquin. A reception followed the recital.—BERNICE GAMBLE, Publicity.

PORTLAND, ORE., CHAPTER—The Portland Chapter met May 10 at the home of Florence Abel. Dean Howard Bucklund presided over an interesting business meeting which accomplished much toward strengthening the chapter. A filmed, recorded recital by Marilyn Mason at the University of Michigan was shown followed by visiting and refreshments.—DONALD R. McPHERSON, Publicity Correspondent.

COLORADO SPRINGS CHAPTER—The Colorado Springs Chapter held its annual banquet May 14 at Hackney House; thirty attended. Election of officers and other business preceded a talk by Dr. Edward Machle, Colorado University, entitled "Philosophy's Stepchild."

The chapter sponsored Robert Noehren in a recital April 15 at Grace Episcopal Church. An appreciative audience enjoyed a fine performance.—AGNES MARTIN, Secretary.

STUDENT GROUP AT NORTHWEST CHRISTIAN



MEMBERS of the Northwest Christian College student group played a recital Feb. 25 for the parent organization, the

Eugene, Ore., Chapter, in the college chapel. Professor Elwin L. Myrick, advisor, is shown with the group at right.

TACOMA CHAPTER—The annual dinner-meeting and election of officers of the Tacoma Chapter were held at Knapp's May 12. The following will serve as officers for the coming year: Beatrice McHaney, dean; Mary Jean Eubanks, sub-dean; Elma Rosenberger, secretary; Winifred Fuson, treasurer, and Lucille Hornum, registrar. Later members and guests assembled in the new Central Lutheran Church for a recital by Edward Hansen, M.A., A.A.G.O., organist and choirmaster at Seattle's Plymouth Congregational Church. Mr. Hansen's numbers included: Concerto 5 in F, Handel; Elevation, Couperin; Prelude and Fugue in A minor, Bach; Finale, Symphony 2, Widor; Chorale in B minor, Franck; "Musical Clocks," Haydn, and "Litanies," Alain. Refreshments were served at the home of Mrs. Gile Walker after the recital.

Chapter members motored to Olympia April 14 to meet with local chapter members in the new St. John's Episcopal Church. Mrs. R. S. Dawley played a group of numbers on the Möller organ.—MRS. JAMES EUBANKS, Registrar.

ROCKY MOUNTAIN CHAPTER—Members of the Rocky Mountain Chapter, Denver, Col., honored their ministers at a dinner May 5 in the lovely banquet room of the Tiffin Restaurant. The Rev. David Colwell was the speaker. He gave an interesting discussion on worship and music. Officers for the next year were introduced: Mrs. Alvin Hakevost, president; Mrs. Margaret House, vice-president; Dr. George Thatcher, secretary; Francis McCulley, treasurer, and Mrs. Phyllis Tremel, registrar.

An audience of approximately 1000 came to hear the recital by Oswald Ragatz April 15 in the new Montview Presbyterian Church. The program is found elsewhere in this issue. Dr. Ragatz played brilliantly and with a keen sense of musical appreciation. He was honored at a reception following the event. The recital and reception were both sponsored by the chapter.—ESTELLA C. PEW, Publicity.

KANSAS CHAPTER—The Kansas Chapter sponsored a spring music festival April 20-23 in Topeka. Robert Glasgow played a recital in the First Presbyterian Church April 20. The brass choir of Kansas University played a concert April 21 in the same church under the direction of John D. Hill. The Bach Magnificat and the Gabrieli "In Ecclesiis" were sung April 22 by the cathedral choir and the Washburn University Singers under the direction of Jerald Hamilton in Grace Episcopal Cathedral. The singers were assisted by members of the Topeka Civic Symphony. The final event April 23 was a recital by Catharine Crozier at the First Presbyterian Church. Miss Crozier conducted a master class April 24 at which several student organists performed.

MASON CITY, IOWA, CHAPTER—The Mason City Chapter sponsored Verle Larson in recital on the Aeolian-Skinner organ at the First Congregational Church April 20. Mr. Larson, student of Russell Saunders at Drake University, was the five-state regional winner in the Guild student competition at Columbia, Mo., last summer and will compete in the finals in Houston. His program included: Plein Jeu, Suite on the Second Tone, and Basse de Cromorne, Clerambault; Prelude and Fugue in B minor, Bach; Five Preludes, Milhaud, and Fantasie in F minor, Mozart.

The chapter met April 15 in the home of Mrs. Frank Pearce. Nineteen were present. Mrs. Pearce at the organ and Mrs. Hjalmer Peterson at the piano played the following: Variations on a Theme by Tschalkowski, Arensky; "To God All Praise and Glory," Lorenz; "Tersanctus," Dykes, and "Adoration," Borowski. Vocal and organ solos concluded the program. After a brief business meeting luncheon was served.—WILMA NYCE, Registrar.

JAMESTOWN COLLEGE STUDENT GROUP—Students of Robert Wolfersteig were presented in recital at Voorhees Chapel, Jamestown, N. D., College May 13. The program included: Prelude in G minor, Bach; Trumpet Tune, Purcell; Prelude and Fugue in F major, Bach; "We All Believe in One God," Dupré; "In Dulci Jubilo," Bach; "O World, I Now Must Leave Thee," Brahms; Two Miniatures, Peeters; Prelude in E minor, Bach; "Vom Himmel hoch" and "Blessed Jesu, at Thy Word," Bach; Sonata 5, Mendelssohn; Prelude and Fugue in A minor, Bach; Two Chorales, Dupré; First Movement, Concerto in A minor, Bach; Variations in D minor, Handel; "Piece Heroique," Franck. The organists participating were: Janice Prochaska, Audrey Puckering, Elmyra Peterson, June Ansley, Judith Seaworth, Darlene Kummer, Elaine Eleafson, Mary Jo Sorkness, Brenda Brost, Carsten Bjornstad and Carol Peterson. This recital was part of the yearly program for the group.

Richard Westenburg played a program for the student association April 15. His numbers for that program included: Trumpet Voluntary, Purcell; "The Fifers," Dandrieux; Adagio, Vivaldi; Rondo in G, Bull; Concerto 5 in F major, Handel, and Variations on a Noel, Dupré. In the evening Mr. Westenburg played the following public recital: "Now Thank We All Our God," Two Movements in Chamber Style and Fantasie and Fugue in G minor, Bach; Three Chorale Preludes, Pepping; Variations on a Noel, Dupré; Scherzo, Symphony 2, Vierne; "Le Banquet Celeste" and "Transports de Joie," Messiaen.

LINDSBORG, KANS., CHAPTER—The Lindsborg Chapter sponsored a junior choir festival April 20 in the Sams Chapel at Kansas Wesleyan University, Salina. More than 200 children from nine choirs took part. The director was Gerald E. Hedges. The theme of the festival, which was planned as a worship service, was "The Life of Christ." Music used consisted of hymns, carols and anthems, including "Christmas Hymn" by Jungst, "The Friendly Beasts" by Dickinson and "Miles Lane" arranged by Vaughan Williams. At a business meeting following the service, it was decided to attempt a reorganization of the chapter with all meetings and activities centered in Salina, since the majority of the present membership consists of Salina people. A committee was appointed by Dean Audrey San Romani to work on this project.—MAYME PORTER, Reporter.

WATERLOO, IOWA, CHAPTER—A good-sized congregation turned out for the Waterloo Chapter's April 27 meeting which was the annual vesper service at the First Methodist Church. Dr. Joseph Burns, dean, played "Piece Heroique," Franck. Arthur Redner conducted the choir which sang "Go Not Far from Me O Lord," Morgan; "Jacob's Ladder," Wilson, and "With a Voice of Singing," Shaw. Horace P. Daggett played "Nun ruhen alle Wälder," Edmundo. George Sampson played "Wir Christenleut," Bach, and "Valet will ich dir geben," Gullmunt. Dr. Fred E. Miller, chaplain and pastor of First Church, gave the vesper meditation.—TED A. HANKNER, Publicity Chairman.

OTTUMWA, IOWA, CHAPTER—The Ottumwa Chapter sponsored Edward Berryman, University of Minnesota, in recital April 11 at the First Presbyterian Church. He played: Toccata and Fugue in D minor, Arioso, Cantata 156, Allegro, Trio-sonata in E minor, and "Jig" Fugue, Bach; "Piece Heroique," Franck; Scherzo, Vierne; "Behold a Rose is Blooming," Brahms; "Drifting Clouds," d'Antalffy; "Sunshine" Toccata, Swinnen. A reception followed at the home of Mrs. Jesse Miller.—MRS. E. G. LINDER, Dean.

Chapter Sponsors Organ Broadcasts.

A series of six radio broadcasts of recitals sponsored by the St. Louis Chapter began with the May 4 program on radio station KFUD played by Rudolph Kremer. A number of the chapter's prominent organists have volunteered their talents to give to St. Louis and environs excellent half-hour programs of organ music. The programs originate from the chapel of Concordia Seminary or from the Pilgrim Lutheran Church. Performances include major works.

Dr. Charles Huddleston Heaton played the second broadcast May 11; Ronald Arntatt played May 18, and Grace A. Newman was heard May 25. Howard Kelsey is scheduled for June 1; Robert Cloutier will close the series June 18.

ST. LOUIS CHAPTER—An unusual and delightful evening of music was provided for the St. Louis Chapter April 29 when Mrs. Gladys Winer Walker directed the bell ringers of the Peters Memorial Presbyterian Church in a recital. This event followed the social hour, dinner and business meeting. Robert V. Cloutier played: "O God, Be Merciful to Me," Bach; "Carnival" Suite, Crandell; Three Pastels, Op. 92, and Rondo alla Campanella, Karg-Elert; "Souvenir" and Final, Seven Pieces, Op. 27, Dupré.—ANNIE G. ENGLISH, Publicity.

KANSAS CITY CHAPTER—As a wind-up of the year's activities the Kansas City Chapter held a smorgasbord banquet, a lecture-recital and a "milkman's matinee" May 19. More than 200 persons attended the event. Festivities began with the dinner at Immanuel Lutheran (Augustana) Church after which Martin Stelhorn of St. Louis gave a lecture-recital on the evolution of the chorale prelude. Several new members were initiated by Violette Williams, dean, assisted by the chaplain, the Rev. Gilbert C. Murphy. Past-deans were honored at the dinner. Annual reports were given by committee chairmen. Following the lecture-recital, members and guests went to the Plaza Theatre at midnight to hear Raymond Shelley, renowned radio organist, in an hour-long "pop" concert, which was enthusiastically received by the nearly 500 who attended. Members of the Hammond Organ Society were special guests.

The chapter met April 21 at the Country Club Congregational Church to discuss "How to Get the Most Out of a Small Organ." The organ demonstration was conducted by Jack McCoy, chairman for the meeting, Roma Cook, Leigh Havens, organist at the church, and Keith Christiansen. Nearly 100 persons attended the dinner-meeting.

The chapter's student group met at St. Mary's Episcopal Church April 13. Keith Christiansen, organist at the church, played a thirty-minute recital and took the group on a tour of the church. Several of the group played numbers on the organ. A social hour followed.

Amid shamrock-decorated tables alight with candles the chapter enjoyed a festive repast and musical program March 17 in the banquet hall of the Second Presbyterian Church. About 200 attended the affair with Dr. Marilyn Mason as honored guest. Special recognition was given to the chapter's student group, which was close to the head table, and to a table of Cottey College organ students and their teachers who had driven up from Nevada, Mo. The program began with the assembly singing Irish songs, followed by a group of ballads by Jack King and a girls sextette from the Westport high school under the direction of Harling Spring. After initiation of six new members by Dean Violette H. Williams, assisted by Chaplain Gilbert C. Murphy, the assembly moved to the church for the final subscription recital by Dr. Mason which included works of Handel, Kerll, Bach, Alain, Langlais, Searle Wright, Creston and Florian Mueller. More than 400 attended.—HELEN SIMMONS.

OMAHA CHAPTER—Omaha Chapter members journeyed to Council Bluffs, Iowa, April 14 for a meeting at St. Paul's Episcopal Church. Noyes Bartholomew was leader of the meeting and also served as host due to the hospitalization of his wife, the regular organist. Mr. Bartholomew gave an interesting discussion on the parts of the Episcopal service and his choir ably demonstrated each. Members of the chapter were invited to participate in the chanting, all of which led to a deeper understanding on the part of those in attendance. A committee from the choir provided refreshments.—MILFRED I. MOWERS, Dean.

WICHITA, KANS., CHAPTER—The Wichita Chapter sponsored a program of music for organ and instruments April 15 at the Woodland Methodist Church. The organ was combined in numbers which made use of: solo trumpet, trumpet duo, flute, flute and strings, piano, gamba and six recorders.

News of the American Guild of Organists—Continued

SOUTHWEST MICHIGAN CHAPTER—Two special events have been conducted by the Southwest Michigan Chapter: a youth and junior choir festival May 4, in which more than 350 choristers participated, and a specimen wedding service conducted at the regular monthly meeting May 5 in the First Congregational Church of Kalamazoo. The youth choir festival, under the direction of Henry Rose of Grand Rapids, was held in Stetson Chapel to a capacity congregation. Mrs. Douglas Lyttle was chairman of the festival committee and Kathryn Loew was organist. Purvis' "Forest Green" and "Tallis' Canon," "Romance," Bonnet, and "Vom Himmel hoch," Edmundson, were played by Miss Maria Johnston. Festival music included: the Schubert Sanctus, Olds' "Let Us Praise God," Taylor's "A Child's Prayer," Bach's "O Saviour Sweet," Davis' "Lullaby to the Infant King," Rawls' "Long, Long Ago," the Bach-Cruger "Ah Holy Jesus," Rockefeller's An Easter Carol, Caldwell's "A Spring Prayer," Darst's "Sing to the Lord a Joyful Song," Davis' "Let All Things Now Living," Bach's "Flocks in Pastures Green Abiding" and Van Demman Thompson's "Glory to the King of Kings." The program of wedding music with the public invited included: pre-nuptial music played by Paul Humiston: "The Marriage in Cana," Weinberger; "Blessed Jesu, at Thy Word," Bach; "Deck Thyself, O My Soul," Brahms, and "In Thee Is Joy," Bach; "Here, Lord, We Meet," Rowley, and Buxtehude's "Lord, Who at Cana's Wedding Feast," sung by Mrs. Newell Stoner with Miss Betty Beebe on violin and Dr. Robert Hieber at the organ. Processionals were "O Perfect Love," Atkinson, and the hymn, "God Himself Is with Us." Following a benediction, the hymn "Praise My Soul the King of Heaven" was played as a recessional by Gary Forsieff. This was the third program by the chapter used to illustrate suggested types of wedding music.—**GEORGE NORMAN TUCKER**, Registrar.

SOUTHEAST MISSOURI CHAPTER—The Southeast Missouri Chapter joined with nine other culture groups April 6 for an allied arts guild festival program at Central high school, Cape Girardeau. Miss Martha Vandivort, 16-year-old organist at Christ Episcopal Church, played a Baldwin electronic organ provided by the Cape Music Company. Her selections: Prelude and Fugue in F major, Bach; "In Paradisium," Dubois; Trumpet Voluntary in D, Purcell, and Fugue in C major, Buxtehude. The chapter is planning a meeting to elect officers, hear another student recital and a concerto for organ with the Cape Girardeau symphony orchestra.—**J. HUGH SMITH**, Dean.

PEORIA, ILL., CHAPTER—The Peoria Chapter held the spring business meeting April 29 at the Evangelical and Reformed Immanuel Church. Dean Carl Andres presided, giving a comprehensive review of the year's activities and progress; a new member was accepted. The members balloted for members of the national council. Local officers for the next year were elected as follows: Dean, Carl Andres; sub-dean, Agnes Christopher; secretary, Ruth Rogers; treasurer, Ruth Black; registrar, Agnes Christopher; historian, Bertha Brunner; chaplain, the Rev. William O'Neill.—**AGNES W. CHRISTOPHER**, Registrar.

CENTRAL MISSOURI CHAPTER—The Central Missouri Chapter held its April 18 meeting at Fayette. After a combination business meeting and dinner at Henri's Cafe the members attended the annual spring concert at the Linn Memorial Church by the Central College a cappella choir under the direction of Luther Spayde, a past-dean.—**JACQUELINE RAITHEL**, Secretary.

CHICAGO CHAPTER—The Chicago Chapter May 12 heard a review by Dr. Corliss Arnold of Madeleine Marshall's entertaining and informative book, "The Singer's Manual of English Diction" at the First Methodist Church, Oak Park.

A Bach service was sponsored by the chapter March 16 at Grace Lutheran Church, River Forest. Cantata 104, "Du Hirte Israel," was sung by the senior choir of the host church, directed by Paul Bourman. Paul G. Bunge was organist. In addition the choir was accompanied by strings and oboes. Dr. Corliss Arnold played "All Glory Be to God on High," "Clavierübung," "We All Believe in One True God" and Fugue in E flat, Bach. There was a brief sermon by Pastor Richard J. Gotsch, who also read the service.—**GRACE SYMONS**, Registrar.

WHITEWATER VALLEY CHAPTER—East Indian table decorations provided the first hint that the May 6 meeting of the White-water Valley Chapter was to be something out of the ordinary; indeed it was, as the menu featured an authentic chicken curry with all of the many condiments demanded by Indian cuisine. Members and guests thanked Mrs. Ruth Lind and the choir of the First Friends Church, who served this sumptuous meal, by giving them a standing ovation. At a brief business meeting the chapter cast a unanimous vote for this slate of officers: William B. Giles, Ch.M., dean; Ivan Webster, sub-dean, and Robert B. Dafler, program director. Ballots for the national officers were also cast. Continuing the series of denominational orientations the evening was devoted to the Religious Society of Friends, commonly known as Quakers. A brief history of Friends in the Richmond area was given by the pastor of the First Friends Meeting, David Castle. Russell Reese spoke on Quaker customs of worship and government. This section of the program was concluded with the singing of four hymns by the Quaker poet, Whittier. Members of the Earlham College Student Group, Lawrence Apgar, advisor, played. They were: Donald Peck, Carolyn Hodson, Diane Clark, Anna Burr and Dorothy Hatton. These members of the Richmond High School Student Group, directed by Mary Carman Slade, also participated: Kendall Cox, Richard Bouldry, Janet Bell and David Koehring.

The April 8 meeting was held in the First Methodist Church, Connerville. The program's theme was based on the Methodist Church, one of a series dealing with the musical and historical backgrounds of various denominations. The Rev. E. L. Wright made introductory remarks and related the work of Charles Wesley to the founding of the Methodist movement and the evangelical revival of the eighteenth century. The Rev. Walter W. Davis, chaplain, spoke on the theology of the more than 6000 hymns of Charles Wesley and led the group in the singing of hymns and anthems based on Wesley texts. He also played several compositions by Samuel and Samuel Sebastian, son and grandson of Charles, on the church's Möller organ. Mr. Apgar led the congregation in several Anglican chants. A social hour in the fellowship hall concluded the evening's activities.

AKRON CHAPTER—The Akron Chapter gathered May 4 for dinner at the Westminster Presbyterian Church. At the business session recognition was made of the work done by all the past-deans of the chapter and pins were awarded them. The following were chosen officers: Dean, Dorothy Warden; sub-dean, Louise Inskip; secretary, Ruth Swartz; treasurer, Ben Lane; auditor, Bob Osmun; registrar, Eleanor Wells. Informal games followed the business session.—**Mrs. R. H. MARTIN**, Registrar.

SANDUSKY, OHIO, CHAPTER—The Sandusky Chapter met at Oheb Shalom Temple May 4 to hear Rabbi Lloyd Goldman speak on the history of Jewish music and Jewish traditions and customs of worship. A number of examples of Jewish music were given by Mrs. Leah Thomas, organist, and a quartet. Rabbi Goldman showed the group the torah and led in the singing of a hymn in Hebrew. The largest attendance of the year enjoyed this program. The chapter voted to sponsor a recital next year if at all possible. William Didelius was elected dean. Members of the temple's sisterhood served as hostesses for a social hour.—**LAURA M. LONG**, Secretary.

SOUTHEAST MINNESOTA CHAPTER—At the meeting of the Southeast Minnesota Chapter April 21 a demonstration John Wesley service was given at the First Methodist Church in Rochester. The liturgists were the Rev. John W. Mettam and the Rev. Russell A. Huffman with the latter also speaking on the historical and liturgical significance of the service. Harold J. Switzer, dean of the chapter, directed the choir and played the organ for the service. Choir numbers used were S. S. Wesley's "Lead Me, Lord," Austin Lovelace's "What Shall I Render to My God" and Joseph Clokey's Te Deum in addition to the Venite and Jubilate Deo from the Methodist Hymnal. Organ numbers used were Samuel Wesley's Prelude, Air and Gavotte. Following the service a business meeting was held and a social hour enjoyed.—**HAROLD J. SWITZER**, Dean.

MILWAUKEE CHAPTER—The Guild service of the Milwaukee Chapter was held May 4 at the Underwood Memorial Baptist Church. Participants were the Rev. A. C. Pittman, F. Winston Luck, organist-choir-master, and the chancel and junior choirs of the host church. Following this service a supper and the annual business meeting were held in the church social hall. Highlights of the chapter activities reported included music and records contributed to the public library in memory of deceased members, a contribution to Dr. Albert Schweitzer from proceeds of the members' recital and a total of fifty-seven new members received into the chapter within the year. Officers elected for the coming season are: Arnold J. Mueller, dean; Robert W. Erdman, sub-dean; Alice Leisman, secretary; F. Winston Luck, treasurer; Robert Legler, registrar; the Rev. Hoover T. Grimsby, chaplain, and Mrs. Chrys Hardie and Raymond C. Nott as new members of the executive committee.—**ALICE LEISMAN**, Secretary.

BLOOMINGTON-NORMAL CHAPTER—A recital of chorale preludes was given April 27 at the new Methodist Church in Normal, Ill., by the Bloomington-Normal Chapter. The program included works by composers from the sixteenth through the twentieth centuries. Mrs. Edward Wilcox, organist of the church, played the following on the new Casavant organ: "In Dulci Jubilo," fifteenth-century Tabulaturbuch; "Jesus, Priceless Treasure," Bach; "Rejoice Now, Dear Christians," Bach; "Deck Thyself, O My Soul," Brahms; "O Filii et Filiae," Farnam; "Jewels," Bitgood; "Liebster Jesu," Purvis; "Rejoice, Ye Pure in Heart," Sowerby; "Eilers," van Hulse. Edward Wilcox, husband of the organist, narrated the program. A short business meeting was held following. These officers for 1958-59 were elected: Dean, Professor Lloyd Pfautsch; sub-dean and chaplain, Charles Gaines; secretary-registrar, Miss Effie Sutton; treasurer, Mrs. William Eaton; executive committee, Mrs. Edward Wilcox, Mrs. T. O. Tiffin, Lillian Mecherle McCord and Mrs. George Parker.—**EFFIE H. SUTTON**.

FORT WAYNE CHAPTER—The Fort Wayne Chapter sponsored a choral vesper service at Trinity English Lutheran Church April 27 as a project of the choir directors who comprise one of the groups in the new plan of activities undertaken by the chapter this year. The combined choirs totaling 175 singers sang five anthems under the direction of Igor Buketoff, director of the Fort Wayne Philharmonic Orchestra. The anthems were: "O Praise God in His Holiness," Gibbs; "O Jesus, Grant Me Hope and Comfort," J. Franck; "We Praise Thee," Buketoff; "O the Blessedness Is Great," Bechler; "Praise the Lord," Franck. Mr. Buketoff's anthem was sung a cappella. The others were accompanied by Richard Carlson, who also played the partita on "Praise the Lord" by Ahrens for a postlude. A half-hour prelude was played by John Escosa, Harriet Northrop and Donald Alured. Kathleen Detrick played the offertory, Dr. Paul H. Krauss, pastor of the host church, preached the sermon, "Music in the Salvation of the Soul."—**FLORENCE H. FRY**.

INDIANAPOLIS CHAPTER—The March 11 meeting of the Indianapolis Chapter was held at the Zion Evangelical Church with a delicious dinner served in the dining hall. Harry W. T. Martin, dean, presided and Mr. and Mrs. Mallory W. Bransford were host and hostess. New members and guests were welcomed. Secretary Susan Shedd Hemingway read the report from the nominating committee. Paul R. Matthews gave a short talk on the purpose of the Guild and presented Dr. Frederick R. Daries with the Guild pin and the copy of the Guild motto. The program for the evening was given by Dr. Daries on the new book of German chorales and supplemental hymns he has just compiled.—**FLORENCE M. MILLETT**.

WESTERN MICHIGAN CHAPTER—A student recital sponsored yearly by the Western Michigan Chapter was held May 9 at the East Congregational Church. Howard Slenk, chairman, arranged an excellent program with ten students of chapter members participating. The May 5 meeting included members of the chapter, the Grand Rapids Piano Teachers Forum and the Musicians League. At the dinner-meeting at Grace Episcopal Church with Dean Norman E. Greenwood presiding, Mrs. M. Michas spoke about her work in music therapy with handicapped children at the Mary Free Bed Guild Hospital. Musical numbers were provided by the "fun-attics" quartet.

The April 7 meeting was held at Emmanuel Episcopal Church, Hastings, S. Dembinsky, Allen representative, was host to a dinner for members and a recital by John McCreary, Washington, D. C., on the new Allen electronic installation in the church. There was an excellent attendance.

TOLEDO CHAPTER—The Toledo Chapter met April 15 at the Sacred Heart Roman Catholic Church. Cordial welcomes were extended by Father Metzger and Paul H. Lang, hosts. The program for the Ernest White recital of April 27 was read and publicity brochures distributed. Carroll T. Andrews paid tribute to the late Father Gosser, who recently had been the chapter's host at the Blessed Sacrament Church; members stood for a moment of silence to his memory. A program of organ music was played by Dale Richard, Mrs. Marian E. Ott, Mrs. Charles Clark and Paul H. Lang. Numbers included: Toccata in C minor, Muffat; Communion, Torres; Chorale 3 in D minor, Andriessen; Preludes and Intermezzi, Schroeder; Canzona, Bach; Carillon, Sowerby; Aria, Symphony 6, Vienne; "Benediction," Karg-Elert, and "Victimae Paschali," Cirella.—**JOHN J. FRIZZ**, Registrar.

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News of the American Guild of Organists—Continued

LANSING, MICH., CHAPTER—The Lansing Chapter sponsored its seventh annual festival of junior choirs at the Peoples Church in East Lansing May 4. Many choirs participated from the area. Six choirs from out of town were also included. Mrs. Clarence Nelson and James Autenrith were in charge. The young boys and girls dressed in their own choir robes sang anthems which they had learned in the last church year. A highlight of the program was the guest appearance of the Pilgrim bell ringers from the First Congregational Church, Battle Creek. Their program, arranged by Dr. Robert Heber, included a Bach Minuet, Bell Symphony, Purcell, and the hymn "Day Is Dying in the West."

The annual spring dinner-meeting climaxed the season May 2. A fine dinner was served at the Okemos Community Church. Officers for the coming year were elected and tentative plans were discussed. The madrigal singers of Michigan State University, under the leadership of Richard Klausli, past-dean, entertained with a generous group of numbers. The singers performed in the authentic sixteenth-century style seated around a table with only music and pitch pipe.—CAROL BROUGHTON, Registrar.

NORTHEASTERN WISCONSIN CHAPTER—The Northeastern Wisconsin Chapter held a program March 9 by Miriam Duncan, a faculty member of the Lawrence Conservatory, Appleton. She was assisted by Marilyn Warner and Ronald Sindelar. The first part of the program was a thorough description of the harpsichord, its history, many uses and literature. The second part was devoted to performance on the instrument. Mrs. Duncan played "The Tic-toc Choc" and "Le Dodo," Couperin, and Suite in E minor, Rameau. Miss Warner played Pavane, Byrd, and Chaconne in F minor, Pachelbel. Mr. Sindelar closed the program with Suite in E minor, Handel, and Sonata in C, Scarlatti.

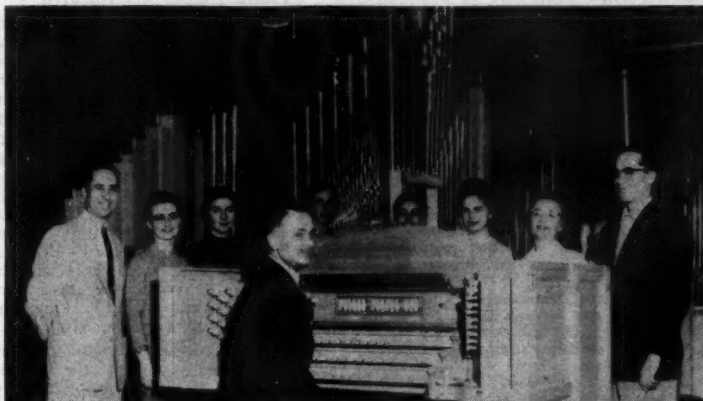
CINCINNATI CHAPTER—The Cincinnati Chapter held its annual organist-clergy banquet at Calvary Episcopal Church May 6. The tables were decorated with lilacs of many varieties. Following the delicious chicken dinner and recognition of guests, a brief business meeting was held and the results of the local election were read: Elmer Dimmerman, dean; Ruth Andre Eckel, sub-dean; Albert Meyer, secretary; Hilda Doerr, treasurer; Louise Helmeringer, registrar; Grace McConaha, Betty Hoensch and Walter M. Brunsman, board members; Robert S. Alter and Wayne Fisher, auditors. The meeting adjourned to the church where the chapter heard William S. Partridge, winner of the 1958 student competition. Also appearing on the program were: Walter Brunsman, Harold Frederic and Louise Matchette. The recital by members of the chapter was as follows: English and Flemish bells; Introduction and Fugue, Benjamin Cooke; "Elegy," Titcomb; Chorale in E, Franck; "Gigue" Fugue, Bach; "Berceuse," Vierne; Scherzo, Symphony 4, Widor, and "Litanies," Alain.—BETTY HOENSCH, Registrar.

LORAIN COUNTY, OHIO, CHAPTER—The April 21 meeting was held at the new Congregational Church in Vermilion. Guest speaker for the evening was James Hamilton, who is curator of organs at Oberlin. His topic was reconditioning tracker organs. A question-and-answer period followed. At the short business meeting preceding the program, it was announced that election of officers would take place at the annual May dinner at the First Baptist Church, Oberlin. Members will then meet at Finney Chapel to hear a recital by students of the conservatory. After the social hour members toured this new building and also had the opportunity of playing the new two-manual Schantz organ.—ALINE K. FERNER, Registrar.

JUNIATA VALLEY CHAPTER—The Juniata Valley Chapter held its annual clergy dinner April 22 in the social room of St. John's Lutheran Church, Lewistown, Pa. Featured on the program was William Merrill, Juniata College, Huntingdon, who sang a group of songs by Peter Warlock. Mr. Merrill was assisted by Jack Rodland, a freshman organist at Juniata College, who played: Prelude and Fugue in B minor, Bach; Scherzetto, Vierne, and "Cortege et Litanie," Dupré. Thirty-one persons attended.—REBECCA E. KREAMER, Registrar.

LAKE COUNTY, OHIO, CHAPTER—The Lake County Chapter and the music department of Lake Erie College sponsored Robert Noehren April 12 in a recital in the Morley memorial music building, Painesville. He played: Suite, Stanley; "O God Be Merciful" and Fugue in D, Bach; Sonata on the 94th Psalm, Reubke; Allegretto, Sonata 4, Mendelssohn; "Tumult in the Praetorium," de Maleingreau; Scherzetto, Vierne; "Picardy," Sowerby, and Finale, Symphony 1, Vierne.

STEPHENS COLLEGE GROUP VISITS WICKS FACTORY



THE STEPHENS COLLEGE student group visited the factory of the Wicks Organ Company in Highland, Ill., Feb. 11. On the left is Martin Wick, president of the firm; Dr. Heinz Arnold, chapel organist at Stephens and advisor of the group, is seated at the console.

Eight members of the group played their senior-junior recital April 24 in the college chapel. Judy Kuehn, Karen Rollic, Mary Schubert, Jean Lester, Joyce

Buchanan, Pat Van Sicle, Bonnie Townsend and Jane Norman played these numbers: Prelude in F, Kindermann; Prelude in E, Kuhnau; "Ave Maria," Kreckel; "Glory to God," Pachelbel; "My Soul, Now Praise the Lord," Buxtehude; "Pentatonic Study," Herbert Elwell; Prelude and Fugue in D minor, Bach; Elevation, Guilmant; "Song of the Caballero," de Cabezón; Andantino and Adagietto, Bach; "Vive le Roy!", Raison.

HARRISBURG, PA., CHAPTER—The Harrisburg Chapter sponsored Dr. Elaine Brown of "Singing City" fame at the Market Square Presbyterian Church fellowship hall in a lecture-demonstration May 10 on choral singing and conducting. A choir made up of local voices was used.

The April 29 meeting was a program of organ with other instruments in the Messiah Lutheran Church. Miss Mildred E. Myers, Kathryn R. Copenhaver, George B. Biggs and Mrs. Robert K. Jones were the performing organists; Mrs. John R. Henry, dean, played her Neupert harpsichord. Other instruments used were trumpet, flute, violin, cello, oboe and clarinet. They played numbers by: Purcell, Corelli, Kaufmann, Handel, Marcello, Hindemith, Brahms, Telemann and Gigout. Mr. Biggs acted as narrator.

For the March 11 meeting the chapter went to the Camp Hill Trinity Lutheran Church where a Möller organ had been recently dedicated. A recital by members included: "Cathedral" Prelude, Clokey; Toccata in F, Buxtehude; "Les Petites Cloches," Purvis; "Berceuse," Pereda; Toccata, Titcomb; Pastorale, Bach; Prelude on a Traditional Melody, Milligan; Prelude, Fugue and Chaconne and "From God I Ne'er Will Turn Me," Buxtehude, and Basse et Dessus de Trompette, Clerambault. Charles Vocum, Jr., James H. Klawitter, Mrs. John S. Urban and Miss Dorothy Baling played. Dotte A. Souders was vocal soloist.—INEZ BRESLER, Program Chairman.

LEHIGH VALLEY CHAPTER—The April 12 meeting of the chapter was held in the Salem U.C.C. Church of Allentown, Pa. The program was a concert in the church's youth center by the madrigal singers of Cedar Crest College. The eight young women sat around a table and sang in the traditional manner. The program consisted of a group of English madrigals by Morley, Dowland and Weelkes; a group of original duets by Lully, Dvorak, Clari, Brahms and Legrenzi, and a group of folk songs (French, Italian, Suabian and French-Canadian). Following the program there was a social hour with refreshments. A tour of the recently expanded and refurbished church plant was guided by Mrs. Erwin Robbins, organist of the host church.—STONOR SMITH, Secretary.

HUNTINGTON, W. VA., CHAPTER—The Huntington Chapter met March 17 at Trinity Episcopal Church to hear a recital by students of members. The program was as follows: "O Thou of God the Father" and "To Shepherds, as They Watched by Night," Bach, Nancy D. Morrison; Prelude and Fugue in D minor, Bach, Audrey Thomassen; Choral "Dorion," Alain, Darrell Guthrie; "How Fair and Pleasant Art Thou" and "Jesus' Tender Mother," Dupré, Lois Skeens, and Variations on a Noël, Balbastre, Becky Smith. The hostesses for the social hour which followed the program were Mrs. Thomas Boyd and Mrs. Earl Wyant.—ALMA N. NOBLE, Registrar.

CENTRAL PENNSYLVANIA CHAPTER—The April 26 meeting of the Central Pennsylvania Chapter was held at the Bethany Lutheran Church, Altoona. At the business session Mrs. Don Taylor, dean, appointed a committee to handle arrangements for the annual spring banquet. At the conclusion of the business meeting Miss Madalene Shaffer entertained the group at a pizza party.

Chapter Stages Inter-faith Festival.

The District of Columbia Chapter sponsored a gigantic inter-faith festival of choral and organ music at the First Baptist Church April 26. This concert was conceived by Dean Kathryn Hill Rawls, A.A.G.O., and was ably planned and consummated under the general chairmanship of Moreen S. Robinson.

Marguerite W. Brice played the prelude, Sowerby's "The King's Majesty," and followed it by Karg-Elert's "Now Thank We All Our God" as the grand procession, headed by the Guild banner and marshaled by Nancy Poore and William O. Tufts, A.A.G.O., came up the aisle.

Cantor Jacob Barkin of Adas Israel Congregation, accompanied by Karl E. Halvorsen, sang two Hebrew canticles: a psalm setting of his own composition and a priestly benediction by Ephros.

Singers from four Roman Catholic parishes joined the St. Cecilia Choral Society and, under the direction of Lawrence R. Sears and accompanied by Mildred I. Cloney, organist, performed the following: "Moda!" Prelude (organ), Langlais; "In Ecclesiis," Gabrieli; In-troit (organ), Kyrie, Gloria and Agnus Dei from Missa Brevis, Kodaly.

Conducted by Dr. Louis A. Potter, Sr., F.A.G.O., and accompanied by William C. Wood, members from ten Protestant choirs sang a group of anthems: "Supplication" (organ), Purvis; Psalm 150, Maud Sewall; "Come, My Soul," Elmore; "Let Us Now Praise Famous Men," Titcomb; "Surely the Lord Is in this Place," Coke-Jephcott, and "Let Hearts Awaken," Clokey.

All of the music in the Protestant group was composed by members of the A.G.O.; nonagenarian Miss Sewall, F.A.G.O., a charter member of the chapter, received an ovation when she was introduced at the end of the concert.

Mr. Wood's postlude, Harold Darke's Meditation on "Brother James' Air," brought this magnificent program of music to a close.

At its regular meeting May 5 at the Chevy Chase Methodist Church the chapter welcomed two transfer members, received five new members and unanimously elected the following slate for the ensuing year: Dean, Kathryn Hill Rawls, A.A.G.O.; sub-dean, J. Richard Rancourt; secretary, John Wright Harvey; treasurer, Frances A. Hoschna; registrar, Cleveland Fisher; auditors, Macon R. McArtor, A.A.G.O., and Myrtle A. Alcorn; executive committee, class of 1961, Dr. Westervelt B. Romaine, F. A. G.O., Cornelia L. Kinsella and Esther H. Barrett. Following adjournment of the business session members and their guests heard a recital by Conrad Bernier, formerly assistant to Joseph Bonnet and presently recitalist and instructor of organ at the Catholic University of America. Mr. Bernier's program: Prelude and Fugue in F minor, Handel; Toccata in Five Parts, Muffat; "In Christ's Wounds I Find My Rest" and "I Will Lift Up Mine Eyes," Rostra; "Pièce Heroïque," Franck; "Prière," Jongen; Prelude and Fugue in B minor, Bach.

CLEVELAND FISHER, Registrar.

WESTERN PENNSYLVANIA CHAPTER—The Western Pennsylvania Chapter met April 28 at the Church of the Ascension in Oakland. Reuel Lahmer, A.A.G.O., was host-organist. Following dinner and the business meeting members proceeded to the church for a recital by Myrtle Regier, organist at Mount Holyoke College, South Hadley, Mass. The program: Prelude and Fugue in G minor, Buxtehude; Air "Tendre," Lully; Fantasia and Fugue in C minor and Trio-sonata 1 in E flat, Bach; Fantasia in F minor, K. 608, Mozart; Kleine Präludien und Intermezzi, Schroeder, and Suite, Opus 5, Durufé.

The March 24 meeting was held at the First Trinity Lutheran Church. Elmer Doege was host-organist. Following dinner and the business meeting the annual young organist contest was held. Reuel Lahmer, chairman of examinations, presided; judges were Dean James W. Evans, Donald Wilkins and Franklin Watkins. There were three contestants. The program was as follows: Fantasia and Fugue in G minor, Bach; "Pièce Heroïque," Franck; Prelude and Fugue in A minor, Bach; "Les Rameaux," Langlais; Prelude and Fugue in B minor, Bach; "In Quiet Joy," Langlais. The judges named Miss Andrea Toth the winner and she was awarded the prize of \$100.—LILLY S. McGANNON, Registrar.

WILKES-BARRE, PA., CHAPTER—The Wilkes-Barre Chapter held its annual clergy-organist dinner May 5 at the Kirby Episcopal house, Glen Summit, Pa. A large group of clergy and organists of Wilkes-Barre and Scranton were in attendance. Newell Robinson, F.A.G.O., Philadelphia Divinity School, spoke on "Church Music—Then and Now," tracing the development of music through the church's history. Fine recordings of music were played, illustrating the development from the thirteenth century through the reformation to the present day. Following Mr. Robinson's talk the service of compline was conducted by the Rev. Fred W. Trumbore, chaplain.

The chapter sponsored E. Power Biggs at St. Stephen's Church April 14 in the following program: Concerto 2 in B flat and Variations in E major, Handel; "Westminster" Suite, Purcell; Concerto in A minor after Vivaldi and Fantasia and Fugue in G minor, Bach; "Heroic Piece," Franck; Andante with Variations, K. 616, and Fantasia in F minor, K. 608, Mozart. Following the program a reception in honor of Mr. Biggs was held in the church parlors.—MARJERIE L. RAB, Secretary.

KANAWHA CHAPTER—A concert was sponsored April 20 at the Baptist Temple by the Marshall College Symphonic Choir from Huntington, W. Va., under the direction of R. Wayne Hugoboom. This program was scheduled to coincide with the West Virginia creative arts festival week. Two major works sung by the choir were "For Everything There Is a Season," Miclos Rozsa, and "The Peaceable Kingdom," Randall Thompson. Shorter selections included "Let Thy Holy Presence," Tschernokov; Sanctus in G, Bach-Ehret; "Seek Not Afar for Beauty," Sateran; "They Crucified My Lord," Mells; "Roots and Leaves," Williams, and Psalm 150, Kent Newbury.

The March 24 meeting of the chapter was held at the Baptist Temple in Charleston, W. Va. This was an open meeting at which the chapter sponsored its annual student program played by the students of members. The program: Fugue in G minor, Bach, Sharon Jones; Irene Kinzer played the "Little" Prelude and Fugue in G minor, Bach, and Thelma Ann Wandling Finale in F, Widor. Mary Ann Thomas was heard in two selections, a Noel of Daquin in the organ and Bach's "Sheep May Safely Graze" in which she did the piano part with Louise Pruett at the organ. The program ended with Miss Pruett's playing of the "Festival" Toccata, Fletcher. The teachers having students participate were Elizabeth Johnson, Louise Pruett (also a student) and Richard F. Bower, dean. An informal social hour followed and refreshments were served to students and guests. Mrs. James Teague and Louise Pruett were hostesses.—RICHARD F. BOWER, A.A.G.O., Dean.

PENNSYLVANIA CHAPTER—The Pennsylvania Chapter had a Guild service at St. Stephen's Church April 20. John Henzel, F.A.G.O., sub-dean and organist-director at St. Stephen's, directed the choir in music of Marshall, Timmings, Willan and excerpts from "The Redeemer," Martin Shaw. The music was incorporated in the service of evening prayer. A reception for members and guests was held after the service.—ALICE FARNOW.

News of the American Guild of Organists—Continued

More than 1,000 Hear Biggs in Atlanta.

The Atlanta Chapter sponsored E. Power Biggs in recital Feb. 18 at All Saints' Episcopal Church. Mr. Biggs' program was a tribute to the late Joseph Ragan, F.A.G.O., organist at All Saints' from 1930-1958. The audience numbered more than 1000 despite bitterly cold weather.

A dinner-meeting March 24 was held at the Decatur First Baptist Church. After an excellent meal the chapter heard Sarah Leathers Martin play a recital of works by Couperin, Arne, Bach, Buxtehude, Schroeder and Dupré. At the business meeting the following slate of new officers for the coming year was elected: Dean, Mrs. Foster Spain; sub-dean, Mrs. Robert Lowrance; secretary, William Weaver; treasurer, C. W. Dieckmann, F.A.G.O.; registrar, Miss Adele Dieckmann; auditor, E. L. Harling, Jr., and the following to the executive committee: Marcus Bartlett, Miss Ethel Beyer, Mrs. Charles Chalmers, Edith Howell Clark, Raymond J. Martin and Mrs. Bayne Smith.

Two events concluded the season's activities for the chapter: April 21, choral workshop and concert with Lara Hoggard and the choir from Indian Springs School, Alabama; May 13, recital by Frances Cook, southeastern regional winner.

SAVANNAH CHAPTER — The regular monthly meeting of the Savannah Chapter April 21 was held at the Wesley Monumental Methodist Church with Mrs. Wade H. Harrell, dean, presiding. At that time a committee headed by Dwight Bruce was named to make plans for the choir clinic in September, at which time Dr. Austin Lovelace will be instructor. All local churches are being asked for assistance and all local choir members will be urged to attend. Another committee was named to investigate the possibility of bringing a concert organist to Savannah next season. The chapter's delegate to the convention in Houston will be George Tribble. After the business meeting was adjourned a most enjoyable program of anthems was sung by the choir of the host church with Mrs. Richmond Murray in charge. The program was as follows: "Sing and Rejoice," James; "Blessed Is the Man," Rachmaninoff; "Sing Praises," Glarum; "Lord God of Sabaoth," Davis; "Breathe on Me, Breath of God," Lewis; "Blessed Is the Lord God of Sabaoth," Genuchi; "E'en So, Lord Jesus, Quickly Come," Manz; "God Is a Spirit," Scholin; "From the Morning Watch," Blanchard; "Let All Mortal Flesh Keep Silent," Edmundson, and "Our God Is a Rock," Davis.—MRS. CHARLES W. BOWERS, Registrar.

MEMPHIS CHAPTER — The Memphis Chapter met for a buffet dinner and meeting at the Highland Heights Methodist Church April 14. A large and enthusiastic group enjoyed good fellowship and a short business session. The dean directed the choir in a fine musical program. Mrs. Hudson Roseberry accompanied the choir and played several groups of organ numbers. The program was as follows: "Old Hundred," Vaughan Williams; Chaconne, L. Couperin; "Les Cloches," le Begue; "In Death's Strong Grasp the Saviour Lay," "On Earth Has Dawned this Day of Days," and "The Blessed Christ Is Ris'n Today," Bach; "Alleluia! Christ Is Risen," Kopyloff; "Jesus, Fount of Consolation," Bach; "Hallelujah," "Mount of Olives," Beethoven; "Rosace," Mulet; "Twilight at Fiesole," Bingham; "Nun preiset alle," Willan.—MRS. CARLTON WILKES, Registrar.

CHESAPEAKE CHAPTER—A dinner-meeting of the Chesapeake Chapter was held May 5 at the new St. Paul's Lutheran Church, Baltimore. Officers for the coming year were elected as follows: Dean, Lucille T. Masson; sub-dean, George R. Woodhead; secretary, David W. Hinshaw; treasurer, Wilmer H. Welsh; registrar, Louise Null; auditor, Norris Harris; executive board, Mrs. Joseph Martin, Mrs. C. Melvin Cullen and C. Tighman Lang. A musical program followed by Zenobia R. Martin, her daughter Nancy Martin Shank, harp, and the choir of the church. Mrs. Martin played Bach's "St. Anne" Fugue and Vaughan Williams' "Rhosymedre" on the recently-installed Casavant organ. Mrs. Shank played Handel's harp concerto; then she and her mother joined in "Greensleeves to a Ground" by Dolmetsch and Aria in Classic Style by Grandjany for harp and organ. The choir was heard in "Go Not Far from Me, O God," Zingarelli; "Fairest Lord Jesus," Gillette, and "The King's Highway," McK. Williams.

The meeting April 15 at the Church of St. Michael and All Angels, Baltimore, featured a recital by Wilmer Hayden Welsh, winner of the regional competition at Lynchburg, Va., last spring and contestant at the national convention in Houston this year. His program was as follows: Introduction and Toccata in G major, Walond; "Jesus, Priceless Treasure," Walther; Gavotta, Martini; Fantasia and Fugue in G minor, Bach; Sonata, Pastorale and Partita on a Secular Tune, Wilmer Hayden Welsh, and "Piece Heroique," Franck.

LYNCHBURG, VA., CHAPTER—The March 24 meeting of the Lynchburg Chapter at the Rivermont Presbyterian Church was a panel discussion on choir methods and procedures. Mrs. S. H. Williams, Jr., was moderator and panel members included Franz Engle, Miss Berenice Wissinger and Robert Lee. The worthwhile observations from the experience of the panel members sparked enthusiastic group discussion and much helpful sharing of ideas. After adjournment the discussion was carried out to the sidewalks.

Feb. 17 was the occasion of a dinner at the Centenary Methodist Church honoring ministers. Robert Fuller, Randolph-Macon Woman's College, gave a lecture on the history of church architecture and illustrated it with color slides of ancient English and European churches which he had photographed on a recent tour.

The chapter met Jan. 28 for a spaghetti supper in the St. Paul's parish house. Dean Robert Lee added a personal touch to the occasion by cooking the spaghetti sauce himself. After supper chapter members gathered around the piano to form a choir for an informal anthem reading. Members offered anthems from their choral repertoires which they felt might be useful to others in the group. Following the anthem reading the group adjourned to the Court Street Methodist Church to hear a recital by Russell Hayton, Montclair, N. J., Teachers College. His well-balanced program, played with warmth and sensitivity, was enthusiastically received. A reception for Mr. Hayton concluded the evening.—DOROTHY S. LEACHMAN, Registrar.

KNOXVILLE CHAPTER — The May 5 meeting of the Knoxville Chapter was held at the First Lutheran Church with Wilbert E. Krause as host. After dinner there was a business meeting. For the program Mr. Krause discussed "The Liturgy of the Holy Eucharist." This concluded the year's study of the part music plays in worship services or different denominations.

The chapter met April 14 at the Church Street Methodist Church for a dinner-meeting. Miss Elizabeth Platt was hostess. The associate pastor gave a brief history of the Methodist movement and a discussion of the types of hymns used in the services and the order of worship.—REBA GENTRY, Registrar.

Festival Enlists 500 Children.

Approximately 500 children from twenty-three churches participated in the tenth annual children's choir festival April 7 at the First Methodist Church of Charlotte, N. C. The Charlotte Chapter sponsored the event. Mrs. Haskell L. Boyter, Atlanta, Ga., directed. The choirs sang: "Prepare Thyself, Zion," Bach; "Long, Long Ago," Rawls; "A Hymn of Glory," Wolff; "Blessed Are They," Staley; "Long Hast Thou Stood, O Church of God," Lindeman; "Shepherd of Tender Youth," Darst, and "The Lord's Prayer," Camilieri. The antiphonal choir was directed by Dan O. White. Organists were James T. Anthony, Paul T. Langston, Eugene Craft and Mrs. Tom Holland.

Mrs. Boyter conducted a clinic for directors for two days prior to the festival. NELL MORGAN, Secretary.

NASHVILLE CHAPTER—The annual meeting and Guild service of the Nashville Chapter were held May 13 at the First Presbyterian Church in Murfreesboro. About fifty members motored from Nashville and were served a delicious dinner with Mrs. John Scott and Mrs. Nell Wright as hostesses. Elected to serve for the coming year are: Dean, Mrs. Neil Wright, Jr.; sub-dean, Mrs. Thomas Lee; secretary, Mrs. Ralph Mooney; registrar, Miss Frances Southerland, and treasurer, Alex Koellein. Following the business meeting the service was held. The chorus of Middle Tennessee State College, Dr. Neil Wright, Jr., director, provided the service music and also sang several anthems.

The April 8 meeting was held at Vanderbilt University. After a short business meeting several students of chapter members played a recital. The following teachers and schools were represented: Walter Wade, Tennessee Polytechnic Institute, Cookeville; Scott Withrow, Peabody College; Clarence Haflinger, David Lipscomb College; Cyrus Daniel, Vanderbilt University, and Margaret Wright, Middle Tennessee State College.—RALPH ERICKSON, A.A.G.O., Dean.

PATAPSCO CHAPTER — The PatapSCO Chapter met May 3 at the New Shiloh Baptist Church. Mistress of ceremonies was Margaret Rusk Franklin, sub-dean. The following was the program: selected wedding music for organ played by Luther Mitchell, "Jubilate Deo," Silver, and Pastoral, Lefebure-Wely, Frances Chambers Watkins. Dean Charles Parker sang "The Publican," Van De Water, and "The Lord Is My Light" was sung and played by Ulysses G. Chambré, composer. At the conclusion of the program a business meeting was held at the home of Frances Chambers Watkins, hostess of the evening. The nominating committee offered the following slate for next year: Charles Parker, dean; Cecelia McLeod, sub-dean; Frances C. Watkins, registrar; Norman Ross, corresponding secretary; Iva Branch, treasurer; the Rev. W. W. Payne, chaplain, and Josephine Turner, librarian. At the conclusion of the business meeting a delightful repast was served by the hostess.

The chapter met April 12 at the Enon Baptist Church. The Romaro Trio rendered an enjoyable program. A business meeting followed; Dean Charles Parker presided. Several communications were read. The meeting concluded with refreshments.—FRANCES CHAMBERS WATKINS, Registrar.

COLUMBIA, S. C., CHAPTER—The Columbia Chapter met May 13 for its annual meeting and dinner and elected officers for next year.

The chapter's meeting March 17 was the recital by Janet Moede listed in THE DIAPASON for May. A social hour followed the program.—MARIE M. JONES, Publicity.

NEW ORLEANS CHAPTER—The New Orleans Chapter sponsored a program of choral music with organ and small orchestra under the direction of David Buttolph April 29 at the First United Church of Christ. Highlights of the program were the New Orleans premiere of "Ode to Solomon" by Hovhanness and "The Birth of Moses" by Lockwood. A reception followed in the fellowship hall and patio of the church.

The third and last of the chapter's series given with the cooperation of the New Orleans Music Teacher's Association will be a master class in choral and organ techniques by Vernon de Tar at St. Andrew's Episcopal Church June 14. Mr. de Tar will play a recital the following afternoon at Christ Church Cathedral.—GLADYS EVE SUGLARB, Reporter.

CHARLESTON, S. C., CHAPTER—A supper-meeting was held May 5 at the Mount Pleasant Presbyterian Church. The Rev. T. W. Horton, chaplain, was host. Following the brief business meeting the evening was spent in listening to hi-fi recordings of choral music.

The chapter met April 16 in the Mark Clark Hall on the campus of the Citadel, the military college of South Carolina. The cadet choir sang a program under the direction of Vernon Weston, including the following: The Citadel Alma Mater; "The Gospel Train" and "Steal Away;" "O Bone Jesu," Palestrina; "Gloria," Mozart, and "Lost in the Night," Christiansen. Following the program the regular business meeting was held.—JANET MOEDE, Secretary.

FORT SMITH, ARK., CHAPTER—The Fort Smith Chapter met April 20 at the First Methodist Church for the annual student recital. Emmaline Graham, Barbara Medrick and Maetta Jacobs played. The Fort Smith junior college chorus under the direction of Hattie May Butterfield, D.F.A., sang a group; the girls' triple trio also sang. After the program a short business meeting was held to discuss the meeting to be held in conjunction with the Little Rock Chapter at the University of Arkansas, Fayetteville.—MRS. CHARLES W. McDONALD, Secretary.

CUMBERLAND VALLEY CHAPTER—The Cumberland Valley Chapter held a student recital April 27 at Christ Reformed Church, Hagerstown, Md. Students of: Paul S. Griffith, Asher S. Edelman, Sr., Jane Martin, Kathleen Rebok, A. Norman Lindsay and Winifred Ross participated as follows: Darlene Younkens, "Te Deum Laudamus," Claussmann; Mrs. Paul Karper, "Rhosymedre," Vaughan Williams; Sandra McNew, "Dawn," Jenkins; Sharon Young, Prelude and Fugue in B flat major, Bach; Deanna Fogle, "Solemn" Melody, Kreckel; George Middlekauff, Andante, Handel; Bonnie May Winders, "O Sacred Head," Bach-Holler, and "Awake, Thou Wintry Earth," Bach-Whitford. A brief business meeting followed, at which the following officers were re-elected: Dean, A. Norman Lindsay; sub-dean, Jane Martin; secretary, Ida Mae Beckley, and treasurer, Ruth Seibert.—IDA MAE BECKLEY, Secretary.

ALEXANDRIA, VA., CHAPTER — The Alexandria Chapter held its April 14 meeting at Grace Episcopal Church with Dr. Richard Dougal and Florence Holmes as host and hostess. Dean Livesay presided at the business meeting, at which the final arrangements for the junior choir festival May 11 were announced. Following the business session Dr. Westervelt Romaine, F.A.G.O., spoke on "Singer versus Non-singer." He outlined the breathing process, vocal chord structure, direction of sound and vocabulary of vowels. He demonstrated his remarks by taking the chapter through several exercises that not only proved to be instructive but often humorous. Dr. Romaine also discussed various problems of the director and his singers in relation to the service and congregational singing and offered solutions to these problems. An informal period of questions from chapter members followed. A social hour followed with refreshments served by Mrs. Holmes and Dr. Dougal.—HOPE DAVIDSON, Registrar.

AIKEN, S. C., CHAPTER—The Aiken Chapter held two successive meetings on the general subject of service music. The meetings were held March 11 and April 8 at the First Presbyterian Church. Mrs. Robert Milham conducted both meetings.

The first session covered preludes, postludes and hymn accompaniment. Special emphasis was given to choosing music appropriate for the sermon or special church event. Mrs. Milham played several examples of smooth transitions from one part of the service to another.

The second meeting covered wedding and funeral music. Registration was discussed and various members of the chapter offered comments on registrations that they had found particularly effective.—KISS L. GENTRY, Secretary.

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News of the American Guild of Organists—Continued

MIAMI CHAPTER—The regular monthly meeting of the Miami Chapter convened April 15 at the First Christian Church to enjoy a program devoted to wedding music. The meeting opened with a skit enacted by Dean Louise C. Titcomb as a church organist and Mrs. Mary Ellison as a prospective bride calling to discuss music for the approaching wedding. Scene 1 humorously illustrated poor ways to approach the subject and scene 2 offered a well-organized discussion for which the organist had prepared a list of music appropriate for church weddings and illustrated by "recordings"—actually a live program by Miss Carol MacKinnon, soprano, Roger Williams, baritone, Eugene Turrentine, trumpet, and Clayton Curtis, Mrs. Amy Rice Davis, Dr. Ralph Harris, Miss Patricia Hill and Mrs. George P. Webb at the organ. Miss MacKinnon's songs included settings of "O Perfect Love" by Barnby, Burleigh and Willan, and Mr. Williams sang "Wedding Prayer," Dunlap, and "Where'er You Walk," Handel. A Purcell Trumpet Tune was offered as a possible substitute for the traditional recessional, as was Peeters' Toccata. Examples of alternate processions included Introduction, Peeters, and portions of many selections suitable for preludes were also played. A short business meeting was followed by a social hour with Miss Frances Tarboux as hostess.—**JOSEPHINE E. HANSEN, Registrar.**

GREENVILLE, S. C., CHAPTER—The Greenville Chapter assisted by the Crescent Music Club and the Evening Music Club, sponsored the second annual children's choir festival May 11 at the First Baptist Church. The choir, consisting of more than 300 young people representing graded choirs from twelve churches of various denominations, sang under the direction of Edwin D. Clark and was accompanied at the organ by Putnam Porter.

The chapter met April 21 for a recital by members: Fantasie and Fugue in G minor, Bach, Esther Madsen; "Piece Heroique," Franck, Robert King; Prelude, Symphony 1, Vierne, Mrs. G. H. Giebner; "Pageant," Sowerby, Miss Zoe Winger. The recital was followed by a demonstration of the Kimball electronic organ by Marvin Fewell of Chicago.—**PHYLLIS BLACK, Secretary.**

NORTH LOUISIANA CHAPTER—The North Louisiana Chapter met April 8 in the chapel of the First Baptist Church, Shreveport. Mrs. Harold Booth, dean, presided. Election of officers was held with the following elected: Dean, Mrs. H. J. Hansen; sub-dean, Mrs. C. C. Liles; secretary, Miss Glenn Davis; treasurer, Dr. F. G. Ellis; registrar, Mrs. Otis C. Coles, Jr., and chaplain, the Rev. Thomas C. Duncan. The scholarship committee reported names of two organ students who will compete for the scholarship to be given by the chapter. The contest was to be held April 26. The students are Madeleine Trichel and Earl D. Stange, Jr. At the conclusion of the business meeting chapter members enjoyed looking over and singing some "favorite anthems." Ken Dooley and Miss Marjorie Casanova issued an invitation to visit the choir room to see and hear the new Ampex tape recorder.—**CONRIE SHAMP, Registrar.**

ROCKINGHAM CHAPTER—The Rockingham Chapter, Harrisonburg, Va., held a meeting May 6 with Mrs. W. Raymond Showalter at Buddy's Carpetland. Thirteen members were present. The secretary and treasurer gave reports on the year's activities. The following officers were unanimously elected: Dean, G. Raymond Hicks; sub-dean, Lowell Watkins; treasurer, A. Olivia Cool; secretary, Ruth B. Spitzer; registrar, Ruth W. Stauffer, and the Rev. James W. Turner, chaplain. Miss Edna Shaeffer, dean, thanked the members for their cooperation during the year. The members enjoyed listening to Miss Shaeffer's records of Volume 1 of the I.C.O. in London. Dean-elect Hicks thanked Miss Shaeffer for her work and presented her with the past-dean's pin.

The chapter heard Wilmer Hayden Welsh, regional student competition winner, in a recital in Wilson Hall, Madison College, April 11. Members were impressed with Mr. Welsh's skilled performance and excellent technique. The young artist included three of his own compositions and played works of Walond, Walther, Martini, Bach and Franck. Following the recital the Diapason Club of Madison College entertained at an informal reception in the alumnae hall.—**ROTH B. SPITZER, Secretary.**

JACKSON, MISS., CHAPTER—The Jackson Chapter sponsored a recital May 4 at the Galloway Methodist Church by Neal Smith, Mrs. Bernard Jones and Peggy Pennel. Numbers included were: Introduction and Toccata, Walond; "Wachet auf, ruft uns die Stimme," Bach; "St. Francis Preaching to the Birds," Liszt; "The Bells of St. Anne de Beaupré," Russell; "Von Gott will ich nicht lassen," Krebs; "Elegie," Peeters, and Arabesque sur le Flute, Langlais.

INSTITUTE ORGAN NOW IN NORTH CAROLINA HOME



THE WALKER ORGAN, brought to this country for the tenth anniversary session of the Organ Institute, Andover, Mass., is now installed in the Greensboro, N. C., home of Kathryn Brown Hodgkin. The Greensboro and Winston-Salem Chapters of the A.G.O. met here April 14 for a program by Mrs. Hodgkin, Mrs. George Corby, Henry Wipple, Phillip Morgan and Mrs. George C. Eichhorn. They played these numbers: Toccata in F, Buxtehude; Adagio, Sonata 2, Bach; Toccata,

Muffat; Toccata in E minor, Pachelbel; Chorale Prelude, Bach; Prelude and Fugue in G, Brahms; Prelude and Fugue in C minor, Bach, and Sonata 1, Hindemith.

The instrument is of mechanical action and has 715 pipes. It was installed in the house last fall and was opened by Arthur Howes, director of the Organ Institute, where Mrs. Hodgkin has studied for five summers.

DAYTONA BEACH CHAPTER—The Daytona Beach Chapter held its annual vesper service April 27 at St. Mary's Episcopal Church. The combined choirs of Episcopal churches in the Halifax area of central Florida gave a concert under the direction of Mrs. Raymond June with Samuel Leech at the console. Immediately following the service a business meeting was called by Dean Clark Weeks.

The chapter sponsored a recital April 20 by John J. Morton, Jacksonville, on the new Casavant organ in the First Baptist Church. Henry A. Gottfried gave a lecture on the construction and tonal resources of the instrument.—**MRS. J. S. PARKER, JR., Secretary.**

UPPER PINELLAS CHAPTER—The Upper Pinellas Chapter met April 21 at the First Methodist Church, Clearwater, Fla. After a business meeting which included the engaging of Jean Langlais for next season, a four-member panel discussed some interesting points on church anthems. The discussion was led by Lila Blanchard, moderator, Wallace Gause, Stanley Davis and Mavis Roach. The discussion touched on organization, rehearsal technique, selection and interpretation of anthems and accompaniment. Many anthems were sung by the group. Refreshments were served and a social hour was enjoyed.—**THELMA ANDERSON, Registrar.**

ASHEVILLE, N. C., CHAPTER—The Asheville Chapter sponsored a members' recital May 11 at the First Baptist Church. The players were John C. Christian, Clair F. Hardenstine and Walter H. Ball. The program included: Passacaglia and Fugue in C minor, Bach; Aria "Pastorella," Rathgeber; "Herzlich tut mich verlangen," Kirnberger; Chorale in B minor, Franck; "Brother James' Air," Wright; "Pasticcio," "Chant de Paix" and "Chant Heroique," Langlais.

SAGINAW VALLEY CHAPTER—The Saginaw Valley Chapter met April 22 at the Faith Lutheran Church, Bridgeport, Mich. The classic-design organ built by chapter member John Shawhan, who spoke on principles of tonal design, was demonstrated by Dean Herbert Getsch with music by Pachelbel, David, Peeters and Frescobaldi.—**A. H. VANDER VEEN, Registrar.**

CENTRAL HUDSON VALLEY CHAPTER—The Central Hudson Valley Chapter sponsored Ray Pylant Ferguson, Southern Baptist Seminary, Louisville, Ky., in a recital April 27 at the First Baptist Church, Newburgh, N. Y. His program included: Prelude and Fugue in C, Böhm; "Allein Gott in der Höh' sie Ehr," "An Wasserflüssen Babylon" and Prelude and Fugue in D major, Bach; Variations on a Noël, Dupré; "Wer nur den lieben Gott lässt walten," "Ich ruf zu dir Herr Jesu Christ" and "Ach Gott vom Himmel sieh darein," Walcha, and "Dieu parmi Nous," Messiaen.

LONG ISLAND CHAPTER—The Long Island Chapter held its annual evensong at the Cathedral of the Incarnation, Garden City, May 4. Thirteen combined choirs under the direction of Norman Hollett joined to sing the service. The prelude, played by J. Hjalmar Kober, was Fantasia on "Ton-y-Botel," Purvis. The choirs sang: Psalm 3, Lee; Magnificat and Nunc Dimittis in A minor, David McK. Williams; "O God of Peace," Allen; "Draw Us in the Spirit's Tether," Friedell; "O Wisdom," Noble; "Come, Let Us Join Our Cheerful Songs," Means. The accompaniment for the choirs was played by the dean, Mrs. Arthur C. Toppin. The postlude, played by Michael G. Toole, was "Piece Heroique," Franck. Following the service, a short meeting was held to elect the following officers: Dean, Mrs. Arthur C. Toppin; sub-dean, Mario Sinisi; recording secretary, Peggy Krudop; corresponding secretary, Genevieve M. Altherr; treasurer, J. Hjalmar Kober. Officers will be installed June 8 at St. Thomas' Episcopal Church, Belleroose.—**GENEVIEVE M. ALTHERR.**

SOUTHERN NEW JERSEY CHAPTER—The Southern New Jersey Chapter sponsored Robert Elmore in a recital April 26 at the First Presbyterian Church, Bridgeton, N. J., to a near-capacity crowd. His program was: Allegro, Sonata in F sharp minor, de la Tombelle; "Rejoice Greatly, O My Soul," Kauffmann; "Christ Lay in the Bonds of Death" and Prelude and Fugue in A minor, Bach; Sonata on the 94th Psalm; Reubke; "The Chimes of St. Marks," Russolo; "Roulade," Bingham; Pavane, Elmore; "Hymn of Glory," Yon. Mr. Elmore played three encores, all his own arrangements.—**FRANCIS DE RIMMER, Dean.**

New York Enjoys Organ and Brass.

Thanks to a grant from the Recording Industries Trust Fund, a large assemblage of metropolitan music lovers was treated to a concert of music for organ and brass April 28 in St. Thomas' Church under the auspices of the New York City Chapter. The performing artists were Leonard Raver, organist, and the Chamber Brass Players, ten in number, directed by Maurice Peress.

Part of the evening was devoted to earlier composers: Giovanni Gabrieli, Antonio Perti, Scheidt, Fischer and Bach. The Gabrieli music for antiphonal brass choirs gave one a vivid idea of its effect in St. Mark's, Venice, nearly four centuries ago. A few slight rhythmic slips were undoubtedly due to the problem of conducting the widely separated groups from mid-ave. The brass tone was full and rich, the echo passages pleasing. The trombone chorales reflected that comfortable bourgeois piety so dear to the German heart.

The remaining concerted numbers were by contemporary Americans. Louie White conducted the premiere of his Introduction and Chorale, scored for the two trumpets, horn, trombone, tuba and organ. The impressive Introduction, marked by a strikingly dissonant motive, ushers in the Chorale, first heard in diatonic simplicity, then varied through an intriguing development—organ arabesques with sustained brass, figured trumpets against staccato organ figures—leading to a brilliant and sonorous peroration. This is keenly felt, communicative music which deserves further hearings.

The program's high point came with the playing of Roger Goeb's Three Processionals, ably conducted by the composer. Here is a modern American composer with a mature musical language of his own whose music has something worthwhile to say and a convincing way of saying it. Each processional creates a definite mood—the first an elegiac march, the second with warm lyric flow and a wonderful build-up at the end, the third with tensions relaxed, stately and festive. All three are "naturals" for the instruments. Says the program note: "The Three Processionals utilize virtuoso techniques for both brasses and organ, providing distinctive treatment of the antiphonal sound."

At the center, binding together all this fine music-making, was the unfailing artistry of Leonard Raver, a creative musician who lends distinction to whatever he performs.

SETH BINGHAM.

NORTHERN NEW JERSEY CHAPTER—The Northern New Jersey Chapter held a seminar April 19 for the organists and choir directors of the area. Dr. Robert Baker conducted the two sessions held in the Church of the Messiah, Paterson. In the afternoon Dr. Baker spoke on the history and development of the organ in Germany, France and England and its relation to the organs of this country. He then spoke about and demonstrated some points of technique for clarity and smoothness in playing. After a fine turkey dinner Dr. Baker discussed questions which had been previously submitted. He ended the evening by playing the church organ. A fine attendance, with some coming from a great distance, indicated a growing interest in the efforts of the chapter.—**LOUISE B. CLARY, Assistant Registrar.**

METROPOLITAN NEW JERSEY CHAPTER—The annual business meeting of the Metropolitan New Jersey Chapter was held May 12 at the Bethel Presbyterian Church, East Orange, after an excellent dinner provided by women of the church. Officers re-elected are: Mildred E. Wagner, dean; Newell C. Gullain, sub-dean; Donald O. Williams, secretary; David R. Adamson, treasurer, and the Rev. Ross M. Willis, chaplain. The musical program was provided by Gerard Matte. The Schulmerich film, "Mission of the Bells," and a recording of the Bok Singing Tower, Lake Wales, Fla., concluded the evening.

A delegation of chapter members attended a joint recital of Carl S. Fudge, Jr., and Eugene Butler in St. John's Church, Elizabeth, April 14. Mr. Fudge is organist-director of this, the oldest Episcopal church in New Jersey, and Mr. Butler is baritone soloist. An original number by Mr. Butler based on the 69th Psalm was well received by those attending, as well as an excellent rendition of organ selections by seventeenth- and eighteenth-century composers.—**W. A. COBB, Registrar.**

News of the American Guild of Organists—Continued

Chapter Reports Varied Programs.

The April 8 meeting of the Central New York Chapter at the home of George Harrer featured George Wald, F.T.C.L., in a lecture-demonstration on electronic organs and Doris Hurd in a recital on the "classic" model Conn. For her numbers Mrs. Hurd chose Brahms, Guilman and Vaughan Williams. A covered-dish supper for forty preceded the program.

At the May 7 meeting at Munson Williams Proctor Institute a slate of officers for next season was voted on as follows: Dean, Nellie D. Snell; sub-dean, Cornelia Griffin; corresponding secretary, Jeanette Snyder; recording secretary, Pauline Hartleb; treasurer, Harry Weston; chaplain, the Rev. Allen MacKenzie. The evening was given over to service details and discussion of proper music, festival workshop, etc.

The youth festival May 4 conducted by Ruth K. Jacobs was well attended. This tenth annual festival enlisted seventeen choirs from Rome, Herkimer, Ilion, Oriskany, Utica, New Hartford and Westmoreland. Alastair Cassels-Brown, M.A. (Oxon.), F.R.C.O., played the opening recital with George Wald playing the postlude and Anthony Falatico playing the service.

ALICE R. BLISS, Registrar.

FEATURED BEFORE CENTRAL N. Y. CHAPTER



SUFFOLK CHAPTER—The Suffolk Chapter sponsored a recital May 11 on the new Wicks organ in the Methodist Church, Northport, L. I., N. Y., by Mrs. Hazel Blake-lock dedicated to the memory of Dr. Harold W. Friedell with whom Mrs. Blake-lock had studied. The program was as follows: Prelude and Fugue in E minor (Cathedral), Bach; Prelude, Clerambault; Suite from "Water Music," Handel; Sonata 1, Borowski; "Mountain Sketches," Clokey; "Finlandia," Sibelius; "Les Petites Cloches," Purvif. Following the recital members assembled in the church parlors for business and a social hour. After the usual business William Whiteside offered the following slate of officers for the coming year: Frances Madson, dean; Hazel Blake-lock, sub-dean; Mildred Heinz, treasurer, and Ernest A. Andrews, secretary. They were approved unanimously. At the social hour the chapter celebrated Dean Margeson's birthday.

The chapter held a seminar in the Methodist Church in Northport, N. Y., April 12 conducted by Norman Hollett, F.A.G.O., Garden City, N. Y. There were several guests attending from the Long Island Chapter. Mr. Hollett opened the seminar describing what should constitute a good hymn; he demonstrated several hymns which he advised had strong words and worthy music. These were sung by the group. The group then sang several anthems under his direction. He pointed out techniques for balancing of choirs and training of voices. It was an interesting, informative and enjoyable seminar.—ERNEST A. ANDREWS, Secretary.

CENTRAL NEW JERSEY CHAPTER—The May 6 meeting of the Central New Jersey Chapter was held in the Bethany Presbyterian Church, Trenton, with Dean Marion Flintzer presiding. The feature of the evening was a lecture and demonstration on "The Changing Boy's Voice" by Donald T. Bryant, director of the Columbus Boy Choir, Princeton, N. J. Following the lecture and demonstration a choir of thirty-four voices sang an excellent program which reflected Mr. Bryant's training. Refreshments were served and a brief business meeting was held, at which time annual reports were given and a new slate of officers offered.

A meeting was held April 7 in the Lawrence Road Presbyterian Church. Dean Marion Flintzer was the presiding officer and Mrs. Arthur Putnam was the hostess. The meeting featured Marvin Burke of the Westminster Choir School, Princeton, who showed colored slides taken on a recent world tour. Following the showing of the slides Mr. Burke sang accompanied by Miss Sarah Turner. The nominating committee to select officers for the coming year was appointed by the dean.—WILLIAM E. REED, Registrar.

HADDONFIELD, N. J., CHAPTER—The Haddonfield Chapter sponsored a clergy-organist dinner May 5 at the Lutheran Church of Our Saviour. After an excellent meal of roast turkey, nearly eighty ministers and church musicians were addressed by Harry K. Smith, radio and television personality. Also on hand to bring greetings was Mrs. Carrie E. Livingston, state chairman, who briefly recounted the history of the local chapter. A program of light music was sung by the boys' glee club of the Haddonfield memorial high school under the direction of Thomas G. Patton, Jr. Members adjourned to inspect the church's Möller organ, concluding a most enjoyable and entertaining evening.—JOHN A. WHEELER.

PORTLAND, MAINE, CHAPTER—For their regular meeting April 21 the organists of the Portland Chapter left their organ benches for the pews of the Emmaus Lutheran Church at Falmouth Corner. They became the congregation for the service which the host pastor, D. D. Thogerson, and Mrs. Grace Endicott, organist, had prepared. Pastor Thogerson explained the various steps in the liturgy, ending with the Lutheran communion service. Mrs. Olga Aaskov was the choir director. Following the recessional and brief business session the visiting organists examined the church plant and enjoyed a social hour.

For the meeting March 17 a program on Moravian music was heard at the First Parish Church, Gorham. Mrs. Harrison Dubbs, wife of the pastor, opened her lecture with a brief history of the Moravian Church, illustrating her lecture with selections recorded by the Moravian anniversary chorus directed by Thor Johnson. A short business session followed.

The chapter arranged a workshop Feb. 17 at the First Parish Church in Portland. Mrs. Phyllis M. Cobb, A.A.G.O., was in charge of the program which was devoted to the study of vocal and organ music for church services.

Another recital in the series sponsored by the chapter and the municipal organ department was played at the city hall by Professor Robert Smith of Bates College, playing an interesting and varied program on the celebrated Kotschmar organ.

MONMOUTH, N. J., CHAPTER—Miss Betty Ellis, Coits Neck, received the highest score in the student competition night at the First Presbyterian Church, Belmar, April 14. The award was an invitation to play a half-hour recital May 5 at the West Grove Methodist Church for the chapter and guests. Miss Ellis is a pupil of John Ferris, A.A.G.O. Other contestants were Miss Patricia Huhn, Miss Martha Neary and Miss Theresa Thoma, pupils of Thelma Mount Rinear, A.A.G.O.; Miss Ann Morris, pupil of Lawrence Salvatore, and Miss Carol Ann Erving, pupil of Mrs. Everett Antonides. The judges included Laurence Dilsner, M.A., Felix Molzer, M.A., M.S., and James R. Scull.

Miss Ellis' recital included numbers by Marcello, Reger and Bach. Dean Arthur Reines and Mrs. Rinear led a discussion on conducting from the console. The business meeting was almost entirely given over to discussion of plans for the regional convention to be held in Asbury Park in June of 1959.—MISS LOUIS J. BETZ, Registrar.

MONADNOCK CHAPTER—At the regular monthly meeting of the chapter April 27 at St. James' Episcopal Church in Keene, N. H., a pleasing recital was given by the organist, Leonard Farina, on the new Estey organ. The program: "I Am Black but Comely," Dupré; "Today God's Only Begotten Son," Bach; "O World, I Now Must Leave Thee," Brahms; "My Heart Is Filled with Longing," Bach; Introduction and Minuet, Böellmann. A business session and social hour followed.—CHARLES F. SUMNER, Registrar.

VERMONT CHAPTER—The Vermont Chapter sponsored a recital April 29 by E. Bronson Ragan, F.A.G.O., at the Rutland Congregational Church. Mr. Ragan played the following program: Prelude and Fugue in G and "O Lamb of God," Bach; "Priere," Franck; Allegro Risoluto, Symphony 2, Verne; Arioso, Sowerby, and Sonata "Eroica," Jongsen.—CARL ADAMS, Registrar.

SPRINGFIELD, MASS., CHAPTER—The Springfield Chapter sponsored a recital April 22 by Karen Tyse Johnstad, Norwegian organist, on the newly-rebuilt organ at the First Church of Christ, Congregational, in Longmeadow. Mr. and Mrs. Johnstad are studying in this country on Fulbright fellowships. Mrs. Johnstad added color to the occasion by appearing in the costume of her native country. She played several compositions by Norwegian organ composers, including Ludvig Nielsen, Gottfred Pedersen and Knut Nystedt. Mr. Johnstad conducted a chorus and organ arrangement of the Magnificat Octavi Toni by de Cabezon and Ingrata Gotica by Nielsen. This unusual and interesting recital was followed by a reception in the Buxton Room. Ruth Perry was hostess for the evening.

The chapter sponsored its eleventh annual junior choir festival April 20 at the Second Congregational Church in Holyoke. Some 500 singers participated, representing junior choirs from twenty-three churches in the Springfield-Holyoke area. The festival was conducted by Miss Ruth Perry and Mrs. Douglas Flathers was accompanist. A special feature was the appearance of bell ringers from the Second Congregational Church, Holyoke, directed by Miss Adel Heinrich.—FRANKLIN P. TAPLIN, Sub-dean.

BRIDGEPORT, CONN., CHAPTER—The Bridgeport Chapter sponsored a combined choir anthem festival at the First Presbyterian Church May 11. Fleno Heath, director of the Yale glee club, was the guest conductor of the choir of 150 voices from eighteen churches in the greater Bridgeport area. The program included works by Bach, Purcell, Durante, Martin, Tchesnokoff, Noble, Rowley, Mueller and Shaw. Charles Hickman accompanied the anthems and played the service. Chorale in A minor, Franck, was played by M. Louise Miller; Larghetto, Bassani, was played by Nelson Close, and Premier Chorale, Andriessen, was played by Ellen Williams. Robert Lenox was general chairman. The church was filled for this memorable service.

The April 21 meeting was held in Christ Episcopal Church, Stratford. Charles Hickman was in charge of the program which dealt with practical suggestions for weddings, including processions, recessions, pre-nuptial selections and appropriate vocal music. Participating in the program were: Franklin Coates, Dean Dorothy Menne, M. Louise Miller and Mr. Hickman. Vocalists were: Patricia Y. Brown, contralto, and G. Walter Irvine, tenor. Following the program refreshments were served by members of the senior choir of the host church.—PATRICIA Y. BROWN, Publicity Chairman.

BOSTON CHAPTER—The Boston Chapter was the guest of the choir of the Evangelical Covenant Church, Cambridge, for a service of choral music April 21. More than 200 thoroughly enjoyed this program, played and directed by Elmer G. Westlund. One of the most charming numbers was an English carol, "Jacob's Ladder." Carl E. Wallquist sang the Swedish "Aftonsolen," a number from the Verdi Requiem and one from Maunder's "Song of Thanksgiving." The Rev. Edmund E. Train gave a brief meditation on "The Aesthetics of Worship." Douglas L. Rafter, A.A.G.O., played Alec Rowley's "Resurgam" before the service and Allegro, Concerto in G, Bach, for the postlude. Following the service all were guests for refreshments. The hospitality committee chairman was Mrs. Louise Jenkins Gowing.—MARSHALL S. WILKINS, Registrar.

Syracuse Hears Whiteford.

The Syracuse Chapter played host to Joseph S. Whiteford, president of the Aeolian-Skinner Organ Company, for an interesting meeting April 14 at St. Paul's Episcopal Church. Dean Grace Peckham held a business meeting before the introduction of Mr. Whiteford.

The topic for discussion was acoustics, especially as related to organs and churches. In an informal talk, Mr. Whiteford cited the lack of communication among specialists in various fields (architects, organ builders, musicians, clergy) as one of the major sources of problems in trying to arrive at satisfactory acoustics. He continued with a rather philosophical discussion of styles in organ building and in architecture, their relation to one another in terms of acoustics and the music written to be performed under various circumstances. The fact that we today cannot afford to build churches with the height necessary to produce cubic volume only complicates matters further. He salted his talk liberally with specific observations on various churches and concert halls so that members might understand more thoroughly.

A rewarding question-and-answer period followed. The net result of the evening was that at least some of the musicians present, who are often in a position to stir the thinking of building committees, will be able to talk more sensibly to those committees and know where to turn for printed reports and advice on this matter.

WILL O. HEADLEE, Recording Secretary.

BROCKTON, MASS., CHAPTER—The Brockton Chapter had two interesting events in April. The first was the annual service April 27 at St. Paul's Episcopal Church, an evensong featuring a number of regular and junior choirs, a group of string instrumentalists, the Brockton brass quartet and several organists. Annie H. Lakos, Wheaton College, Norton, played: Prelude and Fugue in B minor, Bach; "A Mighty Fortress Is Our God" and Toccata in E minor, Pachelbel, and Gloria in Excelsis, Reger. The choir sang "Ceremony of Carols," Britten; Bach's "Christ Lay in Death's Dark Prison," "Deo Dicamus Gratias," Homilius; "Now Thank We All Our God," Pachelbel, and "Praise the Lord," Franck. Handel's Violin Sonata 4 was played by Florica Remetter. The brass quartet and organ did a number by Bonelli and closed the service with the Prelude on the 100th Psalm Tune by Purcell.

The regular meeting was held April 22 following a pot-luck supper for members and ministers. The feature of the evening was a discussion led by Dean Ralph Chase about organist-minister responsibilities. Business of the evening was the annual election of officers: Dean, Ralph E. Chase; sub-dean, Gladys S. Porter; secretary, Mrs. C. W. Burrill; treasurer, Francis L. Yates; registrar, Karen Johnstad; librarian, Emma Nelson; auditors, L. Avis Wixon and Barbara Packard; publicity, Arnold Johnstad; members-at-large, Frank W. Reynolds, Carl B. Swanson and Julia M. Young.

NEW HAMPSHIRE CHAPTER—The New Hampshire Chapter sponsored a recital April 27 at the Community Church, Durham, played by Nesta Lloyd Williams, F.A.G.O. Her program included: Chaconne in G minor, L. Couperin; Elevation in G major, F. Couperin; "From God Shall Nought Divide Me," "Lord Jesus Christ, Be Present Now," "Come, Saviour of the Gentiles" and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Intermezzo, Symphony 6, Widor; "Greensleeves," Wright; "Primavera," "Twilight at Fiesole" and "March of the Medici," Bingham, and Carillon-Sortie, Mulet. At the intermission a program was sung by the choir of the host church under the direction of Irving Bartley. They sang: "I Will Not Leave You Comfortless," Titcomb; "Send Out Thy Spirit," Schuetky, and "The Omnipotence," Schubert.—JOSEPHINE COAKLEY, Registrar.

STAMFORD CHAPTER—The annual junior choir festival of the Stamford Chapter took place at St. John's Episcopal Church April 27. Samuel Walter conducted and Claude Means accompanied. Ellsworth Peterson played Prelude and Fugue in C minor by Bach. The offertory, played by Mr. Means, was Searle Wright's "Brother James' Air." The postlude was Stanley's Trumpet Tune, played by Dean Gilbert Gledhill. Following are the anthems sung by the junior choirs: "Alleluia of the Bells," Marryott; "My Shepherd Will Supply My Need," Thomson; "Sing Alleluia Forth," Lang; "Prayer of the Norwegian Child," Kountz; "Shepherd's Christmas Song," Austrian Folksong, and "O Savior Sweet," Bach. Ten choirs of three denominations participated.—NANCY SELINGER, Secretary.

News of the A.G.O.—Continued

CHAPTER DEAN AND WIFE PERFORM FOR CHAPTER



ROLAND CRISCI and Agnes Anderson Crisci gave a joint recital April 14 for the Les Bois Chapter in the auditorium of Boise Junior College. Co-sponsor was the First Methodist Church. The event broke all attendance records for Guild-sponsored affairs.

Dean Crisci's organ numbers included: Four Chorale Preludes and Prelude and Fugue in E minor (Cathedral), Bach; Two Chorale Preludes, Brahms; "Divinum Mysterium," Purvis; Sketch in F minor, Schumann, and Two Antiphons, Dupré.

Chapter Receives Charter.

The newly-formed New Bedford Chapter received its charter from the national council March 10. The officers are: dean, Charles G. Smith, Jr.; treasurer, Miss Ivy Morris, and secretary, Ethel Ashley. The first official program of the new chapter was the joint recital March 16 by Kathryn Sibley and Dean Smith which was very well attended and enthusiastically received.

EASTERN NEW YORK CHAPTER—The final meeting of the year was held May 17 at the Niskayuna Reformed Church, the annual dinner-meeting. Many guests were present. Officers elected for the coming year are: Dean, Dr. Elmer Tidmarsh; sub-dean, Miss Helen Henshaw; secretary, Allen T. Chamberlain; treasurer, Walter Marland; registrar, Jeannette Rafter, and auditor, Mrs. Hubert L. Hayes.

H. Wellington Stewart gave a recital April 20 before the members of the Eastern New York Chapter at St. John's Episcopal Church, Troy. His program included works of Buxtehude, Bach, McKinley, Purvis, Weinberger, Vierne and Mulet. Financial contributions from the audience brought the chapter's scholarship fund up to \$45.40. The chapter plans to finance organ lessons this next year for a high school student.

BANGOR, MAINE, CHAPTER — The Bangor Chapter closed the 1957-1958 season with a banquet at the Coral Room of the Brass Rail Restaurant May 6. A short business meeting followed. Past-dean pins were presented to Mrs. Oaksman Smiley, Eleanor Snow, Harriet Mehamn, Edith F. Tuttle and C. Pearl Wood. Officers elected were: Richard J. Snare, dean; Frank Bartlett, sub-dean; Miss Mary Beckford, secretary, and Harriet Mehamn, treasurer.

The chapter members attended a spring banquet April 8 at the Worcester House in Hallowell. Marie R. Colomy was in charge of arrangements. Following the banquet the group adjourned to Christ Episcopal Church in Gardiner for a recital by Zilpha Butterfield Potter. Mrs. Potter's selections were from Bach, Dupuis, McAmis and an arrangement by William Churchill Hammond of "White's Air."—MARY S. BECKFORD.

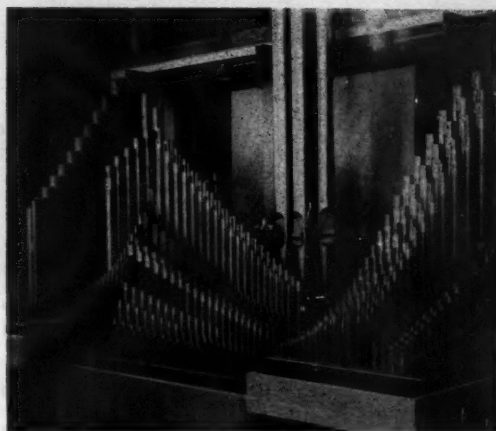
PROVIDENCE - BARRINGTON STUDENT GROUP—The student group of Providence-Barrington Bible College entertained the Rhode Island Chapter in an open house March 17 at the college. Dr. Howard W. Ferrin, LL.D., president of the college, extended words of welcome. Frank Converse, group supervisor, gave a short history of the group and introduced Roy Williams, president, who outlined the activities for the remainder of the season. Shirley Drews, Joann Weaver and Marilyn Koffel, organists, played: "A Mighty Fortress," Whitford; Pastorale, Widor, and Variations on "Picardy," Sowerby. Numbers for flute, string trio and piano were heard and the college a cappella choir sang the following numbers under the leadership of Warren E. Adams: "Blessing, Glory and Wisdom," Bach; "Blest Spirit, One with God Above," Brahms; "O Praise God in His Sanctuary," Matthews; "Sing Praise to Christ," Bach-Strube; "Praise Ye the Lord," Mozart-Lynn; "E'en So, Lord Jesus, Quickly Come," Manz; "Light in Darkness," Jenkins, and "Hymn of Dedication," Adams.—FRANK E. CONVERSE, A.A.G.O.

QUEENS CHAPTER—The Queens Chapter marked its first anniversary with a service of evensong Feb. 9 in the Church of St. Luke and St. Matthew, Flushing, N. Y.; Grant McK. Smith, A.A.G.O., F.T.C.L., was organist and master of the choristers. The sermon was by Chaplain Dougald L. MacLean, D.D. National President S. Lewis Elmer conducted the ceremony of recognition of new members. A reception followed the service where all enjoyed the refreshments and fellowship.

The chapter sponsored its first recital Feb. 24. A large attendance gathered in St. George's Church, Flushing, to hear M. Searle Wright, F.A.G.O. His program was included in *THE DIAPASON* for May.—ANNA L. SCHUB.

HARTFORD CHAPTER — The Hartford Chapter was the guest of the New Haven Chapter April 12 in a tour of organs around the New Haven area in Connecticut. The tour began from the Church of the Redeemer. The organs seen were those of St. Aedan's, Westville Congregational, Woolsey Hall, Battell Chapel and the Church of the Redeemer. A buffet supper was served by Bessie Newell and members of the hospitality committee.

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OKLAHOMA CATHEDRAL HAS AEOLIAN-SKINNER

WITH LITURGICAL TRUMPET

St. Paul's, Oklahoma City, Hears Organist Dupert Dennis Play 3-manual Palm Sunday - Finished By Roy Perry.

A new three-manual organ has been completed by the Aeolian-Skinner Organ Company in St. Paul's Cathedral, Oklahoma City, Okla. The tonal scheme is the joint effort of the late G. Donald Harrison, Joseph Whiteford, Roy Perry and Dupert Dennis, organist and choir-master of the cathedral. Installation was by Paul Haggard; Mr. Perry was the finisher.

The "liturgical" trumpet on the choir is unenclosed so that it will sing out above full organ.

Mr. Dennis played the following recital Palm Sunday, although the instrument has not as yet been dedicated: Grand Jeu, du Mage; "Soeur Monique," Couperin; "Comest Thou, Jesus, from Heaven to Earth" and "St. Anne" Fugue, Bach; "Behold, a Rose Is Blooming," Brahms; Rondo for Flute Stop, Rinck; Chorale in B minor, Franck; "Solemn" Melody, Davies; Aria, Peeters; Trumpet Tune and Air, Purcell; "La Nativité," Langlais, and "Litanies," Alain.

The stolist:

GREAT ORGAN.

Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Quint, 2 3/4 ft., 61 pipes.
Superoctave, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Chimes.

SWELL ORGAN.

Rohrflöte, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 56 pipes.

Prestant, 4 ft., 68 pipes.
Flute Harmonique, 4 ft., 68 pipes.
Octavin, 2 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 4 ft., 68 pipes.

CHOIR ORGAN.

Viola, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 61 pipes.
Cor de Nuit, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nasat, 2 3/4 ft., 61 pipes.
Terz, 1 3/4 ft., 61 pipes.
Oktav, 1 ft., 61 pipes.
Cromorne, 8 ft., 61 pipes.
Liturgical Trumpet, 8 ft., 61 pipes.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Flauto Dolce, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Flauto Dolce, 8 ft.
Quint, 5 1/2 ft., 32 pipes.
Choralbass, 4 ft., 32 pipes.
Bourdon, 4 ft., 12 pipes.
Fagotto, 16 ft.
Fagotto, 8 ft.
Fagotto, 4 ft.
Chimes.

FOUNDER OF NEW YORK FIRM DIES; SON WILL CONTINUE

Theodore Beregh, founder in 1920 of the firm of Theodore Beregh & Sons, organ builders and maintenance men of New York, died at his home after a short illness April 28.

He was born in Hungary in 1865. He began his career there, continuing in this country with the old firm of George Jardine & Sons.

Mr. Beregh is survived by his two sons, Louis J. and Albert A., and a daughter, Mary. The business of the firm will be carried on by Louis J. Beregh.

THE ALBANY, N. Y., Collegium Musicum, Preston Rockholt, conductor, sang the following program April 20 at the Cathedral of All Saints: "Pope Marcellus" Mass, Palestrina; Motet 6, Bach, and motets by J. S. Bach, Weelkes, Wilbye and Purcell.

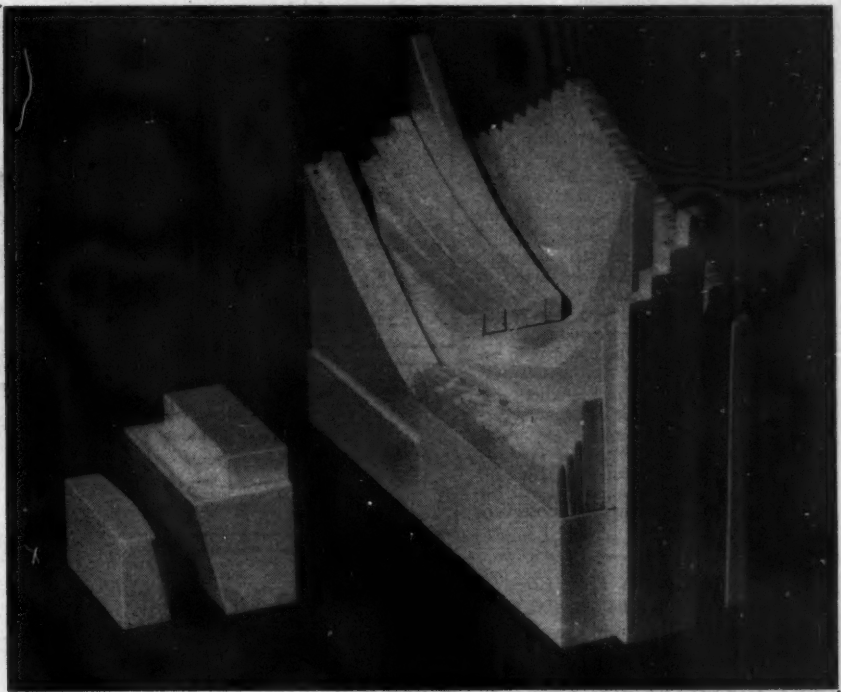
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by

Reuter



GREAT	SWELL	PEDAL
8 ft. Bordun	8 ft. Quintadena	16 ft. Subbass
8 ft. Dulciana	4 ft. Rohrflöte	8 ft. Gedeckt
4 ft. Principal	2 ft. Principal	4 ft. Choral Bass
2 ft. Hohlflöte	1 1/3 ft. Quinte	
III rk. Mixtur	1 ft. Sifflöte	
Cymbala		

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Lawrence, Kansas

AUSTIN ORGANS INSTALLED IN TWO HISTORIC CHURCHES

Austin Organs, Inc., of Hartford, Conn., is completing the installation of two new organs in famous pre-Revolutionary Episcopal church buildings.

In New Castle, Del., a two-manual organ of classic design with twenty-two stops is being installed in Immanuel Church. This parish was founded in 1689 shortly after the landing of William Penn. On the site of the church, Penn, in token of his ownership, received "Turf, Twig, Soyle and Water" in October, 1682. The present church building was constructed in 1703. The new organ is being installed in the rear choir gallery behind the old organ case built about 150 years ago.

A two-manual organ of fourteen stops is being completed in St. Peter's Church of Freehold, N. J. This building is probably the oldest in the state. Erected on the present site in 1752, the nave was a former Friends meeting house built in 1690. Services at St. Peter's were first held in 1703 and a charter was granted by George III in 1736. The exterior of the building is still covered with the original hand-made shingles. The organ is located on the right side of the chancel with the great diapason chorus in a functional arrangement extending two feet from the wall. The swell and soft great registers are enclosed.

WALTER HEWITT DIRECTS CHOIR SCHOOL GRADUATION

The tenth annual commencement service of the choir school of the Prospect Presbyterian Church, Maplewood, N. J., was held May 22. Walter N. Hewitt, A.A.G.O., Ch.M., F.T.C.L., directed the combined youth choirs numbering 145 voices with Layton James, Jr., assistant organist, playing the service. The combined choirs chanted Psalm 95 and sang Titcomb's Benedictus Es, Domine.

Mr. Hewitt is entering his twenty-fifth year as organist and minister of music at the Prospect Church. He is a member of the national council of the A.G.O. and a former dean of the Metropolitan New Jersey Chapter.

NORTHWESTERN SPONSORS SPRING FESTIVAL CONCERT

Northwestern University sponsored its spring festival concert in the Evanston, Ill., First Methodist Church April 20. William Ballard conducted the massed chorus made up of university choral organizations, choirs from the host church and boys' choirs from St. Mark's Episcopal Church, Evanston, and St. Paul's Episcopal Church, Chicago. The university symphony orchestra with Austin Lovelace at the organ provided the accompaniment. Randall Thompson's "Pueri Hebraeorum" opened the program which continued with the Magnificat of Vaughan Williams and Britten's "St. Nicolas."

SHORT TOUR TAKES YOUNG ORGANIST INTO 3 STATES

Roger Nyquist, young Rockford, Ill., organist now studying with Arthur Poister for a master's degree at Syracuse University, made a short tour between April 18 and 28, playing recitals in Rock Island, Ill., Burlington, Iowa, Escanaba, Mich., and Chicago. In these appearances Mr. Nyquist played: Introduction and Toccata, Walond; "My Soul Doth Magnify the Lord," "Comest Thou Jesus Down from Heaven" and Fantasic and Fugue in G minor, Bach; Concerto in G major, Soler; "Piece Heroique," Franck; Prayer for Epiphany Sunday, Tournemire, and "Thou Art the Rock," Mulet.

BOSTON TEMPLE IS SCENE OF FIRST PERFORMANCES

Boston premieres of four numbers were heard in a concert which followed the Sabbath Eve services at Temple Israel May 9. Featured works were: "In Ewigkeit" by Heinrich Schalit for choir, organ, string quartet and harp; Ernst Levy's six-voice motet "Hear, Ye Children"; Julius Chajes' cantata "Zion, Rise and Shine," and a string quartet by Herbert Fromm, musical director of the temple and conductor of the concert. Willem F. Frank, who was at the organ, was also guest organist and conductor for a choir concert May 4 at the First Congregational Church, Everett, Mass.

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**CROZIER, GLEASON SLATED
FOR MAC MURRAY WORKSHOP**

The MacMurray Student Group of the A.G.O. and MacMurray College department of music, Jacksonville, Ill., will sponsor an organ workshop by Catharine Crozier and Harold Gleason June 9-13. Master classes will be conducted jointly by Miss Crozier and Dr. Gleason, and there will be recitals by Miss Crozier, Ronald Arnatt of St. Louis and Robert Glasgow of MacMurray College.

The master classes and Miss Crozier's recital will be held in Merner Chapel at the four-manual Aeolian-Skinner organ. Mr. Arnatt's recital will be played in the recital hall on the three-manual Möller and Mr. Glasgow will play the new organs in two Jacksonville churches.

Classes are to include examination, discussion and demonstration of organ repertory, technique, style and registration, church music repertory and the adaptation to organ of accompaniments of major choral works. Class members will be urged to play; performers and observers alike will be admitted.

**"CLAVIERÜBUNG" IS PLAYED,
DISCUSSED BY FLEISCHER**

Heinrich Fleischer, organist of the Rockefeller Memorial Chapel at the University of Chicago, gave a lecture on Bach's "Clavierübung," Part 3, in Breasted Hall of the Oriental Institute May 19. This preceded his performance of the work the following night in the chapel. Dr. Fleischer will be a featured recitalist in this opus at the national A.G.O. convention in Houston, playing at Trinity Lutheran Church June 24.

**LECTURES FROM HISTORIC
I.C.O. ISSUED IN BOOK FORM**

The long-promised volume containing the lectures heard last summer at the I.C.O. in London has been published by Hinrichsen Edition, Ltd., in London and is being distributed in the United States by the C. F. Peters Corporation in New York. It will be available through music and book dealers.

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COLUMBIA
MASTERWORKS



Music Department of San Diego State College Selects Allen Organ After Careful Study

FACULTY AND STUDENTS ARE ENTHUSIASTIC about their Allen Organ, reports J. Dayton Smith (standing), Chairman of the Music Department at San Diego State College, San Diego, California. Marvin Snyder, Instructor of Organ at the college, is seated at the console.

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San Diego 15, California*

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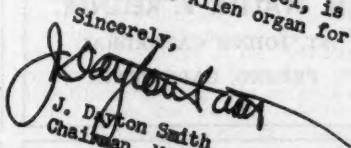
We have been privileged over the past year to have a Model C-3 Allen Electronic Organ in this music department. We have had such phenomenally satisfactory service from the instrument that I feel a testimonial letter is entirely deserved.

We purchased the organ following a conference at San Francisco State College which was held in April 1956. A representative from our music faculty attended that conference and voted for the Allen Organ over the other four makes of electric organs displayed and demonstrated, chiefly on the strength of the obvious superior tone quality of the Allen organ.

We acquired the organ in August of 1956, which acquisition, by the way, marked the beginning of a development of an organ section of this department. The faculty and student response to the instrument has been most enthusiastic. We feel that having such a fine instrument at our disposal has been mainly responsible for the fine pupil response to our organ instruction offerings.

Our Model C-3 to date has operated something in excess of 1300 hours and, except for two minor service calls, we have had absolutely no difficulties, not even the necessity of replacing a generator tube. The instrument continues to maintain its fine response and tone quality, despite the fact that we have moved the instrument upon several occasions for use in musical presentations and despite the fact that the organ has been used by both beginners and advanced players.

This record, we feel, is one deserving of real pride. Yes, we are very glad we chose the Allen organ for our school.

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J. Dayton Smith
Chairman, Music Department

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**CANTON, OHIO, CHURCH
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130-year-old Trinity Lutheran Congregation Will Have Three-manual Instrument of 41 ranks—Dene Barnard Is Organist.

The Schantz Organ Company has been commissioned to build a new three-manual organ for Trinity Lutheran Church, Canton, Ohio. The pipework will be largely exposed to view on both sides of the chancel. The organ is to be installed in the early fall of this year.

The church was organized in 1838. Organist is Dene Barnard, graduate of Kent State University, and the director of music is Karl R. Trump of the Wooster College faculty.

The stoplist:

GREAT ORGAN.

- Quintaton, 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.
- Superoctave, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Chimes.

SWELL ORGAN.

- Rohrflöte, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 61 pipes.
- Geigen Principal, 4 ft., 73 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Dulzian, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Vox Humana, 8 ft. (prepared for).
- Clarion, 4 ft., 73 pipes.
- Tremulant.

POSITIV ORGAN.

- Nasonflöte, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nazat, 2 3/4 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.

CHOIR ORGAN.

- Gemshorn, 8 ft., 61 pipes.
- Flauto Dolce, 8 ft., 61 pipes.
- Flute Celeste, 8 ft., 49 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Krummhorn, 8 ft., 61 pipes.
- Schalmel, 4 ft., 61 pipes.
- Chimes, 21 bells.
- Tremulant.

PEDAL ORGAN.

- Resultant, 32 ft.
- Contrabass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrflöte, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Flute, 8 ft., 12 pipes.
- Rohrflöte, 8 ft.
- Choralbass, 4 ft., 12 pipes.
- Rohrflöte, 4 ft.
- Octavin, 2 ft.
- Rauschquinte, 2 ranks, 64 pipes.
- Posaune, 16 ft., 32 pipes.
- Dulzian, 16 ft.
- Trumpet, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

RICHARD LYMAN ABBOTT has been announced as the new president of Sherman, Clay & Company, large west coast music store chain. He will assume his new duties Aug. 1.

GARTH PEACOCK



GARTH PEACOCK, for the last three years assistant professor at Southwestern College, Winfield, Kans., has been appointed to the faculty of Knox College, Galesburg, Ill., effective Sept. 1. Mr. Peacock will teach organ, theory, music appreciation and piano.

He received his Mus. B. and Mus. M. degrees from the Oberlin, Ohio, Conservatory. His organ study was with Arnold Blackburn, Irene Robertson, Fenner Douglass and Grigg Fountain.

OLIVET COLLEGE FEATURES

BRASS CHOIR ON PROGRAM

A program April 27 by faculty and students of Olivet College, Kankakee, Ill., in the First Methodist Church emphasized music for the college brass choir. The group, directed by Carl Bangs, joined organist Kenneth Bade in Fanfare and Chorus, Buxtehude, and Sonata, Bonelli. It also played Suite for Seven Wind Instruments, Seeboth, and Five Interludes, Jacob. Also heard on the program were: Louie White's solo cantata, "This Son So Young," which won a 1952 national award, Mozart's "Exsultate Jubilate" and a Prelude for organ by Dyson.

CHORALE PRELUDE RECITALS

PLAYED AT CHURCH IN IOWA

Mrs. Emil H. Jebe utilized the new Holtkamp organ in the Memorial Lutheran Church, Ames, Iowa, for a series of six Wednesday recitals in Lent. The series was made up almost entirely of chorale preludes ranging from the baroque period to the present day. Emphasis was placed on German composers.

FLORIDA CHORAL DIRECTOR

PASSES AFTER OPERATION

Arthur B. Jeffries, minister of music of the First Methodist Church, Bradenton, Fla., died unexpectedly at the memorial hospital March 21 following an operation. He was trained at Boston University and at the New England Conservatory and had wide choral experience in New England. He settled in Florida in 1957.

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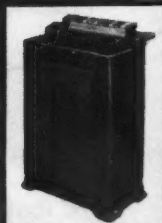
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Summary of Easter Bulletins Exhibits No Major Change

The usual welcome flood of Palm Sunday, Holy Week and Easter church bulletins reached the offices of THE DIAPASON in the month of April. As usual we waited until the mail indicated all had arrived before we began our study of them—a study we always hope will indicate some trends. It is always difficult to generalize even from such a generous cross-section as we receive, but we notice a continuing tendency for the singing of major choral works on Palm Sunday especially and in Holy Week, with shorter and often simple anthems making up Easter programs. The increasing inclusion of arrangements of Easter carols is also noted.

At the organ, the use of chorale preludes from early baroque to Bender, van Hulse and Purvis can be seen almost totally displacing some of the descriptive Lenten and Easter pieces which once dominated church bulletins. Lemmens and Guilman and even Vierne have almost disappeared and even the Franck A minor Chorale, which has appeared very often in recent years, was heard much less often this year; we noticed a few performances of it, as, for instance, W. William Wagner at the Old Stone Church, Cleveland, Ohio.

But the Widor Toccata from Symphony 5 was certainly very much in evidence. Among the hundreds of listings it received were: Gordon Young, First Presbyterian, Detroit, Mich.; Jack Ossewaarde, Christ Church Cathedral, Houston, Tex.; Donald Kilmer, First Baptist, Topeka, Kans.; Kenneth Jewell, First Congregational, Berkeley, Cal.; Herbert Austin, Broad Street Memorial Methodist, Drexel Hill, Pa.; Parvin Titus, Christ Church, Cincinnati, Ohio; D'Alton McLaughlin, Yorkminster Baptist, Toronto, Ont., Canada; Herbert Bruening, St. Luke's Evangelical Lutheran, Chicago; Myron McTavish, Cathedral of St. John the Evangelist, Spokane, Wash., and H. Winthrop Martin, St. Paul's, Syracuse, N. Y.

The second-place runner at the organ was Farnam's "O Filii" Toccata. It finished far behind the Widor but well ahead of any other single piece. Among those who included it were: Corliss Arnold, First Methodist, Oak Park, Ill.; Thomas J. Hill, St. Augustine and St. Martin, Brookline, Mass.; Donald Kilmer, First Baptist, Topeka, Kans.; C. Harold Einecke, Trinity Church, Santa Barbara, Cal.; Robert T. Smith, Baptist Temple, Philadelphia, Pa.; D. DeWitt Wasson, South Presbyterian, Dobbs Ferry, N. Y.; Gordon Young, First Presbyterian, Detroit, Mich., and Ethel Sleeper Brett, First Methodist, Sacramento, Cal.

Though Mulet's "Thou Art the Rock" and several other of the more brilliant showpieces appeared in a few places, they and the large, familiar Bach preludes and fugues had many fewer uses this year.

In pre-Easter choral programs Bach's St. Matthew Passion was still first among the great masterpieces. Many performances of this work were announced or reported in recent issues of THE DIAPASON. We want to mention a few others: at First Lutheran, Sioux Falls, S. D., with Arnold Running directing and Merle Pflueger at the organ; at South Presbyterian, Dobbs Ferry, N. Y., where D. DeWitt Wasson is director-organist; at the Church of the Covenant, Cleveland, Ohio, where Henry Fusner officiates. The St. John made scant progress in over-

taking its partner this season, but there were several performances. For example, Theodore A. Hunt directed it at the First Presbyterian Church, Columbus, Ind. Several of the Bach cantatas appeared on many programs, the most often performed being "Christ lag in Todesbanden." That fine work was done both on Easter, as in the case of Fredrick Erickson, Emmanuel Church, Baltimore, Md., and on Palm Sunday, as in the case of Theodore Ripper, Peachtree Christian, Atlanta, Ga.

Among the pre-Bach choral composers, Buxtehude and Schütz were seen most often. Buxtehude's "Jesu, Joy and Treasure" was heard at the First Lutheran Church, Sioux Falls, S. D., with Richard Hoffland directing and Merle Pflueger at the organ; his "Every Word and Thought" was performed along with the Fauré Requiem at the Dudley Street Baptist Church, Boston, Mass., where Edward H. Hastings is director—to mention two examples. The Schütz work which received many performances was "The Seven Words of Christ on the Cross;" among others Ralph Grover directed this at the First Presbyterian Church, York, Pa. Beethoven's "Mount of Olives" was heard at the First Presbyterian Church, Dallas, Tex., with Travis Shelton directing and Mary Jane Baker at the organ.

• • •

The old standby, Dubois' "Seven Last Words," continued its wide favor, but its partner, Stainer's "The Crucifixion," was rarely to be found. Among the Dubois performances were: Presbyterian Church, Astoria, N. Y., with Ralph Douglass directing; First Baptist, Rome, Ga.; Charlotte Key; Baptist Temple, Philadelphia, Pa., with William Miller directing and Robert T. Smith as organist, and Wayland Baptist College, Plainview, Tex., with W. E. Steward directing and Earl W. Miller at the organ.

Other romantic period music included: Massenet's "Mary Magdalene" directed by W. William Wagner at the Old Stone Church, Cleveland, Ohio; the Eucharist Music from "Parsifal" directed by D'Alton McLaughlin at Yorkminster Baptist, Toronto, Ont., and Gounod's "Seven Words of Christ" at Peachtree Christian, Atlanta, Ga., with Theodore Ripper directing.

Of contemporary works "The Redeemer" by Martin Shaw was especially popular with directors. We noted several performances in previous issues; to those let us add: First Baptist, Topeka, Kans. (Donald Kilmer), and Broad Street Memorial Methodist, Drexel Hill, Pa. (Herbert Austin). Many other works such as Titcomb's "The Road to Calvary" (St. Paul's, Syracuse, N. Y., H. Winthrop Martin) and Rowley's "The Garden and the Cross" (St. John's E. and R., Columbus, Ohio, Marjorie Jackson) were to be found.

Naturally "The Messiah" was listed in a good many programs, though the performance of large segments of it was rather rare. Among listings of the Lenten section were: Central Presbyterian, Jackson, Miss. (Neal Smith), and Grace Episcopal, New Bedford, Mass. (Charles G. Smith, Jr.). We noticed the Easter section in the program of the First Presbyterian Church, South Bend, Ind., with Einar Krantz directing and Charles Hode at the organ. As for the traditional "Hallelujah Chorus," it was its ubiquitous self as always. Sung often as a recessional anthem and just as often at other points in the service, this sturdy veteran found its place, among hundreds of others, in: Church of the Covenant, Cleveland, Ohio—Henry Fusner; Central Presbyterian, Jackson, Miss.—Neal Smith; First Presbyterian, Detroit, Mich.

—Gordon Young; Christ Church Cathedral, Houston, Tex.—Jack Ossewaarde; St. Phillip's, Durham, N. C.—David Pizarro; St. James', New London, Conn.—Beatrice Hatton Fisk; First Congregational, Berkeley, Cal.—Kenneth Jewell; Westminster Presbyterian, Portland, Ore.—Eskil Randolph; Amherst Community, Snyder, N. Y.—Vernon Christman, and First Methodist, Sacramento, Cal.—Ethel Sleeper Brett. It was often played, too, usually as a postlude as, for example, by Erich von Behren, St. Luke's Evangelical Lutheran, Chicago.

Clarence Dickinson, as always, was represented by many Easter programs with such favorites as "In Joseph's Lovely Garden," "This Glad Easter Day" and "By Early Morning Light" listed as choir numbers and "The Joy of the Redeemed" as an organ voluntary.

We received bulletins from many churches with formal liturgical services. Here are a few samples: at Christ Church Cathedral, Indianapolis, Ind., Robert Hobbs directed service music by Littlejohn; at the Church of St. Augustine and St. Martin, Brookline, Mass., Thomas Hill used Titcomb; at St. Paul's Cathedral, Los Angeles, Cal., Frank Owen chose Thiman, Sowerby and Owen; at Christ Church, Cincinnati, Ohio, Parvin Titus scheduled a wide variety of composers, including David McK. Williams' Te Deum; at Christ Church Cathedral, St. Louis, Mo., Ronald Arnatt's choice was Willan; at the Cathedral of St. John the Evangelist, Spokane, Wash., Myron McTavish used Bairstow and Merbecke; at St. Paul's, Syracuse, N. Y., H. Winthrop Martin programmed Thiman, Tallis and Parratt. The Easter service music at St. Bartholomew's, New York City, was by Harold Friedell. At the Schwab Auditorium of Pennsylvania State University a service by the university organist, George E. Ceiga, was directed by Willa Taylor.

Many churches listed musical programs for the evening of Palm Sunday. Examples are: Mount Calvary Lutheran Church, Calgary, Alta., Canada, D. Stuart Kennedy, director, and St. Luke's Chapel, Trinity Parish, New York City, Clifford Clark, director, and Carolyn Hawkens, organist. The First Baptist Church, Rome, Ga., was one of several which scheduled carol services on the evening of Easter and the First Presbyterian Church, Dallas, Tex., one of those having hymn festivals that evening.

A sampling of organ music would include: Saraband for Easter Day, Howells; Easter Alleluia, Rowley; "Ye Sons and Daughters," Willan; "Ye Watchers and Ye Holy Ones," Gentry; "Alleluia, Pascha Nostra," Titcomb; "Christ Is Risen," Saxton; "Now Christ Is Risen from the Dead," Ossewaarde; Fugue on "O Filii," Langlais; Toccata on "Ye Watchers," Miles Martin; Toccata on "Christ ist erstanden," Purvis; First Chorale, Andriessen; Variations on an Easter Hymn, Dandrieu; "Resurrection," Nies-Berger, and the whole range of Purcell.

• • •

An officer of the Boston Chapter of the A.G.O. took the trouble to make this summary of Easter music in Boston which seems to us a valuable picture of contemporary American church music. Readers will notice immediately how aptly it fits into samplings above.

ORGAN MUSIC

Trinity Church, George Faxon: Prelude in E flat, Bach; Final, Symphony 1, Vierne; "Alleluia, Pascha Nostra," Titcomb; Toccata, Symphony 5, Widor; Fantasy on "O Filii et Filiae," Quef; "On Earth Hath Dawned this Day of Days," Bach. Cathedral Church of St. Paul, Peter Waring: Chorale in A minor, Franck; Chorale Prelude on "Vulpius," Willan; Prelude and

Fugue in C major, Bach; Finale, Concerto 5, Handel.

Church of the Advent, Alfred Nash Patterson: "Christ Is Risen," Bach and Dupré; Grand Jeu, du Mage; "Today the Son of God Doth Triumph," Bach; Trumpet Voluntary, Purcell.

Emmanuel Church, Grover J. Oberle: Sonata for trumpet and strings, Purcell; Three Easter Chorale Preludes, Bach; Two Chorale Improvisations, Karg-Elert; Toccata, Symphony 5, Widor.

Church of St. John the Evangelist, Richard Grant: Allegro Cantabile and Toccata, Symphony 5, Widor.

Old South Church, Carl McKinley: Chorale in E major, Franck; Toccata and Fugue in D minor, Bach.

First Church of Christ, Scientist, the Mother Church, Ruth Barrett-Phelps: "Alleluia, Pascha Nostra," Titcomb; Hymnus, von Felitz; Toccata, Symphony 5, Widor.

Mount Vernon Church, Charles Nicholls: Chorale in A minor, Franck; "Christ Lay in Death's Dark Prison," Bach.

Park Street Church, Douglas Rafter: "Paean of Easter," Mueller; "Christ Triumphant," Yon; Toccata on "O Filii," Farnam. Church of the Covenant, Maurice Kirkpatrick: Preludio, Corelli; Voluntary in D, "Bell Symphony" and Largo, Purcell.

King's Chapel, Elwood Gaskill: "Christ Lay in Death's Dark Prison," Bach; Voluntary on 100th Psalm Tune, Purcell.

First Church, Melville Smith: "Christ Lay in Death's Dark Prison," Bach; Trumpet Tune, Purcell; Carillon, Vierne.

Arlington Street Church, John Woodworth: "Christ Lay in Death's Dark Prison," Bach; Trumpet Tune, Purcell; Toccata, Symphony 5, Widor.

Second Church, James Anliker: Variations on "O Filii," Dandrieu; Easter Chorale Preludes, Bach.

First Baptist, Paul Akin: "Alleluia, Pascha Nostra," Titcomb; "Alleluia," Dubois; Carillon-Sortie, Mulet.

ANTHEMS

Trinity Church, George Faxon: Easter Verses, Smolensky; "Christ Is Risen," Liszt; "The Green Blade Riseth," Wright; Service in A major, Purvis; "Christ Our Passover," Titcomb; "Christ the Lord Is Risen Again," Thiman.

Cathedral Church of St. Paul, Peter Waring: "We Celebrate this Holy Feast," Cantata 4, Bach; "Alleluia, We Sing with Joy," Handel; Easter Cantata, "Christ Lay in Death's Dark Prison," Bach; "Hallelujah Chorus," Handel.

Emmanuel Church, Grover Oberle: "The Green Blade Riseth," Wright; "Christ Our Passover, M. Shaw; Te Deum, Holst.

Church of the Advent, Alfred Nash Patterson: "O Filii," Leising; Mass on Easter Themes, Candlyn; "I Am the Resurrection," Dressler; "Joy Fills the Morning," Lotti; "Be Not Affrighted," Franck; "This Is the Day," Ravanello; "Love Is Come Again," French.

Church of St. John the Evangelist, Everett Titcomb: Mass in D major, Titcomb; "Marienlieder" 6, Brahms.

Old South Church, Carl McKinley: "O Filii," Leising; "Alleluia," Thompson; "Christ Our Passover," Titcomb.

Mount Vernon Church, Charles Nicholls: "O Sing unto the Lord," Titcomb; "Thou Hallowed Chosen Morn," Sowerby.

King's Chapel, Elwood Gaskill: "Sing Joyfully unto God," Byrd; "Periti Autem Fulgebunt," Mendelssohn; "Hallelujah Amen," Handel.

First Church, Melville Smith: "All Praise to Him Who Came to Save," Nicolai; "Awake Thou Wintry Earth," Bach; "Since by Man Came Death," Handel; "Saive, Festa Dies," Mabel Daniels; "Au Christ Triumphant," Campra.

Second Church, James Anliker: "Ye Sons and Daughters," Thiman; "Awake, Thou Wintry Earth," Bach.

Arlington Street Church, John Woodworth: "Alleluia," Thompson; "Here on Earth," Brahms.—F.C.

◆

DR. WALTER H. HODGSON, dean of the school of music at North Texas State College, will become head of the department of music at Michigan State University, East Lansing, Aug. 1.

SENIOR organ recitals at Boston University were played May 4 by Beryl Kilton Gould, May 11 by Nancy Enggren and May 18 by Sylvia Duckworth.

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CHICAGO, JUNE 1, 1958

Our New Leader

The American Guild of Organists has an extraordinary record for selecting distinguished men to its highest office. From the very beginning, when Gerrit Smith was warden, through the regimes of such men as R. Huntington Woodman, Frank Wright and J. Warren Andrews, to name but a few, and right up through the long and fruitful tenure of our retiring president, S. Lewis Elmer, the Guild has developed the enviable habit of selecting for its leaders men at the very top of our profession. They have been men with experience and wisdom and culture, men of musical accomplishment, of scholarly achievement and of personal distinction.

The new leader whom the Guild has chosen continues this tradition. A man still in his fifties, Mr. Heeremans has been widely known and greatly admired by many segments of musical America for more than a quarter of a century. Organists are always surprised to discover what a fine chamber violinist he is; college professors are equally astonished at the delightful organ recitalist he continues to be.

Like his predecessor, Mr. Heeremans fits comfortably into any group, however modest or distinguished. Organists will have for him the same combination of hearty esteem and genuine personal affection which Guild members the country over have always entertained for Dr. Elmer.

Welcome, Harold Heeremans!

Supplying a Demand

The announcement in this issue of the new three-manual, tracker-action, slider-chest organ for the Busch-Reisinger Museum at Harvard University is the second in slightly more than a year of a major installation in this country by a European builder. Since this will be heard by millions of listeners through the weekly network broadcasts originating from there by E. Power Biggs and in his projected recordings, it is destined to make a profound influence on the organ world in general. This, of course, says nothing of the frequent imports of small trackers, one of which is pictured this month.

We do not propose to discuss the relative merits between tracker versus electro-pneumatic and slider chest versus Pitman,

but with the continuing flood of American organists and students going to Europe where this kind of instrument has taken hold, there will undoubtedly be more and more demand for the product. As of this writing, we know of no American builder who is willing or able to produce a modern tracker instrument. It seems most unlike the American free-enterprise system to resist, at least for very long, this new demand by the public. We wonder when our builders will "wake up and smell the coffee."

A Man and a System

A whole new era in the field of church music has been begun and developed in the career of a man who retires this month from the head of one of our most famous institutions—John Finley Williamson from the presidency of Westminster Choir College. This school, which he founded together with his wife in 1926, has produced an entire generation of choirmasters and organists dedicated to the "Westminster system" of multiple choirs. This system has spread rapidly throughout American churches and has had a profound influence on church music in general. It is not without occasional critics, but undoubtedly its advocates are here to stay and it all stemmed from Dr. Williamson's idea and perseverance.

As conductor of the Westminster Choir alone, Dr. Williamson would have made his contribution to our musical culture. We believe this choir has sung more concerts in more countries throughout the world than any choral organization in history. Its recordings and performances with the New York Philharmonic-Symphony Orchestra (126 times) and other leading orchestras have brought the group into countless homes.

We join his host of students, admirers and friends in congratulating Dr. Williamson at this milestone in a long and distinguished career.

Houston

It would be presumptuous of THE DIAPASON to urge upon its readers the professional and personal benefits of attending any Guild convention: American organists are well aware of these. Instead we prefer to follow another approach:

Texas and Texans sometimes arouse in "foreigners" (non-Texans, that is) reactions ranging from amusement to disbelief. The emphasis on neo-westernism, the gaudy stories about oil millionaires—such things as these have tended to discourage some folks from taking the Lone Star State very seriously, at least from a distance.

Now at last all of us have a first-hand opportunity to acquaint ourselves with a genuine picture of our Texas colleagues, men and women who have developed some impressive music programs in churches of all denominations, directors whose choirs invite artistic comparison with the best in the land and organists who have taken advantage of dozens of fine new organs (oil-bought, perhaps!) to raise playing standards to gratifying levels.

Texas plays host to her first A.G.O. national convention this month. Let's sack Houston's churches, hotels and auditoriums and let Texas prove that her fabled hospitality is far more than a myth.

See you in Houston.

SAN DIEGO BACH SOCIETY
PERFORMS SPRING CONCERT

The Bach Chorus of San Diego County, Cal., sang its spring concert April 27 at the La Jolla Presbyterian Church. Cantata 21, "I Suffered" with Great Heaviness, and Motet 3, "Jesu, Priceless Treasure," were conducted by Harold W. Baltz with Harold Chaney at the organ.

WILFRID LAVALLEE, New York representative of Casavant Frères, was the guest of the primate of Mexico the week beginning May 12 for advice on the organ in the new seminary and to examine badly neglected instruments in the diocese.

JAMES WELCH will be guest lecturer for a workshop in choral techniques at Chicago's DePaul University June 16-20.

Concordia Press

Issues More Old
German Choruses

The ebb in the flood of choral music which we remarked last month has not yet come to rest: our supply of new publications to mention in this issue is still much below average. As the summer arrives so too will the publishers' new offerings; directors will find the usual wide choice when their schedules permit them leisure to plan.

Concordia continues its commendable series of seventeenth-century German works with a motet for double chorus by one of Bach's Leipzig predecessors, Johann Schelle. "Jesus Christ from the Law Hath Freed Us" has a highly practical English text by Walter Buszin; it offers no formidable barriers for any choral group capable of eight-part singing and is of a convenient length for festival or program use. Johann Michael Bach's "Now All My Woes Are Over," based on a Vulpius tune and likewise for double chorus, is carefully edited by Martin Bangert and Paul Rosel.

To its contemporary list Concordia adds a Jan Bender Te Deum, written with skill and vitality and intended for unaccompanied singing, and a Christmas cantata, "All My Heart this Night Rejoices" by Herman Erdlen, which can enlist orchestra and the congregation. This latter work uses bass and soprano solos and achieves a fresh sound despite harmonic simplicity. Robert Crane's little "Missa de Angelis" for mixed chorus should be seen by directors with liturgical opportunities; it requires a feel for chanting. Arthur Plettner's Communion Service in D is for unison singing and is in a familiar idiom.

Newly re-issued by Boosey and Hawkes are two arrangements by Harry Wilson and Walter Ehret—"Angels, Ever Bright and Fair" from Handel's "Theodora" and an SSA of Palestrina's "Adoramus Te"—and a Somervell unison of the familiar "This Joyful Easteride."

The popular Martin Shaw has a strong, useful new anthem for dedication services, "Christ Is Our Corner-stone" (Novello); his quiet "Lord, Make Us Instruments of Thy Peace" is inscribed to Texan Robert Scoggin. Two Intros by Clifford Harker suggest many functions in a service. Thalben-Ball's "O Be Joyful" is a solid, characteristic setting. Montgomery's "At the Round Earth's Imagin'd Corners" incorporates enough chromaticism to pose serious tuning problems; musically it is interesting.

The Bach relative mentioned above (Johann Michael) appears also in Oxford's list. "I Know That My Redeemer Lives" is in five parts, but the chorale tune on top could easily be sung by a youth choir. Norman Gilbert's simple "Rejoice! The Lord Is King" is largely unison plus some easy two-part writing.

Livingston Gearhart has taken a fine melody (Shawnee Press should print its source on the copy!) and made a straightforward Thanksgiving number of it; young people will find the melody infectious.

Noteworthy Music Publications, Suffolk, Va., sends "Our Father's God, to Thee We Sing" by Linaburg, a three-stanza hymn-anthem with a multiple amen.

Paul Langston's "Hymn of Spring" (Brodt, Charlotte, N. C.) divides a pleasant pastorale-like tune with a less personal repeated-note allegro in divided voices.

Selections from the United Nations charter seem to us not ideally suited for the text of a short, independent choral piece, but some of our readers may find William Simon's setting (Carl Fischer) interesting.

Likewise for specialized interest is a little book "Great Bible Stories for the Verse Speaking Choir" published by Westminster Press. This is not music but is a thoughtful selection of scriptural texts with suggestions for their use.

Concordia has issued a number of sacred solos by H. Leroy Baumgartner. Some of his titles worth looking at are: "Fight the Good Fight," "O Lord, My God, Thou Art Very Great," "O Hear, O Lord, When I Cry with My Voice," "He That Dwelleth in the Secret Place of the Most High" and "Lord, I Have Loved the Habitation of Thy House."—F.C.

Looking Back into the Past

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

T. Tertius Noble was welcomed to America at a dinner by the National Association of Organists in the Hotel McAlpin, New York.

Forty organists in Cincinnati joined in a request for the formation of the Southern Ohio Chapter of the A.G.O.

J. Warren Andrews was elected warden of the American Guild of Organists, succeeding Frank Wright.

• • •

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

Two recitals by Harry C. Banks, Jr., organist of Girard College, Philadelphia, Pa., marked the opening in May of the large four-manual Aeolian-Skinner organ at the college.

Sigfrid Karg-Elert, noted German composer for the organ, died at his home in Leipzig April 9. He was born in 1879.

Dr. Wilhelm Middelschulte, famous organist and Bach scholar, attained his seventieth birthday anniversary April 3.

• • •

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

New England and eastern New York A.G.O. chapters met April 27-29 in a regional convention in Hartford, Conn.; Carl Weinrich and Clarence Watters were featured recitalists.

William H. Berwald, noted Syracuse University organ teacher and composer of much service music, died May 8 at the age of 84.

William Barnes opened the former Chicago Auditorium organ which he had given to Indiana University; Aeolian-Skinner rebuilt the instrument.

A four-manual Möller was installed in the Episcopal Church of St. Michael and St. George in St. Louis, Mo.

Ralph A. Harris was awarded the doctor of music degree at Acadia University in Nova Scotia.

Apollo Spring Concert

Chicago's long-lived Apollo Musical Club closed its 87th season April 22 with a satisfying concert at Orchestra Hall. The large mixed chorus continues to improve under Henry Veld's leadership. Often it achieves an intense, vital tone. No group of similarly assorted personnel can be expected to develop a soprano section to a point where major choral literature no longer provides pitfalls. The men were generally very good and the unison tutti sound was uniformly exciting when it needed to be.

A program of contemporary music was something of a departure for the Apollo Club and the works chosen made use of the best qualities of the chorus. Howard Hanson's "Cherubic Hymn" was an effective opening vehicle with emphasis on strong unisons in the chorus and boldly monotonous ostinatos in the orchestra. The club's clear diction of the Eastern liturgical text enhanced the enjoyment.

Ralph Vaughan Williams' 1930 setting of the Benedictus and his 1936 "Dona Nobis Pacem" provided the remainder of the program. Alice Riley's handling of the solo part of the first of these was consistently overshadowed by the superior choral sound and neither she nor Louis Sudler was an ideal choice for the artistically demanding solo parts of the genuinely magnificent closing number. Nor is orchestral conducting Mr. Veld's forte. The interludes knitting the sections of the bold Whitman text of the "Dona" often became a bit arid; the orchestra, we felt, might have tried.

In Mr. Veld's own field—the chorus—kudos are in order; he furnished an evening with few dull moments.—F.C.

VETERAN BOSTON ORGANIST
PASSES AT RIPE AGE OF 82

Charles Palmer Potter, 82, church and Masonic organist in metropolitan Boston for fifty years, died May 7 in the Somerville Hospital. Born in Norwich, Conn., he was a direct descendant of Roger Williams. He was a graduate of the New England Conservatory of Music and a longtime member of the A.G.O. He leaves no immediate family but many relatives in New England.

Letters to the Editor

More on Widor.
Dayton 6, Ohio, May 14, 1958—
Dear Sirs:
Please accept my congratulations upon so many interesting and very worth-while articles in recent issues. Also keep up the fight for solid standards, such as combining the best in both classic and romantic (so-called) organs and for grand organ composers like Widor, whom I place next to Bach as composer, teacher and improviser. Ever hear Dupré play the "Gothic" Symphony on a big organ like West Point? With very best wishes.
Sincerely yours,
FRED C. MAYER.

Wants Added Details.
Beverly, Mass., April 28, 1958—
Dear Sirs:
Permit a long-time reader of your excellent publication just one criticism pertaining to the printed programs of organ recitals. As valuable as this service is to those of us who are still engaged in studying organ, its usefulness could be increased still further. Opus numbers would be perhaps too much to require, but it should be possible for any reader positively to identify any single listing should he wish to obtain it from a music publisher. Quite obviously I am addressing myself to those reporting recitals. To be sure, Arioso by Bach must mean for most of us the wonderful Arioso from Cantata 156, but there are other works of Bach that could be so listed. This could go on with many an amusing example and some shocking ones as well. I trust that the point has been made.
Sincerely yours,
GRANT W. SEIBERT.

"How Lovely."
Montrose, Cal., April 15, 1958—
Dear Sirs:
On reading your April review of choral music, I was interested in your mention of an edition of Brahms' "How Lovely" which "still has that pianistic accompaniment."
I am taking the liberty of sending you my arrangement of Brahms' "How Lovely" which has an organ accompaniment. (Presser 312-40033).
Cordially yours,
R. DONALD CURRY.

RAGATZ PLAYS 3 RECITALS ON SHORT COLORADO TOUR

Oswald G. Ragatz, D.M.A., A.A.G.O., played three recitals in Colorado from April 13 to 17. The first was sponsored by the Sterling Orpheus Club in Sterling's First Presbyterian Church. He played under the aegis of the Rocky Mountain Chapter of the A.G.O. April 15 on the large new Reuter instrument in the Montview Presbyterian Church, Denver. The final stop on Dr. Ragatz' western tour was at the University of Colorado: a lecture-recital in Macky Auditorium on the works of Bach. Numbers included on the earlier two programs were: Concerto 5 in C minor, Telemann-Walther; Capriccio "CuCu," Kerll; Four "Leipzig" Chorales, Bach; Chorale in B minor, Franck; "Divertissement," Vierne; "Soul of the Lake," Karg-Elert; "Pantomime," Jepsom; "Were You There?," Purvis; Carillon-Sortie, Mulet, and Fast and Sinister, Symphony in G, Sowerby.

CHOIRS OF SISTERS SING CONCERT IN SYRACUSE, N. Y.

The annual spring concert by the diocesan sisters' choirs of the Roman Catholic Diocese of Syracuse was held April 27 at the Most Holy Rosary Church auditorium, Syracuse, N. Y. Participating in the program was the Syracuse unit directed by Leo A. Fisselbrand, A.A.G.O., accompanied by Sister Jerome Joseph, C.S.J., the Utica unit directed by Ray Conrad and accompanied by Louise Petti and the Binghamton unit directed by John E. O'Shea and accompanied by Thomas Quade. Following the individual unit offerings, the choirs combined for three numbers composed by Joseph J. McGrath, F.A.G.O. Dr. McGrath directed these numbers, accompanied by Sister Dominica Joseph, C.S.J. The guest artist was Ann Heath Knaus accompanied by Harrie Southwick.

THE BOISE Junior College choir directed by C. Griffith Bratt sang the complete score of Mendelssohn's "St. Paul" April 25 and 26.

Books for Organists

Among the books received this month is a small, inexpensive paper-bound book issued by the British magazine, *Musical Opinion*. Charles F. Waters' "The Growth of Organ Music: An Historical Survey" is a re-working of a 1931 edition. It is extraordinarily brief and would provide a useful springboard for young organ students to take their plunge into more scholarly study. Contemporary music is barely touched; even that by English composers gets only fair coverage. Two beautiful souvenir booklets have reached us. London's N. P. Mander company sends a "History of the Organs in St. Lawrence Jewry," among whose fine plates is a heart-breaking one of the old church after its war destruction. Another eye-ful is the "house information" booklet of the Walcker Company of Germany dated March, 1958. Three excellent articles in German are interspersed with pictures of organ cases and information on installations. "Music and Western Man" (Philosophical Press) is an admirable symposium of lectures first heard in a series on the Canadian Broadcasting Corporation; Peter Garvie is the editor. These essays, in every case written by a ranking scholar, are fascinating reading and a real source of information. They incorporate recording information in such a way as to suggest their use as a season's study series for a club or organization.—F. C.

CHOIRS FROM 23 CHURCHES JOIN IN MILWAUKEE EVENT

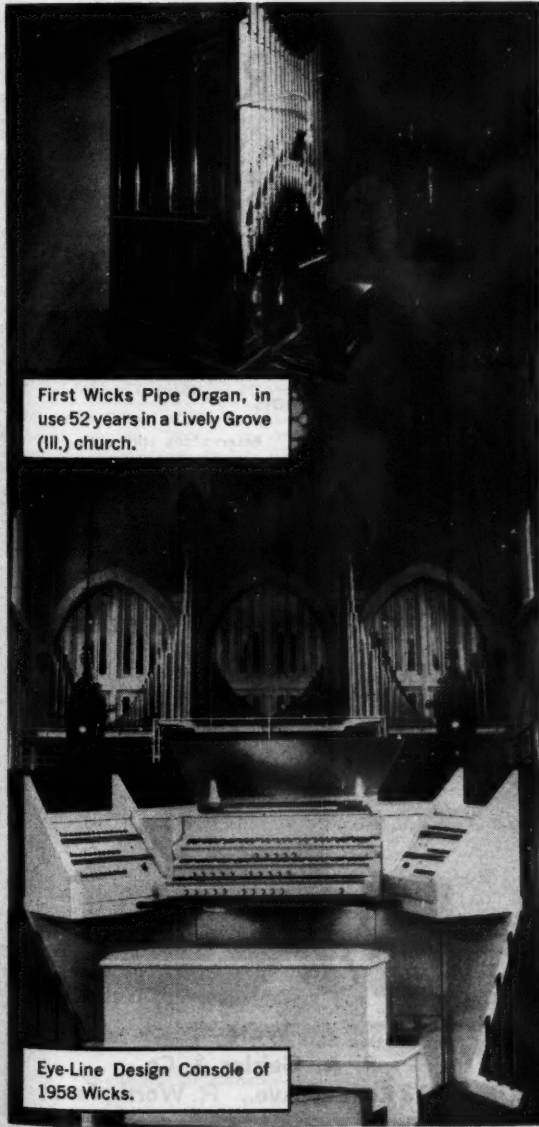
Choirs of twenty-three Milwaukee churches in the Wisconsin Lutheran Synod and the Lutheran Chorale joined for a hymn festival March 23. More than 500 singers sang in the afternoon at the Shiloh Lutheran Church and in the evening at St. Peter's Church. Entitled "A Service in Word and Song for Holy Week," the festival attracted capacity crowds. Recordings were made for general distribution. Among composers represented were: Bach, Candlyn, Clokey, Halter, Buszin, Sateran, Handel, Holler and Treharne.

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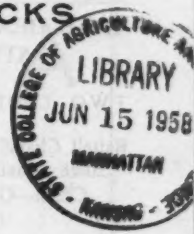


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YALE HEARS PROGRAM STEEPED IN HISTORY

TWO CENTURIES RE-CREATED

Battell Chapel Program Celebrates 200th Anniversary of Church of Christ—Ophicleide Played in Ensemble.

As a part of its winter-long celebration of the 200th anniversary of the Church of Christ in Yale, the first actual church connected with a collegiate institution in the western hemisphere, Yale University in its Battell Chapel April 23 reviewed music played or sung in its church over two centuries. Luther Noss, dean of the school of music, directed the university chorus and instrumentalists.

An ophicleide dating from about 1830 was resurrected from the university's collection of ancient musical instruments and put in condition for use. An 1841 group of students playing strings, flutes, guitars, the ophicleide and the bass drum composed what Yale music historians claim was the first university orchestra. They point out, too, that Noah Webster, while a Yale student, played a flute to accompany vocal singing.

The first portion of the program went back even further in American church music history than 1758. The Yale student chorus sang several hymns from the Bay Psalm Book of 1640 and from the Ainsworth Psalter of 1612 as well as hymns by Oliver Holden (1765-1844), Justin Morgan (1747-1798), William Billings (1746-1800) and other early hymn-writers.

In the second half of the program, covering chapel music from 1858 to the present, hymns by George Whitefield Chadwick, David Stanley Smith, Horatio Parker and others were sung. The program also featured H. Frank Bozyan, university organist.

MANGHAM LEHR'S cantata, "Christ's Entry into Jerusalem," was performed March 30 at the First Presbyterian Church of Bloomington, Ind., under the direction of Dr. Oswald G. Ragatz.

HAMMOND MUSEUM PROGRAMS BY ELLSASSER ANNOUNCED

Following are the summer programs to be performed by organist Richard Ellsasser in his 1958 Tuesday evening series at the Hammond Museum, Gloucester, Mass.

July 29—Featured works include Bach's Toccata, Adagio and Fugue in C and Sowerby's Pageant. The program will also include smaller works by Frescobaldi, Daquin, Stamitz, Sammartini, Clokey, Debussy and Nevin.

Aug. 5—The first part of the program includes compositions by Vierne, Ibert and Bach, including the latter's Passacaglia and Fugue in C minor. Following intermission Widor's Symphony in G minor will be featured in its entirety.

Aug. 12—Four major works comprise this program: Franck's Chorale in A minor and Pastorale, the Guilmant Sonata 1 in D minor and Liszt's Fantasia and Fugue on "Ad Nos."

Aug. 19—Included in this program are the Suite "Gothique" by Boellmann, three Bach works and three Ellsasser compositions. After shorter works by Messiaen and Coke-Jephcott, the two major works of the evening will be Robert Russell Bennett's Sonata in G and Dupre's Variations on a Noël.

CHURCHES IN DES PLAINES JOIN IN CHORAL FESTIVAL

An interdenominational choral festival was held in Des Plaines, Ill., May 4 at the First Congregational Church. The theme of the festival, in which all the choirs of Des Plaines were asked to participate, was "The Christian Year" and appropriate anthems and scriptural readings were used. Under the sponsorship of the ministerial alliance, the program proved so successful that the first Sunday in May has been proclaimed "choral festival day" in Des Plaines and plans already lined up for next year. Ann Gordon and Robert Melcher were the directors of the event and Barbara Bennett and Lois Lundvall served as organists. Anthems by Bach, Holst, Noble, George and Thiman were heard along with organ music by Langlais, Dupre and Murrill.

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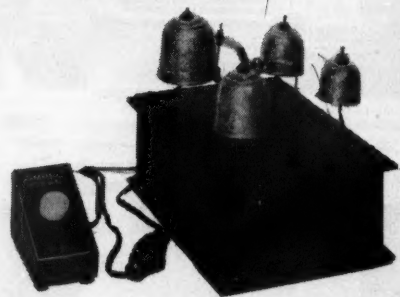
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Back to the Gallery
Editorial Provokes
Writer's Comments

By F. R. WEBBER

The placement of the organ in the west gallery (using the term in its architectural sense) is not only traditional, but it has every argument in its favor and but one argument against it (and that one is a poor one). For centuries the organ and choir were always in the west gallery. The removal of organ and choir to the chancel end of the church is usually blamed upon a London clergyman whose name is spelled Haweis, but pronounced hoe-us. He had some difficulty with his choir boys and he solved it by replacing them with little girls and women, plus a few basses and tenors. Whether the little girls and women originated the idea or not is unimportant, but before long Mr. Haweis is said to have moved his singers and organ "up front where they could be seen as well as heard." When the word got around, many organs and choirs in England, Scotland and Wales were moved to the chancel end of the church. In due time came the surpliced choir and eventually the procession.

In America the west gallery position was the rule in early days. In Roman Catholic churches it is still seen most often. Episcopal churches had their west gallery organs and choirs in early days. The Henry Erben in Trinity Church and the magnificent Georgian case built in 1802 by John Geib for a Pike England organ of the same date in St. Paul's Chapel are but two of a number of remaining examples. Lutherans held to the west gallery position until not so many years ago when many yielded to the prevailing fad. Not only in our cities, but in many an old New England church one may find an old Hook, an Erben, a Johnson or an Odell still *in situ* in the west gallery.

Standing free of the wall and with ample room on four sides of it and above it for the organ tone to get out, the effect of many of these old organs is superb. If the reader would have a spine-tingling experience, let him hear the magnificent Johnson in St. Mary's, or the E. & G. G. Hooks in Holy Cross, Immaculate Conception or in the former Zion Lutheran, all in Boston. Take down any such organ, move it to Europe and set it up in the gallery of an old, stone-lined, reverberant church and be convinced that our Erbens, Hooks, Johnsons and Odells of the 1840-1870 period were equal to any that Europe has to offer. The trouble is that we bury such organs in cubbyholes opening off the chancel. We do not shove the pastor into the sacristy and expect him to preach his sermon from there, but we do give evidence of disorderly thinking by crowding the organ into a corresponding side room on the opposite side of the chancel and by expecting the organ to speak from there and into our miserable acoustically-

¹ Editor's note: This, of course, ignores the placement of the "choir" in collegiate chapels of monasteries in an unbroken tradition of many centuries.

padding churches.

At this point the bank teller, the shoe salesman and the milliner on the organ committee will protest unanimously and with vigor. What of our surpliced choir and what of the Sunday morning procession? Must we give up that with all its impressiveness? The people love it. Yes, if need be, we can give up even these cherished things. I have attended literally hundreds of church services in the British Isles and on the Continent where choirs come in by the shortest possible route and usually without singing as they proceed. In no case was such a service lacking in impressiveness. A church in Brooklyn comes to mind where the silly choir members don their surplices behind the chancel organ, troop down a back stairway, through a 120 ft. basement, up the front stairway and then assemble again in the vestibule while members of the congregation wait on the steps in the rain. Finally they move up the main aisle to the choir stalls, organ and choir going *fortissimo*, and dispose themselves in the choir stalls—back to within twenty feet of the start of this extraordinary journey. Is this really an argument in favor of the chancel organ and choir?

Not only does an organ in the west gallery speak freely, but a west gallery choir sings with the congregation, not against it. Their necessary movements, as they pass music to and fro, and—tell it not in Gath, neither repeat it on the borders of Ascalon—their American habit of gum chewing are not visible to the assembled congregation. In the west gallery an organ of moderate size is as efficient as a large one in a cramped organ chamber. There is a Roosevelt with but five full-scaled stops in a church in upper Manhattan which supports very well the hearty singing of 250 people, although the organist does not have much choice of registrative material. The same is true of a superb little Henry Erben of about the year 1830 in St. Paul's Eastchester, Mount Vernon. This little gem has but one manual and six stops and it has done valiant work in its west gallery these 128 or more years. Yes, let's have gallery organs, and while about it let's have lots of them.

FULBRIGHT SCHOLAR PLAYS
PROGRAM IN NEW ORLEANS

Miss Betty Jackson, organist at Mississippi Southern College, Hattiesburg, played a recital at the Salem Church, New Orleans, La., May 12. Having spent the previous academic year studying in the Netherlands on a Fulbright scholarship, Miss Jackson has had opportunity to study early instruments and various nationalistic approaches both to historic and contemporary music. While abroad she played a series of recitals in the Netherlands under the auspices of the United States Information Service, including recitals at the Oude Kerk in Amsterdam and St. Bavo Kerk in Haarlem.

This summer Miss Jackson will play recitals and broadcasts in the Netherlands, Germany and Switzerland. A student of Robert Noehren, she received a master of music degree at the University of Michigan.

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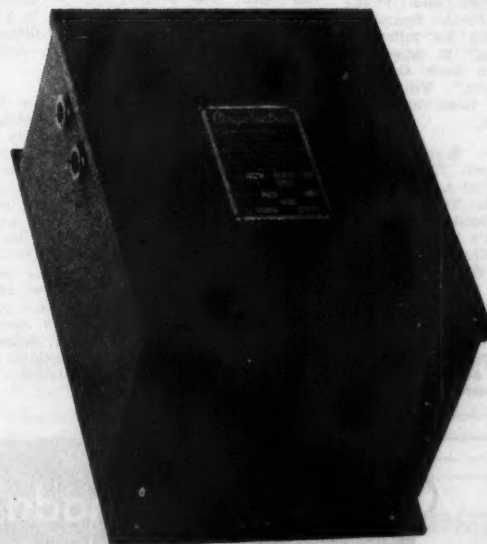
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 All correspondence should be directed to the Secretary.

London Hears Mrs. Stafford and Choir.

A concert of mixed choral and organ works was performed April 19 at Trinity Lutheran Church by the renowned Park Road Baptist choir of Toronto and Muriel Gidley Stafford, director of the choir and organist. The London Centre invited the group to make its initial appearance in London. A silver collection was given to the building fund for a national headquarters of the College.

At a dinner prior to the concert, Mrs. Stafford briefly outlined the work of the College and brought greetings from the national executive to the London Centre and its guests from centres at Stratford, Sarnia, Kitchener, Galt, Chatham and other western Ontario points.

Mrs. Stafford opened the concert with works by Boyce and Bach and two "spring-like" pieces by Purvis and Dupré. She played six Bach chorale preludes, each of which was preceded by the accompanying chorale. The choir sang five motets by Palestrina, Gibbons, Byrd, Tallis and Hassler and five Easter carols. The second part of the program was given over to Haydn's "The Seasons."

Kenneth C. Clarke, chairman, welcomed Mrs. Stafford, the choir and other guests and presided at the dinner which included more than 100 members and guests.

MARGARET NEEDHAM, Secretary.

WINDSOR CENTRE—The Windsor Centre sponsored a program March 24 at St. John's Anglican Church, Sandwich West. Allanston G. Y. Brown, F.R.C.O., was featured at the organ, together with a choir made up of members from seven area churches under the direction of Kenneth Madill, L.T.C.L.; Hugh Soper was accompanist. Organ pieces included: an arrangement of music by Corelli; Three Chorale Preludes, Walthers; Fantasia in G, Bach; Chaconne in F, Purcell; Con Spirito, Arne; "Urbs Beata" and Two Meditations on a Theme of Palestrina, Brown; Pastorale, Milhaud; Postlude, Norman Gilbert; Introduction and Fugue, Mozart, and Adagio and Finale, Symphony 4, Widor. The chorus sang the following: "With a Voice of Singing," M. Shaw; "O Jesu Sweet," Bach; "Turn Back, O Man," Holst; "Worthy Art Thou," Willan; "O Saviour of the World," Goss, and "Immortal, Invisible," Thiman.

SARNIA CENTRE—The Sarnia Centre sponsored member Kenneth Rogers Cunningham, F.C.C.M., in recital April 26 at St. George's Anglican Church. The recitalist's program included: Boëllmann's Suite "Gothique," Wolstenholme's "The Answer," Handel's Concerto 2 and Gullman's Sonata in D minor, Op. 42. B. A. Howard, A.C.C.O., introduced the recitalist to the audience. A. E. Harris, A.T.C.M., chairman, gave the welcoming words. A short business meeting followed the recital and a social hour and refreshments were enjoyed by members and guests from Sarnia and Port Huron, Mich.—MAUDE ROWLEY, Secretary.

TORONTO CENTRE—An evening devoted to the C.C.O. examinations was spent by members of the Toronto Centre at St. Anne's Anglican Church April 15. Guest speaker was Eric Rollinson, F.R.C.O., a long-time examiner for the College. Referring to an R.C.O. year-book of fifty years ago, Mr. Rollinson noted the large number of candidates for those examinations as compared with the comparatively few who present themselves for our own. Though urging that there should be a much larger number of candidates, he maintained that because of the thoroughly practical nature of all the requirements, there should be no relaxing of standards. Opportunity was furnished for prospective candidates to hear some of the test pieces played by Dr. F. R. C. Clarke, F.C.C.O., of St. Catharines. From the Associateship list Dr. Clarke played: "Giant" Fugue, Bach; Prelude and Fugue in E minor, Coultis, and Pastorale, Milhaud. His group from the Fellowship list included: "Jesu geh'voran," Karg-Elert; Toccata in F, Bach; Allegretto, Sonata in G, Elgar, and "Litanies," Alain. A sale of music from the library of the late A. H. Wallace featured the social hour which closed the meeting.—JOHN DEMACK.

HAMILTON CENTRE—The Hamilton Centre visited St. Luke's Anglican Church April 19 where the Rev. Harold Thomasson gave a talk on "Music in the Anglican Church." He commented particularly on the wealth of musical church traditions accumulated throughout the centuries, from which can be drawn the best and most fitting music for worship. After the members had inspected the unusual small organ, a short business meeting and refreshments concluded the evening.—NORMA PLUMMER.

BRANTFORD CENTRE—Members of the Brantford Centre attended a recital May 7 by William M. Findlay of Toronto and formerly of Brantford on the newly-installed memorial organ at the Cainsville United Church. The Kney and Bright instrument was of particular interest. The organ is located entirely in the open in the rear gallery. Its 317 pipes speak without obstruction and are voiced at extremely low pressure. The console, a two-manual design, is in the chancel. Mr. Findlay's program revealed many of the clear tonal qualities of the instrument. A social evening followed the recital with refreshments served under the auspices of the church choir. A brief annual meeting was held. Reports were given by the secretary, Miss Eleanor Muir, and the treasurer, Mrs. A. W. Crumback. These officers were elected for the 1958-59 season: Chairman, Donald Cluhine; past-chairman, Markwell Perry; vice-chairman, John Searchfield; secretary, Miss Eleanor Muir; treasurer, Mrs. A. W. Crumback; executive, Miss Adera Campbell, George Smale, Harry Priestley, Miss Elsie Senn, Mrs. M. Cook and Norman Baldwin.

Organists of the centre had their ministers as guests at a meeting in the parlour of Zion United Church April 14. Dr. Stanley L. Osborne, principal of Ontario Ladies College, Whitby, was the special speaker. Dr. Osborne is well qualified to speak on the topic of "Music and Religion" and he held the interest of the capacity audience for a full hour. The relationship of music to Christian worship was dealt with in a most convincing manner. There was a discussion period followed by a social hour.—ELEANOR MUNN, Secretary.

OWEN SOUND CENTRE—The Owen Sound Centre held a dinner-meeting at which each member was honored by having the minister of his church as a guest. The meeting took place at the Patterson House March 10 with a fine representation. After the dinner Robert Dougherty voiced the welcome to the clergy and gave an outline of the aims and purposes of the College. Victor Kerslake, speaker of the evening, gave a clear summary of the use of music in worship to help create an atmosphere and add to the effectiveness of the service. Following the speaker's remarks, those present took part in a discussion period and several offered suggestions, comments or words of appreciation.—RETA MARSHALL, Secretary.

MONTREAL CENTRE—The ninth Easter festival service was held by the Montreal Centre in the Church of St. Andrew and St. Paul April 10 conducted by the Rev. Dr. R. J. Berlès. Eight choirs participated in three massed groups. Organ voluntaries were played by Arnold Bellis, Georges Lindsay and George Chubb; Phillips Motley, organist of the church, accompanied the Easter hymns and the "Hallelujah Chorus" in which choirs and congregation joined. Following the service the women's guild served refreshments to the choirs, and a social time concluded a happy and successful evening.

At the March meeting H. van Rantwyk, acoustical engineer, gave an address with musical illustrations on the scale.—CHRISTINA K. McLEAN, Secretary.

WINNIPEG CENTRE—The April 21 tour of three of the newer Winnipeg churches was arranged by the Winnipeg Centre, beginning at the new St. George's Anglican Church where the Ven. F. R. Gartrell, rector, led the members in evensong accompanied by the boys' choir with Stewart Thomson at the organ. The rector described many of the features of the new building which is of Tyndall stone construction outside and inside. The ceiling is suspended from the roof, sloping up from the rear toward the chancel and with the side walls slightly out of parallel, converging toward each other at the chancel end. This makes it not only advantageous acoustically but also reinforces the perspective and apparent length of the nave. The choir and organ are provided for on a balcony over the narthex. The Oxford United Church was next. This is a two-level building with an excellent auditorium and educational facilities below the main auditorium. The tour continued to the John Black Memorial United Church where the Rev. C. H. Forsythe spoke on plans which led up to the new building and its construction. Miss J. Anderson, organist, and two soloists contributed musical numbers. Mrs. D. Matheson, choir director, took members on a tour.—F. A. ANDERSON, Secretary.

EDMONTON CENTRE—The April 20 meeting of the Edmonton Centre took place in Convocation Hall, University of Alberta, with a record crowd in attendance. A festival of junior choirs, made up of eight choirs from Edmonton and district consisting of some 300 children, provided the music. A. B. Crighton played the prelude and postlude on the three-manual memorial organ. A guest was the intermediate choir from the United Church, Ponoka. All choirs joined together, singing "Come, Children, Join to Sing," directed by G. Douglas Millson, master of ceremonies for the afternoon, and accompanied by the organ, to bring the festival to a grand finale.

The centre's March meeting was held at the First Baptist Church with Alan Rumbelow acting as chairman. Talented young organists gave the program with the host church's junior choir directed by Mr. Rumbelow assisting. The organists, Cathy McCurdy, Irene Lafranchise, Evelyn Marvin and Tom Wilson, played compositions by Bach, Buxtehude, Clerambault, Zipoli, Stanley and Bales. Don Flemming, boy soprano, accompanied by Eva Hutchison, sang "O for the Wings of a Dove," Mendelssohn; "Green Pastures," Sanderson, and "Simple Gift," Copland. Gerald Bales spoke a few words at the social hour which followed.—SUZANNE WELSH GRISON.

VICTORIA CENTRE—A lecture-recital was given at St. Mary's, Oak Bay, May 3 by the blind pianist Mary Munn who played several transcriptions of Bach organ works on the piano. Miss Munn also spoke on problems of amateur choristers and directors of small choirs. At the annual meeting the following slate of officers was elected: Chairman, Graham Steed; secretary, Gordon Britton, and treasurer, T. R. Myers.

Members gathered at Christ Church Cathedral April 26 for a demonstration by Mark Fairhead of the newly-completed Hill, Norman & Beard organ. Mr. Fairhead was responsible for drawing up the scheme of the instrument with Mr. Steed, cathedral organist, in May of 1956 and has personally voiced its sixty speaking stops.—GRAHAM STEED.

OSHAWA CENTRE—The Oshawa Centre sponsored a series of Lenten recitals. These were held on the five Sunday evenings in March at St. George's Anglican Church. Hendrik Van der Gaast, assisted by Mrs. Gordon Baker, soprano, played March 2. Kelvin James played March 9; included in this program were groups of choral music by the Canterbury Singers under the direction of Mrs. G. K. Dryman. The highlight of the series was the recital March 16 by President Muriel Gidley Stafford. Clifford Evans of Bowmanville was the recitalist March 23, assisted by Miss Vivien Sadler, contralto, and the series concluded with recital March 30 by John Smart, assisted by John Harrison of Toronto, oboe. Proceeds from the recitals go to the C.C.O. headquarters building fund.—MARGARET DRYMAN, Secretary.

BAY OF QUINTE CENTRE—The Bay of Quinte Centre met at the Christ Church parish hall April 18 to hear recordings made at the I.C.O. last summer. Chairman Robert Bell welcomed members and introduced A. A. Benvie who spoke on Volume 1 of the recordings and then opened his portion of the program with the short recording of Sir William McKie's speech at the closing dinner. Selected numbers were played from the recording of Gerald Bales at the organ in Westminster Cathedral. Mr. Bell gave a short commentary on Volume 2 and played selections from the recording of C. H. Trevor in St. Sepulchre's Church. Playback equipment was supplied and operated by Bruce Glendinning. Refreshments were served by women of the centre to complete an enjoyable evening.—F. E. MOORE, Secretary.

PETERBOROUGH CENTRE—The Peterborough Centre in cooperation with the R.M.T.A. sponsored an all-Bach concert in the George Street United Church April 15. Dr. Charles Peaker, F.R.C.O., was the featured artist. The highlight of the evening was the performance of the cantata "Gottes Zeit ist der allerbeste Zeit." The choir of thirty-five members was conducted by Aubrey Bland. Soloists were Jean Percy, contralto, and William Perry, baritone. Dr. Peaker was accompanist. At intervals throughout the program Dr. Peaker discussed the composer and works to be performed. He played the Fantasia and Fugue in G minor and the Trio-sonata in C minor and accompanied Jean Percy in "Bist du bei mir" and Klerni Hamburg, violin, in the Concerto in A minor. The program closed with the choir and congregation singing "Ein feste Burg."—GORDON M. FLEMING, Press Secretary.

HALIFAX CENTRE—The series of Lenten recitals sponsored by the Halifax Centre at All Saints' Cathedral continued in March with programs by James Burchill, Peter Hawkins, Alistair Barter and a Byrd Mass sung by the English Choral Singers. Mr. Burchill played compositions by Buxtehude, Bach, Karg-Elert, Franck and ended his program with a contemporary group by Howells, Harris and Cocker.

Ricercare, Palestrina, opened the recital given by Mr. Hawkins. He also played Frescobaldi's Toccata per l'Elevezione, Prelude and Fugue in G minor, Bach, and a group by Cook, Peeters, Whitlock and Howells. Mr. Barter's program included a Bach Toccata, Purcell's Trumpet Voluntary, Fantasia, Mozart, Whitlock's Carol, "Lied des Chrysanthemens," Bonnet, and Karg-Elert's "Legend."

The English Choral Singers, directed by Harold Wright, sang the Mass for Four Voices by William Byrd. Maitland Farmer opened with the Kyrie, Bach, and concluded with Lenten chorales from the "Little Organ Book."

The last event was an evensong with music by Gibbons.—SHIRLEY A. BLAKELY.

FREDERICTON, N. B., CENTRE—The April meeting of the Fredericton Centre was held at the home of R. Mott with T. Morrison presiding. The music for the April 27 hymn festival was discussed. This festival in St. Paul's Church was given by the massed choirs of the city in an effort to stimulate interest in the use of new hymns. An invitation to meet with the St. John Centre was accepted. The meeting closed with a social hour.—HILDA SHORTER.



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C. C. O. News

Chapter Is Invited to "Organ Crawl."

The April meeting of the Ottawa Centre was a get-together with the members of the St. Lawrence Chapter of the A.G.O. in Brockville April 19. A group of some thirty-five members from the Ottawa Centre journeyed to Brockville and met about twenty members of the American chapter with others from Kingston and Brockville. An "organ crawl" was the order of the day. The first organ visited was the Casavant rebuild in the Wall Street United Church where Dr. Paul Jones of Trinity Church, Potsdam, played several selections to show the various phases of organ registration. The group then moved to St. Paul's Church where Raymond Barnes explained the work which was undertaken in the rebuilding of the small two-manual organ by Hill, Norman and Beard. Gerald Wheeler played several numbers to show the possibilities of this instrument.

The party reassembled at Hotel Manitowan for dinner. Max Ellsberry, dean of the St. Lawrence Chapter, presided over the festivities which included a discussion of Johnson organs by John Ellsworth and some propaganda for the Dominion convention of the C.C.O. to be held in Ottawa in August.

The March meeting was a recital sponsored by the centre. The recitalist was Jeanne Demessieux who played the new Hill, Norman and Beard three-manual instrument in St. Matthew's Church March 22. The recitalist was in top form and gave some thrilling moments by her use of the splendid organ. The attendance set a record for recitals sponsored by the centre. His Excellency the French ambassador was present with other distinguished guests.

HARRY HILL.

MONCTON CENTRE—The April meeting of the Moncton Centre took the form of a public recital by R. C. Bayley on the large Casavant in Notre Dame de l'Assomption Cathedral with the following program: Basse de Trompette, Marchand; Rigaudon, Campra; Noel in A minor, Daquin; Adagio, Fiocco; Fugue à la Gigue, Buxtehude; Paritta in E minor, Pachelbel; Voluntary on a Psalm Tune, Purcell; Adagio, "Rejoice, Beloved Christians" and "We All Believe in One God, Father," Bach; "Our Father," Variations, Mendelssohn; Cantilene Pastorale, Guilman; Voix Celeste, Lefebure-Wely; Allegro, Symphony 6, Widor; "Dance of the Sugar Plum Fairy," Tchaikowsky; Introduction and Passacaglia, Reger, and Meditation on "Were You There?"

The March meeting was held in the chapel of St. George's Anglican Church. E. Douglas Murray, organist and choir-master, read an instructive and informative paper on "Hymnody, Past and Present."

ST. JOHN CENTRE—A well-planned and carefully adhered to program has resulted in a most successful season for the St. John Centre. Meetings, held in a different church each month, begin with a short recital, after which the members adjourn to the vestry for an anthem study and a business session. Recitalists so far have been Paul Murray, Ruth L. Clarke, Margaret Evans and Douglas Major. The highlight of the first half of the season was a carol sing in St. John's (Stone) Church with William Seely directing and Paul Murray accompanying. The side galleries were filled with 300 choristers who led the capacity congregation in singing. Special numbers were given by groups under the leadership of Harry Dunlop, Maurice McIntyre, Ruth Clarke, Helen Ellis and Donald Fullerton. The collection was forwarded to the building fund. Other meetings have featured Muriel Thompson and Marion MacFarlane who showed slides and told of the London congress. Harold Stout gave a talk on radio broadcasting with special reference to church services. Most meetings end with a social hour. Douglas D. Major is chairman of the local centre.

Paul Murray was the speaker at the April meeting. He showed colored slides of English cathedrals, pointing out many of the architectural features of these magnificent structures. Recordings of several English choirs along with the coronation music further enhanced this lecture. At the conclusion of the meeting the members adjourned to the home of Maurice McIntyre for a social hour.

The March meeting of the centre was held in St. John's (Stone) Church where Mr. Murray gave an interesting and informative lecture-recital on service voluntaries. His program was as follows: Tuba Tune in D major, C. S. Lang; "Elegy," Thalben-Ball; Aria, Peeters; "Solemn" Melody, Davies; Largo, Allegro, Aria and Variations, Festing-Ball; "Benedictus," Rowley; "A Fancy," "Siciliana" and Minuet in D, Stanley.

VICTORIA CATHEDRAL GETS ENGLISH ORGAN

HILL, NORMAN AND BEARD, LTD.

Christ Church in British Columbia City Has Four-manual—Steed, Schreiner, Chubb and Langmaid Are Heard in Recitals.

The English firm William Hill & Sons and Norman & Beard, Ltd., has completed a new four-manual organ in Christ Church Cathedral, Victoria, B. C., Canada. The instrument includes all the pipes from the J. W. Walker and Sons organ dating from 1872. These pipes had been used in a rebuild for the Gothic cathedral edifice, which was consecrated in 1929 and is yet incomplete.

The tonal scheme was worked out by Mark Fairhead of the builders in consultation with Graham Steed, cathedral organist since 1949. Mr. Fairhead did the finishing. The choir organ is unenclosed and projects from the chancel case. A west great organ and state trumpet are prepared for.

Mr. Steed played the inaugural recital May 7, including: Concerto 4, Handel; "Christus, der ist mein Leben," Pachelbel; Prelude and Fugue in B minor, Bach; Symphony 6, Widor; "Down Ampney," Steed; "Elegy," Thalben-Ball, and "Paean," Howells. Alexander Schreiner played works by Bach, Franck, R. K. Biggs, E. S. Barnes, Sowerby, Mulet, Vierne and Dupré in a recital May 24. Other programs have been by Frederick Chubb May 17 and Alan Langmaid May 31.

The resources of the instrument are:

GREAT ORGAN.

- Contra Geigen, 16 ft., 85 pipes.
- Open Diapason 1, 8 ft., 61 pipes.
- Open Diapason 2, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 61 pipes.
- Geigen Principal, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Geigen, 4 ft.
- Spitz Flute, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Quartane, 2 ranks, 122 pipes.
- Trompette, 8 ft., 73 pipes.
- Octave Trompette, 4 ft.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft., 61 pipes.
- Violin Diapason, 8 ft., 61 pipes.
- Wald Flute, 8 ft., 61 pipes.
- Sallcional, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 53 pipes.
- Geigen Principal, 4 ft., 61 pipes.
- Rohr Flute, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Quint Mixture, 3 ranks, 183 pipes.
- Contra Fagotto, 16 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.

CHOIR ORGAN.

(Unenclosed)

- Quintaton, 16 ft., 61 pipes.
- Chimney Flute, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Nasat, 2 1/2 ft., 61 pipes.
- Blockflute, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Siffote, 1 ft., 61 pipes.
- State Trumpet, 8 ft. (prepared for).

SOLO ORGAN.

- Viole d'Orchestre, 8 ft., 61 pipes.
- Rohr Gedeckt, 8 ft., 61 pipes.
- Flute Ouverte, 4 ft., 61 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Trompette, 8 ft.
- Octave Trompette, 4 ft.
- State Trumpet, 8 ft. (prepared for).

WEST GREAT ORGAN.

(Prepared for)

- Open Diapason, 8 ft.
- Principal, 4 ft.
- Quartane, 2 ranks.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 12 quints.
- Open Wood Bass, 16 ft., 44 pipes.
- Geigen Bass, 16 ft.
- Sub Bass, 16 ft., 56 pipes.
- Lieblich Bourdon, 16 ft.
- Dulciana, 16 ft., 32 pipes.
- Octave Wood, 8 ft.
- Geigen Principal, 8 ft.
- Bass Flute, 8 ft.
- Choral Flute, 4 ft.
- Nineteenth, 2 1/2 ft., 32 pipes.
- Twenty-second, 2 ft.
- Trombone, 16 ft., 56 pipes.
- Fagotto, 16 ft.
- Trumpet, 8 ft.
- Clarion, 4 ft.

WEST FRONT OF NEW CHRIST CHURCH INSTRUMENT



CANADA COUNCIL AWARDS

ROBERT BELL FELLOWSHIP

Robert Bell, A.C.C.O., organist and choir-master of St. Thomas' Church, Belleville, Ont., Canada, has been awarded a Canada Council fellowship to study for a year in England at the Royal School of Church Music. Mr. Bell is chairman of the Bay of Quinte Centre of the C.C.O. and is on the executive of the general council of the College.

His early training was with Eric Dowling in St. Catharines, later studying organ with Muriel Gidley Stafford at the Royal Conservatory of Music of Toronto. He received his Mus. Bac. degree from the University of Toronto in 1953.

DR. CHARLES PEAKER will play a recital July 16 at the summer school session of the Royal Conservatory of Music of Toronto.

THE C.C.O. CONVENTION at Ottawa Aug. 26-28 should be a "must" for all North American organists.

GORDON JEFFERY IS HEARD

AT LONDON BACH FESTIVAL

The annual London, Ont., Bach festival was held at Aeolian Hall April 11 and 12. The two evening performances this year were confined to Solo Cantatas 202, 209 and 210, sung by Elizabeth Benson Guy, soprano, and the Suite in C major and "Brandenburg" Concerto 3. Gordon Jeffery, director of the festival, was heard in an afternoon recital, playing the following works: Fantasie in G major, twenty-three of the "Orgelbüchlein" chorales, Trio-sonata 1 in C minor and Passacaglia and Fugue in C minor.

ORILLIA CENTRE OFFICER

IS INJURED IN ACCIDENT

Raymond Daniels, vice-chairman of the Orillia Centre of the C.C.O. and organist and choir-master of the Burton Avenue United Church, Barrie, Ont., was injured in an automobile accident while returning to Orillia from a choir rehearsal April 3.

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Programs of Organ Recitals of the Month

Irene Robertson, Mus.D., F.A.G.O., Los Angeles, Cal.—Dr. Robertson's dedicatory recital April 13 on the Aeolian-Skinner of St. Edmund's Episcopal Church, San Marino, Cal., described in THE DIAPASON for May, included: Introduction and Passacaglia, Reger; "Blessed Are Ye Faithful" and "O World, I Must Leave Thee," Brahms; "Heroic Piece," Franck; Sonata for the Flutes, Martini; Variations on a Chorale, Sweelinck; Trio-sonata 2, "Have Mercy, O Lord" and "Rejoice, Christians," Bach; Dialogue for Mixtures, Langlais; "Berceuse," Dupré; "God with Us," Messiaen.

Herbert Gotsch, Saginaw, Mich.—Mr. Gotsch played an all-Bach recital March 16 at the Bethlehem Lutheran Church, including: Concerto 4, Six "Schübler" Chorales, Prelude and Fugue in D major, Vivace, Sonata 6, "Soul Adorn Thyself with Gladness," "Jesus Christ, Our Blessed Saviour" and Passacaglia and Fugue in C minor. He played this recital Feb. 9 to open a new two-manual Reuter organ in the Redeemer Lutheran Church, Lincoln, Neb.: Toccata in C major, Cabanilles; Toccata, Frescobaldi; Concerto 5 in F major, Handel; "Jesus, Joy of Man's Desiring," "O Sacred Head, Now Wounded," "Dear Christians, Rejoice" and Prelude and Fugue in D major, Bach; Pastoral, Franck; "A Mighty Fortress Is Our God" and "O Dearest Jesus, What Law Hast Thou Broken?," Walcha; "Take Thou My Hands and Lead Me," Gieschen; "How Lovely Shines the Morning Star," Lenel; "Reflection," Whitlock; "Communion," Purvis; Toccata, Symphony 5, Widor.

Gerald Crawford, Muncie, Ind.—Mr. Crawford played the dedicatory recital on the two-manual rebuilt organ at the Cameron Methodist Church, Denver, Col., March 11. His numbers were: Prelude, Fugue and Chaconne and "From God I Ne'er Will Turn Me," Buxtehude; "O Whither Shall I Fleet?," "Jesus, Joy of Man's Desiring" and Prelude and Fugue in G major, Bach; Two Noëls, Daquin; Little Preludes and Intermezzi, Schroeder; "O Sacred Head" (two settings), Brahms; Sonata 1 in F minor, Mendelssohn.

Mary Ann Lothringer, Georgetown, Tex.—Miss Lothringer, student of R. Cochran Penick, played her senior recital April 20 in the Lois Perkins Chapel at Southwestern University. Included were: Concerto in B flat, Handel; "O Man, Bewail Thy Grievous Fall" and Toccata and Fugue in C major, Bach; "Prayer of Christ Ascending to His Father," Messiaen; Carillon, Sowerby; "Rhythmic Trumpet," Bingham; Chorale in A minor, Franck.

Hannah Wyant, Huntington, W. Va.—Miss Wyant, student of Mrs. Charles H. Tucker, played this recital March 16 at the Seventh Avenue Methodist Church: "Awake, Thou Wintry Earth," "O Sacred Head, Now Wounded" and Toccata and Fugue in D minor, Bach; "A Lovely Rose Is Blooming" and "Adorn Thyself, My Soul," Brahms; Sonata 2, Mendelssohn; "Fairest Lord Jesus," Edmundson; "O Filii et Filiae," Guilmaut; "Spiritual," Purvis; Gloria, Dupré.

Anne Hutchins, Northfield, Minn.—A pupil at Carleton College under Enid M. Woodward, Miss Hutchins played a recital in the Skinner Memorial Chapel Feb. 23. Her program: "Te Deum," Buxtehude; Toccata per l'Elevazione, Frescobaldi; Basse et Dessus de Trompette, Clerambault; Prelude and Fugue in B minor, Bach; Fugue and Chorale, Honnegger; Toccata, Gigout; Sonata 3, Hindemith.

Harry Gay, Chambersburg, Pa.—Dr. Gay played this recital April 13 at St. Paul's Methodist Church, State College, Pa.: Rondo in G, Bull; Rondeau in A, Dandrieu; "O God, Thou Holy God," Bach; Variations on "Deck Thyself," Walther; Concerto 4, Ernst-Bach; Toccata in Five Movements, Muffat; Variations on a Noël, Balbastre; Grand Jeu, du Mage.

Harold Fink, Brooklyn, N. Y.—Mr. Fink played the following recital May 11 at the First Unitarian Church: Overture, "Occasional" Oratorio, Handel; Prelude in B minor, Fugue a la Gigue, Andante, Trio-sonata in D minor and "St. Anne" Fugue in E flat, Bach; "Chant de May," Jongen; Sonata 13, Rheinberger.

Susan Wegner, Northfield, Minn.—Miss Wegner, pupil of Enid M. Woodward at Carleton College, played the following recital April 13: Chorale in E major, Franck; "Episode," Copland; Dialogue sur les Mixtures, Suite Brève, Langlais; Toccata, Adagio and Fugue in C major, Bach.

Alexander McCurdy, Marion, Pa.—Dr. McCurdy played these organ numbers in an organ and harp recital April 15 at the First Presbyterian Church, Uniontown, Pa.: "In Dulci Jubilo," "O God Have Mercy," "Christ Lay in the Bonds of Death" and Prelude and Fugue in A minor, Bach; Two Sketches, Schumann; "A Lovely Rose Is Blooming" and "O World I E'en Must Leave Thee," Brahms; "Song of Peace," Langlais; "He Remembering His Great Mercy" and "Glorify Be to the Father," Dupré. Flora Greenwood was the harpist.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree played this program March 9 in the University of Florida faculty series: "Praise the Lord with Drums and Cymbals," "Ballad" and "Idyl," Karg-Elert; "Baroque" Suite, Becket Williams; "Spring," Herbert E. Hyde; Intermezzo, Dethier; Adagio for Strings, Barber-Strickland; "Oriental Sketch," Foote; Sonata in G minor, René Becker; "Distant Chimes," Snow; Concert Variations, "Folk Song" Prelude and "Gargoyles," Edmundson.

Thomas Morrison, A.R.C.T., Fredericton, N. B., Canada.—Mr. Morrison was organ recitalist for the seventy-fifth anniversary of the founding of St. Luke's Church, Woodstock, N. B., March 9. He played: Toccata and Fugue in D minor, "When in the Hour of Utmost Need" and "We All Believe in One God," Bach; "From God I Ne'er Will Turn Me," Buxtehude; "How Do I Fare, O Friend of Souls?," Karg-Elert; "Bible Poems," Weinberger; "Litanies," Alain; "Triumph Song," Rowley; "Roulade," Bingham; Suite for a Musical Clock, Handel; Trumpet Voluntary, Purcell; Rondo in G, Bull-Ellisasser. William Turney, baritone, was assisting artist.

John Lee, F.R.C.O., Los Angeles, Cal.—Mr. Lee opened the new Kilgen organ in St. Emydius Church, Lynwood, Cal., April 9 with the following program: "Christ Is Risen Today" and "Jesus, Joy of Man's Desiring," Bach; "Hallelujah Chorus," Handel-Lee; "Greensleeves," Wolff; Trumpet Voluntary, Purcell; "A Little Tune," Felton; Introduction and Toccata, Walond; "Victimae Paschali Laudes," van Hulse; "O Sacrum Convivium" and "Pange Lingua," Lee; Variations, Meale; "Worthy Is the Lamb," Benoit; "Bells of Arcadia," Couperin; "O Filii," Dandrieu; Finale, Mulet.

Lester Groom, A.A.G.O., Blue Mountain, Miss.—Mr. Groom's Blue Mountain College faculty recital April 13 included: Allegro Moderato, Sonata 1, Mendelssohn; "Wir glauben all' an einem Gott," "Liebster Jesu, wir sind hier" and Toccata and Fugue in D minor, Bach; "Divertissement," Vierne; Chorale in E major, Franck; Movement 3, Sonata 3, Hindemith; "Praise the Lord, O My Soul" and "Strive for the Right by God's Grace," Karg-Elert; "Rejoice, Ye Poor in Heart," Sowerby.

Charles Wilhite, Monroe, La.—Mr. Wilhite played this recital March 20 at St. Paul's Church, Greenville, Tex.: Prelude and Fugue in D major, Buxtehude; Variations on a Noël, Daquin; Larghetto, Giordani; Concerto in A minor, Bach; "Blessed Are Ye Faithful Souls," Brahms; "Piece Heroïque," Franck; "Greensleeves," Wright; "Pange Lingua," Edmundson; "St. Anne," Coke-Jephcott; "Picardy" and "Adoro Te," Warner.

Betty Abraham, Oxford, Ohio.—Miss Abraham played this Western College faculty recital April 22 at Holy Trinity Episcopal Church: Introduction and Toccata, Walond; Trumpet in Dialogue, Clerambault; Adagio, Fiocco; Trio-sonata in E flat and Passacaglia and Fugue in C minor, Bach; Gavotte, Wesley; Chorale in A minor, Franck; "Chant de Paix" and "Chant Heroïque," Langlais.

Will O. Headlee, Syracuse, N. Y.—Mr. Headlee played this recital March 7 at the Davidson, N. C., College Presbyterian Church: Prelude and Fugue in E minor, Bruhn; "Was Gott tut, das ist wohlgetan," Kellner; Passacaglia and Fugue in C minor, Bach; Fantaisie in A major, Franck; "Lobe den Herren," Ahrens; "Cantilène," Langlais; Finale, Symphony 1, Vierne.

Ann Eller, Red Springs, N. C.—Miss Eller, student of John E. Williams, played this graduating recital April 18 at Flora Macdonald College: Chaconne, L. Couperin; "Auf meinen lieben Gott," Bach, Kuhnau and Hanff; Prelude and Fugue in B minor, Bach; Excerpts, "Stations of the Cross," Dupré; "The Squirrel," Weaver; Chorale in A minor, Franck.

Harold C. O'Daniels, M.S.M., Binghamton, N. Y.—Mr. O'Daniels played his last recital of the season April 13. The program consisted of compositions requested from the series of five historical recitals given throughout the season as follows: Prelude, Fugue and Chaconne, Buxtehude; Toccata per l'Elevazione, Frescobaldi; "The Fifers," Dandrieu; "Our Father," Bach; "Deck Thyself, My Soul, with Gladness," Brahms; "Rhosymedre," Vaughan Williams; "The Nightingale and the Rose," Saint-Saens-Courtaide; Prelude, Air and Gavotte, Wesley; Presto, Concerto 1 in G major, Ernst-Bach; Toccata and Fugue in D minor, Bach. He was assisted by Kenneth McDavid, baritone, and two violins in Buxtehude's solo cantata "Gott, mein Herz ist bereit."

Maurine Larsen, Sioux City, Iowa.—Miss Larsen played a recital for the April 21 meeting of the Western Iowa Chapter of the A.G.O. on the new Möller organ at the First Lutheran Church. Her program included: "Te Deum Laudamus," Buxtehude; "A Lenten Meditation," Thiman; Chorale Prelude on a Theme of Vulpius, Willan; "Jesus, Priceless Treasure" and "O Sacred Head Now Wounded," Bach; "Upon the Cross Extended" and "O Darkest Woe," van Hulse; "Resurrection Morn," Johnston. Singers Margaret Hendrickson and Robert Hansen assisted.

Rosemary Clarke, Ph.D., F.A.G.O., Dubuque, Iowa.—Dr. Clarke's University of Dubuque faculty recital April 13 in St. John's Episcopal Church included: Concerto, Walther; Fugue in D minor, Bach; "Resonant in Laudibus," Karg-Elert; Prelude-Pastorale on a Twelfth-century Melody, Edmundson; "Dies Irae," Purvis; "Rhosymedre," Vaughan Williams; Pastorale on a Christmas Plain-song, Thomson; Fantasy on a Welsh Tune, Noble; "Lullaby," Rosemary Clarke; "Lied to the Sun," Peeters.

Merle Robert Pflueger, Sioux Falls, S. D.—Mr. Pflueger played the following recital to dedicate a new organ in the Coleman, S. D., Methodist Church March 23: "The Fifers," Dandrieu; "The Primerose," Peerson; Variations on a Noël, Balbastre; "When I Survey the Wondrous Cross," Noble; "In Death's Strong Grasp" and "God's Time Is Best," Bach; Intermezzo, Sonata 4, Rheinberger; "Dreams," McAmis; "Forest Green," Purvis; "Jewels," Bitgood; "A Song of Hope," Mueller; Fantasie in A minor, Bach.

Frederick James, Stratford, Ont., Canada.—Mr. James played this program Feb. 12 at St. George's Anglican Church, Goderich, Ont.: Three Chorale Preludes and "Dorian" Toccata, Bach; Concerto Movement, Dupuis; "Elegiac" Prelude and Minuet, Suite 2, France; Toccata in G, Dubois; Sonata 4, Mendelssohn; Four Hymn Preludes, Contemporary Composers; Carillon, Vierne.

Virginia Denyer Reese, Shawnee, Okla.—Mrs. Reese's recital at the Chandler, Okla., First Baptist Church April 18 included: Prelude and Fugue in D major and "From God Naught Shall Divide Us," Bach; Introduction and Fugue, Sonata on the 94th Psalm, Reubke; Toccata, Fugue and Hymn on "Ave Maris Stella," Aria, "Elegie" and Concert Piece, Peeters.

Susan Dreyer and Hazel Hovde, Northfield, Minn.—Misses Dreyer and Hovde, Carleton College students of Enid M. Woodward, gave a recital Feb. 9 in the Skinner Memorial Chapel. Their program: Sonata 1, Hindemith; Chorale in B minor, Franck; "Pasticcio," Langlais; Allegro Vivace, Symphony 5, Widor.

Melvin West, F.A.G.O., South Lancaster, Mass.—Mr. West played the following all-Bach recital at the Worcester Art Museum March 9: Prelude in E flat, "Aus tiefer Noth" (two settings), Fugue in E flat (St. Anne), "Wenn wir in höchsten Nöthen sein," "Herr Gott, nun sie gepreiset" and Toccata and Fugue in D minor.

Lloydene Blank and Julie Bourne, Des Moines, Iowa.—Misses Blank and Bourne, Drake University senior students of Russell Saunders, played a recital April 16 at the University Christian Church. Their program: Voluntary in A, Selby; Adagio, Fiocco; Prelude and Fugue in A major, Bach; Sonata 1, Hindemith.

Richard Giltner, Gainesville, Ga.—Mr. Giltner played the following program April 15 in the Brenau College auditorium: Movement 1, Symphony in G, Sowerby; Introduction and Fugue, Concerto 2, Reda; "Fairest Lord Jesus," Schroeder; Psalm 18, Dupré.

Students of Claude Murphree, Gainesville, Fla.—Nancy Vance, Bobbe Tew, Margo Reitz, Jim Cox, Mary Elizabeth Clayton, Gary S'caigald, Ann Rautenstrauch, Wayne Welty, Ilse Henschen, Robert Wickham, Diane Gardner, Kirby Smith, David Rogers and Edward Ludlow played these numbers in a student repertory recital March 25 at Florida Union Auditorium: Prelude and Fugue in D minor, Prelude in F major and "Rejoice, Christians," Bach; "Liebster Jesu," "Greensleeves" and "Idyl," Purvis; Allegretto in F and Fantasie in E minor, Stainer; "Amazing Grace," Murphree; Chorale and Menuet, Suite "Gothique," Boellmann; "Lament," Felton; "Legende Romantique," Hoppin; "The Swan," Saint-Saens; Fugue in C major, Buxtehude.

Luis Harold Sanford, A.A.G.O., M.S.M., Winter Park, Fla.—Mr. Sanford demonstrated the completed portion of the new Aeolian-Skinner organ in the Morrison Memorial Methodist Church, Leesburg, with this April 13 recital: "Benedictus," Reger; Basse et Dessus de Trompette, Clerambault; "Our Father Who Art in Heaven," "Be Thou Welcome, Blessed Jesus" and Prelude and Fugue in E minor, Bach; Rondo for Flute Stop, Rinck; Prelude, Fugue and Variation, Franck; "Faith of Our Fathers," McKinley; "Impromptu," Vierne; "Song of May," Jongen; Toccata on an Easter Melody, Farnam.

Jane Slaughter, Birmingham, Ala.—Miss Slaughter played a Howard College faculty recital April 28 at the Highlands Methodist Church. Her program was as follows: "My Innmost Heart Now Yearneth," "Jesus Christ, Our Lord, Redeemer" and "Come Thou, Saviour of Our Race," Buxtehude; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "Pange Lingua Gloriosa," Edmundson; Two Preludes, Bloch; "Episode," Copland; Adagio for Strings, Barber-Strickland; "Carillon de Westminster," Vierne.

Warren Berryman, Berea, Ohio.—The Youngstown, Ohio, Chapter of the A.G.O. sponsored Mr. Berryman in a recital at St. John's Episcopal Church April 20, including the following: Sinfonia "We Thank Thee, God," Adagio, un Poco Allegro, Sonata 4, and Prelude and Fugue in G major, Bach; "Deck Thyself, My Soul," Brahms; Prelude and Fugue on "B-A-C-H," Liszt; "Elegie" and Passacaglia and Fugue, Peeters; "Roulade," Bingham; Carillon-Sortie, Mulet.

Charles Merritt, New York City.—Mr. Merritt played the following recital April 27 at St. Thomas' Church: Chromatic Study on "B-A-C-H," Piston; Chorale 1, Session; Tierce en Taille, F. Couperin; Prelude in B minor, "Wer nur den lieben Gott" and "Ich ruf' zu dir," Bach. At St. Paul's Chapel, Columbia University, April 29 he played: Chaconne, L. Couperin; Nine Preludes, Milhaud; Toccata, Adagio and Fugue in C, Bach; "Cortege et Litanie," Dupré.

Robert Moore, Oklahoma City, Okla.—Mr. Moore played the dedicatory recital March 23 for the new two-manual McManis organ in All Souls Unitarian Church, Tulsa. He included these numbers: Grand Jeu, du Mage; "Herzlich tut mich verlangen" (two settings), Brahms; Sonata 1, Hindemith; Triple Kyrie, Bach; Prelude, Fugue and Chaconne, Buxtehude; "Dorian" Chorale and "Litanies," Alain; Toccata, Sowerby.

Paul Jenkins, Deland, Fla.—Mr. Jenkins played the following program Feb. 10 at St. John's Baptist Church, Charlotte, N. C.: "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, Claude Almand.

Vanita A. Smith, L.T.C.L., Washington, D. C.—Mrs. Smith played this program April 2 in the Bethlehem Chapel, Washington Cathedral: Introduction, Passion Music, Haydn; "O Darkest Woe," Willan; "Vexilla Regis," Dupré; "Herzliebster Jesu," Brahms; "When on the Cross the Saviour Hung" and Final Chorus, St. Matthew Passion, Bach; "O Sacred Head," Buxtehude.

Stanley Shepelwich, Fort Worth, Tex.—Mr. Shepelwich played a graduate recital April 7 at the Ed Landreth Auditorium of Texas Christian University. His program: Passacaglia, Buxtehude; Prelude and Fugue in D major, Bach; Chorale in B minor, Franck; "The Modal Trumpet," Karam; "Le Jardin Suspendu," Alain; "Transports de Joie," Messiaen.

Programs of Organ Recitals of the Month

Ernest White, New York City—The Toledo, Ohio, Chapter of the A.G.O. sponsored Mr. White in a recital April 27 at the Collingwood Presbyterian Church. His program: Dialogue, Musette and Offertoire "pour le Jour de Paques," Dandrieu; "An Wasserflüssen Babylon," "Nun komm' der Helden Heiland," "Christus unser Heiland" and Prelude and Fugue in C major, Bach; Chorale in B minor, Franck; Scherzo in B minor, Willaen; "Pavan," "Rhythmic" Suite, Elmore; "Cortege et Litanie," Dupré-Farnam; "Wie schön leuchtet," "Vater unser" and Prelude, Fugue and Chaconne, Pachelbel.

Warren Hutton, Tuscaloosa, Ala.—Mr. Hutton played this University of Alabama faculty recital March 23 at the First Methodist Church: Chaconne, Couperin; Toccata per l'Elevazione, Frescobaldi; Concerto 5 in F, Handel; "Jesu, meine Freude," Walther; "Ach bleib bei uns, Herr Jesus Christ," "Wenn wir in höchsten Nöten sein" and Prelude and Fugue in B minor, Bach; Sonata 2, Mendelssohn; "Gelobt sei Gott im höchsten Thron" and "Sollt' ich meinem Gott nicht singen," Pepping; "Litanies," Alain.

Vernon Gotwals, Keene, N. H.—Mr. Gotwals played this recital April 26 at the Court Street Congregational Church: "O World, I Now Must Leave Thee" and "My Heart Is Filled with Longing," Brahms; "Jesu, Joy of Man's Desiring," "God's Time Is Best" and "A Mighty Fortress Is Our God," Bach; "Forest Green" and Mystical Poem on "Mercy," Purvis; Fantasia in G minor, Bach; Three Sea Pieces, MacDowell; "Song of Joy" and "Song of Peace," Langlais; "Sheep May Safely Graze," Bach.

R. Cochrane Penick, Georgetown, Tex.—Mr. Penick played this faculty recital March 5 in the Alma Thomas Theatre at Southwestern University: Preamble, Frescobaldi; Concerto in A minor, Vivaldi-Bach; "O Guiltless Lamb of God," Bach; "Chorale" Prelude and Fugue, "O Darkest Woe," Brahms; "If Thou but Suffer God to Guide Thee," Karg-Elert; "Paisible et Pastoral" and "Très modéré," Milhaud; "Crucifixion" and "Fruition" from "Apostolic" Symphony, Edmundson.

George L. Jones, Jr., Ph.D., Potsdam, N. Y.—Dr. Jones played a recital at the Wall Street United Church, Brockville, Ont., Canada, April 19 before a joint area meeting of the St. Lawrence River Chapter of the A.G.O. and the Ottawa Centre of the C.C.O. The program was: Chaconne, L. Couperin; Flute Solo, Arne; Allegro, Concerto in A minor, Vivaldi-Bach; "Rhosymedre," Vaughan Williams; Lebhaft, Sonata 2, Hindemith.

Searle Wright, F.A.G.O., F.T.C.L., New York City—Mr. Wright played the final noonday recital in the spring series at Columbia University's St. Paul's Chapel May 27. His program: Sonata 2, Mendelssohn; Air with Variations and Chorale and Fugue, Sowerby; "The Desert" and "Chollas Dance for You," "Casual Brevities," Leach; Sonata, Krenek; "Chant de May," Jongen; Final, Symphony 5, Vierne.

Barbara Hughes McMurry, Tacoma, Wash.—Mrs. McMurry played this faculty recital April 27 at the Annie Wright Seminary: Chaconne, L. Couperin; Elevation, F. Couperin; Aria Pastorale, Rathgeber; "In Thee Is Gladness," Bach; Concerto in B flat, Handel; "Song of Peace," Langlais; Preludes 9 and 7, Milhaud; Fugue in E flat major, Bach.

Barbara Sands, Georgetown, Tex.—Miss Sands, pupil of R. Cochrane Penick, played this junior recital May 4 at the Lois Perkins Chapel, Southwestern University: Prelude and Fugue in A major, Bach; "The Fifers," Dandrieu; Sonata 2, Mendelssohn; "O World, I Now Must Leave Thee," Brahms; "Humoresque," Elmore; Toccata, Symphony 5, Widor.

Ray Pylant Ferguson, Louisville, Ky.—Mr. Ferguson played a recital May 1 in St. Paul's Chapel, Columbia University. The program: Prelude and Fugue in C major, Böhm; "Allein Gott in der Höh sei Ehr" and Prelude and Fugue in D major, Bach; "Wer nur den lieben Gott lässt walten" and "Ich ruf zu dir," Walcha; Variations sur un Noël, Dupré.

Robert Arnold, New York City—At St. Paul's Chapel of Columbia University May 20, Mr. Arnold played the following recital: Chaconne, L. Couperin; Fantasia, Telemann; "St. Flavian" and "Windsor," Russell Smith; Toccata in D minor, Pachelbel; Aria and "Elegie," Peeters.

Mary Elizabeth Dunlap, Rock Hill, S. C.—Miss Dunlap played this program May 4 for the Rock Hill music club at St. John's Methodist Church: Dialogue and Musette, Dandrieu; Flute Solo, Arne; "Sleepers, Wake," "O Whither Shall I Flee?" and Fugue in G, Bach; Prelude, Fugue and Variation, Franck; Allegro, Sonata on the 94th Psalm, Reubke. She played April 8 for the Lily Strickland music club in the First Baptist Church, Lancaster, S. C., including: Trumpet Voluntary, Purcell; "The Musical Clocks," Haydn; "Sleepers, Wake" and Fantasia in G, Bach; "The Primerose," Peerson; Flute Solo, Arne; Pavan, Elmore; "Clair de Lune" and "Carillon de Westminster," Vierne.

John K. Zorian, F.A.G.O., A.R.C.O., Wheeling, W. Va.—Mr. Zorian played a recital at West Liberty State College April 29. His program included: "All Glory Be to God on High" and "Lord Jesus Christ, Be Present Now," Walther; Minuet and Variations, Stanley; Prelude and Fugue in A minor, Bach; "The Transfiguration," Benoit; "Rhythmic Trumpet," Bingham; "Land of Rest," Sowerby; "On Hearing the First Cuckoo in Spring," Delius; Finale, Symphony 1, Vierne.

Students of Tom Ritchie, Springfield, Mo.—H. E. Fellin, Peggy Dugge and John Morris played the following program April 23 in the Stone Chapel of Drury College: "Little" Prelude and Fugue in D minor and "Salvation Now Has Come to Earth," Bach; "Romance sans Paroles," Bonnet; Trumpet Tune and Air, Purcell; Ruhig Bewegt, Sonata 2, Hindemith; "Jesus Christ, Our Lord, Redeemer," "Christ Lay in Death's Dark Prison" and "Our Father," Bach; Sonata 2, Mendelssohn.

Herbert L. White, Jr., Greencastle, Ind.—Mr. White played this recital May 4 at the First Methodist Church, Martinsville, Ind.: Toccata in C minor, Muffat; Passacaglia in D minor, Buxtehude; Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; Scherzo, Litaize; Prelude and Fugue in B major, Dupré. He had previously played the program April 20 at the Principia College chapel, Elmhurst, Ill., and April 14 as a DePauw University faculty recital.

Dena Wall Cedeyco, Boone, N. C.—Mrs. Cedeyco played a program at the Boone Methodist Church April 13. These pieces were included: Sonata on the 94th Psalm, Reubke; "O Lamm Gottes unschuldig," "Allein Gott in der Höh sei Ehr" and "St. Anne" Fugue in E flat, Bach; Magnificat (complete), Dupré; "Mach's mit mir, Gott, nach deiner Güte," "Meinen Jesum lass ich nicht" and "Wie schön leuchtet," Reger; "Wesley," Bingham.

Jerald Hamilton, Topeka, Kans.—Mr. Hamilton played the following recital April 27 at Kansas State Teachers College, Pittsburg: Noel "Estranger," Daquin; "Mein junges Leben hat ein End," Sweetlick; Basse et Dessus de Trompette, Clerambault; Prelude and Fugue in E flat, Bach; Prelude and Fugue in G minor, Dupré; Sonata 1, Hindemith; "Arabesque for the Flutes," Langlais; Toccata, Sowerby.

D'Alton McLaughlin, Toronto, Ont., Canada—Mr. McLaughlin played a recital in the Yorkminster Baptist Church March 30, including: "St. Anne" Fugue, Bach; Chorale in F sharp minor, Andriessen; "Christ's Entry into Jerusalem," Malling; "Jesu, Bread of Life," "Jerusalem, Thou City Fair" and "Lord, All My Heart Is Fixed on Thee," Karg-Elert; "Gwalchmai," Purvis.

Wallace M. Coursen, Jr., A.A.G.O., Glen Ridge, N. J.—Mr. Coursen played the following recital on the noonday series at St. Paul's Chapel, Columbia University, May 8: Prelude and Fugue in B minor and "Christ lay in Todesbanden," Bach; "Tallis' Canon," Noble; Prelude et Fughetta, Roussel; Sonata 2, Hindemith; "Reed-grown Waters," Karg-Elert; Final, Op. 27, No. 7, Dupré.

Wendell Piehler, Winfield, Kans.—Mr. Piehler, student of Garth Peacock at Southwestern College, played his senior recital May 11. The program included: Noel in G, Daquin; "Jesu meine Freude," Walther; Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; "Le Jardin Suspendu" and "Litanies," Alain.

John Huston, New York City—Mr. Huston played an all-Bach program at Columbia University's St. Paul's Chapel May 6, including: Prelude and Fugue in E flat major, Canzona, Concerto in D minor after Vivaldi, "I Stand at the Threshold" and Prelude and Fugue in G major.

Mary Gilkeson McCleary, Painesville, Ohio—Mrs. McCleary played this recital April 29 at the First Congregational Church: Adagio and Allegro, Concerto in F major, Handel; Toccata per l'Elevazione, Frescobaldi; "Kommst du nun, Jesu, vom Himmel herunter" and Toccata and Fugue in D minor, Bach; Cantabile, Franck; Scherzo, Gigout; "Benedictus," Reger; Ballade in D, Clokey; "Puer Natus Est," Titcomb; "St. Theodulph" and "Hamburg," McKinley; "O Sons and Daughters," Gullmant; Allegro Vivace and Finale, Symphony 1, Vierne.

Margaret Snodgrass, Lynchburg, Va.—Miss Snodgrass played the following faculty recital for Randolph-Macon Woman's College and the Lynchburg Chapter of the A.G.O. April 28 at the First Presbyterian Church: "Pange Lingua," de Grigny; Duo on the Tercies and Dialogue on the Trumpets, Mass for Parishes, F. Couperin; "We All Believe in One God," "All Glory Be to God on High," "Kyrie, God Father in Eternity" and Toccata, Adagio and Fugue in C major, Bach; Chorale 2 in B minor, Franck; Elevation, Suite "Medievale," Langlais; "God among Us," Messiaen.

Jack Laurence Noble, Vermillion, S. D.—The Buena Vista Chapter of the A.G.O. sponsored Mr. Noble April 20 in a recital in Our Saviour's Lutheran Church, Albert City, Iowa. His program: Toccata and Fugue in D minor, "Jesu, Joy of Man's Desiring" and "Rejoice, Beloved Christians," Bach; Three Pieces for a Musical Clock, Haydn; Chorale in B minor, Franck; "Schönster Herr Jesu," Schroeder; "A Babe Is Born in Bethlehem," Walcha; "The Shepherds," "Nativity" Suite, Messiaen; Aria, Peeters; "Thou Art the Rock," Mulet.

I. Albert Russell, Hartford, Conn.—Mr. Russell was heard in a recital April 21 on the new Aeolian-Skinner organ in the Georgetown Presbyterian Church, Washington, D. C. His program: Prelude and Fugue in C minor, "Ertot uns durch dein Güte," Concerto 4 in C, Largo, Trio-sonata 5, Sinfonia, Cantata 29, "Auf meinen lieben Gott," "Meine Seele erhebt den Herren" and "Ach bleib bei uns, Herr Jesu Christ," Bach; Fantasia in F minor, K. 608, Mozart; "Rhythmic" Suite, Elmore.

Mary Lou Robinson, Tuscaloosa, Ala.—Miss Robinson played a recital April 13 at the University of Alabama, including: Prelude and Fugue in G minor, Buxtehude; "Herzlich tut mich erfreuen" and "Herzlich tut mich verlangen," Brahms; "My Soul Longeth to Depart in Peace" and Nazard, Suite Française, Langlais; Prelude and Fugue in D major, Bach; Two Chorales, Sessions; Rondo in F major, Mozart; Prelude and Fugue in B major, Dupré.

John Ken Ogasapian, Auburn, Mass.—Mr. Ogasapian played this organ vespers April 27 at the First Universalist Church, Orange, Mass.: Kyrie, Mass for Parishes, Couperin; "Nun bitten wir," Buxtehude; Concerto 2, Handel; Fantasia and Fugue in G minor, Bach; "The Rose Window," Harold Brown; "Greensleeves," Wright; "Agnus Dei," Wyton; "Lucis Creator Optime," Peeters; "Communion," Purvis; "Litanies," Alain.

Robert L. Town, Meridian, N. Y.—Mr. Town was sponsored by the Auburn Chapter of the A.G.O. in a recital April 13 at the First Presbyterian Church. His program: "Baroques," Bingham; Fantasia and Fugue in C minor, Bach; Cantabile, Franck; Dialogue sur les Mixtures and Recit de Nazard, Langlais; "Requiescat in Pace," Sowerby; "Christ ist erstanden," Purvis.

Pupils of Herbert L. White, Jr., Greencastle, Ind.—Jack Wilson, Joseph Flummerfelt, Marilyn Hays and Sachiko Mori were heard in the following DePauw University program at the Gobin Church May 7: Concerto 2 in A minor, Vivaldi-Bach; Chorale in B minor, Franck; Preludes and Intermezzi, Schroeder; Variations on a Noël, Dupré.

Deanna Carr, Marshall, Mo.—Miss Carr played the following junior recital May 4 at Missouri Valley College: Grande Jeu, duMège, Basse et Dessus de Trompette, Clerambault; Prelude, Fugue and Chaconne, Buxtehude; Prelude and Fugue in D major, Bach; Sonata 2, Hindemith; "Claire de Lune," Karg-Elert; "Litanies," Alain.

Dale Peters, A.A.G.O., New York City—Mr. Peters played a recital by American composers at the Columbia University St. Paul's Chapel May 15. These numbers were included: Dorian Prelude on "Dies Irae," Simonds; Canon and Fugue, Porter; "Will There Be Any Stars in My Crown?," Thomson; "Dirge," Douglas Moore.

Claire Coci, New York City—Miss Coci played the following program for her fourth appearance at the College of the Pacific in Stockton, Cal., conducting the Concerto for organ and brasses, Monnikendam, from the console: Prelude and Fugue in A minor, Bach; Fantasia 2, Alain; Prelude and Fugue in G minor and Musette, Triptyque 1957, Dupré; Prelude and Fugue 1, Badings; Sonata "Eroica," Jongen.

Douglas L. Rafter, A.A.G.O., Boston, Mass.—Mr. Rafter played the following recital April 13 at the Mathewson Street Methodist Church, Providence, R. I., dedicating the new three-manual Kershaw console: Psalm 19, Marcello; Adagio, Vivaldi; "A Stronghold Sure Is God Our Lord," "O God, Be Merciful" and Allegro, Concerto in G major, Bach; "A Rose Breaks into Bloom," Brahms; Sketches in D flat and F minor, Schumann; "Les Petites Cloches," Purvis; "Brother James' Air," Wright; "He Remembering His Mercy" and "Glory Be to the Father," Dupré.

Thomas McBeth, Houston, Tex.—Mr. McBeth played a recital April 8 for Texas College of Arts and Industries on the Hofmann-Frentrop organ in the First Presbyterian Church, Kingsville. The program: Prelude and Postlude in D minor, Bruckner; Ciacona in E minor, Buxtehude; "Herzlich tut mich erfreuen," "Herzlich tut mich verlangen" and "O Welt, ich muss dich lassen," Brahms; "Warum betrübst du dich," Scheidt; Pastorale in F major and "Schmücke dich, o liebe Seele" and "Valet will ich dir geben," Bach; Sonata 3 in A major, Mendelssohn.

Frank Bartlett, Jr., M.M., Bar Harbor, Maine—Mr. Bartlett played the following recital at the Congregational Church, Jonesport, Maine, April 25: Rigaudon, Campra; Pavan, "Darthenia," and Gigg, "Fitzwilliam Virginal Book," Byrd; Toccata and Fugue in D minor, Arioso in A, Allegro Moderato, Trio-sonata 1, and "St. Anne" Fugue in E flat, Bach; Largo, Handel; "Peasant Song," Grieg; "The Squirrel," Weaver; Air, Elmore; "Forest Green," Purvis; Allegro Vivace, Symphony 1, Vierne; "Lord Jesus Christ, Be with Us Now," Karg-Elert.

Luke Richard, Worcester, Mass.—The following recital was given by Mr. Richard April 27 on the new Casavant organ in St. Paul's Cathedral: "Now Thank We All Our God," "Vater unser" and "Sleepers, Wake!," Bach; Basse et Dessus de Trompette, Clerambault; Prelude in G major, Bach; "Voici Que Notre Miroir Est le Seigneur" and "Isti Sunt Agni Novelli," "Le Chant Interieur," Benoit; "Cibavit Eos" and Toccata on Themes from "Salve Regina," Titcomb; Trumpet Tune, Purcell.

James Kohn, Decorah, Iowa—Mr. Kohn played a Luther College faculty recital April 13 at the First Lutheran Church. He was assisted by Elliot Wold, baritone, and Eugene Rousseau, clarinet. Organ numbers included: "Dorian" Toccata, Bach; Magnificat, Scheidt; "A Babe Is Born in Bethlehem" and "Praise God, the Lord, Ye Sons of Men," Buxtehude; "Lamb of God, Pure and Holy," Bach; "Christ Is Arisen," David; Fugue in D minor, Bach.

Mary Ann Lothringer, Georgetown, Tex.—Miss Lothringer, pupil of R. Cochrane Penick, played this senior recital at the Lois Perkins Chapel, Southwestern University, April 20: Concerto in B flat major, Handel; "O Man, Bewail Thy Grievous Fall" and Prelude and Fugue in G major, Bach; "Prayer of Christ Ascending to His Father," Messiaen; Carillon, Sowerby; "Rhythmic Trumpet," Bingham; Chorale in A minor, Franck.

John Mueller, Winston-Salem, N. C.—Mr. Mueller played the first faculty recital April 22 on the new Fentrop organ at Salem College. These numbers were included: Chaconne in C major, L. Couperin; Elevation, Tierce en Taille and Offertoire sur les Grands Jeux, F. Couperin; Concerto 5 in F major, Handel; Sonata 3, Hindemith; Prelude and Fugue in E flat major, Bach.

Marian McNabb Herrington, Washington, D. C.—A program of organ music played by Mrs. Herrington at the Westmoreland Congregational Church March 17 for three professional music sororities included: Prelude, Fugue and Chaconne, Buxtehude; "By the waters of Babylon," Huston; Toccata in F, Bach.

Edward Linzel, New York City—Mr. Linzel played this program at St. Paul's Chapel, Columbia University, May 22: Praeludium, Fuge und Ciacona, Pachelbel; Symphonie "de l'Agneau Mystique," de Maleingreau.

Programs of Organ Recitals of the Month

Robert Noehren, Ann Arbor, Mich.—Dr. Noehren was heard in a recital at the East Side Lutheran Church, Sioux Falls, S. D., April 8. His program: Grand Jeu, du Mage; Elevation, F. Couperin; Dialogue, Clerambault; "O Gott, du frommer Gott," Bach; "Mein Jesu, der du mich" and "Es ist ein' Ros' entsprungen," Brahms; Un Poco Allegro, Trio-sonata 4, and Fugue in D major, Bach; Cantabile, Franck; "Chant Heroique," Langlais; Scherzetto, Vierne; Fugue in C sharp minor, Honegger; Finale, Symphony 1, Vierne.

Ejnar Krantz, South Bend, Ind.—Dr. Krantz played the following recital April 27 at the First Presbyterian Church: "Erschienen ist der herrliche Tag," Walther; "In Death's Strong Grasp the Saviour Lay," "Jesus Christ, Our Lord Redeemer," "Christ Is Arisen" and Prelude and Fugue in E minor (Wedge), Bach; Suite "Gothique," Böellmann; "Christ the Lord Is Ris'n Today," William McRae; Carillon, Roberts; "O Fili et Filiae," Farnam.

Violet Bohy, Bolivar, Mo.—Miss Bohy, pupil of Tom Ritchie, played the following recital May 11 in the Stone Chapel of Drury College, Springfield, Mo.: Trumpet Gavotte, Purcell; Capriccio "Cucu," Kerll; Prelude and Fugue in E minor, "I Call to Thee, Lord Jesus Christ" and "In Thee Is Gladness," Bach; "Clair de Lune," Karg-Elert; "The Squirrel," Weaver; "Roulade," Bingham; Final, Franck.

Robert A. Requa, Naugatuck, Conn.—Mr. Requa played this recital April 27 at the M.I.T. Chapel, Cambridge, Mass.: "Te Deum," and "Ach Herr, mich armen Sünder," Buxtehude; "Von Gott will ich nicht lassen," Buxtehude and Bach; Prelude and "St. Anne" Fugue in E flat, Bach; "Jesu meine Freude," Walther; Concerto 2, Pepping.

Harold Chaney, San Diego, Cal.—Mr. Chaney was heard in an organ-harpsichord recital at Christ Episcopal Church, Coronado, May 4. Organ pieces included: Concerto 2, Handel; Trumpet Tune, Boyce; Flute Solo, Arne; "Tu Es Petra," Mulet.

Tom Ritchie, Springfield, Mo.—Mr. Ritchie played a recital in the faculty series at Drury College April 30 in the Stone Chapel. He was assisted by a string trio and contralto. Organ numbers included: Toccata, Sweelinck; Toccata for the Elevation, Frescobaldi; Ricercar, Froberger; "From God I Ne'er Will Turn," Buxtehude; Noel "Une Vierge Pucelle," le Begue; Allegro Maestoso, "Water Music," Handel; Passacaglia in C minor, Bach; Sonata da Chiesa, Corelli.

Dianne Bish, Wichita, Kans.—Miss Bish, student of Dorothy Addy, played this recital May 12 at the Central Christian Church: Fantasie and Fugue in B flat, Böely; "We Pray Now to the Holy Spirit," Buxtehude; Trumpet in Dialogue, Clerambault; Allegro, Concerto 2, Vivaldi, Bach; Chorale in B minor, Franck; "Laughing Water," Weaver; Dialogue on the Mixtures, Langlais; "Thou Art the Rock," Mulet.

Larry Horrell, Plainview, Tex.—A student of Earl W. Miller, Mr. Horrell played the following recital May 8 at the Wayland Baptist College chapel: "Christ Lay in Bonds of Death," "Jesus Christ, Our Lord Redeemer" and Toccata and Fugue in D minor, Bach; Pastorale, Franck; Two Elevations, Benoit; Canzona, Purvis; Symphony 4, Widor.

Charles L. Dirr, Greencastle, Ind.—Mr. Dirr, pupil of Herbert White, played this junior recital April 28 at DePauw University: Concerto in G minor, Camidge; "I Call to Thee" and Prelude and Fugue in G minor, Bach; Sonata 2, Mendelssohn; "Ave Maris Stella" 2 and 3, Dupré; "O God, Thou Faithful God," Karg-Elert; Carillon-Sortie, Mulet.

Will O. Headlee, Syracuse, N. Y.—Mr. Headlee played the following program in a faculty recital at Crouse College, Syracuse University: Prelude and Fugue in E minor, Bruhns; "Was Gott tut, das ist wohlgetan," Kellner; Toccata, Adagio and Fugue in C major, Bach; Fantasie in A major, Franck; Partita, "Lobe den Herren," Ahrens; Cantilène, Langlais; Finale, Symphony 1, Vierne.

Malcolm W. Cass, Portland, Maine.—Mr. Cass played the following recital April 15 at the city hall auditorium: Trumpet Tune and Air, Purcell; "In Death's Strong Grasp the Saviour Lay," "Sheep May Safely Graze" and Prelude and Fugue in A minor, Bach; "Spring Song," Hollins; Prelude and Fugue on "B-A-C-H," Liszt; "The Pines," Matthews; Bell Prelude, Clokey; Pedal Study on "Ein feste Burg," Hilty; Pastorale, Milhaud; "Londonderry Air," Coke-Jephcott; "Piece Heroique," Franck.

Myron G. Leet, New York City.—Mr. Leet played the following recital at evensong April 13 in St. Thomas' Church: Concerto 1, Pepping; Prelude and Fugue in G minor, Dupré; Prelude and Fugue in C minor, Bach; "Jesus Christus unser Helland," Tunder. Mr. Leet played the following program March 25 at Trinity Church: Concerto 2 in B flat, Handel; Prelude and Fugue in G minor, Dupré; "Wir glauben all," Bornefeld.

Richard Jackson, New Orleans, La.—Mr. Jackson played the following program May 6 at Trinity Episcopal Church in memory of Miguel Bernal: Fantasie in C minor, "O Man Bewail Thy Grievous Sin," "In Thee Is Joy" and Concerto after Vivaldi, Bach; Aria, Opus 51, Peeters; Sonata 7, Reich; Concerto for organ and brass, Lockwood. The Loyola brass ensemble assisted.

Wayne Bradford, Georgetown, Tex.—Mr. Bradford, pupil of R. Cochrane Penick, played this junior recital at the Lois Perkins Chapel, Southwestern University, April 13: "Aginccourt" Hymn, Dunstable; Noel in G major, Daquin; Prelude and Fugue in A minor, Bach; "Seelenbrautigam," Elmore; Prelude and Fugue in D major, Micheelsen; Finale, Sonata on the 94th Psalm, Reubke.

Dorothy Addy, Wichita, Kans.—Mrs. Addy played the following Friends University faculty recital May 2 in alumni auditorium: Gagliarda, Schmid; Echo, Scheidt; "Jesus, Priceless Treasure," Walther; Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; Elevation, Langlais; Allegro, Stanley; "The Cuckoo," Weaver; Introduction and Passacaglia, Reger.

Students of Dorothy Addy, Wichita, Kans.—Cleo Wilson, Norma Markum, Lella Pope, Janet Johnson, Carl Boaz, Carolyn Amend, Karen Clark, Carolyn Powell, Elizabeth Hinton, Antone Godding, Charmaine Ioeberger and Irma Jean Dunn played a recital April 22 in the alumni auditorium of Friends University, including: Fantasie and Fugue in B flat, Böely; "St. Catherine," McKinley; "A Gothic Cathedral," Weaver; Preludes and Fugues in D minor and E minor and Fugue in G minor, Bach; "Spiritus Domini," Benoit; Andante, Sonata 1, Mozart; "The West Wind" and "The South Wind," Rowley; "Piece Heroique," Franck; Toccata "Festiva," Purvis; "Christus Resurrexit," Ravanello.

Vernon D. Christman, Snyder, N. Y.—Mr. Christman played these organ numbers on a program March 30 in the Amherst Community Church: Toccata in E minor, Pachelbel; "Pange Lingua," Edmundson; Psalm 19, Marcello; Basse et Dessus de Trompette, Clerambault; "O Christ, Thou Lamb of God," Lenel; "O For a Closer Walk with God," Verrees; "Hosanna" and "The Last Supper," Weinberger; "Ecce Jam Noctis," Edmundson; "Jubilate Deo," Silver. Choirs assisted.

Susan Logan, Plainview, Tex.—Miss Logan, pupil of Earl W. Miller at Wayland Baptist College, played a recital April 29 in the Wayland Chapel. Her program: Prelude, Clerambault; "Sleepers, Wake!" "In Thee Is Gladness" and "St. Anne" Fugue in E flat, Bach; Prelude, Fugue et Variation, Franck; "Ave Maris Stella," Dupré; Pastorale and "Solemn" Prelude, Rowley; "The Cat," Clokey; Finale, Symphony 6, Widor.

T. Edward Larson, Rock Island, Ill.—Mr. Larson played this recital April 27 at St. John's Lutheran Church under the auspices of the Augustana school of music: Prelude, Fugue and Chaconne, Buxtehude; Gavotta, Martini; "A Mighty Fortress Is Our God" and Toccata and Fugue in D minor, Bach; Concerto 2 in B flat, Handel; "Piece Heroique," Franck; "O Sacred Head," Brahms; "Te Deum," Langlais.

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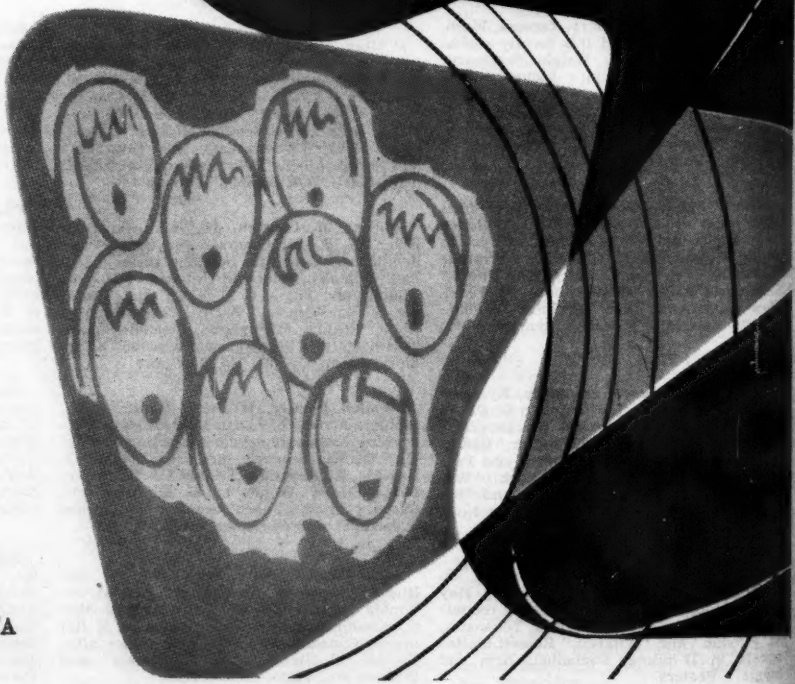
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Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 3 ranks, 183 pipes.
Tremulant.

SWELL ORGAN.

Rohrgedeckt, 16 ft., 12 pipes.
Rohrföte, 8 ft., 61 pipes.
Viole de Gambe, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 49 pipes.
Principal, 4 ft., 61 pipes.
Flauto Traverso, 4 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 61 pipes.
Claron, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

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

PEDAL ORGAN.

Contrebasse, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrgedeckt, 16 ft.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrföte, 8 ft.
Quint, 5½ ft., 32 pipes.
Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Octave Quint, 2½ ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Double Trompette, 16 ft., 12 pipes.
Trompette, 8 ft.

**JEWELL CONDUCTS MOZART
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The spring choral concert at the First Congregational Church, Berkeley, Cal., under the direction of Kenneth W. Jewell was held May 4. Mozart's Missa Brevis in F major, K. 192, and the Brahms Alto Rhapsody were the featured works. Dorothy C. Jewell served as organ accompanist. Mr. Jewell was heard in Symphony "de la Passion" for organ by de Maleingreau.

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*Saint Quentin, Its
Collegiate Church
& Pierre du Mage*

By HARRY W. GAY
(Continued from the May issue.)

A study of the last one-fourth of the Trio found in the Organ Book will reveal a strong relation to the harmonic feeling of the volume of the Crucifixus of the Mass in B minor of Bach. Other passages found in the Duo and the Basse de Trompette are strongly suggestive of some of Beethoven's writings. The importance of the volume of pieces cannot be too strongly indicated. As with the book of de Grigny, Bach also had a copy of this one by du Mage, and it was known to his students as well. Further, it has never been proved conclusively that he also did not possess a copy of the first book of Raison and did not know first hand the theme of the *Christe* (*Passacaglia*). In further examination of the Organ Book we note a tenderness and expansive writing of the highest order in the *Récit* and in the *Tierce en Taille*. A majestic architecture is evident in the *Plein Jeu*; beautiful harmonic realization is striking in the Trio; the *Fugue* is important because of its structure and skillfully achieved polyphony. In the *Basse de Trompette* one is aware of much reason and design, in the Duo, precision and worth; and a tremendous unification of broad, expansive dissonant writing, effective use of echo and splendid fugal writing with selective embellishment throughout are distinguishing features of the concluding *Grand Jeu*.

One knows nothing, of course, of the real personality of du Mage; but if, as is the case with most composers, he has indicated to us something of his individual nature in this set of pieces, we could draw these conclusions as some which seem to impress as one hears the music and studies it. Here would seem to be a man of several moods—a sincere and honest workman with a training, a vision, an ability and a purpose probably out of proportion to the situation and especially the musical tastes of his particular time in French history. It is conceivable that here we are confronted by a serious musician of uncompromising character in an era when organists had succumbed to the continual searching for mere tonal effects and had entered upon the facile descent of mere virtuosity and parasitic ornamentation.

Du Mage was evidently endowed with that rare combination of logic on the one hand and on the other of uninhibited expansive expression usually found in persons possessed more of mood and less of firm and ordered reason. It is possible, as has been mentioned earlier, that more pieces as promised were not forthcoming because of the lack of acceptance of this volume by the purchasing public. A comparison of this volume with certain others would provide some strength to this argument. It is true that Pierre Ballard published in 1711 a tremendous volume by Nicolas de Grigny; but, having died in 1703, de Grigny did not live to offer a second volume or to determine the general acceptance or rejection of his only book. Clérambault, publishing in 1710, does not offer material quite of this caliber; and furthermore, his reputation was not alone as an organist or composer for the organ. Because of his conflicting lofty intentions in a situation tending toward more trivial tastes, it is reasonable to believe that du Mage was not long at Saint Quentin after 1708.

Let us examine this *Livre d'Orgue* of du Mage and see just what might be the individual characteristics of the pieces.

Plein Jeu—This work is in two distinct parts or sections. The beginning of the first part consists primarily of scalar-type flourishes in the right hand with a left-hand complementary part beginning with the third measure. Measures seven and nine have left-hand flourishes under sustained chords in the right hand. These are

not the customary pure scale passages found in many works by other composers, but are only of scalar type. Imagination is foremost, and the concept of musical breadth which is discovered again and again in du Mage is immediately in evidence. There is a moderate amount of embellishment in this first section, but it is such as to be highly effective and not merely a matter of form. The cadence which concludes this section is composed of some successive seventh chords. This introductory portion is executed on the positive. At its conclusion a sustained and majestic section of continuous four-part writing occurs. This portion is indicated to be performed rather slowly as compared to the *allegretto* introduction. Dissonances are nobly stated, and the harmonic movement is very strong. Embellishment is less than moderate. Inversions of chords and seventh chords are used with a great feeling of interest. The movement is smooth and flowing. This section is in an almost chorale-type style. This piece is beautifully and skillfully worked out. Unlike many other contemporary works, this one possesses a sense of breadth and much power.

Fugue—This work is unlike other pieces with this title by French composers. One here is reminded of the fugues by Roberday. Herein the theme is given logically by successive entrances, proper breakdown, some development and a conclusion with *stretto*. Entrances are in order from soprano to bass. The rhythmic pattern consists of a dotted quarter followed by an eighth note. This pattern is stated four times followed by six notes in descending order. The second and third quarters are embellished. Ornamentation is again judicious. Seventh chords are frequently encountered, and the linear motion is admirably constructed. Rhythmic interest is inherent in the nature of the theme itself, but du Mage does not let it become a tiresome repetition. In the breakdown he writes a section of smoothly flowing counterpoint which attracts more interest in its vertical consequences than in the linear motion achieved. This is then destroyed by a two-part section which ushers in the theme itself. The piece is not exactly an easy one in execution, since several embellishments in the pedals occur within a fairly rapid metric frame. The work shows skill in contrapuntal technique and a clear concept of concise construction. The final three measures broaden to half-notes and provide a very positive conclusion.

• • •

Trio—This work is composed in three parts, two parts being in the right hand and one part in the left hand. A three-measure subject is introduced in the uppermost part and is followed a fifth below by the entrance of the second part. Four measures later the lowest part enters. The independence of the upper part breaks down for a few measures as parallel thirds are introduced in eighth notes and some parallel sixths appear in quarter notes. After eleven measures of this, the upper parts again show independent movement, and imitation and sequential treatment are prominent. The theme is stated thoroughly in all parts and developed extensively. There is no extraneous material presented therein. Everything that occurs appears immediately and is used in various manners throughout the work. We see again not only obvious skill in the technique of contrapuntal inventiveness but also real originality and the ability to compose a fine work in small form. Ornamentation is moderate and renders this work somewhat difficult in accurate execution. The careful interweaving of the moving parts produces an interesting work of much merit. The Trio is best performed upon contrasting combinations of stops rather than upon solo-type stops.

Tierce en Taille—This expansive work is one of great beauty of expression. Here we find a somewhat different kind of solo from those in vogue in du Mage's time. The theme begins as an arabesque-type subject, but just past the middle of the piece it broadens for the most part into slow-moving quarter notes. Five

measures from the end the arabesque motif is suggested as the work concludes in quiet manner. Two- and three-quarter measures of three-part writing for soft stops begin the work. The solo enters in quarter notes with reserved embellishment. It proceeds quietly and with much flexibility. The upper parts as executed by the right hand are very sustained and contain notes of long value. After nine measures of more reserved writing which follow the florid introduction, one measure of sweeping motion generated by notes of small value is heard. This is followed by a solo passage composed of notes of longer value resulting in a more deliberate type of motion. Dissonances in this broad section are such as to increase the natural tension in this type of work. Flexibility in execution is of paramount importance, and a properly chosen tempo is needed to reflect the intentions of this colorful composition.

Basse de Trompette—This work is in the form of variations on a short theme introduced as a solo by the middle of the three parts forming the composition. The theme is three measures in length and is almost wholly of quarter notes. At the end of the third measure, the uppermost voice enters in imitation of the theme. Four measures later the theme is heard as a solo on the trompette, this time occurring in the lowest part as the title suggests. After five measures of quarter notes, of which more than thirty per cent are embellished, the theme is expanded into three measures of sequential nature, composed in eighth notes. Throughout the execution on the trumpet stop, the accompaniment is composed primarily of half notes and whole notes. The theme is begun again with some variations. After four measures of quarter notes, two measures of eighth notes are encountered, followed by two measures of quarter notes, then two more measures of eighth notes, concluding with a two-measure cadence. A five-measure interlude, suggestive of the theme, is followed by another variation with some rhythmic alteration. It is expanded to about three times the original length of the theme. At the conclusion of this section, there occurs a one-measure rest in the lowest part. Here again the theme is begun and is expanded again to such proportions as to represent one-third of the total length of the composition. The piece employs a wide range of the trumpet stop, thus adding interest to the color. Unlike some works in this form, this piece is not based upon an attractive rhythmic pattern but is designed as a smooth, flowing piece. The *Basse de Trompette* is impressive in its expanding thematic material and provides a piece of much interest. The imagination of du Mage is obvious here and again his harmonic strength is well represented.

Récit—This piece is a charming work of expressive beauty. While basically in three parts, chords are built up occasionally at critical points in the motion of the composition. The theme is one of a high degree of embellishment and represents some intense musical construction. There are four types of ornaments used—the mordent, inverted mordent, turn and grace-type note. This is a through-composed piece, having no repetition of thematic material, no imitation between the parts and no sequential passages. The work is artfully designed to avoid these devices, and yet the entire piece is of complete contrapuntal design. The *Récit* falls into several tense climaxes with ensuing passages of repose. The spacing of the points of climax is well designed so that one is not conscious of any undulating motion of obvious nature as the work unfolds. Dotted notes are used effectively and tied notes are used to heighten the rhythmic tension. Some of the ornamentation is written out note for note instead of being symbolically indicated. Four measures of dramatic flourishes conclude this imaginative piece of melodic writing. Inventive genius, one of the key factors in the power and strength of the writings of du Mage, marks this piece as a masterpiece of musical expression.

Duo—The theme of this work is two measures in length. Embellishment here is slight. The motion obtained in this writ-

**BERRYMAN CLOSSES SEASON,
PLANS SUMMER IN EUROPE**

Edward D. Berryman closed his recital season for this year at the First Methodist Church, Omaha, Neb., May 9 on the four-manual Möller described in THE DIAPASON for Jan. 1, 1957. Mr. Berryman has played a number of recitals this season at the Northrop Memorial Auditorium on the campus of the University of Minnesota. In addition, he played organ dedicatory recitals for five churches in Minnesota and North Dakota and appeared before two A.G.O. chapters.

As organist and choirmaster for the Cathedral Church of St. Mark (Episcopal), Minneapolis, Mr. Berryman composed an anthem for the centennial service for the diocese of Minnesota and the centennial celebration of the founding of the congregation of St. Mark's.

Mr. Berryman will spend two months in Europe this summer to study organs and attend music festivals.

**HONOR MICHIGAN ORGANIST
ON GOLDEN ANNIVERSARY**

Mrs. Vaughan Kerstetter, Grand Rapids, Mich., has completed half a century of service as organist in Christian Reformed churches. Daughter of an organist in the same denomination, she has served churches in Grand Rapids, Muskegon and Chicago. For the last thirteen years she has played at the Fuller Avenue Christian Reformed Church.

Mrs. Kerstetter is a member of the Western Michigan Chapter of the A.G.O. and of various music teacher associations. Her organ study was with Horace Hollister at Northwestern and at Waldenwoods in Detroit.

ing is mainly contrary or oblique and does not consist of incessant repetitions of passages in thirds, sixths or tenths. The theme is often expanded to three measures. The piece sounds much like a theme-and-variation composition. The last one-fourth becomes a great expansion of the original two-measure motif. In the sequences which occur here, one is reminded of later works of the classical era. This is a truly interesting composition, showing some very skillful techniques in two-part writing. It is lively, rhythmically strong and fluent in impression.

Grand Jeu—This energetic piece opens with a sweeping scale passage culminating in a tonic chord. The whole first part of the three distinct divisions into which the work is cast is one of chordal character with a dialogue-type figure with four thirty-second notes occurring first in the pedals and then on the manuals. A short subdivision featuring the solo leap of a fourth upward followed by two chords is then heard. The upper note of the leap is always embellished, and the upper note of the second chord is also ornamented. The subdivision is of sequential character and is repeated. The first statement occurs on the primary ensemble and contains pedal notes. The second part of this subdivision is somewhat like an echo and features a smaller ensemble and no pedal part. After nineteen measures of this majestic and vigorous introduction, a fugal section occurs. Voice parts enter successively; after sixteen measures of this style of writing, a measure of full chords ushers in a development of the material on a subsidiary manual. Before the entrance of the pedals, both hands are again transferred to the primary ensemble. A brief echo section ensues; after seven measures of the original material, a slower, rhythmical, embellished third section on full organ concludes the composition in a broad, sustained style. This work shows great originality, strength of musical character, an understanding of effective embellishment and a clarity of style and development. In this concluding work in the *Livre d'Orgue*, du Mage leaves us a really fine composition of uncompromising character. It would be difficult, if not impossible, to find an organ composition written in France after the date of this volume until Franck which could measure up to the qualities found in this work.

VIRGINIA DENYER REESE

Oklahoma Baptist University
at SHAWNEE

MRS. G. LE ROY HEINZ



Mrs. G. LeRoy Heinz is retiring as organist of the Setauket, N. Y., Methodist Church after a service of thirty years. The church held a fellowship dinner April 27 in honor of Mrs. Heinz, affectionately known as "Millie."

While still very young she became pianist for the Sunday school and a career in music was started. Then she was asked to "please play this Sunday" on the pump organ and has played there ever since. Later the church purchased a used one-manual tracker-action instrument and "Millie" changed her foot action from pumping to playing pedal keys. She has furnished music for every church but one in Setauket and in other nearby villages, has played in Presbyterian, Methodist and Christian Science Churches and for a wedding in a nearby synagogue.

From now on she will devote her time entirely to her home, her grandchildren and her nine piano pupils.

EASTON ORATORIO GROUP
SINGS SPOHR CHORAL WORK

The Easton, Pa., Oratorio Society sang Spohr's "The Last Judgement" May 7 in the First Presbyterian Church. The forty-voice group was under the direction of C. Darl Bethmann with Mrs. Judith Pershing, piano, and Randolph W. Hackman, organ.

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FLORIDIANS HOLD STATE CONVENTION

JACKSONVILLE PLAYS HOST

A.G.O. Chapters Combine for Full Three-day Study and Fun Session—Lumby, Murphree and Morton Are Featured Recitalists.

By MARY N. HEIN

The third Florida state convention of the A.G.O. gathered May 4 at the Roosevelt Hotel, Jacksonville, headquarters, for the program which started Monday morning, May 5. Under the state chairmanship of Mrs. Ann Ault of the St. Petersburg Chapter, Florida chapters have grown from seven in 1950 to eighteen today numbering more than 500 members, plus six student groups. William E. Pugh, dean of the Jacksonville Chapter, was the gracious and capable host.

Monday morning was spent visiting four churches: St. John's Lutheran Church, Paul Hope, organist; St. Mary's Episcopal Church, Mrs. W. F. Weaver, choirmaster and organist, showing the beautiful architecture of the building and demonstrating the organ; the First Church of Christ, Scientist, Mrs. Lawton M. Green, and the Jewish Synagogue, where Cantor A. Marton gave visitors understanding of the Jewish service.

After a luncheon get-together at the Roosevelt the group moved on to the Riverside Presbyterian Church where "Choral Repertoire, the Art of Directing" was demonstrated by Marshall Pierson. Mrs. Ault exhibited effects obtainable on a Hammond electronic organ. A master class by Betty Louise Lumby, D.S.M., F.A.G.O., Alabama State College, used Bach's "Orgelbüchlein" for illustration. Max Miranda and Edmund Ender, both of St. Petersburg, played organ repertory on the four-manual Möller organ. Delegates hurried through the rain to the Riverside Avenue Christian Church where installation of the new Pels organ was just being completed and continued on to St. Paul's Catholic Church where Mrs. Jesse Elliott and the priest cordially welcomed us and showed us the sacristy, vestments and altar pieces. Mrs. Elliott played the organ housed on a gallery in the rear.

After dinner the Jacksonville hosts drove visitors to St. John's Cathedral for an evening of recital. On the Möller organ Claude Murphree, F.A.G.O., regional chairman, played Sowerby's "Whimsical" Variations and Toccata in C. Helen Edmiston, Daytona Beach, played for Miss Christine Stacy, Port Orange, who sang three numbers by Handel. Dr. Lumby played Introduction, Passacaglia and Fugue, Willan. Robert Pereda, Vero Beach, played Koraaal and Scherzo, Peeters, and "Pavane," Elmore. Luis Harold Sanford, A.A.G.O., M.S.M., Winter Park, played Variations on "Weinen, Klagen," Liszt, and with his wife at the piano, "Symphonic Piece" Clokey. The evening was climaxed with a congenial social hour in the cathedral's memorial building.

At the Southside Methodist Church the opening program for Tuesday, called "Do-it-yourself Hymnology," was conducted by the Rev. Burt L. Hilton. Mrs. Ault discussed convention problems and delegates considered solutions. Telegrams were read from President S. Lewis Elmer and others. A motion was made and passed to have the next state convention in June, 1960, in Orlando. The mayor of

Jacksonville gave a warm welcome to the group.

After lunch delegates gathered in the choir loft at the Church of the Good Shepherd to hear Dr. Lumby play Part 3 of Bach's "Catechism" Preludes, the delegates forming a choir to sing the chorales. Dr. Lumby had the admiration of all. Charles McVay, Miami, conducted a demonstration choir class describing the methods he uses in teaching junior choir children the methods of breathing before teaching singing. Children of local churches helped him with his demonstration. David Mitchell, dean of the Tampa Chapter, illustrated his methods of adapting piano accompaniment to the organ. Mrs. Wilbur Forschler, soprano, and Mrs. Dewey Cummings, contralto, assisted him.

Delegates gathered in the Roosevelt dining room for the convention banquet; the toastmaster was the Rev. Robert John Gisler. Singers of Jacksonville University were the surprise entertainment, conducted by their able leader, C. Edward Bryan. Reports from the various chapters were made at the banquet. Afterward all gathered at the First Christian Church to hear the new Pels organ. John Morton, F.A.G.O., played a beautiful program of music by Handel, Bach, Vierne, Purvis and Alain. The quality and the full tonal resources of the organ were fully demonstrated by Mr. Morton's masterful playing. After an intermission he continued with Improvisation and "Soul of the Lake," Karg-Elert, and Sonata on the 94th Psalm, Reubke. The session moved over to the Sky Room of the new Independent Building for refreshments and a social time. A special "milkman's matinee" followed at the Florida Theatre with a "jam session" on the "Mighty Wurlitzer" and portable organs moved in for the occasion. All badge holders then saw free movies before calling it a day.

Wednesday morning all rose early to join the Jacksonville "chauffeurs" on a beautiful morning tour through Jacksonville suburbs to Mandarin, a town that began its history centuries ago when Timucuan Indians first settled there. We saw the beautiful little chapel, Church of Our Saviour, situated on the river and nestled under ancient oak trees festooned with Spanish moss. A short distance away was our second visit of the day, the home of the late Hans Barth, noted pianist, composer, teacher and inventor of the famed quarter-tone piano. Mr. Barth died several years ago but his wife showed us Mr. Barth's beautifully encased harpsichord which was demonstrated. We also heard a tape recording of music from Mr. Barth's quarter-tone piano, which is housed in an adjoining building.

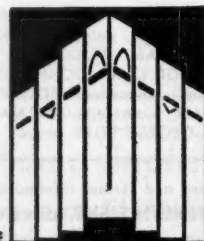
Delegates were driven back to the First Methodist Church to hear Thomas Brierly, Lakeland, in a lecture-recital on Antonio de Cabezon and his music—interesting and well done! Dr. Carleton Bullis, A.A.G.O., Palm Beach, gave an enlightening demonstration on his methods of "Training Your Musical Ear."

At the closing luncheon State Chairman Ault made final reports. Prizes of certificates for records from local music stores were given out—a welcome gesture. A keen appreciation was expressed for each day's well-planned events and a vote of thanks was given to those responsible for the inspiration this convention had been.

THE BOYS' and men's choir of St. Paul's Cathedral, Los Angeles, Cal., sang the Mozart Requiem May 4 with Frank K. Owen conducting from the organ.

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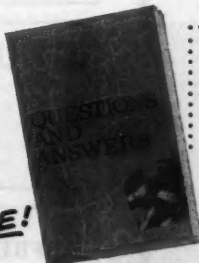
The attack is the "first impression" of a tone, and it is in this area that there has been one of the widest differences between pipe and electronic organs.

Until quite recently, it has not been possible for an organist to obtain both traditional organ attack and the sharper electronic type of attack in the same organ. In pipe organs, each pipe must fill with air before the tone can be heard, giving each tone a characteristic sound. Basic, unaltered electronic organ attack, on the other hand, is nerve-quick, with percussive effect.

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This is just one more example of the growing musical range of the Baldwin electronic organ. For greater knowledge of this important new factor in music, you are invited to write for Baldwin's new booklet, "Questions and Answers." A free copy awaits your request.



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**SANTA ANA BAPTIST CHURCH
HAS HOLZINGER 3-MANUAL**

Holzinger Organs of Los Angeles, Cal., has completed a three-manual organ of twenty-four ranks for the First Baptist Church of Santa Ana.

The church is a large, modern edifice of brick and boasts 2½ seconds of reverberation when filled. The new organ is based on a twelve-rank Murray M. Harris instrument more than twenty years old with complete revoicing and additions. The diapason chorus is unenclosed above the baptistry in front; swell and choir divisions are in chambers to the right and left of and 14 feet above the chancel. The specification is by Charles Clarke, tonal designer with the firm. Organist of the church, Jerry VanDeVetter, was consultant. The dedicatory recital was given March 19 by Alexander Schreiner.

**BRATT COMPLETES FIFTH
YEAR OF RADIO RECITALS**

C. Griffith Bratt has completed his fifth year of organ broadcasts from the Cunningham memorial organ at Boise Junior College over station KBOI. He has played nearly 155 twenty-five-minute programs. The 1957-58 series included six programs built around the six Trio-sonatas of Bach and movements from the Six Sonatas of Mendelssohn. At the Christmas season two programs were sung by the college a cappella choir. For two other broadcasts Deloris Waller, Northwest Nazarene College, Nampa, Idaho, and Donald Oakes, First Baptist Church, Boise, were guest organists.

**LITTLE CHURCH ON A HILL
ENJOYS ITS FIRST RECITAL**

George F. Ross, veteran Washington, D. C., organist now in retirement in Williamsburg, Mass., played a recital May 6 to open a Wurlitzer electronic organ in the Goshen Congregational Church, a tiny white church on a Berkshire hilltop. The local citizenry, not accustomed to visiting recitalists, turned out in force and made the event an important occasion. Roberta Cowell, soprano resident of nearby Cummington, assisted.

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THREE MUSICAL GENERATIONS AT LUNCHEON



MILDRED ANDREWS is shown between Jeanne Gentry Waits (left) and Dr. Merle Montgomery lunching at the recent regional meeting of the M.T.N.A. in Tulsa, Okla. The three represent three musical generations: Miss Andrews studied piano with Dr. Montgomery years ago in a small Oklahoma town. Mrs.

Waits studied at the University of Oklahoma with Miss Andrews, whose successful students have included the first two winners of the A.G.O. national student competition.

Dr. Montgomery is music education consultant of the Oxford University Press. Mrs. Waits is organist of the University of Tulsa.

CASAVANT TO REBUILD UNION COLLEGE ORGAN

ALTER 1923 INSTRUMENT

Three-manual, Broadcast by Tidmarsh for Many Years, Will Undergo Tonal Changes by Lavallée. Edgar Curtis Now Organist.

The three-manual 1923 Casavant organ in the chapel of Union College, Schenectady, N. Y., made famous by Dr. Elmer Tidmarsh's Sunday afternoon recitals broadcast throughout the U. S. and South America, is to be rebuilt this coming summer by Casavant Frères. Wilfrid Lavallée, the company's New York representative, will be in charge. The pipework will be completely revamped, resulting in a brighter and more flexible ensemble. A new console is planned for a later time. Edgar Curtis is organist of the college chapel.

The revised stoplist reads as follows:

GREAT ORGAN.

- Gemshorn, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Bourdon, 8 ft., 73 pipes.
- Gemshorn, 8 ft.
- Octave, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Superoctave, 2 ft., 61 pipes.
- Furniture, 4 ranks, 1 1/2 ft., 244 pipes.
- Cymbal, 3 ranks, 1/2 ft., 183 pipes.

SWELL ORGAN.

- Geigen Principal, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Geigen Octave, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Octavin, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 2 ft., 183 pipes.
- Basson, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Claron, 4 ft., 73 pipes.
- Chimes.
- Tremulant.

CHOIR ORGAN.

- Quintaton, 16 ft., 73 pipes.
- Spitzprinzipal, 8 ft., 73 pipes.
- Lieblich Gedeckt, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Prestant, 4 ft., 73 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Spitzflöte, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harmonic Trumpet, 8 ft., 73 pipes.
- Chimes.
- Tremulant.

PEDAL ORGAN.

- Contrabass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gemshorn, 16 ft.
- Quintaton, 16 ft.
- Octave, 8 ft., 12 pipes.
- Stopped Flute, 8 ft., 12 pipes.
- Gemshorn, 8 ft.
- Gemshornquinte, 5 1/2 ft., 32 pipes.
- Choralbass, 4 ft., 32 pipes.
- Stopped Flute, 4 ft., 12 pipes.
- Blockflöte, 2 ft., 32 pipes.
- Sesquialtera, 3 ranks, 3 1/2 ft., 96 pipes.
- Trombone, 16 ft., 32 pipes.
- Fagotto, 16 ft.
- Chimes.

PROGRAMS HONOR FOUNDERS OF FAMED CHOIR COLLEGE

Two festivals May 4 honoring Dr. and Mrs. John Finley Williamson, founders of the Westminster Choir College, have been reported to THE DIAPASON. A five-choir Westminster festival directed by graduates of the college living in the Cincinnati, Ohio, area was held at the Knox Presbyterian Church with Tabith Henken at the organ. The 160-voice chorus sang two groups of anthems, one illustrating the seasons of the church year, the other including works by Westminster composers. Participating directors were: Robert C. Johnson, Patricia Matchette, Louella Conn, Robert L. Rudesill and William B. Giles. A brass choir assisted.

The Williamson festival at the Park Cities Baptist Church, Dallas, Tex., was preceded with a recital by Robert E. Scoggin. Other directors from ten churches in Dallas, Fort Worth and Hurst participating in the festival included: Donald Hermonat, Richard J. Helms, Federal Lee Whittlesey, John Hawkins, Frances Marshall, I. L. Hutton, Mrs. C. Glenn Wilson and Elza Cook.

GUEST CHOIR AND ORGANIST VISIT FRAMINGHAM CHURCH

Lloyd M. Palmer, organist and master of choristers at St. Paul's Episcopal Church, Dedham, Mass., directed his choir of men and boys, assisted by the girls' choir, a total of sixty voices, in an evening choral service April 27 at the new St. Andrew's Church, Framingham. A cappella numbers by Byrd, Titcomb and Noble were sung. Mr. Palmer, at the newly-rebuilt Frazee organ, played: Bach's Prelude in G major, Fink's Adagio, G minor Sonata, and Guilmant's Fuga, Sonata in C minor, as well as the accompaniments to numbers by MacFarlane, Rachmaninoff, Thiman, Schubert and Vaughan Williams.

BOSTON'S CECILIA SOCIETY

SINGS HANDEL'S SOLOMON

Theodore N. Marier, F.A.G.O., Ch.M., former dean of the Boston Chapter of the A.G.O., conducted the eighty-two-year-old Cecilia Society of Boston at a concert April 20 in Symphony Hall. Members of the Boston Symphony Orchestra, Martial Singher, baritone, and six other soloists joined the society in the performance of Handel's oratorio, "Solomon." William Frank was at the organ and Daniel Pinkham played the harpsichord.

ROBERT SUTHERLAND LORD

PLAYS AT STE. CLOTHILDE

Robert Sutherland Lord, currently studying organ with Jean Langlais on a Reynolds graduate fellowship from Dartmouth College, played the Prelude and Fugue in C minor, Bach, and Two Modal Pieces, Langlais, at mass May 11 at the Basilica of Ste. Clothilde, Paris. Mr. Lord is a doctoral candidate in the history of music at Yale University and is minister of music at the Edgewood Church in New Haven.

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**HOUGHTON BACH FESTIVAL
LISTS 12-CONCERT SERIES**

The third quadrennial Bach festival at Houghton, N. Y., College was held April 29-May 2 under the chairmanship of Dr. Charles H. Finney, F.A.G.O. The college chapel, music auditorium and Houghton Church shared the events. Various solo performers and ensembles combined their abilities in most of the twelve programs.

Among programs of special interest to readers of THE DIAPASON were: a senior organ recital by Bernina Hostetter, including: "Kyrie! God Our Father," Allegro, Concerto 3, Fantasie and Fugue in G minor, Six "Schubler" Chorales and the Passacaglia and Fugue in C minor; and a program by the college oratorio society and chorus, listing: Gloria, Mass in B minor, the Magnificat, the opening chorus from the St. John Passion and choruses from Cantata 11.

In the course of the school year Houghton students will have played all forty-five settings of the "Orgelbüchlein" on the Holtkamp organ in the bi-weekly departmental recitals.

**CHICAGO CLUB SPONSORS
AWARD WINNER IN RECITAL**

The Chicago Club of Women Organists heard Leone Severin in a recital May 5 at the Baldwin organ salon. Miss Severin is the winner of the club's 1957 scholarship award for woman organists and is also winner of the 1958 Society of American Musicians award for organists.

Her program: Pastorale and Prelude and Fugue in G major, Bach; "Benedictus," Reger; Chorale in A minor, Franck; "Arabesque" and Scherzetto, Vierne; Adagio, Ley; Postlude on a Ground, Herbert Murrill, and First Movement, Sonata in A major, Mendelssohn.

Hazel Quinney, Publicity Chairman.

**VIKSTROM DIRECTS CHOIR
IN BOND CHAPEL CONCERT**

The Bond Chapel choir at the University of Chicago was heard in a concert April 27 under the direction of Richard Vikstrom. Missa "Puisque J'ai Perdu" by di Lasso and verses by Ludwig Lenel for antiphonating with Scheidt's Magnificat for organ were the featured works. Heinrich Fleischer was at the organ.

Other numbers included the solo cantata by Handel, "Pastorella, Vagha Bella," sung by Martha Deatherage, soprano, a harpsichord group and Bruhns' Prelude and Fugue in E minor.

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NEW MÖLLER WILL GO TO ARDMORE, PA., FANE SUBURB OF PHILADELPHIA

Claribel Thompson Is Organist and Director of Newly-enlarged Church —Three-manual Will Supplant Old Möller

The First Presbyterian Church, Ardmore, Pa., will have a new Möller organ as part of an extensive remodeling program. The rapidly growing congregation has found it necessary to enlarge its church and the present Möller organ is to be replaced by an entirely new three-manual instrument.

Under the leadership of Claribel Thompson, the church has been known for its outstanding musical program. Mrs. Thompson is a graduate of the Curtis Institute of Music and will be remembered for her recital at the 1956 national convention of the A.G.O. in New York City.

When completed, the tonal resources will be as follows:

GREAT ORGAN.

Quintaton, 16 ft., 12 pipes.
Principal, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Quintaton, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Waldflöte, 2 ft., 61 pipes.
Furniture, 3 ranks, 183 pipes.
Tremulant.

SWELL ORGAN.

Rohrgedeckt, 16 ft., 12 pipes.
Gedeckt, 8 ft., 61 pipes.
Viole de Gambe, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Lochgedeckt, 4 ft., 61 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bassoon, 16 ft., 12 pipes.
Trompette, 8 ft., 61 pipes.
Bassoon, 8 ft., 61 pipes.
Hautbois, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Gemshorn Celeste, 8 ft., 49 pipes.
Nachthorn, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Zimbel, 2 ranks, 122 pipes.
Sesquialtera, 2 ranks, 122 pipes.
Tremulant.

PEDAL ORGAN.

Soubasse, 16 ft., 32 pipes.
Quintaton, 16 ft.
Rohrgedeckt, 16 ft.
Spitzprincipal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft.
Gedeckt, 8 ft.
Octave, 4 ft., 12 pipes.
Rohrflöte, 4 ft.
Octavin, 2 ft., 12 pipes.
Trumpet, 16 ft., 32 pipes.
Bassoon, 16 ft.
Trumpet, 8 ft., 12 pipes.
Trumpet, 4 ft., 12 pipes.

TEMPLE IN PENNSYLVANIA HEARS ANNUAL FESTIVAL

The Reform Congregation Keneseth Israel, Elkins Park, Pa., held its third annual festival of religious music at four Friday evening Sabbath services in April and May.

The opening of the series April 18 included the performance of two Bach cantatas: "From the Deep, Lord" (131) and "God Is My Ruler" (71). The April 25 service was devoted to the music of Salomone Rossi, Italian renaissance composer for the synagogue.

The May 2 service was planned about the Sacred Service of Isadore Freed. The final event of the festival was a hearing of Handel's oratorio "Saul."

Members of the temple's professional choir served as soloists; Frederick Royce is organist and music director.

SETZER CONCLUDES MUSIC SEASON IN ST. PETERSBURG

A series of special services of music in St. Peter's Church, St. Petersburg, Fla., was concluded Maundy Thursday, April 3, with the litany in procession, evensong and the cantata, "The Seven Words of Christ on the Cross," Schütz, with Dr. Richard T. Gore, F.A.G.O., as guest conductor. Dr. Gore played Bach's "O Lamm Gottes, unschuldig" as a prelude to the service.

Pergolesi's "Stabat Mater" was sung March 9 and the seventh annual choral vesper service was held March 23. On Sunday afternoons when no choral services were scheduled, thirty-minute recitals preceded evening prayer services. Robert Setzer, M.S.M., is organist-choirmaster of St. Peter's.

MOODY INSTITUTE SUMMER WORKSHOP MEETS IN ILLY

The summer church music workshop of the Moody Bible Institute, Chicago, will be held July 7-12. Mabel Warkentin, Southern Baptist Seminary, Louisville, Ky., will be the featured guest instructor. She will conduct demonstration junior choir rehearsals with a junior choir from a Chicago church. Participating faculty members from the regular staff include: Robert Carbaugh, Wilfred L. Burton, Ralph Patterson, Robert Rayfield, David Smart, Gordon Smith and John Wilson.

BARBARA SIMMONS OPENS NEW SANTA CLARA AUSTIN

Barbara Elaine Simmons opened March 23 the last organ designed by the late James B. Jamison, a two-manual, sixteen-rank Austin in the Church of the Valley, Santa Clara, Cal. Mrs. Simmons is minister of music at the church. Her program included: Suite "Gothique," Boëllmann; Prelude 6, Bloch; "Summerland," Still; "Rhosymedre," Vaughan Williams; "Little" Fugue in G minor, Bach, and "Piece Heroique," Franck. The choir sang "Were You There?" and Franck's Psalm 150.



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**Famous Schnitger
Is Heard in Bach
Program by Biggs**

E. Power Biggs' latest issue on Columbia is entitled "Bach at Zwolle"—three major preludes and fugues played on the great Schnitger organ in the Church of St. Michael at Zwolle, the Netherlands. The disc includes Prelude (Concertato) and Fugue in D major, Prelude and Fugue in C minor (the one composed at Arnstadt opening with the pedal cadenza) and the Prelude and Fugue in E flat major from the "Clavierübung."

It is a pleasure to hear this famous organ, one of Schnitger's largest, which has recently been restored by the Dutch builder Flentrop. The acoustics are on the reverberant side and Mr. Biggs plays a bit deliberately as a result. His performances are up to his usual high standards and call for little comment. The D major Fugue ends in an exciting fashion with a build-up of reeds, but done in a most tasteful manner. His phrasing in the auxiliary sections of the E flat Prelude is somewhat different from the usual. The second part of the "St. Anne" sounds like a single, very bright 8 ft. flute; the three pick-up notes of the final fugue Mr. Biggs treats as part of the subject. An insert brochure includes interesting notes and attractive illustrations.

An oratorio which will probably appeal to rather specialized interests is Cecil Effinger's "The Invisible Fire." The text was assembled by Tom F. Driver from documents of the Wesley family, Holy Scripture and William Cowper to tell the conversion experience of John Wesley in May of 1738. This recording was made at the premiere New Year's Eve, 1957, for the Methodist student movement conference at the University of Kansas. Thor Johnson conducts the national Methodist student movement chorus, the Kansas City Philharmonic Orchestra and four soloists: Ilona Kombrink, Bonnie Jones, Andrew McKinley and Andrew White. The record is available from the Methodist Church's board of education.

The work is a narrative, the chorus alternating with recitative-like solos. Harmonically it is in a contemporary idiom but very pleasant and not at all harsh; it hangs together well. The writing for orchestra is often better than for chorus, particularly the handling of woodwinds. Miss Kombrink's soprano solos are outstanding. Since this was an actual performance, the microphone placement was probably not ideal. The chorus sounds a bit distant. Despite these difficulties, the whole is effective. Complete libretto is included on the jacket.

This month's release of the London international congress of organists, Volume 3, includes a well-known English organist and two contrasting choirs. From the capitular high mass at Westminster Cathedral, the all-male choir under George Malcolm is heard in Byrd's Mass for Four Voices (no Credo) and "Diffusa

Est Gratia" plus the plainsong gradual and alleluia, "Specie Tua" and "Adducentur Regi Virgines." Many look to this cathedral as one of the high spots musically in the Roman Catholic world. Listeners will not be disappointed. This is liturgical music at its finest.

It is interesting to compare the above choir with the St. John's College choir of Cambridge University on the opposite side. They are both of boys and men, but they represent different schools of thought in the training of boys' voices. The latter is more typically British—that lovely, quiet, fluty quality; the former a more vigorous, full-bodied tone somewhat like the north European sound. The St. John's group, George Guest, conductor, is also heard in Byrd, Agnus Dei from the Five-part Mass, and the following anthems: "How Dear Are Thy Heavens," Pelham Humfrey; "Set Me as a Seal," Walton; Nunc Dimittis in A flat, Edmund Rubbra, and "They That Put Their Trust," Robin Orr. Peter White plays Jose Lidon's Sonata da I°, featuring the "trompeta real." Quite a staccato touch!

Two sides are devoted to Harold Darke at St. Michael's, Cornhill. This reviewer finds himself in the embarrassing position of being given something he knows he doesn't like and being convinced that it is good. Mr. Darke plays in what Americans think of as a typically English style. When one hears this style at its ultimate, he can not fail to be impressed. The pieces here are rather long ones: Fantasia and Fugue in G major, Parry; Fugue, Chorale and Epilogue, Howells; A Fantasy, Darke, and Sonata in G major, Elgar.

Again we have the highest praise for Mirrosonic Records, Ltd. The microphone placement in Westminster Cathedral is more fortunate for the choir than it was for the organ recital (opposite end of the cathedral) in Volume 1. Our only criticism is that there is little indication of a service. This is, of course, a debatable point. In only six volumes we can't have everything.—B. H.

**MAEKELBERGHE RECORDS
FOR BELGIAN BROADCASTS**

A recital played by August Maekelberghe at St. John's Episcopal Church, Detroit, will be broadcast by the Belgian national radio in Brussels July 4. The program will consist of: Mendelssohn, Sonata 1; Maekelberghe, "Night Soliloquy;" van den Kerckhoven, Fugue in C, and Reger, Intermezzo and Toccata.

The same day the annual spring concert of the Madrigal Club of Detroit, directed by Mr. Maekelberghe, will also be broadcast.

Both programs were recorded on tape and will be taken to Brussels when Mr. Maekelberghe makes his annual European trip.

NANCY POORE TUFTS will conduct classes at the southwest handbell workshop and festival June 6 in the Highland Park Methodist Church, Dallas, Tex., and June 7 at the Travis Avenue Baptist Church, Fort Worth.

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**LONGTIME DEAN AT DE PAUW
DIES IN CALIFORNIA HOME**

Robert Guy McCutchan, 80, former dean of the school of music of DePauw University, noted authority on hymnology and retired lecturer in church music at the Claremont Graduate School, died May 15 at his home in Claremont, Cal.

A native of Mt. Ayr, Iowa, Mr. McCutchan's entire life was devoted to music. After graduating from Simpson College in 1904, he taught music at Baker University and became director of its conservatory of music. He then became dean at DePauw University where he served for twenty-six years, becoming dean-emeritus in 1937. He moved to Claremont in 1939 to become a special lecturer on religious music. He lectured on church music at colleges, universities and in church groups throughout the United States. A skilled choral conductor, he organized college and community choruses and participated in music institutes. His hobby for forty years was the collecting of church hymnals, commentaries and early-American religious music, beginning with the seventeenth century. This collection, numbering 3,000 items, he gave to Claremont College in 1957. He directed the selection and compilation of the Methodist Hymnal published in 1935. His most recent book, "Hymn Tune Names: Their Sources and Significance," was completed and published last year.

Mr. McCutchan was given the honorary degree of Doctor of Music by Simpson College in 1927, the honorary degree of Doctor of Sacred Music by Southern Methodist University in 1935 and the honorary degree of Doctor of Music by DePauw in 1956. He was national president of Pi Kappa Lambda, national scholastic fraternity in music. He was a long-time subscriber to THE DIAPASON.

Mr. McCutchan's son and his widow survive.

**IOWA ORGANIST FOR FIFTY
YEARS PASSES IN FLORIDA**

Antoinette Schirmer, an Iowa church organist and choir director for fifty years, passed away at St. Petersburg, Fla., April 16 after a brief illness. She had been organist-director of the First Presbyterian Church at Bellevue, Iowa, for forty years, retiring in 1941. Previously she had served at St. John's Lutheran Church for ten years. She was one of the founders of the Music and Art Club at Bellevue and was active in civic affairs. She is survived by her only son, Professor Allan F. Schirmer, director of vocal music at Indiana Central College, Indianapolis. Mrs. Schirmer was affiliated with the St. Petersburg Chapter of the A.G.O.

**CHURCH HAS A "JANIE SPEIR
DAY" IN HONOR OF ORGANIST**

Honoring Mrs. Philip V. Speir's thirty-seven years as choir director and organist, the First Baptist Church of Greenville, Ala., celebrated "Janie Speir day" May 11. A warm tribute to Mrs. Speir appeared in the church bulletin. The veteran organist is a member of the Birmingham Chapter of the A.G.O.

MELVIN D. DICKINSON



MELVIN D. DICKINSON has been awarded a Fulbright scholarship to study in Frankfurt, Germany, at the Hochschule für Musik. He will study organ with Helmut Walcha and harpsichord with Frau Maria Jäger.

Mr. Dickinson is a 1958 graduate of the University of Kentucky and a pupil of Arnold Blackburn. He has also studied organ with Mrs. Warren Hutton and Robert Requa.

Organist and choirmaster at Holy Trinity Episcopal Church in Georgetown, Ky., Mr. Dickinson is also a member of the music faculty at Midway Junior College. He is first oboist in the University of Kentucky Symphony and in the Lexington Symphony and is student conductor of the Central Kentucky Youth Symphony.

Mr. Dickinson is a member of the Lexington Chapter of the A.G.O. He also belongs to Phi Mu Alpha and Omicron Delta Kappa.

**DR. WISMAR ENDS 56th YEAR
AS FISCAL ENDS CENTURY**

Walter Wismar, LL.D., veteran St. Louis organist, observed his fifty-sixth year as organist and choirmaster of the Holy Cross Lutheran Church, St. Louis, Mo., at the same time the church itself was celebrating its 100th birthday. A series of events commemorating both occasions featured church activities in May.

Dr. Wismar, now almost 77, began his service as organist and as teacher in the congregation's parochial school in 1902. He retired from his school duties in 1945 but continues his full church responsibilities.

When Concordia Teachers College, Lake Forest, Ill., awarded an honorary doctorate to Walter Wismar in June, 1956, THE DIAPASON printed his picture and a summary of his career with emphasis upon his valuable service in the A.G.O. and as a contributor to Lutheran publications.

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- h) Establishing a standard "Work Requested Schedule," or "Maintenance Memorandum" for organists, giving minimum costs of each type of work requested, with nomenclature.
- i) Creating greater public interest in organs and organ music.
- j) Discussion of "On-The-Spot Comparison Demonstrations," and the value of such sales methods.
- k) Preparation of booklet entitled "What To Do When Buying An Organ" for industry-wide distribution to public.
- l) Closing Fellowship Banquet. Addresses by representatives of leading builders. Address by Executive Secretary.

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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**CHURCH IN NEWPORT
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INSTALLATION BY LAVALLEE

St. Mary's Parish in Connecticut City to Get Three-manual in Summer—Features Elaborate Gothic Case to Match Edifice.

A new three-manual Casavant organ is to be installed this summer in St. Mary's Church, Newport, R. I., by Wilfrid Lavallee, New York Casavant representative. A feature will be an elaborate Gothic white oak case to match what is said to be one of the finest Gothic church edifices in New England.

The stoplist:

GREAT ORGAN.

- Principal, 8 ft., 68 pipes.
- Bourdon, 8 ft., 68 pipes.
- Erzähler, 8 ft., 68 pipes.
- Octave, 4 ft., 68 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.

- Geigen Principal, 8 ft., 68 pipes.
- Rohrflute, 8 ft., 68 pipes.
- Viola da Gamba, 8 ft., 68 pipes.
- Voix Céleste, 8 ft., 61 pipes.
- Gemshorn, 4 ft., 68 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Melodia, 8 ft., 68 pipes.
- Duiciana, 8 ft., 68 pipes.
- Spitzflute, 8 ft., 68 pipes.
- Nazard, 2½ ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.

PEDAL ORGAN.

- Contrabass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrgedeckt, 16 ft., 12 pipes.
- 'Cello, 8 ft., 12 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Trombone, 16 ft., 12 pipes.

PETER WARING, S.M.D., directed the choir of the Cathedral Church of St. Paul, Boston, Mass., in Fauré's Requiem at the evening service May 25.

**RICHARD KEYS BIGGS PLAYS
WIDELY-SPACED RECITALS**

Richard Keys Biggs, on a trip east from his home in Hollywood, Cal., appear in recital at two widely-separated Roman Catholic churches — the Gesu Church in Milwaukee, Wis., and Sacred Heart Church, Taftville, Conn.

Dr. Biggs was featured in Milwaukee May 4 as guest organist at two of the morning masses (the choir sang his Mass in honor of Fray Junipero Serra) and as recitalist that afternoon. His program: Trumpet Tune, Purcell; Prelude, Clerambault; "Deck Thyself," Bach; "The Bells of Ste. Anne de Beaupré," Russell; "Big Ben," Plum; Andante Recitativo, Sonata 1, Mendelssohn; Allegro, Aria and March, Peeters; "Cantilene Nuptiale," Dubois, and "Ave Maria," Schubert.

In Connecticut Dr. Biggs opened the new Casavant organ April 30. A description of this instrument appeared in the March issue of THE DIAPASON. His program here included: "The Heavens Declare the Glory of God," Marcello; Aria, Handel; "Good News from Heaven," Pachelbel; Chaconne, Couperin; "The Fifers," Dandrieu; "Deck Thyself," Bach; Rigaudon, Campra; "The Bells of Ste. Anne de Beaupré," Russell; "Big Ben," Plum; Elevation, John Larkin; Allegro, Aria and March, Peeters; "Humoresque," Yon, and Allegro Giocoso, Saint-Saens.

SCHOLARSHIP DIRECTORY

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A new Directory of International Scholarships in the Arts has been published by the Institute of International Education. The new guide, first of its kind, catalogs awards for study abroad offered by government and private organizations throughout the world in architecture, creative writing, dance, design, music, painting and sculpture and theatre arts. The institute nominates candidates for the Fulbright awards, under which some 175 young American artists are now studying abroad.

Copies of the directory are available without charge at the Institute of International Education, 1 East 67th Street, New York 21, N. Y.

**YORK EPISCOPAL CHURCH
APPOINTS ROBERT ZBORAY**

Robert R. Zboray has been appointed organist and choirmaster of St. John's Episcopal Church, York, Pa., effective Aug. 1. He leaves a similar position at St. George's Episcopal Church, Arlington, Va., where he has been in charge of three choirs. A new organ of twenty-two ranks was installed in his tenure and a monthly series of concerts has been given. He founded and conducted the Arlington Cantata Choir, a civic choral organization. For the last two years, since the new organ was installed, the church has undertaken a program to bring organists of international fame to the community.

Mr. Zboray formerly was organist and choirmaster of Adas Israel Hebrew Congregation, the Waugh Methodist Church and the Capitol Hill Presbyterian Church, Washington, D. C., and the Good Shepherd Lutheran Church, Alexandria, Va. He has given recitals throughout the Washington area and has served as registrar of the D. C. Chapter of the A.G.O. and on the summer faculty at Hood College, Frederick, Md.

**OLON ALBERTI CONDUCTS
EXTENSIVE CHORAL SEASON**

Solon Alberti lists these choral performances this season—his twenty-sixth—at the Park Avenue Christian Church, New York City: the Verdi and Fauré Requiems; Saint-Saens' Christmas Oratorio; Rossini's "Stabat Mater"; Handel's "Messiah"; "The Way of the Cross," George-Alberti, and a United Nations program.

Mr. Alberti's summer teaching sessions will include three weeks in Houston, Tex., and three weeks as director of a workshop at the University of Utah, Salt Lake City.

**DALLAS MUSICIANS HEAD
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A church music conference will be held Aug. 4-9 at Mo-Ranch, Hunt, Tex. The following Dallas musicians will compose the staff: John Bumstead, Glen Johnson, Robert Scoggin, Eugene Ellsworth and Dorothy Wassum Ellsworth.

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twelfth	2 2/3'	gamba celeste	8'
fifteenth	2'	principal	4'
mixture	III	nazard	2 2/3'
larigot	1 1/3'	prestant	2'
		trumpet	8'
		vox humana	8'
CHOIR		PEDAL	
melodia	8'	holzprincipal	16'
viole	8'	bourdon	16'
dulciana	8'	lieblich gedeckt	16'
unda maris	8'	principal	8'
flute d'amour	4'	block flute	4'
		twelfth	2 2/3'
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JAMES R. LAWSON AT CARILLON "AMERICANA"



JAMES R. LAWSON, carillonneur of the Rockefeller Memorial Chapel at the University of Chicago, is shown at the Schulmerich electronic carillon "Americana" installed in the Vatican pavilion at the Brussels world's fair. He will be heard here in recital along with a number of other American and European carillonneurs.

Mr. Lawson was born in Cody, Wyo., and is a graduate of the University of Chicago where he studied with Frederick Marriott. From 1941 to 1948 he was the first carillonneur of the Hoover Library at Stanford University, serving the summers of 1946-47 at the Scottish Rite Cathedral, Indianapolis, Ind.

In 1948 Mr. Lawson left Stanford for a period of study in Europe at the Ecole de Carillon (Beiaardschool) in Malines, Belgium. While working for his diploma, Mr. Lawson traveled widely and played most of the major European carillons. Before returning to America, he studied in England the ancient art of change

ringing. He was elected a member of the Sussex County Association of Change Ringers and is at the moment the only American carillonneur who is also a trained change ringer.

In 1952 Mr. Lawson returned to America and was engaged for the summer of 1953 to play a special series on the National Evening Hymn Memorial Carillon at Arlington National Cemetery. In 1953 Mr. Lawson received his Chicago appointment. Here he also serves as chime master of the Alice Freeman Palmer Memorial Chime in Mitchell Tower. He is the founder of the Societas Campanarium, an organization for the study of campanology. One of the activities of the society is the publication of carillon music.

Mr. Lawson is a member of the faculty of the annual Schulmerich school of campanology at the Westminster Choir College, Princeton, N. J. He is a member of the Guild of Carillonneurs in North America and is on the executive board of the Chicago Chapter of the A.G.O.

Recitalists are acclaiming these seven features found in the Concert Model Hammond Organ

In this day and age, a great deal is expected from the concert organist. Not only is it required that he be able to perform the great classical organ works, but he must also be master of the modern works. Many of these are extremely difficult to play and require frequent and rapid changes in registration. The Concert Model Hammond Organ was especially designed to meet the varied needs of today's recitalist. The skilled organist cannot help but enjoy playing this fine instrument because he immediately senses an inherent tonal adequacy and completeness of console appointments necessary for artistically interpreting the various phases of his work. Recitalists everywhere now realize that here is an instrument on which their full repertoires may be played in a really convincing manner, and on which they can adequately display their pedal technique. The seven features which follow are contributive to the success of this remarkable organ.



1. Manual Tonal Ensemble. The Concert Model Hammond Organ has a gloriously full five-octave ensemble on both manuals without resort to couplers, extensions, or other unification devices which are so detrimental to ensemble. Each manual is provided with resources which may be played at 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. pitches. *Of greatest importance is the fact that the strength at each pitch is separately adjustable.*

2. Solo, Mixture, and "Baroque" Registrations. In the Concert Model Hammond Organ the number of interesting and delightful solo and mixture registrations made possible with mutations reaches a zenith which many leading organists feel has never been before approached in any organ. Each manual is provided with resources sounding at 5 1/2 ft. (quint), 2 3/4 ft. (nazard), 1 3/4 ft. (tierce), and 1 1/2 ft. (larigot). Most important is the provision whereby the intensity (or loudness) of each mutation may be regulated individually to any degree. This adjustable feature, which is exclusive to the Hammond Organ, is of tremendous importance and makes this instrument a veritable laboratory for trying out almost innumerable mixture and "baroque" effects.

3. Pedal Resources. In the Concert Model Hammond Organ particular attention has been paid to providing an amazingly complete pedal division with a seven octave reed chorus which must be heard to be appreciated. The pedal resources include:

- 32 ft. Bombarde (not synthetic)
- 32 ft. Bourdon (not synthetic)
- 16 ft. Solo
- 16 ft. Foundation
- 8 ft. Solo
- 8 ft. Foundation
- 2 ft. Solo
- 2-&-1 ft. Solo

4. Prompt Tonal Response. Here is a feature which invariably inspires the recitalist with this instrument's possibilities in playing fast-moving scherzos, etc. The absence of undesirable lag in speech results in a highly desirable clarity and crispness of tone.

5. Selective Vibrato Feature. The great and swell manuals are provided with separate ON-OFF vibrato controls in the form of tilting stop tablets. The rotating control "VIBRATO AND CHORUS" has six possible positions corresponding to three degrees of vibrato and three degrees of vibrato chorus (mixture of vibrato and non-vibrato tones). This control preselects the extent of Vibrato and Vibrato Chorus which will be obtained when either of the manual vibrato ON-OFF stops is used. There is no unpleasant tremulant or "throb" in the Hammond Vibrato—only a desirable variation in pitch (similar to that produced by the violinist). We feel certain that every organist will find it a satisfying experience to hear the many beautiful tonal effects made possible when playing with contrasting vibrato registrations on the organ manuals.

6. Reverberation Unit. When the Concert Model Organ is installed in an acoustically "dead" room, the Hammond Reverberation Unit is used to prolong the notes slightly after the keys are released to produce the sonority of a reverberative church building. This is very useful as it relieves the organist from maintaining an absolutely legato technique which is necessary when no reverberation is present.

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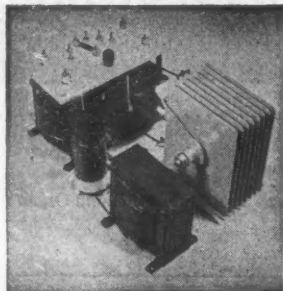
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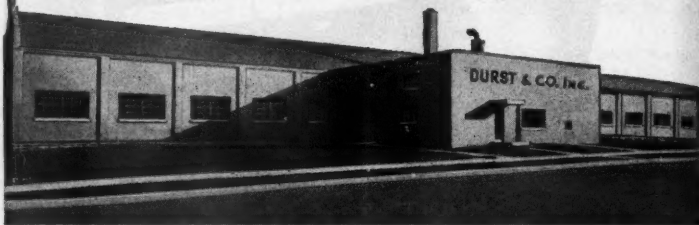
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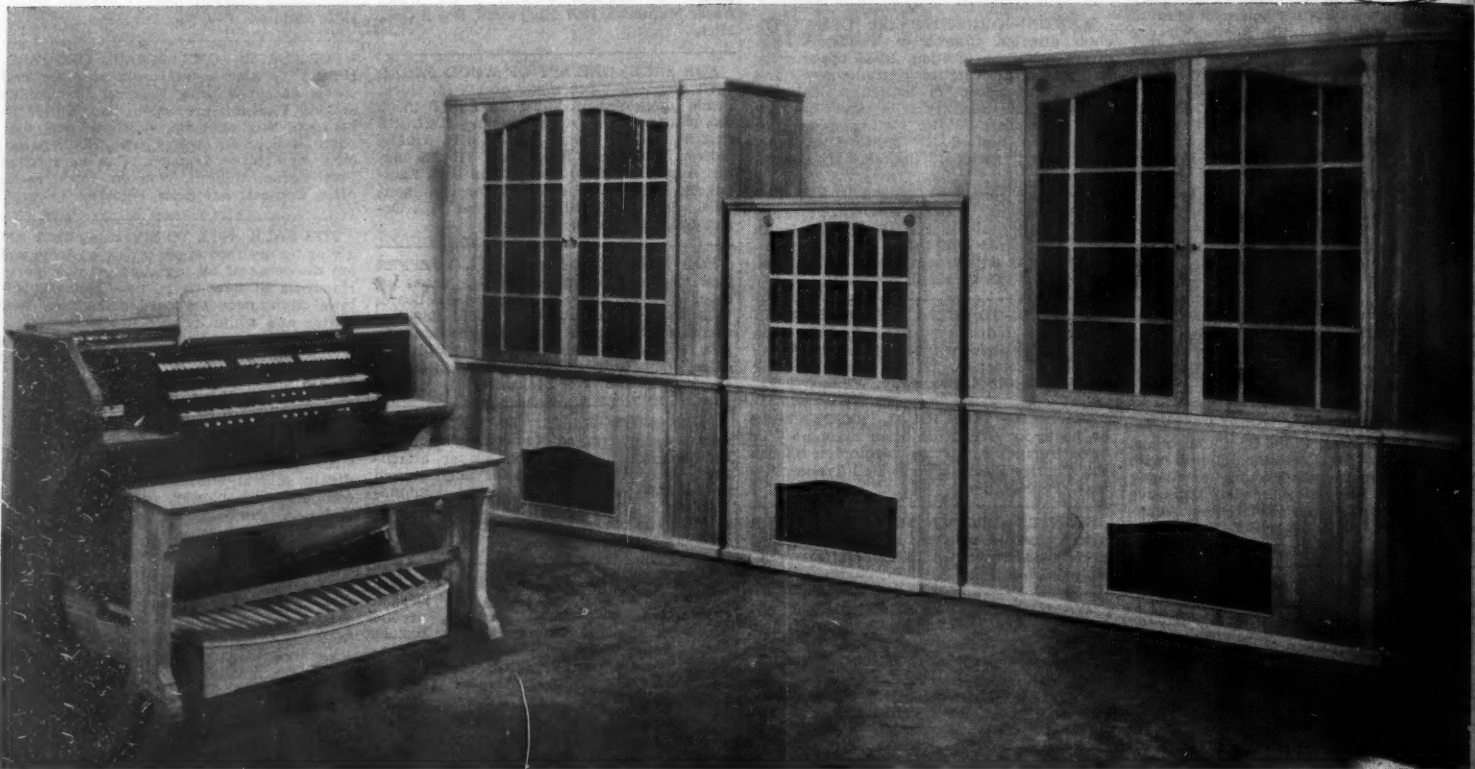
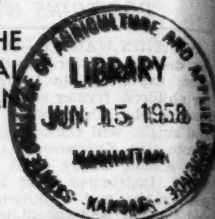
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16'	Lieblich Gedeckt	(Swell) (Tenor C)	49 notes
8'	Diapason		61 pipes
8'	Flute	(Swell)	61 notes
8'	Viola	(Swell)	61 notes
8'	Dulciana		61 pipes
4'	Octave	(Ext. Diapason)	12 pipes
4'	Dulcet	(Ext. Dulciana)	12 pipes
2-2/3'	Twelfth	(Ext. Octave)	7 pipes
2'	Fifteenth	(Ext. Octave)	5 pipes
III	Mixture	(12-15-19) (Diapason)	183 notes

SWELL ORGAN

8'	Diapason	(Great)	61 notes
8'	Gedeckt		61 pipes
8'	Viola		61 pipes
4'	Principal	(Great)	61 notes
4'	Flute d'Amour	(Ext. Gedeckt)	12 pipes
4'	Violina	(Ext. Viola)	12 pipes
2-2/3'	Nasard	(Ext. Gedeckt)	7 pipes
2'	Flautino	(Ext. Gedeckt)	5 pipes
8'	Orchestral Oboe-R	(Combination)	61 notes

PEDAL ORGAN

16'	Diapason	(electronic)	32 notes
16'	Violone	(electronic)	32 notes
16'	Bourdon	(electronic)	32 notes
16'	Lieblich Bourdon	(electronic)	32 notes
8'	Octave	(from Pipes in Great)	32 notes
8'	Flute	(from Pipes in Swell)	32 notes
8'	Viola	(from Pipes in Swell)	32 notes
8'	Dulciana	(from Pipes in Great)	32 notes
4'	Octave	(from Pipes in Great)	32 notes
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