

THE DIAPASON

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

Forty-Ninth Year, No. 9—Whole No. 585

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

Subscription \$1.75 a year—15 cents a copy

FOUR-MANUAL WICKS GOES TO KIRKWOOD, MO.

ST. LOUIS SUBURBAN CHURCH

First Presbyterian Dedicates New Organ and Attractive Church after Easter—Robert Heckman Is Minister of Music

The First Presbyterian Church of Kirkwood, Mo., is the home of a new four-manual Wicks organ dedicated April 13. Though the instrument was finished and has been in use since the Christmas season, both it and the handsome church of contemporary design were officially consecrated the Sunday following Easter. Robert Heckman is the minister of music in the church in the western suburb of St. Louis and he was responsible for the specification of the organ. He also played the opening recital.

The stoplist is as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
 Diapason, 8 ft., 61 pipes.
 Bourdon, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Quinte, 2 2/3 ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Fourniture, 3 ranks, 183 pipes.
 Bombarde, 8 ft., 61 notes.
 Chimes, 21 tubes.
 Tremolo.

SWELL ORGAN.

Flute Conique, 16 ft., 61 pipes.
 Gelgen Diapason, 8 ft., 61 pipes.
 Rohrflöte, 8 ft., 61 pipes.
 Flauto Dolce, 8 ft., 12 pipes.
 Flute Celeste, 8 ft., 49 pipes.
 Viole de Gambe, 8 ft., 61 pipes.
 Gamba Celeste, 8 ft., 49 pipes.
 Prestant, 4 ft., 61 pipes.
 Twelfth, 2 2/3 ft., 61 pipes.
 Flautino, 2 ft., 61 pipes.
 Plein Jeu, 3 ranks, 183 pipes.
 Fagot, 16 ft., 61 pipes.
 Trompette, 8 ft., 61 pipes.
 Oboe, 8 ft., 61 pipes.
 Rohrschalmel, 4 ft., 61 pipes.
 Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 61 pipes.
 Gedeckt, 8 ft., 61 pipes.
 Dolcan, 8 ft., 61 pipes.
 Dolcan Celeste, 8 ft., 49 pipes.
 Nachthorn, 4 ft., 61 pipes.
 Nazard, 2 2/3 ft., 61 pipes.
 Blockflöte, 2 ft., 61 pipes.
 Tierce, 1 3/5 ft., 61 pipes.
 Clarinet, 8 ft., 61 pipes.
 English Horn, 8 ft., 61 pipes.
 Bombarde, 8 ft., 61 pipes.
 Tremolo.

ANTIPHONAL ORGAN.

Viola, 8 ft., 61 pipes.
 Gedeckt, 8 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 Spitzflöte, 4 ft., 61 pipes.
 Bombarde, 8 ft., 61 notes.
 Tremolo.

PEDAL ORGAN.

Contre Bass, 16 ft., 32 pipes.
 Bourdon, 16 ft., 56 pipes.
 Violone, 16 ft., 12 pipes.
 Quintaten, 16 ft., 32 notes.
 Flute Conique, 16 ft., 32 notes.
 Violone, 10 2/3 ft., 32 notes.
 Octave, 8 ft., 44 pipes.
 Bourdon, 8 ft., 32 notes.
 Flute Conique, 8 ft., 32 notes.
 Quintaten, 8 ft., 32 notes.
 Octave Quinte, 5 1/3 ft., 32 pipes.
 Octave, 4 ft., 32 notes.
 Bourdon, 4 ft., 32 notes.
 Flute Conique, 4 ft., 32 notes.
 Bombarde, 16 ft., 12 pipes.
 Fagot, 16 ft., 32 notes.
 Bombarde, 8 ft., 32 notes.
 Fagot, 8 ft., 32 notes.
 Oboe, 8 ft., 32 notes.
 Bombarde, 4 ft., 32 notes.
 Chimes.

CONGRESS passed a bill May 16 which lowered the duty on harpsichords and clavichords by one-half, making them subject to the same rate as pianos.

BUST OF DR. ELMER, GIFT TO THE A.G.O.



THE BUST of retiring A.G.O. President S. Lewis Elmer by the noted sculptor, John Terken, has been presented to the Guild through the efforts of Mrs. A. W. Erickson, a longtime friend of the national organization. A half-size replica of

the art work was seen at the Houston convention. This photograph emphasizes the extent to which the artist has been able to capture Dr. Elmer's special characteristics.

MUSICOLOGISTS' MEETING IN COLOGNE IS FRUITFUL

The seventh congress of the International Musicological Society was held in Cologne, Germany, June 23-28; about 700 music research scholars from almost every country in the world took part. At the opening ceremony the delegates heard addresses by: Fritz Steinhoff, minister-president of North Rhein-Westphalia; Dr. Paul Egon Hübinger, minister for internal affairs; Dr. Paul Henry Lang, New York City, retiring president of the society, and Dr. Friedrich Blume, Schlüchtern-Hesse, president of the Society for Music Research.

Newly-elected officers include: Dr. Blume, president; Dr. Lang and Dr. René B. M. Lenaerts, Belgium, vice-presidents, and Dr. Ernst Mohr, Switzerland, general secretary. The fine planning of the meeting helped the bulky congress to cut through detail to success. The individual scientific results will be known when the proceedings of the meeting are published in about six months.

LATE HEITMANN POSITION IS FILLED BY SCHNEIDER

Colbert-LaBerge Concert Management has received word from Dr. Michael Schneider that Oct. 1 he will succeed the late Fritz Heitmann as professor at the State Conservatory of Music in Berlin-Charlottenburg. Since the cathedral there was demolished in the last war, Dr. Schneider will be organist at the Kirche zum Heilsbrunnen, a church built only recently.

MARRIOTT CANTATA HONORS RETIREMENT OF MINISTER

On the occasion of the retirement of its noted pastor, Dr. Henry Hitt Crane, the Central Methodist Church, Detroit, Mich., heard the first performance of a cantata by Frederick Marriott entitled "The Greatest of These." Mr. Marriott, organist and choirmaster of the church, conducted the setting of a text from First Corinthians. The church choir was augmented by singers from Trinity Methodist Church, Highland Park, and from the First Presbyterian Church, Birmingham.

A congregation which overflowed both the church and the auditorium of the church house heard the new work performed with brass quintet, string quartet and timpanist from the Detroit Symphony Orchestra.

GEER'S MEMORY IS HONORED IN VASSAR CHOIR CONCERT

A capacity audience of 1300 heard the Brahms Requiem April 27 in a memorial concert in the Vassar College chapel for E. Harold Geer who died Dec. 23, 1957. Donald M. Pearson conducted the college choir of 100 voices, the Wesleyan Choral Society of fifty voices and an orchestra of forty students from the Juilliard School in the performance. Mac Morgan was baritone soloist and Catherine Aspinall soprano soloist.

Mr. Pearson, a faculty member since 1946, succeeded Mr. Geer in 1952 as director of the choir and as college organist.

HOUSTON IS PERFECT HOST TO CONVENTION

24TH NATIONAL MEETING

Honor to Retiring President Elmer Is Keynote of Fine Conclave—39 States Represented among 600 Delegates

The twenty-fourth national convention of the American Guild of Organists which met June 23-27 at the Shamrock-Hilton Hotel in Houston, Tex., proved something new in organists' conclaves: that a convention can be full and varied and interesting without being driven at such a mad pace that delegates are bleary-eyed and foot-sore after the second day. The tempo at Houston was *andante comodo*; it was never languid or dull. Rather it was relaxed and ordered, a real model of convention planning.

THE DIAPASON wishes for space to mention individually every one of the Houstonians whose convention committees provided one of the most satisfactory and enjoyable meetings in the Guild's long history. We suggest that each reader open his convention program book to page 3 and make a low salaam to every name there. Each of the listed committees performed yeoman duty; each should put on paper its detailed solution of the problems faced. Future convention planners could certainly benefit from Houston's experience.

Delegates from thirty-nine states were joined by two eminent Canadians and one distinguished Mexican to swell the attendance well beyond 600. Of course Texas led all the rest in attendance. Not only was it the host state (and a really hospitable one), but this was the very last national convention at which Texas was to be the largest of the forty-eight states instead of the next largest of forty-nine or even fifty. Texans came from all five points of the Lone Star and all stations in between, all the way from McAllen to Wichita Falls and from El Paso to Texarkana; they composed about a third of the assemblage.

But many other states did very well too, with certain active chapters making remarkable showings. Seventeen members of the Kansas City Chapter, for example, came more than 600 miles by air, train or highway. And each convention was glad he came for he took home with him information, inspiration, new acquaintances and the usual assortment of convention chuckles.

Student Competition

The first official pre-convention event was the student competition finals at the handsome First Presbyterian Church whose Aeolian-Skinner organ figured in several other convention events. The winner of the valuable Möller award was Ray Pylant Ferguson, who as a graduate student at Syracuse under Arthur Poister had been selected to represent the A.G.O. region embracing New York, northern New Jersey and the Panama Canal Zone. He is now on the staff of the Southern Baptist Seminary, Louisville, Ky. Kent Hill won the newly-established Bernard R. LaBerge memorial award. He represented the Ohio River Valley region which includes Kentucky, Ohio and West Virginia. A student at Oberlin College at the time of his selection, Mr. Hill has this last year been the director of music at the First Methodist Church and at the Vashti School, both in Thomasville, Ga.

Judges for the competition, at which fourteen regional winners were heard (a fifteenth was ill and unable to appear), were: Nita Akin, Roberta Bitgood, Norman Coke-Jephcott, Harold Heeremans, Glenn Metcalf, Leslie Spelman and Alec Wyton. Houston's Mrs. Earle B. Lowder was in charge of arrangements.

THE DIAPASON had the opportunity to discuss the competition with most of the judges as well as with several interested

New Closing Dates

In order to maintain and improve services to correspondents and advertisers, changing conditions necessitate moving up our closing dates. Beginning Sept. 1 deadlines will be as follows: For all general news, A.G.O. reports, etc., 10th of the month preceding date of issue; recital programs, 5th of the month; advertising copy, 5th; new music, records and books for review, 1st day of the month.

WINNERS OF GUILD COMPETITION



RAY PYLANT FERGUSON

The first- and second-place winners in the Guild's national organ-playing competition are young men already active in playing and teaching. Mr. Ferguson is on the staff of the Southern Baptist Seminary, Louisville, Ky., and is organist at the Central Presbyterian Church. Mr. Hill



KENT HILL

teaches in the Vashti School and plays in the First Methodist Church, both in Thomasville, Ga. Mr. Ferguson represented the region embracing New York, northern New Jersey and the Panama Canal Zone; Mr. Hill was regional winner in the Ohio River Valley region.

non-judges who also listened. The playing of contemporary works, especially in the virtuoso range, they all agreed, was on a par with previous years. The disturbing disappointment was in the performances of Bach which were seldom superior and in most instances unsatisfactory. Dr. Spelman remarked on the dearth of American music both in the Saturday hearings (Sowerby's "Pageant" was the one American piece heard) and in the programs submitted by the contestants—what each intended to play if he won the award. There was also unanimity among the judges that insufficient emphasis is being placed on the general musicianship and understanding of the contestants. The suggestion was even offered that the A.A. G.O. degree might be a desirable prerequisite to entry into the competition.

Pre-convention Sunday

Many delightfully air-conditioned Houston churches planned special musical services for the Sunday before the convention's official opening and a considerable number of conventioners were able to reach the Texas metropolis in time to attend them. Not so THE DIAPASON's editors; they had just put the July issue "to bed." So they can only report that visitors had a wide choice of faiths and creeds from which to choose and were much impressed, they tell us, with beautifully sung and played services.

The first representative of this periodical deplaned early Sunday afternoon. He did not need to see the palm trees and the Spanish moss to be reminded that Houston was sub-tropical: the temperature was 88° and the humidity 93 per cent and it was raining. But immediately Houston's motto—"the world's most air-conditioned city"—came to the fore; a refrigerated limousine drove to a completely air-controlled hotel. From that point on, delegates had to face Houston's natural climate only for brief transfers from one cool place to another.

The exhibit hall of the hotel was the center of Sunday afternoon activities. Many wandered about after their registration was completed, dividing their attention between arriving organists from many states and the interesting and varied exhibits whose sponsors were putting on the finishing touches. Several hospitable members of the host chapter filled their cars with delegates for sightseeing tours about the remarkably beautiful and largely new city.

Choral Service

The final event in the more-or-less official pre-convention schedule was a choral service at the immaculate Georgian colonial First Presbyterian Church. Officially listed as pre-convention, it was a model, we feel, of what a convention program should be: it began on time; it lasted just one hour, and there was a virile performance of three finely-contrasted works. Director Jay Froman, we are told, was a bass singer from the choir; Charles Pabor was at the three-manual

Aeolian-Skinner organ. The camaraderie between the perhaps fifty-voice choir and the building was something lovely to listen to. The resonance of the surroundings emphasized the ringing brilliance of the choral sound without veiling the precise enunciation and the linear clarity of the parts in the slightest.

There was some tendency to drive the rhythm of the Britten *Te Deum* in C; it would have conveyed as much excitement with a little more reined-in approach. A little more attention to subtlety and to the lower half of the dynamic range might have been in order. But the Buxtehude cantata "Jesu, Joy and Treasure" was a delight. Two violins and a bassoon joined the other forces for this. The closer was Kodaly's *Te Deum*, a very different reaction to the text from the Britten. There were many things here which merit compliments: the fine shaping of the lines in the fugato at "pleni sunt coeli," the fine male chorus sound immediately following, the effective use of the organ's good reeds, the broad range of choral color. The large church could barely accommodate the congregation.

The *al fresco* concert in the park by the Houston Symphony Orchestra was rained out. The Shamrock lobby became the substitute site and conversation replaced music.

Official Opening

The convention officially opened Monday afternoon. The invocation was offered by the Rev. Oliver R. Harms, chaplain of the Houston Chapter. Jack Ossewaarde, the genial and efficient general chairman, describing himself as a "lame duck" (the convention was his "swan song" in Houston before going to St. Bartholomew's, New York City), welcomed organists from the four corners of our nation. In the absence of the mayor, Councilman Montgomery gave the municipal welcome briefly and wittily. Herbert Garske, dean of the host chapter, introduced S. Lewis Elmer who was given a standing ovation. Our retiring president spoke a few words about the long line of development of A.G.O. conventions. Helen Lasley, who founded the Houston Chapter and who is now a member of the Cleveland Chapter, was introduced and warmly applauded.

The opening recitalist was Robert Baker in a program on the Aeolian-Skinner instrument in Christ Church Cathedral. A rather lengthy recital divided into three parts—baroque, contemporary American (all first performances from manuscript) and "the colors of the organ"—it began with Handel's Concerto in F major. After an unsteady start, Dr. Baker soon proved himself the brilliant performer we know him to be. His Handel is rhythmic and colorful and here it set

(Continued on page 12)

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



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- 8. BRISTOL: HARK! THE GLAD SOUND! THE SAVIOR COMES
- 9. MARTYRDOM: AS PANTS THE HEART FOR COOLING STREAMS
- 10. ST. PHILIP: LORD, IN THIS THY MERCY'S DAY

**WORKSHOP AT MAC MURRAY
COLLEGE SCORES SUCCESS**

More than fifty organists and choir-masters, teachers and students, representing twelve colleges and universities from as many states, met on the campus of MacMurray College, Jacksonville, Ill., for the organ workshop by Catharine Crozier and Harold Gleason June 9-13. It was sponsored by the college and the MacMurray Guild Student Group. Class sessions were held in the Annie Mermer Chapel with a four-manual Aeolian-Skinner organ.

Discussion of the organ repertory under study, in the areas of technical problems, style and tradition and registration, was followed by demonstration-performances by Miss Crozier and Dr. Gleason as well as by class members. Miss Crozier and Dr. Gleason also led several discussions and demonstrations of manual and pedal technique and practice methods. Dr. Gleason gave a number of "first" lessons to several class members to illustrate initial steps.

Highlights of the week were recitals by Miss Crozier, Ronald Arnatt and Robert Glasgow. These are listed on the recital page.

**PENDLETON WORKS HEARD
IN PARIS CHORAL CONCERT**

Edmund Pendleton conducted the Paris, France, Philharmonic Chorus and Orchestra May 13 in a concert in the Church of the Madeleine. Bach's Cantatas 4 and 68 and his Magnificat shared the program with Mr. Pendleton's own motet "Pascha Nostrum Immolatus Est Christus" and his cantata "I Was Glad." A capacity crowd heard the program and several Paris newspapers printed enthusiastic reviews. All works were sung in their original languages. Mr. Pendleton's cantata had its first performance with orchestra.

NOEL GOEMANNE, St. Rita's Roman Catholic Church, Detroit, Mich., inaugurated the new Casavant organ in St. Justin's Church, Hazelpark, Mich., June 29, programming works of Bach, Buxtehude, Peeters and Goemanne.

WORKSHOP LEADERS AT MAC MURRAY



HAROLD GLEASON, Catharine Crozier, Joseph Cleeland, music department director, and Robert Glasgow, college organist, are pictured on the porch of the Mermer Chapel, MacMurray College, Jacksonville, Ill.

**DEAN OF LES BOIS CHAPTER
ASSUMES POST IN DETROIT**

Roland Crisci has been appointed organist and choirmaster of the Redford Avenue Presbyterian Church, Detroit, Mich., and will begin his duties there Sept. 1. For the last three years he has served the First Methodist Church of Boise, Idaho, in a similar capacity. He has also been dean of the Les Bois Chapter of the A.G.O., in which connection he was pictured with his wife on page 17 of the June issue.

Mr. and Mrs. Crisci (she has been in charge of youth choirs at the Boise church) were at the Ginter Park and Centenary Methodist Churches, Richmond, Va., prior to their tenure in Boise. In Richmond Mr. Crisci was sub-dean of the local Guild chapter.

Both are graduates of the Westminster Choir College. Mr. Crisci received the B.M. in 1949 and M.M. in 1950, studying organ with Alexander McCurdy. Mrs. Crisci earned her B.M. in 1948 and was minister of music at the First Presbyterian Church of Norfolk, Va., prior to their marriage.

**ORGAN BUILDER SINCE 1910,
FRAZEE IS INCORPORATED**

The Frazee Organ Company of South Natick, Mass., in business since 1910, has incorporated as of July 1. The officers are: H. Norman Frazee, president and treasurer; Nelly Frazee, clerk; Harry Wilkinson, director, and Gerald F. Frazee, director and sales representative.

Some of the company's present contracts include organs for churches in Suncook, N. H., New Haven, Conn., and Southboro, Lynn and Medford Hillside, Mass.

**VICE-PRESIDENT OF SCHOOL
INSTALLS CHAPEL ORGAN**

Another do-it-yourself organ project recently reported to THE DIAPASON is a fifteen-rank instrument which Capt. William Atkinson, Jr., has just installed in the Carlsbad, Cal., Army-Navy Academy of which he is the vice-president. The instrument, a 1910 Möller purchased from the First Presbyterian Church, Upland, Cal., was installed in the new chapel of the school in time for baccalaureate services.

GEORGE WM. VOLKEL

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

**The Presbyterian Church
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Faculty, School of Sacred Music
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PORTER HEAPS

RECITAL ORGANIST

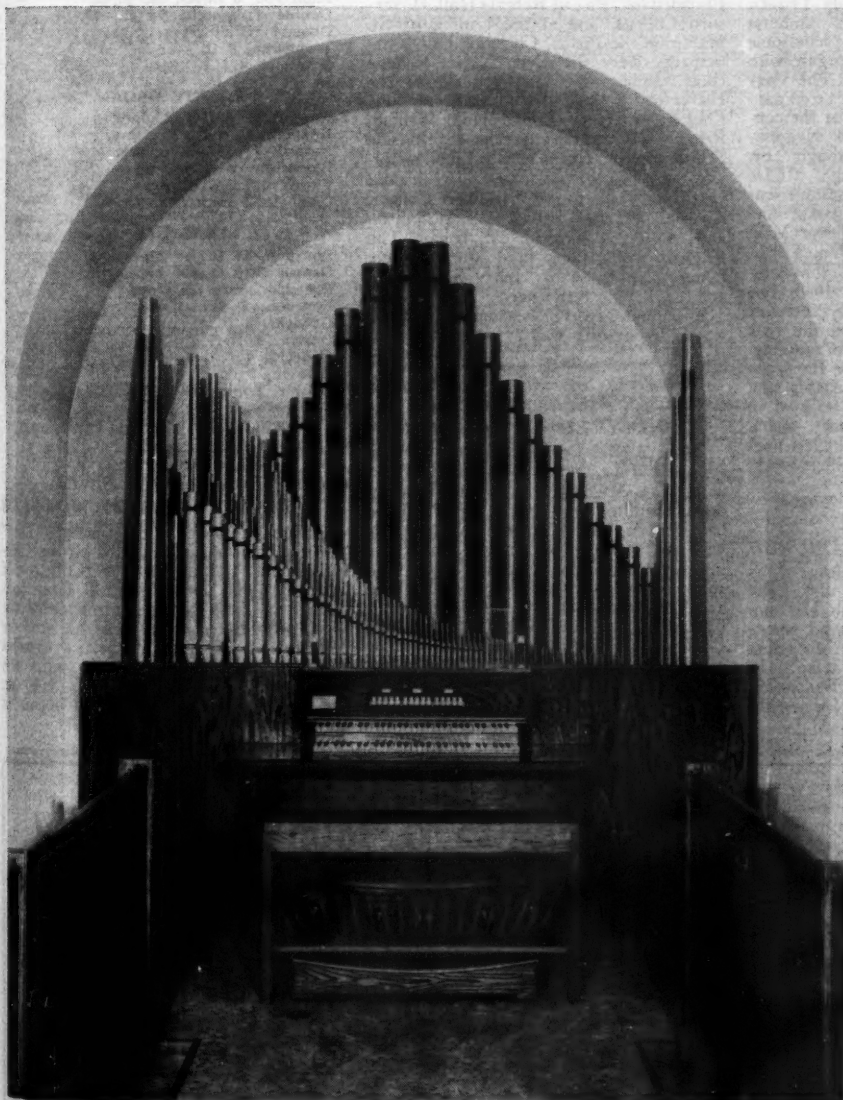
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Just performed at Tanglewood . . .

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Third Church of Christ, Scientist, Will Have 50-rank 3-manual—Echo Will Be Retained—Josiah Smith Is Organist

The Third Church of Christ, Scientist, New York City, has purchased a new three-manual, fifty-rank Austin for installation in its Georgian-colonial edifice. The main organ will be placed in a shallow space at the front of the church behind the present decorative organ case. The present echo organ, installed when the church was built, will be retained after its complete rebuilding and enlargement.

Dr. William H. Barnes, acting as consultant to the church, drew up the specification in collaboration with Richard Piper, tonal director for Austin. Josiah Smith is organist of the church. Charles L. Neill, New York representative, handled negotiations for Austin.

The stoplist is as follows:

GREAT ORGAN.

- Spitzflöte, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 12 pipes.
- Oktave, 4 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Quinte, 2 2/3 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Chimes.

SWELL ORGAN.

- Bourdon, 16 ft., 68 pipes.
- Gedeckt, 8 ft., 68 pipes.
- Gambe, 8 ft., 68 pipes.
- Celeste, 8 ft., 56 pipes.
- Principal, 4 ft., 68 pipes.
- Blockflöte, 4 ft., 68 pipes.
- Nasard, 2 2/3 ft., 61 pipes.
- Waldflöte, 2 ft., 61 pipes.
- Plein Jeu, 5 ranks, 305 pipes.
- Fagotto, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Oboe, 8 ft., 12 pipes.
- Clarion, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Bourdon, 8 ft., 68 pipes.
- Flauto Dolce, 8 ft., 68 pipes.
- Flute Celeste, 8 ft., 56 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Principal, 2 ft., 61 pipes.
- Quinte, 1 1/3 ft., 61 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Krummhorn, 8 ft., 68 pipes.
- Trumpet, 8 ft., 12 pipes.
- Tremulant.

ECHO ORGAN.

- Dulciana, 8 ft., 68 pipes.
- Vox Angelica, 8 ft., 68 pipes.
- Unda Maris, 8 ft., 56 pipes.
- Clarabella, 4 ft., 68 pipes.
- Flute, 4 ft., 68 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 20 tubes.
- Harp, 8 ft., 61 bars.
- Tremulant.

PEDAL ORGAN.

- Acoustic Bass, 32 ft., 32 notes.
- Principal, 16 ft., 32 pipes.
- Sub Bass, 16 ft., 32 pipes.
- Spitzflöte, 16 ft., 32 notes.
- Gedeckt, 16 ft., 32 notes.
- Oktave, 8 ft., 32 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Spitzflöte, 8 ft., 32 notes.
- Choralbass, 4 ft., 12 pipes.
- Rohrflöte, 4 ft., 32 notes.
- Mixture, 3 ranks, 96 pipes.
- Trombone, 16 ft., 12 pipes.
- Fagotto, 16 ft., 32 notes.
- Trumpet, 8 ft., 32 pipes.
- Clarion, 4 ft., 12 pipes.

ROBERT ELMORE, WHOM TWO COLLEGES HONOR



ROBERT ELMORE had two honorary degrees conferred upon him within a single week. Alderson-Broaddus College at Phillipi, W. Va., gave him an LL.D. June 2 and Moravian College awarded him an L.H.D. June 8.

In bestowing the degree of doctor of laws, Alderson-Broaddus College cited Mr. Elmore for "his unusual talent which so appropriately and beautifully has enriched the music and worship of the Christian Church."

SEMINARY IN MONROE, VA., ORDERS 3-MANUAL MÖLLER

The new Father Judge Mission Seminary, for training seminarians for the Roman Catholic order of the Missionary Servants of the Most Holy Trinity, to be constructed in Monroe, Amherst County, Va., will include a handsome chapel with a three-manual organ with an exposed antiphonal division. The Very Rev. Thomas O'Keefe, custodian-general, announced the letting of the contract to the Möller Organ Co. Negotiations were conducted through Fr. O'Keefe and L. B. Buterbaugh, Möller representative. The organ consultant was Lawrence Richard Sears, organist and choirmaster of the Shrine of the Most Blessed Sacrament, Washington, D. C.

The seminary is scheduled for completion in the late summer of 1960. The organ is to be located near the sanctuary with an antiphonal division on the rear wall to support congregational singing. The chapel, seating 300, will be the scene of daily and Sunday high masses and vespers. The organ will also be used in the music courses of the seminary, which includes a four-year academic high school and two years of liberal arts college work.

JAMES GILLETTE RETIRES FROM LAKE FOREST CHURCH

James R. Gillette retires Aug. 1 as organist and choirmaster of the Lake Forest, Ill., Presbyterian Church. His successor will be Robert Kuhn who comes to Lake Forest from the First Methodist Church, Pittsburgh, Pa. The late S. E. Gruenstein, founder of THE DIAPASON, filled this church post for forty-eight years.

PHILADELPHIA AREA HEARS A 3-DAY SCHÜTZ FESTIVAL

A Heinrich Schütz festival of three concerts was given April 9-11 at the Church of St. Luke and the Epiphany, Philadelphia, Pa., at Roberts Hall, Haverford College, and at the Church of St. Martin-in-the-Fields, Chestnut Hill. Participants were the Bryn Mawr College choir, Robert Goodale, conductor; the Haverford College glee club and the New Choral Society of Philadelphia, William Reese, conductor, and the Springside School chorus, Helen B. Stott, conductor.

A long list of vocal and instrumental performers was joined by Robert Conant, harpsichord, and Harry W. Wilkinson and Wilson Townsend, Jr., organ. The English translations used were largely taken from those of Henry S. Drinker and Carl F. Pfatteicher.

A comprehensive hearing of choral works by Schütz was afforded.

CHAMBER MUSIC CONCERT CONDUCTED BY NIES-BERGER

Edouard Nies-Berger conducted a string ensemble June 29 in a chamber concert at the Los Angeles, Cal., county museum. John Hamilton was at the organ and the harpsichord and Elizabeth Nies-Berger was the soprano soloist. Of particular interest to church musicians were the following numbers on the program: Sonata for strings and organ, Gabrieli; Solo Cantata: "Ah Lord, When My Last End Is Come," Tunder; Concerto Grosso for cembalo, strings and organ, Geminiani, and Solo Cantata: "The Loyal Shepherd," Rameau. Numbers for strings rounded out the program.

RECITALS COINCIDE WITH STRATFORD FETE

REBUILT ORGAN DEDICATED

Casavant in St. Andrew's Presbyterian Redesigned by Willetts Company with Organist Frederick James Collaborating

A series of recitals planned to coincide with the world-famous Stratford Shakespearean festival will give visitors the opportunity of hearing the recently rebuilt organ in St. Andrew's Presbyterian Church, Stratford, Ont., Canada. John Cook, F.R.C.O., will play Aug. 10, Gordon Jeffery, F.R.C.O., Aug. 17 and William Wickett, F.C.C.O., Aug. 24.

The old organ, installed by Casavant Frères in 1904, had as its first recitalist Sir Ernest MacMillan, then ten years of age. The instrument has been rebuilt by M. R. Willetts and Associates, Woodstock, Ont. The specification was drawn up by the organist and choirmaster, Frederick James, in collaboration with Mr. Willetts.

At the dedication service June 22 the choirs of St. Andrew's sang: Gloria in Excelsis, Mozart; "Rise Up, O Men of God," Harold T. Scull; "All Hail the Power of Jesus' Name," Ley, and Te Deum, Willan. A short recital played by Mr. James included works by Bach, Dupuis, Whitlock and Rowley.

The great, swell and pedal divisions are installed behind the choir loft on the northwest wall of the church. The positiv division is above the pulpit on the southwest wall.

The new stoplist is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Oktave, 4 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Grave Mixture, 2 ranks, 122 pipes.

SWELL ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Celeste, 8 ft., 49 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Double Trompette, 16 ft., 73 pipes.
- Oboe, 8 ft., 61 pipes.
- Trompette, 8 ft.
- Schalmel, 4 ft.

POSITIV ORGAN.

- Nasonflute, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nasard, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Cymbale, 3 ranks, 183 pipes.

PEDAL ORGAN.

- Bourdon, 16 ft., 44 pipes.
- Gedeckt, 16 ft., 56 pipes.
- Principal, 8 ft., 56 pipes.
- Bourdon, 8 ft.
- Gedeckt, 8 ft.
- Oktave, 4 ft.
- Gedeckt, 4 ft.
- Octavin, 2 ft.
- Double Trompette, 16 ft.
- Trompette, 8 ft.
- Trompette, 4 ft.

CHOIR UNDER GORE SINGS HANDEL WORK AT WOOSTER

Handel's "Ode for St. Cecilia's Day" was the principal work heard on the commencement concert at the College of Wooster, Ohio. Dr. Richard T. Gore conducted the first local performance of the work with the concert choir assisted by soloists and a chamber orchestra. Charles McClain opened the concert with the Mozart F minor Fantasia, K. 608, on the Davis memorial Holtkamp organ in the memorial chapel.

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Christmas Music Begins to Show Up in Quantity Again

The quantity of available Christmas music has grown so vast that each year one concludes that every carol source must now have been tapped, every obscure poetry book consulted, every approach to a song about the Christ Child explored. Yet each year some pleasant and even valuable new material appears among the necessary quantities of "pot-boilers."

Presser offers some Christmas material from varying sources. An SA "On this Happy Christmas Day" is adapted from an old Polish carol by David Kozinski. George Blake's "What Star Is this?" sets an eighteenth-century poem. Wallace Heaton's "Yule Song" has the flavor of a game song in its first section. Ruth Bampton's "The Angel Band" is an adaptation of a spiritual. Mary Rosa's "The Little King of Heaven" is a small-scale SA piece. Not for Christmas is a curious unison "I'll Have to Ask God" by John Leo Lewis, probably intended to interest boys in a choir.

A single carol received from the E. H. Morris Company is an SSA "Noel! Noel!" arranged by Walter Ehret from a Norwegian source.

From Galaxy comes a very British "Good Day, Sir Cristemas" by Eric Taylor on an old-English text. An arrangement by Lionel Letheridge of a little Cesar Franck duet "Mary at the Crib" has a wordy translation. Mary Plumstead's "They All Were Looking for a King" is for male voices with tenors going high and basses low. Katherine K. Davis' "Star at Christmas" is a quiet, unpretentious SSA with a pleasing accompaniment. Newton Percival's "See, Jesus Is Sleeping" is unison and two-part. George Mead's SSA "Dark the Night" is a Welsh carol.

Novello issues are non-Christmas. Three hymn-anthems for unison plus SATB are marked "suitable for Sunday school anniversaries." Two of these, "Children of Jerusalem" and "Again the

Morn of Gladness," are by Eric Thiman; "Come, Praise Your Lord and Saviour" is by Lloyd Webber. These, of course, suggest themselves for combined-choir occasions. John Wood's "O Worship the Lord" is another hymn-anthem on an interesting tune. Two strong works by distinguished names were composed for a single anniversary celebration: Gordon Jacob's "O Be Joyful in the Lord" and Francis Jackson's Magnificat and Nunc Dimittis. Two well-made pieces by William Harris employ unusual voicings: his Te Deum Laudamus in A flat is for ATB (no sopranos) and his Magnificat and Nunc Dimittis in D is for three sopranos (equal voices). Gordon Lawson's "O Unity of Threefold Light" needs an experienced and accomplished choir to handle its enharmonic modulations.

Peters sends us two solid hymn-anthems by Canada's Healey Willan: "Marion" and "O Quanta Qualia," both usable and without problems. Normand Lockwood's American Music Award motet, "Praise to the Lord, the Almighty," deserves the consideration of all choir-masters with capable choirs; it will sound but it is not for run-of-the-mill groups. Another of those fine Bach editions also comes from Peters, this time the Motet 5 "Come, Jesus, Come" for double chorus with an English text and an informative foreword by Walter Buszin. Even those directors who have few opportunities to perform works of this stature will want to own this. A duet for tenor and baritone from Bach's "Wedding" Cantata, "May God Smile on You," suggests its own uses. Ulysses Kay's "A Lincoln Letter," being secular, is outside our province, but it brings up again a point on which we are "touchy." The text of this seems hardly more suited to choral singing than the yellow pages of your telephone book. Such a charge cannot be leveled against Flor Peeters' beautiful "Speculum Vitae" ("Mirror of Life") which C. F. Peters now issues with an excellent English translation by Walter Buszin. This four-section work for organ and high solo voice belongs on many organ recital programs where a first-rate soloist is available.

Shawnee Press devotes some of its recent issues to Christmas. Wihla Hut-

son's "Bethlehem Pilgrimage" is a descriptive piece with some suggested instrumental additions. Leo Tellep's "Be Joyful, Be Merry" is undistinguished but has a lilt to it. Lloyd Pfautsch's "The Oxen" has a pleasant modal flavor; there is a short unaccompanied soprano solo. Warren Angell's "O Sing a New Song" is a rather good arrangement of obvious material. Joseph Roff's "Lead Us, Heavenly Father" is a simple version of a seventeenth-century tune with some attractive three-measure phrases. Wihla Hutson's "Rise Up, O Men of God" is a four-stanza hymn-anthem.

Another of that interesting idea introduced by Concordia Press (the so-called chorale concertato) has appeared. This one is by Harald Rohlig on the familiar "Praise to the Lord." The complete copy enlists choir, congregation, flute, trumpet and organ. Parts for the two wind instruments are available as is a choir copy for the five stanzas of the hymn. No individual problems are present; the putting together may require some leadership. Ten Psalms by Schütz from the "Becker Psalter" are SATB chorale-like settings.

Chorale Preludes by contemporary as well as older composers continue to dominate the organ output. It is our pleasant duty to report the second set of Ten Hymn Preludes by Healey Willan in a volume published by Peters. These are based on a group of largely familiar tunes, making them especially useful. "Wareham" has a pleasant lyric idea into which the tune enters unobtrusively. "Ebenezer" or "Ton-Y-Botel" develops a vigorous four-voice fugue before the tune sings out on the tuba. "Tallis' Ordinal" is a majestic procession with the tune on pedal reeds. "Deo Gracias" is long and ends broadly. "This Endris Nyght" should have uses in the Christmas season. "Old 124th" is a short fugato above the tune in the pedals. A much longer and more vigorous piece develops on "Old 104th." "Bristol" we like especially. Many will find the quiet "Martyrdom" and the lyric "St. Philip" useful.

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O be Joyful in the Lord	G. Thalben-Ball	.18
Two Introlts	Clifford Harker	.18
1. Bread of the World 2. Come, My Way, My Truth		
Canticle of Wisdom (S.S.A.)	Mabel Daniels	.25
O the Blessedness is Great (S.S.A.)	J. C. Bechler, Arr. Dickinson	.18
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Magnificat and Nunc Dimittis G	H. K. Andrews	.45
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CAMPANOLOGY SCHOOL GRADUATES 14



THE SCHULMERICH school of campanology held the final sessions of its tenth class June 20 at Westminster Choir College, Princeton, N. J. Students are pictured above with instructors James Lawson and Dr. Alexander McCurdy.

MINNEAPOLIS PLAYS HOST TO NEW LUTHERAN SOCIETY

The first conference of the newly-formed Lutheran society for worship, music and the arts met June 18-21 on the University of Minnesota campus in Minneapolis. Nearly 200 delegates from all parts of the United States and Canada took part in lecture and workshop sessions. Each of twelve commissions brought in a summary report at the closing session.

Daniel Moe, University of Denver, was elected president; Gerhard M. Cartford, St. Paul, is vice-president; William R. Walters, Wittenberg College, secretary; Linden J. Lundstrom, Rockford, Ill., treasurer, and Dr. Walter E. Buszin, Concordia Seminary, St. Louis, Mo., chairman of the editorial board. A constitution was adopted.

A musical highlight of the meeting was a performance of Bach's St. John Passion under the leadership of Ludwig Lenel, Muhlenberg College, Allentown, Pa., given at Northrop Auditorium June 18.

CONVENTION EXHIBITORS

CATER TO ORGANISTS' NEEDS

The exhibit hall at the Shamrock Hotel provided for a wide range of exhibits of vital interest to organists present at the convention: organs, music publications, vestments, books, carillons and harpsichords.

The list of exhibitors included: Wadler's Music Shop, the Encyclopaedia Britannica, the Baer Organ Company, Music Publishers' Association, Ireland Needlecraft, the Co-Di Music Company, the Brodt Music Company, Mills Music Company, the Venture Press, the World Library of Sacred Music, Schulmerich Carillons, C. F. Peters, Concordia Press, Maas-Rowe Carillons, H. W. Gray, E. R. Moore, Wittmayer Harpsichords and the Kilgen Organ Company.

CHURCH IN SANTA BARBARA

LISTS AUGUST RECITALS

Trinity Episcopal Church, Santa Barbara, Cal., will have its customary August series of organ recitals again this year. Dr. C. Harold Einecke, organist-choirmaster, will play Aug. 8, 22 and 29. His deputy, Russell L. Wheeler, will be heard Aug. 15.

SUMMER PROGRAMS LISTED FOR ST. PAUL'S AT COLUMBIA

Organists heard in the noonday series at St. Paul's Chapel, Columbia University, in July included: Herbert Burtis, organist and choirmaster for the summer session, July 8 and 22, Lorna da Costa July 10, Marguerite Long July 15, John Ferris July 17, John W. Stuber July 24, Clara G. Tilton July 29 and Leonard Raver July 31.

Thomas Spacht will play Aug. 5, Mr. Burt's Aug. 7, F. Mark Siebert Aug. 12 and Thomas B. Richner Aug. 14.

Evening events have included a recital by John Huston July 9, the summer choir July 16 under Mr. Burtis' direction in a program of works by Debussy, de la Rue, Costeley, des Pres and Langlais and a program of English music July 23. Beethoven's "Mount of Olives" will close the series Aug. 10.

COATS HEADS MUSIC STAFF

AT FINGER LAKES MEETING

Donald Coats, St. James' Church, New York City, joined with Dr. George Barrett, Christ Church, Bronxville, in a course in worship, prayer and praise for the annual Finger Lakes conference of the Episcopal Church. The conference was held June 22-28 on the campus of Hobart and William Smith Colleges, Geneva, N. Y.

Mr. Coats taught daily classes in choir training and repertory, service playing and hymnology and conducted daily hymn-sings. He also trained and directed the conference choir which sang a festival service the final night of the conference. An extra-curricular event which aroused much interest and enthusiasm was an informal reading of the "Twentieth-century Folk Mass" by Beaumont.

PAST-PRESIDENT OF C.C.O.

ENDS LONG OTTAWA CAREER

Word has reached THE DIAPASON of the passing May 6 of Dr. John W. Bearder, F.R.C.O., president of the C.C.O. in 1926-27. Dr. Bearder was for many years organist of St. Matthew's Anglican Church, Ottawa, Ont., until his retirement in 1950.

CLAIRE COCI and Alexander MacRae were married June 1. The bridegroom is employed by a New York City bank.

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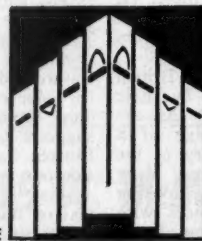


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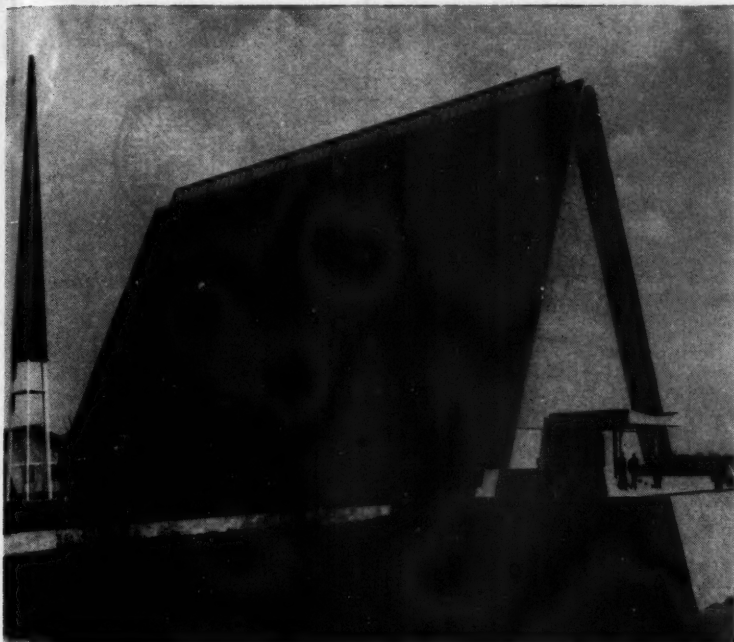
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Indiana Lutheran School on Saarinen-designed Campus Opens Three-manual in Striking Edifice—
Stoplist by Bunjes

Concordia Senior College, Fort Wayne, Ind., a new college on an all-new campus with buildings designed by the famous architect Eero Saarinen, consecrated its chapel and a three-manual Schlicker organ March 9. The instrument was heard for the first time this day in a brief program by Donald Ingram of the Schlicker Company, including the following: "Jesu, Priceless Treasure," Walther; Prelude and Fugue in D, Buxtehude; "If Thou but Suffer," Bach, and Fantasie, K. 608, Mozart.

Dedicatory vespers were sung May 30 and 31 with music under the direction of Professor Herbert Nuechterlein, M. Mus., with Paul Bunjes, M. Mus., of Concordia Teachers College, River Forest, Ill., as guest organist. Organ numbers at these two services included: Prelude in D minor, Pachelbel; Preludes and Fugues in E flat and A, Bach; "Rhosymedre," Vaughan Williams; Rondeau and Trumpet Tune in C, Purcell; Prelude and Fugue in G minor, Buxtehude; "Mein junges Leben hat ein End," Sweelinck; Chorale in A minor and Cantabile, Franck; Air and Musette, Handel. Choral settings were these: Psalm 99, Peeters; "O How Amiable," Vaughan Williams; "Sing Praise to Our Glorious Lord," Schütz; "Last Words of David," Thompson; Psalm 150, Bender; "The Lamb That Was Slain," Bach; Magnificat and Nunc Dimittis, J. H. Arnold, and Agnus Dei, Lenel.

The specification was prepared by Mr. Bunjes in consultation with Herman

Schlicker. The instrument is placed on a balcony rising some fifty feet on the west wall of the chapel.

The stoplist:

GREAT ORGAN.

- Quintadena, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Quint, 2 3/4 ft., 61 pipes.
- Schwegel, 2 ft., 61 pipes.
- Mixture, 4-6 ranks, 330 pipes.
- Chimes (prepared for), 32 notes.

SWELL ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Sallecional, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 61 pipes.
- Hohlflöte, 4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Sesquialtera, 2 ranks, 96 pipes.
- Mixture, 4-5 ranks, 293 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Dulzian, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Schalmel, 4 ft., 61 pipes.
- Tremolo.

POSITIV ORGAN.

- Quintadena, 8 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Klein-nasat, 1 1/2 ft., 61 pipes.
- Siffelöte, 1 ft., 61 pipes.
- Scharf, 3-4 ranks, 232 pipes.
- Krummhorn, 8 ft., 61 pipes.
- Regal, 4 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN.

- Principal, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintadena, 16 ft.
- Octave, 8 ft., 32 pipes.
- Quintadena, 8 ft.
- Choralbass, 4 ft., 32 pipes.
- Nachthorn, 2 ft., 32 pipes.
- Mixture, 4 ranks, 128 pipes.
- Posaune, 16 ft., 32 pipes.
- Fagott, 4 ft., 32 pipes.

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- All Praise to God, Who Reigns Above—Wolff30
- Built on the Rock—Bunjes20
- Now All My Woes Are Over (Double Chorus)—J. M. Bach .35
- Missa de Angelis—Crane25
- God Shall Do My Advising—Buxtehude22
- Communion Service in D—Plettner25
- Jesus, Sun of Life, My Splendor—Handel22

THANKSGIVING

- Paeon—Now Thank We All Our God—Wolff25
- A Song of Thanksgiving—Roff25
- Praise to the Lord, the Almighty—Rohlig20

ADVENT AND CHRISTMAS

- The Great O Antiphons of Advent—Willan25
- Magnificat and Nunc Dimittis—Willan25
- Hodie Christus Natus Est (Latin and English)—Bender... .30
- The Word Was Made Flesh—Bender30
- Praise God the Lord, Ye Sons of Men—Mudde22
- Come, Ye Lofty, Come Ye Lowly—Leonard20

TREBLE VOICES

- Sing to the Lord of Harvest—Willan25
- Glory to God in the Highest—Willan20
- Three Christmas Hymns and Carols—Stellhorn20
- Come, Your Hearts and Voices Raising
Hark, Now O Shepherds
Let Us All with Gladness Voices*
- Sing, O Ye Saints—Schuetz22

JUNIOR CHOIR

- Come, Ye Children, Praise the Savior—Wienhorst20

SAB

- Sing to the Lord of Harvest—Willan25

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Training the Young Organist—Problems and Opportunities

By RICHARD T. GORE

(This paper was read before the national convention of the A.G.O. in Houston, Tex., June 24, 1958.)

What any individual teacher has to say about the teaching process is necessarily restricted to his own experience. In so far as that experience is a cross section of a general one, it may be to some extent typical and therefore helpful. One has to be consoled with the thought that at least everyone else who sets out to think in such an area is similarly hampered.

The longer I continue in the teaching profession the more deeply I realize the truth of the paradox that music, like many other things, can be learned but cannot be taught. The role of the teacher is ideally that of a locomotive engineer or bus driver—to drive, to regulate the speed. The work, the momentum, the energy must be supplied by the student. In short, the teaching process hardly exists at all; the teacher is merely a part of the student's learning process and perhaps the least important part in the long run.

It is inevitable that, in handing down skills in music from generation to generation, there has to be the master-apprentice relationship, just as there is in carpentry, cookery or any other activity. What we get too much of in music, and what I want to speak out against with all the vigor I can summon, is the kind of teacher-pupil relation where the pupil accepts unquestioningly the teacher's notions and becomes not a musician in his own right but a pupil of Liszt or of Samartoff or of Hindemith. What we want, on the other hand, are young performers who can take note of what various teachers suggest to them, synthesize these suggestions into a flexible system of performance and yet remain eager and open minded toward further experiences which may contribute to their artistic tool-kit.

Another danger in the learning process is that it often becomes too restricted in subject matter and remains so. Our choirs are manned to a far too great extent by musicians who, since they early developed special skills in choral and organ music, never made the acquaintance of the general literature, especially of orchestral and operatic music. It may seem strange to some of you that ignorance of operatic and chamber music can hamper a young organist's playing of Bach; such, however, is the case. As many Bach scholars have pointed out, there are connections between Bach's string technique and his organ writing; ignorance of the one means ignorance of the other. Once an organist understands the difference between bowing and phrasing, he has the key to the articulation of the trio-sonatas, the chorale preludes and to most of the preludes and toccatas, not only of Bach but of other composers also. And the principal trouble with the performances of oratorios and passions is that the conductors are almost wholly unacquainted with operatic traditions. Let the training of the young organist, then, be wide as well as deep!

In J. M. Barrie's *What Every Woman Knows*, someone defines "charm" by saying that, if a woman has it, she needs nothing else, and, if she doesn't have it, everything else she has is useless. We might apply this, with some reservations, to an organist's technique. The weaknesses in our student organists are not generally in organ technique but in that of the piano. In the school where I teach we rarely have the satisfaction of welcoming an 18-year-old student who is really ready to start organ study. True, he has studied piano for ten years, but what has he learned? Let's see: scales? Well, a few, up to about three sharps and flats. Melodic minor? Never heard of it! Bach Inventions? Well, only one, the F

major. "My teacher let me go on to more melodic pieces." Even the young person who can get through some of the Beethoven-Schumann-Chopin-Brahms repertory has faulty rhythm, no skill in contrapuntal music, no independence of finger action and cannot read notation accurately. These lacks are the result of piano instruction that dodges the difficulties, of alleged teachers who are not only themselves incompetent pianists but are basically apathetic to music anyway. To them, and to their pupils, music is just a pretty noise, devoid of significance or communication, and the pupil must be coaxed to it with lollipops. It is tragic that potentially fine young musicians have been the victims of this kind of non-teaching, for it is almost impossible, at the age of eighteen or twenty, to fill in the gaps: the muscles and nerves are more set in their ways, less capable of being disciplined and changed. Good keyboard technique should be acquired early if it is to be acquired at all.

• • •

Of the various techniques an organist must develop, foremost, I think, is the legato touch based on scale fingering. The importance of this cannot be overstressed: it is needed for almost every piece ever written for the organ. Next comes finger substitution. The student need not wait until he comes to the organ to learn this; it can and should be practiced in Bach's clavier works and in all the piano music of Mozart. Of equal importance with these touches is the non-legato touch without which organ music is as lifeless as the instrument itself. Most students have some concept of legato tone and of staccato, but it is quite obvious that their teachers have never even mentioned *portamento* tone or how to produce it. Here again a study of the violinist's articulation is helpful, for he must clearly distinguish among several types. I should even go so far as to say that the touch used least often in organ music is the true staccato; in most cases where dots appear above notes, a non-legato or *portamento* touch gives the best tonal result. An organ student should devote an hour a day to practice at the piano.

In connection with this problem of articulation I cannot recommend too heartily the articles on Bach performance that the late Gilman Chase wrote for *The American Organist*. This might also be the place to emphasize the importance to the student of the many recordings of organ music that are now available. I may truthfully say that I have learned more from recordings and from recitals than from any of my teachers.

• • •

As I have said, legato touch is bound up with scale fingerings. Keyboard players who avoid scale practice never play very well. What should be the teacher's attitude toward writing in fingerings? On this point I try to be cautious: one of my students has hands smaller than mine; their problems are different; hence, it is better that they work out their own fingerings. But here, as with other matters, I like to think that we are teaching *principles*; how will the student ever learn the principles of fingering if the teacher solves all his problems, or if he uses the Dupré edition? As the student gains mastery over the problems of articulation, he must, of course, acquire control of the pedalboard and learn to coordinate hands, feet and brain. Of these, the brain works hardest, or should. I need not repeat what I have already said in a letter to *THE DIAPASON* regarding the "kick F sharp" method of pedaling. This gimmick goes back at least to the beloved Sir John Stainer, perhaps farther, and is merely a glaring example of the bad side of the teacher-pupil relationship whereby the crutch of the teacher is passed on to the student without teaching either of them to walk. For the acquisition of a good pedal technique, nothing is more helpful than the studies found in Harold Gleason's *Method of Organ Playing*.

This brings us to a point in organ teaching that is psychological rather than musical. Since he is learning to operate a mechanical gadget that is nothing more than a gigantic wind machine, the budding organist not only fails to realize that touch is important and that control of tone is possible, but very often he actually fails to listen to the tonal result. He trusts the machine. As in all other kinds of music making, so with organ playing, the most important agent involved is the ear, or rather the part of the brain that registers what the ear has heard. Failure to observe ties, rests, note-values, miscalculations in registration—all such things are basically failures to listen. An organist who does not listen is like a painter who cannot see.

Next among the technical assets the young organist must acquire in the early stages of his training is a command of registration. It is not possible in a brief talk to offer any deep wisdom on this subject. We may all learn from the new book by the late Harold Geer, *Organ Registration in Theory and Practice*. But to the student such a book is of limited usefulness; what he needs to learn is the relationship of registration to the needs of the moment and to the particular organ at his disposal. Since registration is associated with dynamic markings, let him learn at once that dynamic marks are relative: the forte in a trio-sonata will be quite different from the forte in a piece by Franck. Even in the same composition there may be several dynamic schemes. For example, in Hindemith's First Sonata all the movements save the third seem to call for a scheme of chamber music proportions; only in the Fantasy need one approach a truly full sound.

• • •

The student of today is fortunate, as we were not, in having far better instruments than those of thirty years ago. Yet the fact that more flexible instruments are available may be a drawback if it is abused. One does not need to use all the effects at once. In fact, a good guide for the student is the question, "With how few stops can this piece be effectively played?" It was encouraging to note in the May issue of *THE DIAPASON* that Clarence Watters advises aspirants for the Associateship test to dispense with manual changes in Bach's "Little" G minor Fugue. The complicated schemes worked out in the Widor-Schweitzer edition were perhaps valid for the organs of 1910, but they are valid no longer; nor is the conviction, universal when I was a student, that a fugue by definition must start gently and end in what was sometimes called a "blaze of glory," but which more often sounded like the Albert Hall falling on the Crystal Palace.

One of the reasons why organ music is relatively unpopular and unknown is that organists have performed it with uninteresting registration. The student must learn that he is not playing for himself but for his audience or congregation; he must take care in registration so that his music, clear enough to him through hours of practice, will be just as clear to those hearing it for the first time. Among the useful hints that occur to me are: (1) pointing up solo stops by the addition of higher-pitched registers; (2) the production of synthetic solo stops by combining various overtones; (3) the addition of light 16 ft. tone to solo stops in the soprano register; (4) strengthening the pedal through couplers; (5) deriving 8-1 ft. tone by playing an octave higher on 16-2 ft.; (6) strengthening tenor lines in pieces like Bach's C minor "Jesu, meine Freude" by playing them on another manual; (7) securing new effects by drawing positivo stops above 8 ft. pitch and using the 16 ft. coupler; (8) playing certain manual passages at 4 ft. pitch.

As Mr. Geer pointed out in his book, there is the closest possible relation between registration and musical design. Large structures, like the mature preludes of Bach not based on chorales, the B flat Finale of Franck or the Three Chorales and post-romantic and modern sonata movements, depend for their intelligibility

(Continued on page 20)

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Examination Committee Announces Requirements for A.A.G.O. & F.A.G.O.

Examinations for 1959 are to take place June 11 and 12. The organ work will be heard Thursday or Friday afternoon and the paper work tests will be given Thursday and Friday mornings. The examination requirements are as follows:

ASSOCIATESHIP

A1. To play the whole or any portion of (a), (b) and (c). Candidates will choose any work listed in (a), (b) and (c). (a) Trio-sonata 3 in D minor, Movement 2, "Ach bleib bei uns, Herr Jesu Christ," "Schübler" Chorale 5, and Prelude and Fugue in A major, Bach (any edition); (Chorale Prelude and Prelude & Fugue in A issued separately by H. W. Gray Co.); (b) Fantasie in C (F minor section only), Franck (any edition); "Herzlich tut mich verlangen," Chorale Prelude 10, Brahms (any edition); Allegretto, Movement 3, Sonata 4 in B flat, Mendelssohn (any edition); (c) "Chant de Paix," Neuf Pieces, Langlais (S. Borne-mann, Paris, H. W. Gray Co., New York); Prelude and Fugue 1 in C, Koetsier (Universal Edition, Vienna, Associated Music Publishers, New York); Prelude on Gibbons' "Song 46," Sowerby (H. W. Gray Co., New York).

A2. To play a passage of organ music at sight in the form of a trio.

A3. To play from vocal score, G and F clefs, four staves, at sight with or without pedals. A certain amount of voice-crossing will appear.

A4. To harmonize a given melody in four parts at sight.

A5. To harmonize an unfigured bass in four parts at sight.

A6. To accompany a recitative at sight from a figured bass.

A7. To transcribe a short passage at sight into two keys, neither more than one tone above or below the printed music, with or without pedals.

A8. (a) To improvise a four-measure phrase, modulating from one key to other keys. Time signatures will be given and two tests required; (b) To play two stanzas of a hymn tune as if accompanying a congregation. The accompaniment must reflect the meaning of the words.

FELLOWSHIP

F1. To play the whole or any portion of (a), (b) and (c). Candidates will choose any work listed in (a), (b) and (c). (a) Chorale Prelude-Trio "Herr Jesu Christ" (18 Chorales), Prelude (9/8) and Fugue in C major and Partita "Sel gegrüßet, Jesu gütig," Bach (any edition); (b) Sonata in G major, Op. 28 (movement 1), Elgar (British & Continental, Ltd., London, Associated Music Publishers, N. Y.); Fantasie (Adagio & Allegro in F minor & major), K.594, Mozart (any edition); Sonata 8 in E minor (Passacaglia only), Rheinberger (Harvey Grace ed., H. W. Gray Co., N. Y.); (c) Variations, movement 3 of Suite on the "Venü Creator" (Prelude, Adagio and Chorale Varié, Opus 4), Durufle (Durand & Cie., Paris, and Elkan-Vogel, Philadelphia); Prelude and Fugue on a theme by Vittoria, Britten (Boosey & Hawkes, New York); Chorale, Sessions (H. W. Gray Co., Contemporary Organ Series). The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.

F2. To play a passage of organ music at sight (not a trio).

F3. To play a short passage in vocal score, with C, G and F clefs (alto and tenor in C clefs) at sight with or without pedals. A certain amount of voice crossing will appear.

F4. To transcribe a short passage at sight into two keys, neither more than a major third above or below the printed music.

F5. To harmonize a given melody in four parts at sight.

F6. To harmonize an unfigured bass in four parts at sight.

F7. To improvise on given themes in A-B-A (three-part) form, including brief introduction and coda.

Paper work tests are as follows:

ASSOCIATESHIP

First session (three hours allowed).

A9. (a) To add two parts in 5th species (strict counterpoint) to a C. F. Candidates must be prepared to use the C clefs for alto and tenor parts. The soprano will be written in the treble clef. A use of the modes and of imitative writing will be required; or (b) To add two parts in 5th species (free counterpoint) to a C.F. not in whole notes.

A10. To write answers in fugue subjects, also a counter-subject to each in double counterpoint at the octave or fifteenth. Show the inversions.

A11. Questions in musical history. Also questions on organ and choral training, based on practical experience, may be included.

Second session (three hours allowed).

A12. Ear tests: To write down from dictation two short passages in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

A13. To harmonize a melody and bass for organ or pianoforte. In the latter case continuous four-part writing is unnecessary.

A14. (a) To add to a given string part another string part in free counterpoint, with bowing indicated; or (b) To write a descant to a given theme. A bass part must be written, but no harmonizing is required.

A15. To set a brief response to music for four voices, unaccompanied (about eight measures).

FELLOWSHIP

First session (three and one-half hours allowed).

F8. (a) To add three parts in 5th species (strict counterpoint) to a C. F. Use of the modes and of imitative part writing will be required; or (b) To add three parts in 5th species (in the style of Palestrina) to a C. F. not in whole notes.

F9. To write any one of the three portions of a fugue as specified: (a) exposition (subject given); (b) middle section (subject, answer, C. S. and end of exposition given); (c) final section (subject, answer and countersubject given). (If fugue is for strings, bowing should be indicated.)

F10. To write a short essay of about 200 words on a subject to be selected by the examiners.

F11. To set a response to music for four voices, unaccompanied (about twelve measures).

Second session (three and a half hours allowed).

F12. Ear tests: To write down from dictation two short passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

F13. To harmonize a melody for string quartet. Bowing must be indicated.

F14. To harmonize a given ground bass three times, adding a coda. Variety, imitative writing and a continuous flow will be expected.

F15. (a) To orchestrate a given passage for full orchestra with phrasing marked and bowing indicated for strings; or (b) To add to a choral excerpt, having piano accompaniment, parts for organ and a group of selected orchestral instruments. If strings be used, mark bowing and phrasing. The organ part must be written on three staves.

NEW HANOVER CHAPTER—The New Hanover Chapter, Wilmington, N. C., elected the following officers April 21: Dean, Royal D. Jennings, A.A.G.O.; sub-dean, Ralph K. Sydow, M.M.; secretary-registrar, Aril Sutherland; treasurer, Charles H. Shotts; chaplain, the Rev. Hunley A. Elebash.

New Closing Dates

Beginning Sept. 1, it becomes necessary to move the closing dates for news to be used on these pages. The new deadline will be the 10th of the month preceding date of issue. All chapter reports should be sent to THE DIAPASON, 343 South Dearborn Street, Chicago 4. Materials should be typewritten, double-spaced on one side of a standard-sized sheet of paper. Exact dates and place names must be included.

CHARLESTON, S. C., CHAPTER—The Charleston Chapter held its annual summer picnic supper July 7 at the home of Mrs. J. W. Moore on Sullivan's Island. A bountiful covered-dish supper was spread on a table under trees on the lawn. After supper a motorcade was formed and the group moved to the eastern end of the island to the spacious, air-conditioned home of William R. Willauer, "Fort Marshall," a Civil War gun emplacement mound converted into a year-round, all-weather home. The living room, the size of a modern bungalow, is beneath a mound of soil about twenty feet deep with tremendous entrances facing on the beach and on the roadway. Mr. and Mrs. Willauer led a tour of their "fort" and explained the problems overcome in converting it into a home. A short business meeting was held with the new dean, William R. Quarterman, Jr., presiding. The tentative program for the year ahead was discussed and outlined.—MALLIE McCRAVIE.

COLUMBIA, S. C., CHAPTER—The annual meeting and dinner of the Columbia Chapter was held May 13 in the faculty dining room of Russell House, University of South Carolina. A business session followed; reports were given and the following officers were re-elected for the coming year: Dean, Miss Mary Elizabeth Avinger; sub-dean, Ralph Rozier; secretary, Mrs. J. Sam Taylor; treasurer, Gregory Pearce. Fred H. Parker, dean of music at Columbia College and organist at the First Presbyterian Church, was elected to serve as a board member at large. A delightful program of fun arranged by Mrs. W. Judson Ready was enjoyed.—MRS. CURRAN L. JONES, Publicity Chairman.

ORANGE COAST CHAPTER—The May 12 meeting of the Orange Coast Chapter was held at the home of the acting dean, Kathryn Jordan, in Santa Ana. A buffet supper was followed by a short business meeting and the election of officers. Clarence Mader gave an informal talk and showed slides featuring European organs and cathedrals. Officers elected for the ensuing year are as follows: Dean, Ruth Rockwood; sub-dean, Charles Shaffer; recording secretary, Ruth Archipley; corresponding secretary, Janet Moen; treasurer, Olive Kempin; registrar, Aileen Adams; auditor, Al Marshall. Members of the board are: Vivian Harmon, Susan Talevich, James Fris, Kathryn Jordan, Madena Anderson and June Elliott. A tentative program for the coming year as outlined by Sub-dean Shaffer was received with interest and enthusiasm.—ALEEN ADAMS, Registrar.

MIAMI CHAPTER—The Miami Chapter convened for its final meeting and banquet at the Miami Woman's Club June 14. Mrs. Edward G. Longman and Mrs. D. Ward White were in charge of the beautiful decorations. After a bounteous roast-beef dinner, Dr. Ralph Harris introduced a few of the chapter's founders: Mrs. C. Treverton, Amy Rice Davis, Frances Tarbox and Dr. Bertha Foster. Dr. Harris then introduced the outgoing and incoming officers. William Burke offered a humorous skit or revue with students from the University of Miami. Dean Titcomb introduced Robert Strasburg, music director for the "festival of the Americas." Dr. Bruce H. Davis gave a report on his trip to England last year. Chaplain Florence Austin installed the new officers.—JOSEPHINE HANSEN, Registrar.

Chapter Has de Tar Recital, Class

The New Orleans Chapter closed its season with a recital and master class by Vernon de Tar June 15 and 16. Sponsored in recital at Christ Church Cathedral, Mr. de Tar played a program of works by master composers, both of the classical and contemporary schools.

The chapter met June 16 for a buffet supper and question-and-answer period, then retired to St. Andrew's Church (Episcopal) for a master class in choir conducting and repertory. Members were given an opportunity to participate in the works performed and Mr. de Tar, given an unfamiliar anthem, showed the group how he would go about learning it and getting his choir to perform it. Gladys Sinclair, in charge of the supper and arrangements, served a delectable dinner and Richard Nelson, choirmaster of St. Andrew's, was the genial host for the second portion of the evening.

TWIN CITIES CHAPTER—The 1958 annual meeting was begun with a delicious dinner at St. Paul's Episcopal Church in Minneapolis May 26. Members were entertained by the Fireside Fellows under Lynn Bowman; Dean Jack Fisher is a member of the group and explained that it is a group of men who get together regularly to sing just because they enjoy it. Bach's "Coffee" Cantata was introduced by a concise and interesting explanation of the story and then performed by Emily Blake Barr, soprano, Kent Smith, tenor, and Robert Kemero, bass. Earl Barr accompanied. Election of the new chapter officers was held with the following results: Dean, L. Robert Wolf; sub-dean, Lillian Sandberg; secretary, Louis Schoch; treasurer, Dr. Franklin C. Smith; registrar, Dr. Byron Arneson; librarian, Thomas Johnson; chaplain, the Rev. Monroe Bell; executive committee, Mrs. Philip Porter, Paul O. Manz, Martha Haugh and Jack Fisher. A business meeting was conducted. Two items that should be mentioned are the change in the chapter name from Minnesota Chapter to Twin Cities Chapter and the majority vote to continue the artist series assessments. Following the business meeting, the group adjourned to the nave of the church, where the new officers were installed by Mrs. A. J. Fellows, state chairman, assisted by Chaplain Bell. Earl Barr, organist of St. Paul's, played a recital as a close to this pleasant evening: Prelude in E, Saint-Saens; "Greensleeves" and Brother James' Air, Wright, and Prelude and Fugue in G minor, Dupré.

More than fifty members made a "pilgrimage" to Eau Claire, Wis., May 4 for a smorgasbord at the Cameo Room and a service at Christ Church Cathedral. Esther Keith of the cathedral and Clark Angel of the First Congregational Church combined their children's choirs in Purcell's "Sound the Trumpet" and adult choirs in the Durufle Requiem. Mr. Angel conducted the orchestra in Symphony in C by C.P.E. Bach for a prelude. Mrs. Keith played Praeludium, Kodaly, and "Litanies," Alain.

Catharine Crozier was sponsored in a recital April 21 on the new Casavant organ in Christ Lutheran Church, Minneapolis. Her program included the following: Chaconne in E minor, Buxtehude; "Come, Redeemer of Our Race," "Rejoice, Beloved Christians" and "St. Anne" Fugue in E flat, Bach; Chorale in A minor, Franck; Deuxieme Fantaisie, Postlude pour l'Office de Complies and "Litanies," Alain; Fantasy for Flute Stops and Toccata, Sowerby.

BUENA VISTA, IOWA, CHAPTER—Members of the Buena Vista Chapter and guests met June 8 for their final meeting and a picnic supper in the cottage of Miriam Hartley on Black Hawk Lake. Officers for the new term were elected as follows: Dean, Howard Johnson; sub-dean, Lee McGinnis; secretary, Virginia Boggs; treasurer, Leora Strackbein.—VIRGINIA BOGGS, Secretary.

News of the American Guild of Organists—Continued

Choirmaster Examination

Requirements Announced; Dates Set for 1959 Tests

Requirements have been announced for the 1959 examinations for the Guild Choirmaster Certificate. The tests will be held Wednesday, June 10, at headquarters and in chapter centers.

As in the past, two choirmaster examinations are offered. One is for Roman Catholics and the other for non-Roman Catholics. The requirements for the latter test are as follows:

SECTION I—PRACTICAL

1. The candidate will be called upon to demonstrate with a choir (which will be provided) methods of good breathing, good tone production, purity of vowel sound and clear enunciation.

2. (A)—(Organist-choirmasters) — To direct from the console while accompanying the choir in the singing of Chant 619 (Anglican), Te Deum Laudamus, verses 7 to 12, setting by Farrant (page 708), 1940 Episcopal Hymnal; and Chant 683 (plainchant), Cantic for Easter Day, page 734, 1940 Episcopal Hymnal; or (B)—(Non-organists)—To rehearse the choir in the singing of the above. (The organ accompaniments will be played by one of the examiners.)

3. (A)—(Organist-choirmasters) — To direct from the console while accompanying a performance of two stanzas of a hymn to be selected by the examiners from the 1940 Episcopal Hymnal and a part or all of one or more of the following anthems. Candidates will be expected to modulate from one number to the next so as to form a musical bridge connecting the two keys and styles. (a.) "Greater Love Hath No Man," Ireland, Stainer & Bell; (b.) "I Will Lift Up Mine Eyes," Sowerby, Boston Music Co.; or (B)—(Non-organists) — Candidates will rehearse the choir in a performance of a hymn to be selected by the examiners from the 1940 Episcopal Hymnal and a part or all of each of the above anthems. (The organ accompaniments will be played by one of the examiners.)

4. (A)—(Organist-choirmasters)—To rehearse the choir in the singing of the whole or any portion of one or more of the following unaccompanied anthems: (a.) "Christus Factus Est," Anerio, E. C. Schirmer; (b.) Psalm 90, Sweelinck, Music Press (either English or French text acceptable); or (B)—(Non-organists)—To rehearse the choir in the singing of the whole or any portion of each of the above unaccompanied anthems.

Candidates will be required to read a passage in Latin and to write answers to questions arising out of the practical tests. (Candidates must bring the required anthems to this examination.)

SECTION II—PAPER WORK

(Non-organists only) Ear tests: To write down from dictation two short passages; one in two parts and one in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

(Three and a half hours allowed for this paper.) All will be asked questions regarding the following points:

1. The rudiments of music and simple harmonization.
2. The harmonization of a given hymn-tune or chant.
3. A general knowledge of the Ecclesiastical Modes, names, intervals, range, finals and dominants of each, transposition and use in general musical composition. (Knowledge of Gregorian notation is necessary.)
4. Choir organization and training.
5. Repertory of church music. Selection of suitable music for services (including all schools), taking into consideration size, balance and efficiency of the choir.
6. General questions on the form and construction of choral composition.

BIRTHDAY PARTY IN DALLAS



IN COMMEMORATION of the fortieth anniversary of the founding of the Texas Chapter the East Dallas Christian Church was the scene of activity May 19 with the dean's reception honoring the twenty past-deans, thirteen of whom were present. A banquet honored six founder members: Mrs. Walter E. Alexander, Annette Black, A.A.G.O., Alice Knox Fergusson, A.A.G.O., Katherine Hammons, Mrs. A. L. Knauer, A.A.G.O., and Grace Switzer, A.A.G.O. Guests from neighboring chapters, including Bertha Moore, Louisiana state chairman, attended the celebration. Dr. Fred D. Gealy served as chairman for the complete arrangements of the

7. (Non-organists only) Questions in music history and additional questions in form. N.B. Associates and Fellows are not required to answer questions 1 and 2 of this section.

Roman Catholic organists and choir-masters will be required to stand the following examination:

SECTION I—PRACTICAL

1. (Organist-choirmasters only)—The candidate will be called upon to play on the organ with acceptable harmonization a short selection from the Liber Usualis in Gregorian notation.

2. (Organist-choirmasters only)—To improvise approximately one minute and a half on a Gregorian theme.

3. (A)—(Organist-choirmasters)—To accompany on the organ and direct the choir (which will be provided) in a performance of one of the following: (a.) "Lauda Anima Mea," Offertory for Ember Friday after Pentecost, Liber Usualis, p. 899; (b.) "Oculi Mei," Introit for the 3rd Sunday in Lent, Liber Usualis, p. 552; or (B)—(Non-organists)—To rehearse and direct the choir in a part or all of each of the above works. (The organ accompaniments will be played by one of the examiners.)

4. (Organist-choirmasters) — To rehearse the choir in the singing of a portion or all of both of the following works: (a.) "Exaudi Domine," Introit for the Sunday within the Octave of Ascension, Liber Usualis, p. 854; (b.) "Sicut Cervus," Palestrina (G. Schirmer, N. Y.); or (Non-organists)—To rehearse the choir in the singing of the whole or any portion of both of the above works.

Viva voce: The candidate will be required to answer questions concerning the liturgy of the Roman Catholic Church: the mass, vespers, 40 hours devotion, feast days, Holy Week, the Easter vigil, i.e., the procedure to be followed at all services. Also the pronunciation of ecclesiastical Latin and the singing of an example of plainsong at sight (Liber Usualis). Also legislation: the Motu Proprio of St. Pius X and all regulations. (Motu Proprio obtainable at Catholic University, Washington, D. C.) Also questions arising out of the practical tests.

SECTION II—PAPER WORK

(Non-organists only) Ear tests: To write down from dictation two short passages: one in two parts and one in four parts, of which the keys will be announced and the tonic

chords struck. Each passage will be played four times.

(Three and a half hours allowed for this paper.) All will be asked questions regarding the following points:

1. The rudiments of music and simple harmonization.
2. Schools of polyphony.
3. Plainsong: modes, neumes used in Gregorian chant, rhythm, pauses, rhythmical signs, antiphonal and responsorial chant, hymns, psalmody, syllabic and melismatic chants.
4. Choir organization and training: (men's and boys' voices) Gregorian chant and all musical requirements of the liturgical service. Tone production and interpretation.
5. (Non-organists only) Questions in music history and additional questions in form.

PITTSBURGH CHAPTER—The Pittsburgh Chapter met May 26 in the Shadyside Presbyterian Church. Russell G. Wichmann was host-organist. Sub-dean William E. Lindberg presided and announced that the name "Pittsburgh Chapter" is now official. The following officers were elected: Dean, James W. Evans; sub-dean, William E. Lindberg; secretary, Beatrice R. Ferrero; treasurer, David H. Archer; registrar, Lilly S. McGregor; executive committee members, Paul W. Koch, Joseph E. O'Brien and Carolyn F. Slaugh. With Mr. Wichmann at the console, the choir of the host church and soloists performed the following program: "Elegie," Feeters; Requiem, Durufé; "Requiescat in Pace," Sowerby, and "A Hymn of the Immortals," David McK. Williams.—LILLY S. MCGREGOR, Registrar.

PATAPSCO CHAPTER—The Patapsco Chapter met June 7 at Trinity A.M.E. Church, Baltimore, Md. Dean Charles Parker directed the choir in a sacred program accompanied by Donald King, guest organist, who played a short recital program. His selections were: Suite from Royal Fireworks Music, Handel-Biggs; "Berceuse," Dickinson; "Forgotten Graves," Bingham, and Trumpet Voluntary, Purcell. A business meeting followed the recital and concluded with the serving of refreshments.—FRANCES CHAMBERS WATKINS, Registrar.

BROCKTON, MASS., CHAPTER—The Brockton Chapter met June 14 at a Foxboro Inn for the annual banquet. All business was omitted and a social evening was enjoyed.—MRS. C. W. BURRELL, Publicity Chairman.

New Special Guild Award for High Ranking Fellow Is Announced at Houston

One of the most important announcements made at the national convention at Houston was that of a new, valuable A.G.O. national award. The decision to make this award was made at the Dec. 9 meeting of the national council but was not made public until the session on Guild affairs June 26 in the Continental Room of the Shamrock.

The pertinent excerpt from the minutes of the December meeting is as follows:

It was moved, seconded and carried: That the A.G.O. set aside the sum of \$1,800 to be awarded to an American Fellow of the Guild whose paper work shows unusual promise in composition and/or all-round musicianship; to finance a year in Europe at his or her musical discretion—approximately September to May inclusive. The recipient of this award, who must have passed both sections of the examination in the same year, shall send a written report to the council at the conclusion of the year abroad, to be published in the A.G.O. Quarterly or its successor with or without editing at the discretion of the editor.

That the examination committee, with the president ex officio, shall have sole power to grant the award and there shall be no appeal from its decision.

The object of this award is to promote and promulgate breadth of musicianship in the A.G.O.

NASHVILLE, TENN., CHAPTER—For the second year the Nashville Chapter participated in the Nashville arts festival with recitals by three of its members. The festival is the production of the Nashville arts council of which the Nashville Chapter is a charter member. The recital May 16 was played on the new Casavant organ at the First Presbyterian Church by Mrs. Ralph Mooney, Gregory Colson and Ralph Erickson. Their program included: Prelude and Fugue in F minor, Bach; "Now Thank We All," Karg-Elert; Toccata on "O Filii et Filiae," Farnam; Chaconne, Couperin; Ronde Française, Boëllmann; Magnificat, Dupré; "The Little Bells," "Supplication" and Toccata, Purvis; Fantasie in G major, Bach; Two Movements, Sonata in C minor, Gullmunt, and "Les Bergers" and "Les Enfants de Dieu," "The Nativity," Messiaen.

NORTHERN NEW JERSEY CHAPTER—For the final meeting of the season the Northern New Jersey Chapter enjoyed a dinner June 18 at the Robin Hood Inn, Clifton, with a large attendance. Corsages and boutonnières were provided for new and retiring officers. It was noted that the chapter was celebrating its tenth anniversary with six charter members in attendance. Charles Hizette, the first dean, gave a short resumé of progress. After dinner members were entertained by Donald Hulme, 1957 accordion champion of New Jersey.

GALVESTON CHAPTER—Lawrence S. Frank, F.A.G.O., gave a fine recital June 28 at Trinity Episcopal Church. The program appears on the recital page. Mr. Frank is a member of the faculty at Otterbein College, Westerville, Ohio, and organist of the Indianola Presbyterian Church at Columbus. After the program Mr. Frank was honored at a garden party at the home of Mrs. Wesley Merritt, past-dean.

SANTA BARBARA CHAPTER—The final meeting of the Santa Barbara Chapter for the season was held at Manning Park with a picnic supper for members and their families. Plans for the next season, outlining closer cooperation with the local chapter of the Choral Conductor's Guild in regard to programming, were discussed and members told of their various interesting summer plans of study and travel.

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INFORMAL SNAPSHOTS TAKEN AT THE MONDAY EVENING RECEPTION FOR DR. ELMER



RETIRING PRESIDENT S. Lewis Elmer and new President Harold Heeremans are shown in the Continental Room of the

Shamrock Hotel beside the half-size bust of Dr. Elmer immediately following the convention ceremonies in which the Guild



was presented with this appropriate sculpture. William Teague, one of the convention's featured recitalists, is seen in a re-

laxed mood with Auditor Alec Wyton and Secretary Charles Dodsley Walker, new national officers.

HOUSTON IS PERFECT HOST TO CONVENTION

24TH NATIONAL MEETING

Honor to Retiring President Elmer Is Keynote of Fine Conclave—
39 States Represented among
600 Delegates

(Continued from page 2)

the proper mood for all the programs to come. Two Voluntaries for Double Organ by Purcell in D minor and D major displayed interesting antiphonating between the reeds and flues. His first group concluded with a straightforward reading of the Bach Prelude and Fugue in B minor.

Dr. Baker is most generous in his frequent programming of new American works. For this occasion he chose Prelude and Trumpetings by Myron Roberts, a very attractive, flamboyant piece beginning in the soft "mood music" manner and ending with alternating reeds and full organ; Triptych by Robert Anderson, a set of pieces in an interesting combination of the modern German angular style, a French toccata and all tinged with a bit of definitely American flavor, and Robert Crandell's "Doxologia." Many people to whom the tune "Old 100th" is sacred will object to the "jazzy" rhythms. Needless to say, Dr. Baker, as usual, played these in his virtuoso style.

The final group included numbers whose performance by Dr. Baker has been covered in THE DIAPASON on previous occasions. Suffice it to say they were up to his usual standard: Dialogue on the Mixtures, Suite Breve, Langlais; A Trumpet Minuet, Hollins; Adagio for Strings, Barber; Rondo for the Flute Stop, Rinck, and Toccata by Jongen.

Cathedral Service

After a quick dinner in downtown Houston, conventioners were back at the cathedral for a festal evensong with music under Jack H. Ossewaarde, organist and choirmaster. The choir processed silently while Mr. Ossewaarde improvised and opened with Austin Lovelace's antiphon "I Sought the Lord." This quiet piece, sung in a smooth, flowing manner, began a service which reached great brilliance. Psalm 24 was done to Anglican chant with faux-bourbons by Willan, a combination new to this reporter's experience. President Elmer read the first lesson followed by Mr. Ossewaarde's own settings of the Magnificat and Nunc Dimitis in C. His style is dramatic and colorful and it was particularly evident in these canticles. After the collects G. Alex Kevan's motet "God Be in My Head" received a sympathetic reading.

The dean welcomed delegates to the cathedral and an address "Music in Worship" was given by David McK. Williams. This veteran member of our profession gave a basic outline of the purposes and special features of liturgical music, especially as used in the Episcopal Church. Vaughan Williams' now-familiar setting of "Old 100th" with brass and timpani was sung at the offering.

The featured musical work of the evening was Sowerby's "Canticle of the Sun"

conducted by the composer. This reviewer has heard Dr. Sowerby direct this piece with a large choral society and full orchestra and missed the color of the instruments and the sweeping crescendos possible only with a large group. The forty-voice choir accompanied by two pianos, brass, timpani and organ did a creditable job, however, in this cantata which is straight choral singing throughout—not a solo in it.

Following the closing prayers, the choir sang a very soft "Now Are We Come to Eventide." The service closed with the hymn "Vigiles et Sancti" with a soaring descant. Mr. Ossewaarde had employed descants and his brass and timpani in the previous hymns as well. The service ended as unobtrusively as it had begun with a silent recessional. Somehow the absence of both prelude and postlude seemed to fit the occasion exactly.

Reception for Dr. Elmer

Those never-failing, convenient busses which the host chapter arranged drove delegates through steaming streets back to the cool delight of the hotel's Continental Room for the reception in Dr. Elmer's honor which also served to introduce President-elect Harold Heeremans to the convention. A special feature of this event was the unveiling of the half-size replica of the fine bust of Dr. Elmer created by the noted sculptor John Terken and presented to the Guild by Mrs. A. W. Erickson, a longtime friend of our national organization. A picture of this interesting art work appears in this issue.

Gordon Jeffery, past-president of the Canadian College of Organists and official representative of our sister organization and its president, Muriel Gidley Stafford, brought greetings and added his warm and gracious tribute to the retiring Guild president.

Tuesday Lectures

Tuesday morning began with a lecture-demonstration on children's choirs by Mabel Boyter at the Shamrock. Two choirs—one of 5- and 6-year-olds and the other of 7- to 9-year-olds—were used for her most enlightening demonstration. Her warm personality, extremely well-organized methods and immediate results with the "guinea pig" groups made for what seemed like a very short hour and three-quarters. Mrs. Boyter has promised THE DIAPASON an article in the fall on this same subject.

Another lecture followed immediately by Richard Gore on "Training the Young Organist." By popular demand it begins in this issue in another section. His no-holds-barred remarks were sprinkled with examples from tapes recorded on the Holtkamp organ in Wooster College.

Canada's Peaker

The afternoon fare began with a recital by the distinguished Canadian organist from St. Paul's Church in Toronto, Charles Peaker, at the First Baptist Church on the new Möller organ. Dr. Peaker's style offers considerable contrast to most American players and his program was altogether delightful. For the most part his was a charming, almost chamber music approach accented with a big crescendo occasionally. His staccato

touch in the too dry acoustics resulted, no doubt, from his accustomed manner at the vast St. Paul's. Another Handel concerto, this time No. 6, opened the program. This was as English as plum pudding. Sowerby's Arioso, displaying the warm strings, came next followed by "The Bells of St. Chad's" by Heathcote Statham and "Ecce Jam Noctis" by Willan, both inscribed to Dr. Peaker. A spitz flute was well displayed in a harpsichord Minuet and Trio in G minor by Bach, the same composer's Trio in C minor following. Sir Edward Baird's arrangement of the Purcell Sonata for Trumpet is a typically fine English transcription of the sort and Dr. Peaker is just the one to realize its potentials to the fullest. Bruhns' Prelude and Fugue in E minor ended this ideal-length convention program of just under an hour. Many listeners were disappointed not to hear the great Willan Introduction, Passacaglia and Fugue originally scheduled for this performance. Dr. Peaker tells us it was impossible to play this monumental work without a special reed section which has not yet been installed on the First Baptist instrument.

Fleischer at Trinity Lutheran

A remarkable, perhaps unique, coincidence of the right organ in an ideal building, in the hands of an intense and dedicated recitalist playing matchless music before a completely cooperating group of listeners, turned Heinrich Fleischer's "Clavierübung," Part 3, recital into an act of corporate worship. It was, as Dr. Elmer expressed it, "like reading the Bible." No one present is ever likely to forget the occasion—not even those for whom the classic Holtkamp organ was too assertive and Dr. Fleischer's playing too unbending. The surging vitality, the stamp of authenticity, the consistency and unity of the performance and above all the urgent sense of spiritual communication created for this program a special niche in the annals of A.G.O. conventions. "That," we heard someone say, and rightly, "is what an organ is for."

Biggs at the Music Hall

But an organ is also for something else, as E. Power Biggs argued persuasively by playing some entirely different music on an entirely different organ a few hours later. The room, the atmosphere and even the audience represented another approach. Several thousand non-organists joined the conventioners in Houston's large and handsome Music Hall for the concert, a welcome surprise to the host chapter's program committee who had had nightmares about a potential financial loss.

The Reuter Organ Company designed and built an ingratiating, small two-manual instrument for this occasion. Beautifully installed on the stage in front of a handsome soundboard, and with a smartly-designed and compact console, the instrument has classic clarity of tone and admirable refinement and delicacy. Mr. Biggs took full advantage of its qualities as he played two Gabrieli Canzoni, the "Cuckoo and Nightingale" Handel concerto and three Mozart sonatas, conducting an ensemble of Houston Symphony Orchestra players from the console. The less familiar E flat Mozart, between two more often-heard ones in F and D, was a real triumph of ensemble playing and dis-

pelled once and for all any questions as to the organ's capabilities as an ensemble instrument—the right kind of an organ, that is.

Mr. Biggs played three Daquin Noëls, proving again his pre-eminence in this delightful music. Leo Sowerby took the podium, using a stubby pencil as his baton, for performances of Piston's Prelude and Allegro and his own "Festival Musick." The Piston is not only intriguing music but has, in Mr. Biggs' hands at least, marked audience appeal; it should be heard much more often. Dr. Sowerby's fast clip kept all players humping to keep up with him and exposed a probably limited rehearsal time.

The Chicago composer's own piece, new to this listener and to most others present, is a vital, exciting work making striking use of various brass colors in its three sections. Though the Reuter was obviously smaller than the composer originally had in mind (this piece should be attractive on a wide range of organs), the rapport between conductor and players kept the performance highly intelligible and gave the climaxes much greater intensity than the relationship between the actual sound volume and the size of the hall would have seemed to permit. Dr. Sowerby's rewarding and individual style has rarely had such a sympathetic exposition.

The convention's first poolside roundup called attention to a hitherto unnoticed Houston excellency: the sweltering days often give way to breezily cool evenings even without brand-name soft drinks.

Wednesday Breather

A welcome free morning was provided at the halfway point of the convention. This should occur in every week-long meeting; a chance to sleep in the morning makes a difference in the alertness, enthusiasm and general morale of conventioners. Without this recharge of energy the long afternoon session in the hard, uncompromising cathedral pews might have been an ordeal. Allison Demarest of Canyon Press conducted a useful discussion of the relationship of composers to publishers for those ambitious enough to rouse themselves a little earlier.

Reverberation Unit

The acoustical reverberation device which the Aeolian-Skinner Company installed temporarily in Christ Church Cathedral became the subject of some heated arguments in the convention. Delegates unlucky enough to have undesirable seat locations for Dr. Baker's recital and the opening service Monday were unhappy at the distortion they heard and convinced that the whole gadget was of little value; those who were more fortunately located were interested and wanted to hear more. But it was not until Joseph Whiteford's demonstration which preceded William Teague's recital that delegates were able to make a real judgment. Most of those who were favorably placed (only a fair assumption, we think, for a make-shift or test installation) ranged from mere alert appraisal to frank astonishment at the contrast between the "before" and "after" as Albert Russell played with stature and authority a series of excerpts from familiar monuments of organ literature, first without and then with the device.

Teague at the Cathedral

It was a little unfair to William Teague that his audience had already braved the cathedral's pews for a period before the recitalist took over. For his program in itself was a long one. The founder of THE DIAPASON would have welcomed Mr. Teague's choice of the Mendelssohn F minor Sonata to greet his audience. In it the player made good use of the romantic aspects of the instrument.

The two Bach chorale preludes ("Allein Gott in der Hoh' sei Ehr" and "O Lamm Gottes") proved an interesting comparison with the previous day's recital. The difference in organs, buildings and musical approaches proved again how Bach's universality adapts itself to divergent interpretations.

Mr. Teague's contemporary group engendered a considerable interest. John Cook's Fanfare engaged the organ's excellent reeds. There was a warm, lyric reading of Whitlock's Pastorale and the two Simonds preludes ("Dies Irae" and "Iam Sol Recedit Igneus") provided a colorful display of the organ's resources.

Probably Mr. Teague would not have used the de Maleingreau "Mystic Lamb" Symphony on this program if he had known beforehand how long listeners would have to remain seated before the number was reached. Most of the audience was weary both in body and ear and the symphony was in itself entirely too long for its place on the already long program. One had the feeling that Mr. Teague, too late, sensed this and tried to hurry through parts of the work, sometimes at the expense of grandeur and impressiveness. But on the whole he gave an excellent account of himself and was very cordially received.

Architect-author Heard

An illustrated lecture by architect Joseph E. Blanton was announced for Wednesday afternoon. Mr. Blanton will be remembered for his recent book *The Organ in Church Design* which received such favorable mention in these columns and for an article in THE DIAPASON. He discussed in a most informal and chatty way his ideas on acoustics and organ placement, urging organists to be missionaries for the cause. He has promised for a future issue a list of suggestions for the use of organists to needle architects into submission.

Crozier Plays Reubke

Catharine Crozier was the Wednesday evening attraction at the First Presbyterian Church. Her performances are so familiar to American organ lovers that little need be added except that she lived up to expectations, displaying her fabulous technique, sound musicianship and general command of the instrument. She opened with a work often associated with her, Sowerby's Passacaglia from the Symphony in G minor. The remainder was devoted to Bach and the Reubke Sonata on the 94th Psalm. Trio-sonata 1 in E flat, "Kyrie, Thou Spirit Divine," "Rejoice, Beloved Christians," "Come, Redeemer of Our Race" (the ornamented melody from the Great Eighteen) and "We All Believe in One God, Creator" made up the Bach group. Several listeners in later conversation listed this as the outstanding single event of the convention.

As usual the evening roundup was back at the hotel, this time with swimming in the lighted pool.

Thursday Guild Sessions

President Elmer presided at the session on Guild affairs which began Thursday's schedule. The meeting, like most others, was held in the Continental Room of the Shamrock. As usual in this kind of meeting many people arrived late and moved about. Invitations for the 1960 convention were offered at this time. Wesley Day accompanied a rather formidable bound presentation from the Pennsylvania Chapter in Philadelphia with a personal bid. Dean Thelma Goldsword offered a persuasive invitation from the Cleveland Chapter. William Lemonds, acting as session secretary, read David Ashley Cotton's communication for the Boston Chapter. Dean James Evans of the newly re-named Pittsburgh Chapter, which had tried so hard to obtain the 1958 convention to coincide with Pittsburgh's bi-centennial celebration, asked for the 1960 convention even though, as he said, the city would no longer be wearing its "birthday clothes." The Detroit Chapter, whose bid Mr. Lemonds read, hoped for the convention to celebrate the chapter's golden anniversary.

MUSIC HALL CONCERT INSPIRES PHOTOGRAPHER

THE ATTRACTIVE installation of the small Reuter organ designed especially for the E. Power Biggs concert at Houston's Music Hall was photographed as Leo Sowerby conducted his own "Festival Music" Toccata on A.G.O. to close the evening of music.

All the bids were, of course, convincing and attractive.

Dean Jack Fisher of the Twin Cities Chapter (Minneapolis-St. Paul) read a report on jobs and contracts which his chapter asked the national council to consider. This important report is printed in full elsewhere in this issue. Wide discussion followed this presentation and careful study of it is suggested before its official consideration so that suggestions may be formulated. Several other subjects were brought up by delegates in attendance.

Three distinguished members of the examination committee composed a panel which Alec Wyton's gracious and witty moments as presiding officer brightened to no end. Searle Wright discussed the playing aspect of the examinations, stressing the importance of analysis and thorough acquaintance with the structure and detail of the music at hand. He mentioned the too-frequent neglect of adequate preparation in the hymn-playing requirements.

Duwan Hughes, San Angelo, Tex., took the interesting marquee shot immediately before the concert began.

The truck which brought the organ from the Lawrence, Kans., factory took a good-natured dig at a familiar Texas slogan.

Norman Coke-Jephcott gave observations on the problems of paper work based on his long experience. Harold Heermans offered some enlightening remarks on what he called the "conversational" part of the examinations: the keyboard tests; one wished for a shorthand transcription of some of his "asides." Charles Peaker capped the session neatly with his inimitable wit and charm.

President's Luncheon

The president's luncheon which followed gave each chapter an opportunity for a brief salvo. The number of chapters has by now become so great and representation at conventions is becoming so general that this feature is now necessarily a drawn-out procedure. It is still a good opportunity for closer contacts among grass-roots officials.

Among the introductions of new officers, Mr. Heermans' spontaneous and heartfelt tribute to Dr. Elmer provided one of the moving moments of the entire week.

Examination Pieces

Back at the handsome contemporary Trinity Lutheran Church, Vernon de Tar played a program made up of pieces for the 1959 Guild examinations. It is no mean task to make up a well-organized program from a list designed for other purposes. We felt Mr. de Tar accomplished this feat much better than most. Of course with the larger list this year, there are more from which to choose. He made no attempt to include them all.

This event offered a different opportunity to display the Holtkamp organ from the all-Bach previously heard here. For the most part Mr. de Tar confined his registration to the light side, only occasionally punctuating these pleasing effects with the full ensemble. The crashing dissonances of Sessions' Chorale 1 and in the variations on "Veni Creator" by Durufle were particularly effective. Some were surprised to hear the warm celeste sounds in Sowerby's Prelude on "Song 46." This reviewer felt that Mr. de Tar was at his best in the above-mentioned Durufle and in the four variations of the Bach Partita "Sei gegrüset." His whole program was one of restraint and good taste. Other numbers included: Prelude and Fugue in A, "Ach bleib bei uns" and Prelude (9/8) and Fugue in C, Bach; the smaller Fantasie, K. 594, Mozart, and "Herzlich tut mich verlangen" (second setting), Brahms.

Lovelace Pulls Weeds

Austin Lovelace mounted the pulpit to deliver a lecture entitled "Organ Flowers and Anthem Weeds." Dr. Lovelace gave the profession a thorough scolding on the display of bad taste in choosing anthems. He pointed out the great improvement in present-day organ repertory and challenged choirmasters to follow suit. Accented with considerable humor, Dr. Lovelace's address will appear in future issues of THE DIAPASON.

Evening at St. John the Divine

Wendell Westcott's carillon recital was a real contribution to the convention. The public nature of the carillon necessitated the inclusion of several arrangements of familiar material. Naturally it was the original carillon music from which most delegates received the greatest satisfaction. The Van Hoof Intermezzo was an outgrowth of the instrument's special characteristics and the final Passacaglia by Henk Badings developed a tremendous climax. The thirty-six-bell Petit and Fritsen carillon exploited a preponderance of higher pitches very skillfully and Mr. Westcott exhibited it to advantage.

Leslie P. Spelman has done a magnificent job of introducing American organ music in Europe and of collecting little-known contemporary European music for use in America. THE DIAPASON, therefore, shares the oft-expressed disappointment that he did not grasp this golden opportunity to acquaint an almost ideal audience with the treasures he has accumulated especially from Scandinavia and the Low Countries. Instead he chose to fill the first half of his program with numbers most of the students at the convention have studied. To have brought new insight to these in the dry and irregular acoustics of the admittedly stunning Church of St. John the Divine before this special audience would have been a superhuman accomplishment. The acoustics may be said to have defeated the large Wicks organ almost from the beginning; Dr. Spelman fared best in his battle from the Poulenc "Litanies a la Vierge Noire" on. This number utilized nine treble voices with the organ in an effective fashion. We might have preferred some of the afore-mentioned contemporary European music to the fragmentary Raynor Brown Sonatine 7, but it did give us a chance to hear more of the individual colors of the organ. Frank Bohnhorst's Prelude on "Slane," Phillippe Buhler's Noel en Trio and the fine counterpoint of the Piston Chromatic Study on "B-A-C-H" preceded the Monnikendam Toccata on which Dr. Spelman was joined by a brass ensemble.

Mass at Seminary Chapel

Delegates arose early Friday morning and made a lengthy drive to St. Mary's Seminary for a solemn high mass in its exquisite chapel. The whole set of rather

(Continued on page 21)

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Twin Cities Guild Chapter Reports on Jobs-contracts

(The following committee report was resolved by the Twin Cities Chapter of the A.G.O. March 17 and was read before the national convention in Houston, Tex., June 26. It is scheduled to be brought to the national council for discussion in the fall.)

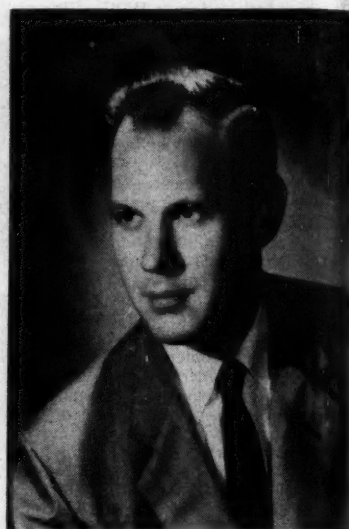
The Twin Cities Chapter's committee on jobs-contracts has been formed to discuss and formulate the matter of church musicians' contracts, salaries and duties. The church musician is at an extreme disadvantage in gaining public understanding, for most of his work is unseen; however, in order to perform his work successfully, he needs time, facilities and cooperation. Too often, not only the parishioner in the pew is (logically) ignorant of these facts, but his colleagues on the church staff are just as unaware of it. Because there has never been any concerted effort to champion the church musician's job, most often he is left alone to make an account for himself and achieve an equitable situation. Happily, there are many churches in this country wherein the music and the musician have an honored place among the staff and its work, but more usually he is relegated (and sometimes justifiably) to a position more comparable to that of the secretaries or sexton. We are not an unorganized profession. The American Guild of Organists numbers a national group of some 17,000 members; there are local chapters in most places of size, and the entire organization carries prestige. The Guild has, however, avoided the fact of making recommendations from a headquarters level and has left this to chapters. Our committee offers the following recommendations with full understanding that they be considered as just this and, we hope, a beginning of progress in the matter: (1) That all church musicians be offered the privilege of a contract (see below); and (2) that the last six items be specifically stated in suggested amounts.

CONTRACT

1. Number of services.
2. Number of choirs.
3. Number in each choir.
4. Extra services, such as Thanksgiving Day, Christmas Day, Ash Wednesday, Maundy Thursday, other festivals, concerts, etc.
5. Teaching privileges: piano, voice, organ or all three.
6. Guest recitalists (including guest organists for weddings).
7. Volunteer cooperation: such matters as choir personnel, recruitment, telephoning, attendance, care of vestments, entertainment, etc.
8. Service leaflets: planning, mimeographing and printing.
9. Use of office equipment (stencils, mimeograph, stationery, stamps, etc.)
10. Music program: planning and agreement between clergyman and musician with suggestion and correlation by other staff members and/or committees. Responsibility of musician first concerned with the music provided at all public services regularly scheduled for the parish, with organ, choral and vocal music directly under his management.
11. Selection of music: hymns, organ, choral, vocal.
12. Organ maintenance: budget item.
13. Piano maintenance: budget item.
14. Soloists' salaries: (if any) budget item.
15. Termination notice.
16. Musician's salary (budget item): Committee recommends that the salary be stated at 10 per cent of the total operating budget of the parish. The scale of the various church budgets will automatically take care of the controversy over full- or part-time employment. In the case of extremely wealthy churches, we should recommend that the 10 per cent suggestion be limited (at the church's discretion) to a reasonable level comparable to wages paid to people of similar professions.
17. Vacation allowance (budget item): Since the musician's wage should be considered for a twelve-month period, adequate substitute pay should be provided by the church, over and above item No. 16.
18. Music purchase (choir): budget item—recommended \$100 minimum, with \$100 provided for each additional choir.
19. Wedding fee: Recommended at \$15 minimum.
20. Funeral fee: same (for non-parishioners).

HAYDN'S "The Creation," parts 1 and 2, was sung May 18 at the Second Presbyterian Church, Holyoke, Mass. Adel Heinrich was organist and choirmaster; the program was broadcast.

WILLIAM LEMONDS



WILLIAM W. LEMONDS, M.M., minister of music at the Second Presbyterian Church of Kansas City, Mo., received an honorary doctor of music degree at the May 31 commencement of Missouri Valley College at Marshall. His citation reads in part: "in recognition of his outstanding achievements in the field of church music."

Dr. Lemonds is on the faculty of the University of Kansas City as instructor in organ and church music. In the last year he has conducted church music workshops at Topeka, Kans., St. Louis and Columbia, Mo., appeared on a church music panel in Denver, Col., and served as choral conductor for the church music camp at Cornell College, Mount Vernon, Iowa. He was host for the National Choristers Guild seminar in July and is on the faculty for the Presbyterian church music conference at Montreat, N. C., and the Jenkins music conference in Kansas City. Dr. Lemonds is state chairman for the A.G.O. and a member of the church and organ division committee for the N.M.T.A.

A native of Durant, Okla., Dr. Lemonds attended the University of Oklahoma, the American University of Biarritz, France, and the Westminster Choir College. As a member of the Westminster Choir he sang under such conductors as Bruno Walter, Charles Muench and Leopold Stokowski and served as accompanist under Dr. John Finley Williamson. He has done further study at the Pius X School of Liturgical Music, New York City, at the University of Chicago, and with James Lawson, carillonist, Lara Hoggard, Robert Shaw, Julius Herford and Pierre Monteux. His organ study has been with Mildred Andrews, Claire Coci and Dr. Alexander McCurdy.

At the Second Presbyterian Church Dr. Lemonds directs a program involving twelve choirs. In May of this year, as the climax of a four-month Bach festival, a performance of the Passion according to St. Matthew was given by the adult choir, soloists and a twenty-two-piece orchestra.

Dr. Lemonds is married to the former Jean Work, who was a violinist with the Oklahoma City Symphony. They have three children.

LUTHERANS IN MILWAUKEE COMBINE IN SONG SERVICE

The Lutheran Chorale, together with the choirs of Gethsemane Lutheran Church, Milwaukee, Wis., under the direction of the Rev. Kurt Eggert, sang a song service June 1 called "Let Praises Ring!" The organist was Murray Burfeind. The program was divided into three groups; hymns and anthems were based on the Holy Trinity. A brass ensemble directed by Martin Mennicke and two flutists assisted.

The program included: "Children of the Heavenly Father," Swedish; "Fairest Lord Jesus," Gilette; "Singing for Jesus," Irish; "Dear Christians, Praise God Evermore," Kindermann; "All People That on Earth do Dwell," Farnes; "Praise We God the Father's Name," Sateren; "Jesus, Shepherd of the Sheep," Stelhorn; "The Creation," Richter; "Only Begotten Son," Gretchaninoff; "Built on the Rock," Christiansen, and "I Will Lay Me Down in Peace," Willan.

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No, it's not a typographical error. We mean secular music that is in good taste for the social functions of the church.

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St. John's Episcopal Church in Richmond Will Have 3-manual—Henry R. Mann, Organist and Choirmaster, Joins Builder in Design

A contract for a three-manual organ for St. John's Episcopal Church of Richmond, Va., has been awarded to the Charles J. Miller Organ Company of Charlotte, N. C. The historic church dates from 1741.

Henry R. Mann, organist and choirmaster of the church, collaborated with the Miller Company on the specification which is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Waldflöte, 8 ft., 61 pipes.
- Viol, 8 ft., 61 pipes.
- Prinzpal, 4 ft., 61 pipes.
- Flute d' Amour, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Chimes (prepared for).
- Harp (prepared for).

SWELL ORGAN.

- Geigen Principal, 8 ft., 61 pipes.
- Salicional, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Prestant, 4 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN.

- Bourdon, 16 ft., 32 pipes.
- Still Gedeckt, 16 ft., 12 pipes.
- Flute, 8 ft., 12 pipes.
- Trumpet, 8 ft., 32 notes.

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Dr. Skinner is seen above at the Concert Model of the Hammond Organ in the new Williams Memorial Chapel of The School of the Ozarks. When asked to comment on the Hammond Organ, Dr. Skinner said:

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

BENJAMIN HADLEY
Publisher
FRANK CUNKLE
Editor
DOROTHY ROSER
Business Manager

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

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

Advertising rates on application.

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

CHICAGO, AUGUST 1, 1958

One Down and One to Go

The twenty-fourth national convention of the American Guild of Organists is now but history, a week of history not soon to be forgotten by the more than 600 organists and choirmasters from all parts of the country who attended. This was the Guild's first biennial gathering in the great Southwest, and we venture to say that many who might have been a bit doubtful about church music in the Lone Star State came away convinced that our Texas cohorts stand up with the best in the field and know how to run a convention which is both enriching and fun. The handsome new churches and fine new organs in Houston are surely the envy of church musicians from many of our leading cities. The modern Music Hall ranks with the best.

We do not know if the challenge in the August, 1956, issue of THE DIAPASON was responsible, but we were most encouraged (and relieved) that this was the first convention in the editors' experience which offered them time to catch their breath. There surely was enough activity for everyone, but the under-scheduling, the reasonable length of most programs and that wonderful midweek morning for slumber were welcome features we hope future conventions will emulate. The increased opportunities for making new friends—and becoming re-acquainted with old ones—and just fellowship in general were spoken of with favor by almost everyone attending.

For those skeptics who feared the excessive summer heat (and it is excessive), Houston's boast as "the most air-conditioned city in the world" proved not to be exaggerated. It was a joy to sit in comfort to hear all the events, a condition not found in most northern centers. A surprise was the cooling breezes which make the evenings (especially beside that Shamrock pool) a delight.

This is all in the past, but confirmed conventioners, and we know a good many in the organ world, have still another opportunity before the end of this summer. The Dominion convention of the Canadian College of Organists is yet to come: Aug. 26-28 in the capital city of Ottawa. The detailed program of this annual three-day event appears in the

C.C.O. section of this issue. It promises a similarly fine schedule of events by prominent Canadian and American artists. Canadian organists, of course, consider this a must. A number of their U. S. counterparts are regular attendants. We are certain that many more would enjoy seeing what our neighbor to the north offers in the way of fine instruments, players, choirs, scenery and friendship. And Canada has natural air conditioning!

Jingle Bells

While the thoughts and plans of most Americans these hot midsummer days are centered on such things as summer vacations and picnics, choirmasters and other choral directors must take advantage of their slack season to plan for busy days ahead. They must thumb through stacks of old and new Christmas music, hoping to find just the right additions to their libraries to make this year's holiday observance more meaningful.

Most of these directors, we hope, will not need the admonitions of Austin Lovelace's convention lecture, "Organ Flowers and Anthem Weeds." (It will appear in an early issue of THE DIAPASON.) They will not bring into their religious services music or words unsuitable and even irrelevant, regardless of what composer's or publisher's name is attached. They will resist "cuteness" and "showmanship," they will not "sing down" to their congregations but will strive always to uplift them.

Music publishers print what they hope will sell. Their issues require thoughtful selectivity. If choirmasters are careful to choose and buy only the best, the quality of what is offered will rise rapidly.

The music for next Christmas and many future ones is up to us.

Aesop's Fable

Editors of every magazine must frequently identify themselves with the characters in Aesop's fable of the man, his son and the donkey. No matter how hard they try to be impartial, to travel the middle of the road, to give all sides of every question, they find themselves accused of favoring this and opposing that.

For example, THE DIAPASON has endeavored to report factually the renewed interest in tracker action; it has not espoused that interest. We opened our columns recently to a signed report expressing one man's reaction to a mammoth electronic installation; we are prepared to give equal space to as informed a reaction on the other side. We have not "sold out" to the tracker or to the electronics any more than we have to any organization or individual.

In our attempt to report factually and many-sidedly on as many facets of organ interest as possible, we know we cannot please everyone all of the time. But we remember how Aesop ended his fable: "By trying to please everyone they had pleased no one and had lost their donkey in the bargain."

Books in the Music Field

Nathan Broder's "The Collector's Bach," a paperback book published by Lippincott, is based on articles from *High Fidelity*. This inexpensive and invaluable guide is a "must" for the record hunter and a find for every Bach lover. Mr. Broder gives personal opinions in comparing different recordings but he bases them on sound critical criteria. Vocal works are treated first, keyboard works second, followed by chamber and orchestral works.

"Songs for Early Childhood" (Westminster Press) is intended for use with the very smallest youngsters. Only those who work regularly with this age group are in a position to evaluate its quality. Some of the small children with whom this reviewer has worked, albeit sporadically, in the past would have reacted to at least portions of this material, he believes, as too precious and "sissy." Songs children make up for themselves in creative programs rarely seem to have that special flavor.—F.C.

Letters to the Editor

What Did We Play 400 Years Ago?

Woodstock, Ont., Canada, July 12, 1958—

Dear Sirs:
With astonishment I read the articles about the tracker organ in the July issue of THE DIAPASON; also the letter from Miss Anne F. Byrne. Tracker organs with six or eight stops are mentioned. Are they the largest tracker organs being built on this side of the ocean?

To give a few examples of what even an amateur can do in the "old country": a policeman built his own tracker with two manuals and ten stops and a farmer's son did the same thing but used fifteen stops and the construction of those instruments was far better than I have seen here! I built a four-manual tracker in Europe with fifty-six stops, one three-manual with thirty-six stops and many two-manual instruments with not less than ten stops (in Holland).

I wonder whether Miss Byrne would have built an electric organ 400 years ago. From the letter I get the impression that the Americans did! What kind of musical instrument was played in America 400 years ago? Organs?

Countless beautiful organs have been built on the Continent the last 400 years. Trackers, of course, a short time pneumatics and later also electro-pneumatics, which I am sure are 100% reliable and certainly can stand comparison with American-built instruments.

In the February issue of The American Organist, we read on page 6: "Many of the Americans began to wonder about the validity of the term 'American classic' when they heard an organ from the 1830's never rebuilt and still in good condition."

However, wherever the organ is built, it is the king of all instruments. Its origin is as old as the Bible. Let's not make the organ an orchestra with all its imitation reeds and strings. You will not be able to interpret Bach's music on an imitation orchestra. Or doesn't Bach fit into our age either?

Very sincerely yours,

CHR. HOUTHUYZEN

"The Sound's the Thing"

Bunke, La., July 9, 1958—

Dear Sirs:
An ever-increasing number of American organists is demanding mechanical action. Why? Since its invention the electric action has found a home in the United States. For years organists and builders have viewed the electric action as a great improvement over the mechanical and anyone showing preference for the latter was thought either mentally unbalanced or afraid of progress. Why then should the merits of this obsolete piece of machinery (as compared to the electric action) be a frequent item of debate in the organ world?

It is no secret that the electric leaves much to be desired artistically as compared to the mechanical. These reasons were clearly explained in Mr. Byer's excellent article in THE DIAPASON for July.

A few organists advocate junking all our electric actions and installing mechanicals in their places. We are accustomed to our large instruments with their many electrical accessories and to the wealth of modern compositions hardly playable on a small accessory-less instrument. A few European builders have neatly detoured this difficulty by combining mechanical and electrical actions. Here we have spent so much time and energy in the development of electric actions that the real solution should be the improvement of them. The electric action is still very young as compared to the mechanical and there is much room for advancement. We dropped the tracker for the electric only to find that the old tracker had many important advantages. If as much time had been devoted to the tracker's development and as much had been accomplished, many of the advantages now associated with the electric action could belong to the tracker. The differences between tracker and electric action, mainly the difference in touch (in relation to the valve's opening), can be rectified by experimentation.

While we are improving our action let us not forget the pipework. The way that an organ sounds is really the first point to be taken into consideration; all other matters are second in importance. In the United States too much emphasis is generally placed on an instrument's size and tonal design. The best tonal design in the world is useless when carried out with carelessly-voiced pipes. Most European organs are drastically superior in tone quality to ours, partially because they place tone quality first on the list of importance. Almost all of our new organs being built today are "classic" enough in design to perform "baroque" music; however, many of these instruments are placed in chambers. Most of them are placed on electro-pneumatic chests. Both these conditions require too high wind pressure for proper voicing of the more harmonically-developed stops and the principals. Wind pressures over four inches often invite metallic tone in "classic" principals and too much chuff in "classic" flutes. The overall tone is likely to be a scream. Now the windchest problem comes to the

Looking Back into the Past

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

Everything was in readiness for the convention of the National Association of Organists, to be held at Ocean Grove, N. J., beginning Aug. 4. Dr. J. Christopher Marks was president of the association and among those who were to be heard in recitals were T. Tertius Noble, Newton J. Corey of Detroit, J. J. Miller of Norfolk, Va., and Clifford Demarest of New York.

The Carl Barckhoff Organ Company of Pomeroy, Ohio, an old concern which had built a large number of organs, made an assignment for the benefit of its creditors.

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

Reconstruction of the organ in Carnegie Music Hall, Pittsburgh, with important additions, was undertaken by the Aeolian-Skinner Company in accordance with a design by Marshall Bidwell.

Dr. Charles Alva Lane, a partner in the organ building firm of Hillgreen, Lane & Co., died June 26 at Alliance, Ohio. He was a poet and contributor to magazines in addition to his work as an organ manufacturer.

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

Congress repealed the ten per cent excise tax on pipe organs July 5.

The national A.G.O. convention in St. Louis drew 500 organists. Jennings, Linzel, Purvis, Baker, Salvador, Robertson, Webber and Peaker played; Barnes, Richards and Dunham lectured.

Richard Keys Biggs rounded out twenty years at the Church of the Blessed Sacrament, Hollywood, Cal.

Five Dupré recitals in late June and July jammed Rockefeller Chapel, University of Chicago.

Dr. Thomas Wilson was honored on his forty-fifth anniversary at Westminster Presbyterian Church, Elizabeth, N. J.

scene. The mechanical action's "right arm," the slider chest, solves the problem but the direct electric does too.

I am eagerly awaiting our improved electric actions with well-voiced pipes on low wind pressure.

Sincerely,

LOUIS RABALAIS

About the Tremolo

Cincinnati, Ohio, June 21, 1958—

Dear Sirs:
The tremolo subject hasn't been shaken up for quite a spell. But those who have been "shook" by Virgil Fox's playing of his transcription of Bach's "Come, Sweetest Death" and we who cannot forget Dupré's performance of his own Eighth Station of the Cross, "Jesus Comforts the Women of Jerusalem," know that the tremulant can be a powerful and proper musical resource.

These two prophets of the king of instruments are certainly as classic-minded as any devotee of the baroque. Can this unerring taste be reduced to rules for the guidance of others? Rules, particularly in the matter of taste, wear out from universal observance. Breaking rules (sound ones, that is), except to admit a new resource of taste, is as bad as much of the music of today which under the misappropriated trade mark of "modern" knows no rule but to avoid any semblance of sanity or of beauty.

But this writer presumes to offer a resource minimizing the theatrical taint of even a violent tremulant. It is: to confine the use of the tremulant largely to 8 ft. flutes (in harmony permissive) and mild reeds (solo, strictly). If the registration includes a 4 ft. stop, borrow it from another division and omit its tremulant. The effect of a mild 4 ft. stop (short of a thin or biting string) without tremulant in combination with an 8 ft. flute (open or stopped), even if its tremulant be quite shaky, is charmingly chaste. It is the shaking of 4 ft. stops, especially stopped wood flutes, that is so disagreeable. It goes without saying that strings, reeds and diapasons, being well furnished with harmonic color, need no shaking to alleviate that drabness or prolonged passages of the harmonic "barebones" of the "kist-o'-whistles." At times, however, the stark purity of the flutes matches and enhances the intent of the musical texture.

Even this rule should be kept on file with that tongue-in-the-cheek attitude of the virtuoso pianist who thus pontificated: "Never use the thumb on black notes—unless to do so is more convenient."

R. A. DAVIS

RICHARD M. PEEK



RICHARD M. PEEK has resumed his duties as organist and choirmaster of the Covenant Presbyterian Church, Charlotte, N. C., following a year's leave of absence to complete his doctoral work at the school of sacred music, Union Theological Seminary, N. Y. C. He was awarded the degree, D.S.M., May 27 at commencement exercises in the Riverside Church.

While in New York Dr. Peek was co-organist at the Riverside Church from October to February. Following the death of Dr. Harold Friedell, he was guest organist and choirmaster at St. Bartholomew's Church from February until June. He played a recital at the Riverside Church, eight noonday recitals at St. Bartholomew's and was guest organist and choirmaster at the following churches: Brick Presbyterian and the Church of the Epiphany, New York City; First Presbyterian, New Rochelle, N. Y.; Old First Church, Newark, N. J., and Crescent Avenue Presbyterian, Plainfield, N. J.

Mrs. Peek was director of the youth and bell choirs of the Brick Presbyterian Church and secretary to Dr. Clarence Dickinson. Under her direction the youth choirs sang and played many engagements, including Christmas concerts at Grand Central and Pennsylvania Stations, and participated in festivals, including the Dickinson festival at Riverside April 27 and a junior choir festival in the First Methodist Church of Red Bank, N. J.

**INDIANAPOLIS SEMINARY
CHOIR PERFORMS CONCERT**

At the school of religion of Butler University, Indianapolis, Ind., the seminary chapel choir sang its fourth annual spring concert April 29. The program was planned about the seasons of the church year. The fifty-voice choir was under the direction of James Carley with Robert Kintner at the organ.

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Training the Young Organist—Problems and Opportunities

By RICHARD T. GORE
(Continued from page 8)

on clear registration plans.

Hard for students to grasp is the necessity of suiting the registration to the style-period of the music. The best way of dealing with this matter is to refer to actual organ specifications. When the student realizes what the Italian organs of Frescobaldi's day sounded like, he will not try to make Frescobaldi's music sound like Bach's. Similarly, he will avoid using string tone in Bach's works, not because it is not beautiful to our ears, but because it was a sound as foreign to Bach's as that of a saxophone. Nor will he use high mutation tones in Franck or heavy reeds and diapasons in the Handel concertos. If we do not like the music of Franck, we should play something else; but if we do play it—and this is a point that Gilman Chase repeatedly stressed—we are morally obliged to play it as authentically as possible. As the great conductor Pierre Monteux said to a student who wanted to add a crescendo to a Haydn symphony, "You are like a person who strolls up to a portrait by Rembrandt and puts a bit of red on the nose."

One more technical matter of the greatest importance is tempo. Young people, I have noticed, are always in a hurry. Not only do they play too fast, but they fail to maintain a steady speed. I must admit that I made both mistakes, not only when I was young, but for years afterward. In fact, it is with players somewhat as with singers: by the time they have mastered their trade they are too old and tired to ply it! Yet young players can do a lot to overcome nature. As Hamlet said to his mother, "Assume a virtue if you have it not." The judicious use of the metronome can do much to correct faults of unsteadiness and of acceleration. When I was learning Bach's Toccata in F some twenty-five years ago, I was not satisfied with the way it sounded and brought a metronome to the console; to my horror I found I was rushing all the passages that had three eighth notes to a measure.

But there is more to tempo than steadiness; there is also unsteadiness. In this connection we can again learn much from Gilman Chase, whose insights are a lesson in the practical importance of musicology. The scholar who has steeped himself in seventeenth- and eighteenth-century writings knows that nothing is more false than to suppose that all baroque music must be ground out with machine-like precision. As the writings of Frescobaldi, Muffat, Quantz and others eloquently attest, all organ music of an improvisatory nature, such as toccatas, coloratura chorales and recitativo passages, must be treated with freedom. The nature of ornamentation makes its own demands; for one thing, it demands a slower speed than we might at first feel inclined to use. Organists do the music of Bach a great disservice when they confuse the pattern music, in which the lis-

tener must feel the inexorable propulsion of the rhythm, with the vocal expressive music, where the tempo must wait for coloraturas, appoggiaturas, turns, mordents, slides and deceptive cadences. A piece like the Prelude and Fugue in B minor is like the Mississippi River: nothing can impede its tranquil majesty; its steady rhythm has the predictableness of the times and the seasons. "O Mensch, bewein'," however, inhabits an entirely different world; if we may risk another water image, it is like little Apple Creek in Ohio, making its way painfully past sticks and stones, stopping to create a small eddy here, a sandbar there, yet ever slowly flowing onward.

One more aspect of tempo is the relation of organ music with other types. Especially in the nineteenth century, when organ music had fallen into neglect, composers like Liszt, Reubke, Mendelssohn, more at home in piano and orchestral music, quite naturally let these media carry over into their organ writing. How well acquainted, for instance, is the young organist, whose technique is advanced enough to enable him to cope with Reubke's lonely sonata, with the German opera style of the 1850's on which the sonata is based? Unless he is at home in the harmonic jungles of "Tannhäuser," "Lohengrin" and Liszt's B minor Sonata, he is not ready either to understand the Reubke masterpiece or to play it.

A few minutes ago I spoke of articulation without mentioning the reason for it. The reason why touch, especially non-legato, is so important in organ playing is that the organ is *wholly lacking* in the ability to accent. In this respect it is the poorest of all musical instruments, a fact sensed immediately by string players but sometimes overlooked by professional organists. I actually saw an organist, now happily dead, hit the keys harder when he wanted an accent! He should have done exactly the opposite—he should have lifted off! Only through a technique of lifting, of portamento, of non-legato and through scrupulous observation of rests, can the organist simulate an accent.

This leads us into a realm where the young player cannot spend too much practice time: the performance of hymns. Just as there are no poor choirs, only poor choirmasters, so there is no bad congregational singing, but only bad hymn playing by bad organists. What makes it bad? The organists' failings are not really musical at all, but psychological: because most hymns present few technical difficulties, the young players—and some not so young—give no thought to them, imagining that they will "play themselves." Nothing could be more false. Far from being easy, hymn playing is the most difficult thing an organist can undertake. One must consider simultaneously that (1) the hymn is primarily *vocal* music; (2) the text determines not only the character of the music but frequently its tempo; (3) the phrases of the music must be respected; (4) the music must have such irresistible rhythm that the most voiceless worshipper will feel impelled to sing; (5) there must be sufficient breaks between stanzas to make clear the structure of the text; (6) there must be enough variety among the registrations of the various stanzas so that the musical setting has some interest as a musical experience.

(To be continued)

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(Continued from page 13)

new seminary buildings makes an imposing sight in its "out in the country" setting. The same taste and refinement evident in the buildings was shown in the celebration of the liturgy. The music of the mass was sung exclusively to plain-song by the schola under the direction of the Rev. Victor DiPrimeo. Theodore Marier from Cambridge, Mass., was guest organist. Mr. Marier's prelude consisted of four works on Gregorian themes, two of which were later to be heard sung by the choir: "Kyrie Fons Bonitatis," Bach; "Salve Regina," van Hulse; "Ubi Caritas et Amor," Denessieux, and the large-scale Toccata, Fugue and Hymn on "Ave Maris Stella," Peeters.

The procession of the schola and sacred ministers down the aisle of the collegiate-style chapel was accompanied by the singing of the "Ave Maris." The choir then returned to the rear gallery while Fr. DiPrimeo welcomed the convention in the name of the Bishop of Galveston, explained the usual procedure for the chapel music during the school year and filled in a bit of background for the chants to be heard. The votive mass of the Blessed Virgin Mary with the "Salve Sancta Parens" proper sung to the full plainsong melodies from the *Liber Usualis* used the Kyrie from Mass II "Fons Bonitatis" and Mass X "Alme Pater" for the remainder of the ordinary. Obviously of the Solesmes school, Fr. DiPrimeo directed his high-pitched schola in extremely refined renditions of the Gregorian settings. Although not wishing to criticize Mr. Marier's discreet accompaniments, we felt the choir was at its best in the unaccompanied offertory "Ave Maria"—to this reporter, at least, one of plainsong's treasures. The Rev. Russell Woollen's Pastoral on Sanctus of Mass XI was heard on the organ at the offertory. The celebrant of the mass sang particularly well, especially in the rarely-heard solemn setting of the preface. The recessional was "Christus Vincit" in English followed by Langlais' "Les Accclamations Carolingiennes" from Mr. Marier.

Competition Winner

A real convention surprise was the fine recital on the Casavant at the Second Baptist Church by Ray Pylant Ferguson, winner of the student competition. With a background out of line with his youth and usual student competition standards, with two years of study with Walcha in Frankfurt, Germany, on a Fulbright grant, with a master's under Arthur Poister from Syracuse University and a year on the faculty of the Southern Baptist Seminary, Louisville, Ky., this young man's playing sprang from rich soil. Since his recital was not included in the program book, it is to be found in the recital pages of this issue.

Mr. Ferguson's playing was almost flawlessly accurate, consistently rhythmic, imaginatively and resourcefully registered and with strong individuality. With the warmth and humor and humanity one can reasonably hope greater maturity will bring, he should have the makings of a major player and a genuine musical intellect as well.

Representatives of perhaps 125 chapters heard this recital and received it with the most obviously spontaneous applause of the entire convention. Let us hope that each of the listeners will return to his own bailiwick with word of this promising young recitalist and that in the organ field they will not let a Van Cliburn incident occur. Let us not wait for Europe to discover Ray Ferguson.

Boys' Choir Heard

The Texas Boys' Choir from Fort Worth began Friday afternoon with a concert in Trinity Episcopal Church. George Bragg directed this non-church organization in a program of sacred music ranging from the plainsong "Orbis Factor" Kyrie to Britten. His well-trained and disciplined young men (treble voices only) were at their best in five selections from Britten's "A Ceremony of Carols" (with harp accompaniment), proving once again that music performed for the medium the composer intended is always the most successful. This group so far overshadowed the remainder of the program that there is no just comparison. Tonally Mr. Bragg seems to have tried to combine various features of the several

schools of thought in dealing with boys' voices. Sometimes his results are of a high calibre; occasionally it sounds as if he hasn't made up his mind. We wish he would forget the theatrical tricks he employs occasionally but still too often. The still unsolved tuning problems would have been helped immeasurably if the organist could have found something besides a celeste to give pitches and for accompanying (perhaps it was stuck). Other numbers were: "Cantate Domino," Hassler; "Jesu, Joy," Bach; "Hear My Prayer," Mendelssohn; "How Lovely," Brahms; "Laudi alla Vergine Maria," Verdi; "Ave Maria," Kodaly, and a group we felt unwisely chosen for such an audience consisting of "Glory to God," Adams; Malotte's "Lord's Prayer" and "Alleluia" by Peck.

A small McManis organ, on its way to permanent installation in East Lansing, Mich., had been set up at Trinity Church and was heard in a short lecture-demonstration by Charles W. McManis. The rather limited instrument was displayed to good advantage in the fine acoustics of the building in selections from Bach's "Orgelbüchlein." Its striking appearance, its gentle and unforced tone and its impressive ensemble elicited much favorable comment.

Fox at First Presbyterian

A noted American organist remarked that the most appropriate comment after a typical Virgil Fox recital is "Well, Virgil, you've done it again." And so he did at the convention. The profligate richness of one of Mr. Fox's Roman banquets probably proved a little demanding on the palate and digestion of a large delegation of young players which has been growing up on the Spartan diet of the baroque period. For this player is first of all a prodigious showman who needs an adoring and flabbergasted audience for his most effective exhibition. As usual he did some outrageous things with registration which only he can do to achieve the effects only he can. One section of his performance of Franck's Grand Piece Symphonique, for instance, we labeled on our program "fun with reeds." We will not list his whole program; by now he has probably changed

it anyway. But we should mention his transcription for organ alone of the Jongen Symphonie Concertante which this reviewer was lucky enough to hear him play with the New York Philharmonic Orchestra at the dedication series of the Riverside Church organ. In its present form a player needs to be either a centipede or Virgil Fox, but we should have seen it played. That is half the fun of a Virgil Fox recital.

Barbecue

Quite in contrast to the usual convention banquet, the closing event was a "Texas-style banquet" at the Rockin' R Ranch "out that-a-way." The very informal atmosphere at this picnic-like affair carried through the relaxed pace and friendliness of the enjoyable week in Houston. Western attire was in order and the barbecue dinner was enjoyed from tables out under the pines with red checkered table cloths. In line with this the after-dinner speeches were almost eliminated. President Elmer was presented with a ten-gallon hat by Mr. Ossewaarde. David McK. Williams read a scroll from the national council inscribed to our beloved retiring president. Dr. Elmer presented to Sir William McKie (represented by Alec Wyton) an honorary membership in the A.G.O. and then the plaque, scroll and Möller prize of \$500 to Ray Pylant Ferguson, winner of the national competition. The Bernard R. LaBerge memorial award went to Kent Hill, runner-up, and scrolls were given to each of the other finalists representing the fifteen regions. Dr. Elmer offered the thanks of the entire convention to Mr. Ossewaarde and his committees with an eloquent response from the convention chairman. He then directed us over to the corral for the rodeo by the Texas Posse. The evening closed with an exhibition of square dancing.

After the long drive back to the Shamrock, those who didn't have to catch planes and trains seemed rather hesitant to end the pleasant relationships made for the last several days. Many took a last plunge in the beautiful pool. Most were enjoying chatty conversations with friends new and old—reluctant to say good-bye.

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 All correspondence should be directed to the Secretary.

Detailed Program Given for National Convention in Ottawa August 26 to 28

The following is the complete program for the national convention of the College, to be held in Ottawa Aug. 26-28. Headquarters will be St. Andrew's Church.

Tuesday, Aug. 26

Morning at St. Andrew's Church
 9:00 a.m. Registration
 10:00 a.m. Annual meeting
 12:00 noon Lunch by courtesy of Casavant Frères
 1:30 p.m. Carillon recital by Robert Donnell, Dominion Carillonneur
 Fantasia for Carillon, Maassen
 "Sheep May Safely Graze, Bach
 Toccata, Frescobaldi
 Two Folk Melodies:
 "The Skye Boat Song"
 "La Belle Françoise"
 Fuga for Carillon, Fransen
 "Tannhauser," "O Star of Eve," Wagner

2:00 p.m. Tour of the Parliament Buildings

4:30 p.m. Christ Church Cathedral
 Recital by Godfrey Hewitt
 Sinfonia (1948), PETERS
 Fantasy Prelude, Macpherson

5:00 p.m. Evensong at Christ Church Cathedral
 Service: Herbert Howells (Collegium Regale)
 Te Deum: Benjamin Britten in C
 Voluntary: Fantasia and Fugue in G minor, Bach

8:30 p.m. St. Matthew's Church
 Recital by Marilyn Mason
 Concerto del Signor Torelli, Walthier
 "The Musical Clocks," Haydn
 Prelude and Fugue in G major, Bach
 Trois Dances, Alain
 Epilogue for Pedal Solo, Langlais
 Prelude on "The King's Majesty," Sowerby
 Flemish Prayer (1958), (first public performance), Maekelberghe
 Two Folk Tune Preludes, Searie Wright
 Suite for Organ (1957), (first performance in Canada), Creston

10:00 p.m. "Punchbowl" at St. Matthew's Church hall

Wednesday, Aug. 27

10:00 a.m. Woodside Hall, Chalmers United Church
 A lecture by Dr. Leo Sowerby on "The Duties of Church Musicians"

12:00 noon Lunch at St. Luke's Church hall

2:00 p.m. Bus tour of the city, stopping en route at the Mackay United Church for recital by Alastair Cassels-Brown
 Prelude and Fugue in D major, Bach
 Trio-sonata 4 in E minor, Bach
 Sonata 1, Hindemith
 "Deus Tuorum Militum," Sowerby
 Scherzo, Bossi

8:30 p.m. St. Matthias' Church
 Choral and organ recital by the Convention Singers and Victor Togni
 Organ: Canzona Ariosa, Gabrieli
 Toccata per l'Elevatione, Frescobaldi
 Toccata e Canzona, Frescobaldi
 Pastorale, Zipoli
 Toccata in Sol minore, Pasquini
 Choir: "Come, Jesu, Come," Bach
 Organ: "Jesu, meine Freude," Bach
 "Gottes' Sohn' ist kommen," Bach
 "In Dulci Jubilo," Bach
 Prelude and Fugue in C major, Bach
 Choir: "Rejoice in the Lamb," Britten
 Organ: Toccata Primi Toni, Op. 11, E. T. Sark
 "Chant de Paix," Langlais
 "Te Deum," Langlais

10:00 p.m. "Punchbowl" at St. Matthias' Church hall.

Thursday, Aug. 28

10:00 a.m. St. Patrick's Church
 Recital by Frederick Geoghegan, organist, and the New Chamber Music Ensemble directed by Pierre Rolland
 Prelude and Fugue in C major, Bach
 "Les Cloches," le Begue
 Prelude in E minor, Gerald Bales
 Scherzetto and Lied, Vienne
 Toccata in B flat minor, Vienne
 Concerto 2 in B flat, Handel
 Fantasia upon One Note, Purcell
 Adagio and Fugue in C minor, K. 546, Mozart
 Fantasia, (first performance in Canada), Peter Racine Fricker

3:00 p.m. All Saints' Church
 Recital of C.C.O. examination pieces by Gerald Wheeler
 Prelude and Fugue in G minor, Bach
 Two Chorale Preludes, Bach
 Sonata 2, Hindemith
 Sonata 3, Mendelssohn
 Psalm Prelude 2 (First Set), Howells
 Divertimento for Flute, Karam (Commissioned for this convention by the convention committee, Ottawa Centre—first performance)
 "O Filii et Filiae," Willan
 Toccata and Fugue in D minor (Dorian), Bach

6:30 p.m. Convention Banquet at the Chateau Laurier

Successful Candidates

The following candidates were successful in the June, 1958, examinations of the Canadian College of Organists:

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Keith L. Hopkins, Burlington, Ont.

ASSOCIATESHIP

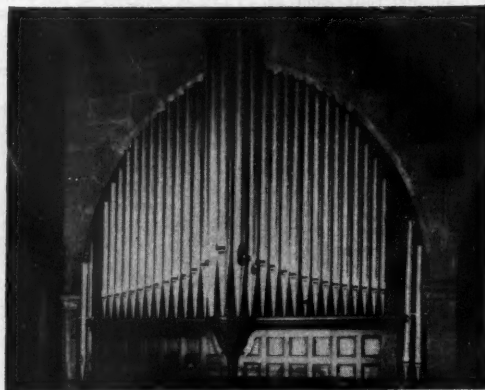
Albert Comer, Toronto, Ont.
 Raymond Gould, Toronto, Ont.
 Walter Kemp, Toronto, Ont.
 Peter W. Snyder, St. Catharines, Ont.
 Ronald T. Woollard, Toronto, Ont.

F. C. SILVESTER,
Registrar for Examinations.

BAY OF QUINTE CENTRE—The Bay of Quinte Centre and the St. Lawrence River Chapter of the A.G.O. held a joint meeting in Belleville May 10. Dinner was served in St. Thomas' parish house where the annual meetings were held. Following the dinner and business Max Elsberry, dean of the St. Lawrence River Chapter, gave a recital in Christ Church. The elected officers of the Bay of Quinte Centre for the coming season are: Past-chairman, R. Bell; chairman, A. A. Benvie; vice-chairman, S. A. Gordon; secretary, F. E. Moore; treasurer, R. Barber; executive committee, D. W. Davenport, E. Boyce, Mrs. B. W. Glendinning; "Quintaten" editor, J. B. Herdman; social convener, Mrs. G. H. Rennie. At Christ Church, Mr. Elsberry performed. Grand Jeu, du Mage; Passacaglia and Fugue in C minor and Four Chorales from the "Little" Organ Book, Bach; Chorale in 3 minor, Franck; "Meditation," Sowerby; "In Dulci Jubilo," Karg-Elert.—F. E. MOORE, Secretary.

OWEN SOUND CENTRE—Members of the Owen Sound Centre journeyed to Collingwood June 22 and were treated to a recital by Peter Coates, organist of Trinity United Church. After a tour of the church buildings a picnic supper in the Collingwood Park was enjoyed.—RETA MARSHALL, Secretary.

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HAMILTON CENTRE—The annual general meeting and dinner of the Hamilton Centre was held May 10 at "The Pines," Stoney Creek. Gordon Douglas, chairman, presided at the meeting and his opening remarks were a warm welcome to Mrs. M. C. Stafford, national president. Annual reports were read, general business conducted and the chairman reviewed briefly the activities of the season, which included a hymn festival conducted by Cyril Hampshire and a choral clinic conducted by John Cozens. The following slate of officers and committee members for the 1958-59 season was presented by Howard Jerome, chairman of the nominating committee, and was approved: Chairman, Miss Florence D. Clark; past-chairman, Gordon L. Douglas; vice-chairman, Gordon Morrall; secretary, Keith L. Hopkins; treasurer, Ernest H. Crickmore; committee members, the Rev. Harold Thomason, John Taylor and John Repchuck. George Veary introduced Mrs. Stafford. She gave a well-received address which maintained a delicate balance between a whimsical note, in an imaginary trip with a musical "Alice in Wonderland," and a serious note in her regard for the future of the College, its aims and purposes. Miss Clark, as chairman-elect, spoke a few words on her new duties, and the out-going chairman, Mr. Douglas, was lauded for his untiring efforts during his term of office. Just before adjournment the group was amused by the "executive overtones" playing of a Bach fugue subject on individually-blown organ pipes.—NORMA C. PLUMMER.

OTTAWA CENTRE—The Ottawa Centre held its annual meeting June 12 in the parish hall of St. Matthew's Church. Mrs. Lillian Forsyth, as the retiring chairman, presided at the meeting. The following slate of officers was brought forward by the nominating committee and approved by the members: Chairman, Dr. Peter Harker; vice-chairman, Frances Macphail; secretary-treasurer, Dr. R. T. Elworthy; committee, Raymond Barnes, Leonard Foss and Godfrey Hewitt. Convention Committee Chairman Carman Milligan gave a report on the preparations for the 1958 national convention to be held in Ottawa the week of Aug. 25. A welcome surprise was the visit of Reginald Geen of Oshawa who was examining in Ottawa and, after listening to Mr. Milligan's report, expressed satisfaction with what has been done to make the 1958 convention the best ever. He also regaled the meeting with some very funny musical anecdotes. Refreshments were served by women of the centre and when the members finally dispersed it was voted they had had one of the best annual meetings in history.

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The two-manual-and-pedal organ had been previously placed temporarily in Buffalo's Albright Art Gallery for recitals in April sponsored by the Buffalo, N. Y., Chapter of the A.G.O. These were reported in the May issue.

The gift of the instrument marked the fiftieth anniversary of the graduation of the class.

**PORTLAND, MAINE, HAS 46th
SUMMER RECITAL SERIES**

Four free recitals each week are being heard in the schedule of the forty-sixth summer series on the Kotzchmar memorial organ in the Portland, Maine, city hall. John Fay, municipal organist, has been playing one program each week. In July these other organists were heard: Bernard Piché, Malcolm Cass, Frederick MacArthur, Homer Humphrey, Allister Grant, Irving Bartley, George Faxon, Mary Cheyney Nelson, Harriette Richardson, John Weaver and Berj Zamkochian.

In August these organists will play: John Merrill, Paul Davis, Homer Wickline, Douglas Rafter, Earl Barr, Herbert Irvine, William Dinneen, Fred Thorpe, Graham Steed, Clarence Snyder, Thomas Richner and Richard Grant.

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WINFRED E. JOHNSON



WINFRED E. JOHNSON has been appointed to the faculty of St. Mark's School, Dallas, Tex. Mr. Johnson will serve as chairman of the music department in addition to being organist and choirmaster of the St. Mark's boy choir. Prior to his appointment Mr. Johnson served as organist and choirmaster of Grace Episcopal Church, Kirkwood, Mo., and assistant organist and choirmaster of Christ Church Cathedral, St. Louis. Organ training was received under Alec Wyton and Ronald Arnatt. Mr. Johnson has just received his M. A. degree in musicology at Washington University, St. Louis.

UNION SEMINARY ALUMNI

MEET AT A.G.O. CONVENTION

Faculty, students and alumni of the school of sacred music of Union Theological Seminary attending the A.G.O. convention were assembled for a tour and luncheon June 25 at Houston's First Methodist Church. The occasion marked a special birthday celebration of the thirtieth anniversary of the school. Approximately forty organists were present; J. Davis Malloch was host. Ray Pylant Ferguson, student competition winner, and his wife were special guests.

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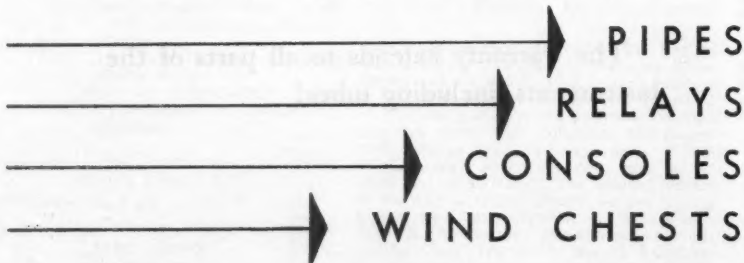
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Programs of Recitals

New Closing Dates

Recital programs for these pages must arrive at the office of THE DIAPASON no later than the 5th of the month preceding date of issue beginning Sept. 1. New closing dates are necessary in order to maintain and improve our service to readers and correspondents.

Catharine Crozier, Winter Park, Fla.—Miss Crozier played this featured program of the workshop at MacMurray College, Jacksonville, Ill., June 11 in the Merner Chapel: "St. Anne" Fugue, "Comest Thou, Jesu, from Heaven to Earth?," "I Call to Thee" and "Rejoice Christians," Bach; Sonata 1, Hindemith; Chorale in A minor, Franck; Messe de la Pentecote, Messiaen; Postlude "pour l'Office de Complies" and "Litanies," Alain.

Richard D. Howell, Mineral Wells, Tex.—The Rev. Mr. Howell played a dedicatory recital June 15 in the new First Methodist Church, Bay City, Tex., including: Fanfare in C, Purcell; Concerto 4, Bach; Andante, Concerto 4, Handel; Toccata in F major, Buxtehude; "Lo, a Rose Is Blooming," Brahms; "Pièce Héroïque," Franck; Aria, Peeters; Kleine Preludien und Intermezzi, Schroeder; Two Hymn Fantasies, Howell; Trumpet Voluntary, Purcell; "The Trophy," Couperin; "The Fifers," Dandrieu; Magnificat 5, Dupré; Carillon-Sortie, Mulet. W. W. Schubert and Hermann Boettcher, tenors, assisted.

David G. Gooding, Buffalo, N. Y.—Mr. Gooding played the inaugural recital May 25 on the newly-installed Allen electronic organ at the Episcopal Church of the Epiphany, Niagara Falls, N. Y. The assisting soloist was Mrs. Toni Packer, mezzo-soprano. Organ numbers included: Chaconne, L. Couperin; "My Young Life Hath an End," Sweelinck; Dialogue, Basse et Dessus de Trompette, Clérambault; Fugue in E flat major (St. Anne), Bach; "Nef," Mulet; "My Jesus Hath a Garden," Peeters; Sonata 3, Hindemith; "Te Deum," Langlais.

Newton M. Burgner, Kansas City, Mo.—Lt. Col. Burgner of the Air Force air weather service was guest recitalist at the Salem E.U.B. Church, Lebanon, Pa., in this June 8 program: "In Dulce Jubilo" and "Herzlich tut mich verlangen," Bach; Three "Characteristic" Pieces, Langlais; Antiphon 3 and Magnificat 5, Dupré; "Adeste Fideles," Karg-Elert; Carillon, Vierne; "Jesus and the Children," Lovelace; "Twilight at Fiesole," Bingham; Toccata "Festiva" and Recessional, Suite in E major, Titcomb.

Don Bader, Jacksonville, Fla.—Mr. Bader played the following Jacksonville University Junior recital at the Church of the Good Shepherd June 20: Fantasia in C minor, "O Man, Bewall Thy Grievous Fall," "In Death's Strong Grasp the Saviour Lay," "Cathedral" Prelude and Fugue in E minor, Prelude and Fugue in F major, "I Call to Thee, Lord Jesus Christ," "Jesus Priceless Treasure," "All Men Are Mortal" and "In Thee Is Gladness," Bach. He was assisted by Al Bonati, trumpet.

Benjamin Laughton, Detroit, Mich.—On the occasion of the dedication of the organ in St. Martha's Episcopal Church June 22, Mr. Laughton played the following: Antiphon, Dupré; Trumpet Tune and Air, Purcell; "The Fifers," Dandrieu; "Subdue Us by Thy Goodness" and Toccata and Fugue in D minor, Bach; Pastorale, Franck; Festival Toccata, Fletcher; Chorale on a Melody by Vulpus, Willan.

Jean Cornberg, Miami, Fla.—Miss Cornberg, pupil of Ralph A. Harris, played this University of Miami graduate recital May 11 in the Miami Shores Baptist Church: "Now Thank We All Our God," Bach-Means; Toccata, Adagio and Fugue in C, Bach; "Forest Green," Purvis; Scherzo, Sonata in C minor, Gullmunt; "Liebster Jesu," Purvis; Variations de Concert, Bonnet.

Ronald Arnatt, St. Louis, Mo.—Mr. Arnatt played this MacMurray College workshop recital June 9 on the three-manual Möller in Orr Auditorium on the Jacksonville, Ill., campus: Prelude in E flat, "Clavierübung" Part 3, Bach; Messe pour les Paroisses, Couperin; Arioso, Sowerby; Antiphon to the Benedictus for Good Friday and "Victimae Paschali," Arnatt.

Donald Pearson, Poughkeepsie, N. Y.—Mr. Pearson played this recital May 18 in the chapel of Vassar College: "Kyrie, Gott heiliger Geist," "Nun komm, der Heiden Heiland," "Kommst du nun, Jesu, vom Himmel herunter" and Prelude and Fugue in D, Bach; "Chant de May," Jongen; "Klecks," Peeters; Chorale in B minor, Franck.

Ray Pylant Ferguson, Louisville, Ky.—Mr. Ferguson, winner of the A.G.O. student competition, played this convention recital at the Second Baptist Church, Houston, Tex., June 27: Prelude and Fugue in C major, Böhm; "An Wasserflüssen Babylon," "Allein Gott in der Hoh sei Ehr" and Prelude and Fugue in D major, Bach; Variations sur un Noel, Dupré; "Wer nur den lieben Gott lasst walten," "Ich ruf zu dir Herr Jesu Christ" and "Ach Gott vom Himmel sieh darein," Walcha; "Dieu parmi nous," Messiaen.

Victor Hill, Pittsburgh, Pa.—Mr. Hill, student of James W. Evans, played the following recital June 8 in the Mount Lebanon United Presbyterian Church: Prelude, Fugue and Chaconne, Buxtehude; Variations on the Song of the Caballero, de Cabezon; Fugue in D major, "Come, Saviour of the Heathen," "Once He Came in Blessing," "I Call to Thee, Lord Jesus Christ" and "He Who Will Suffer God to Guide Him," Bach; "All My Heart this Day Rejoices," "In Bethlehem's Lowly Stable," "O Blessed Jesus, What Law Hast Thou Broken?" and "A Mighty Fortress Is Our God," Walcha; "Primavera," Bingham; "Requiescat in Pace," Sowerby; Prelude and Fugue in G minor, Dupré.

Students of Walden B. Cox, Millville, N. J.—William Hoffner, Michael Chiola, Joyce Morrison, Lynne Newcomb and Patricia McCafferty played this recital June 15 at the First Methodist Church: "A Gothic Cathedral," Pratella-Weaver; Preludes in G, F and B flat, Bach; "Cloister Scene," Mason; Toccata in D minor, Nevin; Elevation in G major, Lang; Basse et Dessus de Trompette, Clérambault; Trumpet Voluntary, Purcell; "Meditation," Sturges; Trumpet Minuet, Hollins; Toccata and Fugue in D minor, Bach; Suite "Gothique," Boëllmann.

Robert Glasgow, Jacksonville, Ill.—Mr. Glasgow played the final recital June 12 in the MacMurray College organ workshop, dividing the program between the new Möller instrument in the Pilgrim Congregational Church and another new Möller in Grace Methodist Church. His numbers were: Suite du Deuxieme Ton, Clérambault; "O World, I Now Must Leave Thee," Brahms; Prelude 4 for the Synagogue, Bloch; Fantasia and Fugue in G minor, Bach; Fantasia in A, Franck.

Lawrence Frank, F.A.G.O., Westerville, Ohio.—Mr. Frank played this program June 28 for the Galveston Chapter of the A.G.O. at Trinity Episcopal Church: Concerto in C major, "Christ Lay in Death's Dark Prison," "In Thee Is Gladness," "To God Alone on High Be Praise" and Adagio, Trio-sonata 1, Bach; Sonata 2, Mendelssohn; "My Soul Doth Magnify the Lord" and "He Remembering His Mercy," Dupré; Introduction, Passacaglia and Fugue, Willan.

Students of Lillian Carpenter, New York City.—Collins Smith, Harriett Aschoff, Edna Bradbury and Doris Kane played the following program July 2 in Miss Carpenter's studio: Prelude, Fugue and Variation, Franck; "Ich ruf zu Dir, Herr Jesu Christ" and "Herr Gott, nun schlüss den Himmel auf," Bach; Fantasia in F, Mozart; Rondo "Francaise," Boëllmann; Movement 4, "L'Ascension," Messiaen; "An Easter Alleluia," Bossi.

Royal D. Jennings, M.M., A.A.G.O., Wilmington, N. C.—Mr. Jennings played the following recital June 20 at St. Paul's Episcopal Church, Greenville, Tex.: Toccata in E minor, Pachelbel; "We Pray Now to the Holy Spirit," Buxtehude; Rondo for Flute Stop, Rinck; Prelude and Fugue in C minor, Bach; Cortège et Litanie, Dupré; Very Slowly, Sonatina, Sowerby; "Te Deum," Langlais. Ann Ogle Jennings, soprano, assisted.

Mark Smith, San Francisco, Cal.—Mr. Smith played this recital June 22 at the First Unitarian Society: "Pasticcio," Langlais; "Solemn" Melody, Davies; Three Characteristic Pieces, Langlais; "Were You There?," Sowerby; "Litanies," Alain; Chorale in A minor, Franck; Sonatina, Ritter; Offertoire pour le Jour de Paques, Dandrieu; Fugue in G, Bach.

Thomas Rice, Galveston, Tex.—Mr. Rice played the following recital June 15 at Trinity Episcopal Church: Prelude and Fugue in G major, Bach; Two Ritornelles, Rameau-Karg-Elert; Rondo for Flute Stop, Rinck; Trumpet Minuet, Hollins; Capriccio on the Notes of the Cuckoo, Purvis; Carillon-Sortie, Mulet.

Louise Borak, Minneapolis, Minn.—Miss Borak played this pre-wedding recital June 21 at the Faith Lutheran Church, Saginaw, Mich.: "Gothic" Suite, Boëllmann; "Polish Lullaby," Kraft; "Melody," Dawes; Canon in A major, Bartley; Elevation 12, Benoit; Pastorale, Bach; "Skyland," Vardell; Toccata in F, Widor; Rigaudon, Campra.

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The schedule of recitals comprising the organ festival in Andover, Mass., is as follows: Aug. 1 Arthur Howes, Aug. 3 Robert Gerle, violin, with Agi Jambor, piano, Aug. 8 Catharine Crozier, Aug. 10 Agi Jambor, piano, Aug. 11 Wilbur Held, Aug. 12 Dorothy Young, Aug. 13 Bob Whitley, Aug. 14 Bruce Bennett and Aug. 15 Edward Hansen. E. Power Biggs opened the series July 27. All organ recitals are in the Methuen Memorial Music Hall. The other concerts will be in the Addison Gallery of American Art at Phillips Academy, Andover.

**SHAKESPEARE FETE HEARS
PLUMMER ON HARPSICHORD**

Stanley R. Plummer, Walla Walla, Wash., will appear in solo and ensemble recitals at the Shakespearean festival in Ashland, Ore., in the month of August. As harpsichord soloist he will play recitals of Elizabethan and renaissance music and will also perform music of Bach, including the "Goldberg" Variations. In ensemble he will appear with recorders, viol da gamba and voice. Complete music and ballet programs are being featured this year in addition to four Shakespeare plays.

**CLOKEY HAS BUSY SUMMER
AT CALIFORNIA SESSIONS**

Joseph W. Clokey is conducting classes this summer in the history and writing of church music at the Claremont (California) summer session. In addition he has filled speaking engagements at St. Athanasius' Church, Los Angeles, at the Berkeley convention of the Choral Conductor's Guild of America, at the Claremont organ week and at the Forest Home conference on church music.

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Convention Brevities

THE LIVELY and charming group of women in charge of registering convention delegates carefully set aside a block of tickets for its own members for the Biggs concert, an assurance that each would have a desirable seat. The seats turned out to be front row center, from which one cannot see even over the edge of the stage. It took some doing to find others that evening.

THE FOOD at the "Texas-style" barbecue, with which the convention closed, was provided by the "Alabama" Catering Company.

MRS. E. POWER BIGGS was responsible for this one: Does "Dr. Pepper" (name of a soft drink served at the poolside roundups) have an honorary doctorate?

A CAREFULLY edited, four-page printed newspaper, The Daily Bulletin, was published each of the five convention days, obviating the necessity of making general announcements.

THE EXCELLENT BUS transportation system which the host chapter provided for delegates broke down only once: the driver of a bus, left to take stragglers and late-diners to the Church of St. John the Divine Thursday evening, lost his way and in the course of the trip passed the Shamrock starting point three times.

TWO DELEGATES, whom we shall not identify, developed an annoying habit of missing final buses from events, then mooching rides from sympathetic Houstonians.

THIS DESCRIPTION of a piece on Robert Baker's recital was overheard: "Mr. Crandell picked the Doxology as his partner for an habañera."

IOWA ORGANIST COMPLETES FIFTY YEARS OF SERVICE

Mrs. Arthur Rastatter was honored June 15 at St. Columbkille's Roman Catholic Church, Dubuque, Iowa, on the occasion of her fiftieth anniversary as organist.

A friend took over her duties for the golden anniversary Sunday. A solemn high mass of thanksgiving was said and choir members entertained with a dinner and reception following the service.

Of Mrs. Rastatter's eight children, two daughters are members of the Presentation order and a son is a priest. She has eight grandchildren.

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A FESTIVAL CHIME	HOLST	.20
THE HUNDRETH PSALM	VAUGHAN WILLIAMS	.35
DIRECT OUR STEPS THIS DAY	WILSON	.20
JESUS, THOU JOY OF LOVING HEARTS	TALMADGE	.20
NOW LET US ALL PRAISE GOD AND SING	YOUNG	.20
O COME, LET US SING	ROFF	.25

Christmas

GLORY IN THE HIGHEST	K. K. DAVIS	.18
LUTE-BOOK LULLABY	FRIEDEL	.20
AS I SAT ON A SUNNY BANK	FRIEDEL	.20
THAT WONDROUS NIGHT OF CHRISTMAS EVE	R. WARD	.30
CHRISTMAS DAY IN THE MORNING	SEMMLER	.25
A CAROL OF THE KINGS (UNISON)	THIMAN	.20

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**N.F.M.C. SUMMER WEEK ENDS
SET FOR VARIOUS POINTS**

The National Federation of Music Clubs' series of summer week ends and midweeks, bringing members from many states to various summer musical centers, began July 11-13 at Chautauqua, N. Y. Similar functions followed at the Aspen Institute, Aspen, Col., July 19-20; Inspiration Point fine arts colony, Eureka Springs, Ark., July 23-25, and Transylvania music camp, Brevard, N. C., July 25-26. Still to come are meetings at the National Music Camp, Interlochen, Mich., Aug. 1-3; the Peninsula music festival, Fish Creek, Wis., Aug. 15-17, and Oglebay Park, Wheeling, W. Va., Aug. 27-28. The federation sends scholarship students to all the camps named and in most instances the delegates will hear them in concert, opera or recital.

**BRUCE EICHER APPOINTED
TO CHURCH IN BALTIMORE**

Bruce R. Eicher has been appointed minister of music at the Grace Methodist Church, Baltimore, Md.; he assumes his duties in September.

Mr. Eicher, a graduate of the Curtis Institute of Music, leaves the Memorial Church of the Good Shepherd, Germantown, Pa., where he has been director of music for two years. He has studied organ under Eleanor Taylor, Eugene Devereaux and Alexander McCurdy. He is married to the former Doris Hamel, second-place winner in the national A.G.O. contest in 1954.

**ALL-AMERICA CHORUS TOURS
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The All-America Chorus, conducted by James Allan Dash, began its 1958 European tour June 30 as it embarked from New York City. The tour embraces France, England, Germany, Italy, Austria, Belgium, Switzerland, Luxembourg, Monaco and Holland. Sponsors include: local governments, radio and television networks, the United States armed forces and various civic and cultural organizations. All the concerts are open to the public free of charge. The group will return Aug. 20.

**ORGANIST MOTHER OF A.G.O.
ARIZONA CHAIRMAN DIES**

Ruth Wilson Maxey, 65, church and masonic organist in Sioux City and Des Moines, Iowa, for the last forty years, died June 18 of cancer in the Iowa Methodist Hospital, Des Moines. Among her organ instructors was Frank Jordan of Drake University. She attended the I. C. O. in London last summer.

Mrs. Maxey is survived by her husband, Lloyd, and her daughter, Bernell, who is the Arizona state chairman of the A.G.O.

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F. ARTHUR HENKEL, 78, long-time dean of Nashville musicians and organists and music director of Christ Episcopal Church for fifty-two years, died July 7 following a long illness.

Mr. Henkel was born in Cincinnati and was graduated from the Metropolitan College of Music there, taking additional work under Percy Grainger. He came to Nashville in 1906 where he taught organ at local educational institutions most of his career. He was the conductor of the Nashville Symphony Orchestra from 1920 to 1931. He was the orchestra director and trained the choir for two notable performances in 1927 at Ryman Auditorium of the first grand opera ever attempted locally, Mascagni's "Cavalleria Rusticana."

Among his more notable compositions was the music he wrote and conducted for a series of Greek plays at Centennial Park in 1913-14. The cantata, "Hosea," composed in 1916, is his principal work. Mr. Henkel was a pioneer radio musician in Nashville. He was one of the organizer's of the Middle Tennessee Chapter of the A.G.O. and he gave many recitals in and around Nashville.

MANFRED KLUGE'S "Mariae Verkündigung," a "Biblical scene" for soprano, tenor, men's choir and organ, was given its premiere in April at the Garten-Kirche in Hannover, Germany.

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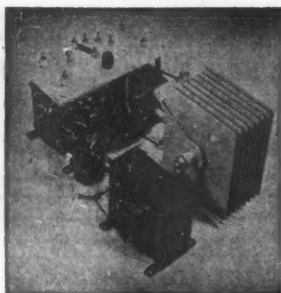
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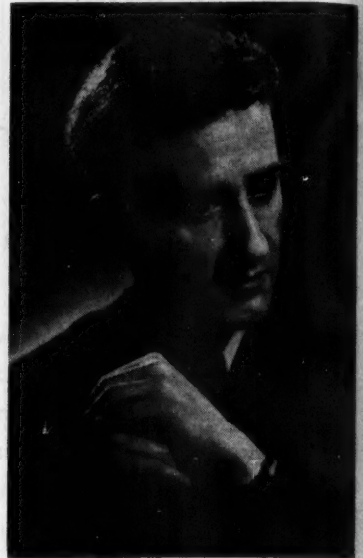
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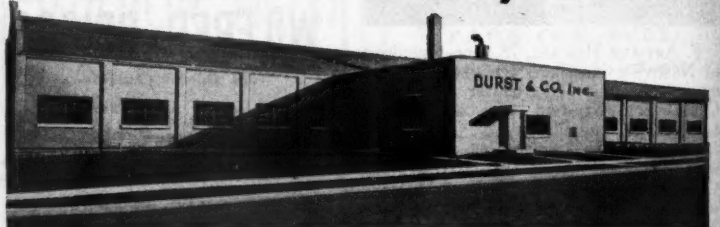
JOSEPH HERDMAN has been appointed organist and choirmaster of St. John's Evangelical Lutheran Church, Waterloo, Ont., Canada. He will begin his new duties in September. He comes to the Waterloo post from Christ Church (Anglican) in Belleville, Ont., where he has served since 1956. He came to Canada from Scotland in 1953 and first served All Saints' Anglican Church in Ottawa. While in the capital city he served as guest conductor of the Ottawa Choral Union and musical director of the Orpheus Operatic Society.

Mr. Herdman's training in England was with Norman Rhodes and G. W. Harris-Sellick and in Scotland with Purcell J. Mansfield. He served churches in Cheshire and Lancashire between 1929 and his war service from 1941 to 1946. After the war he spent seven years in Scotland in church work and as a choral society conductor.

Formerly a member of the Ottawa Centre of the C.C.O., Mr. Herdman is now a member of the Bay of Quinte Centre. In his new post he will direct four choirs.

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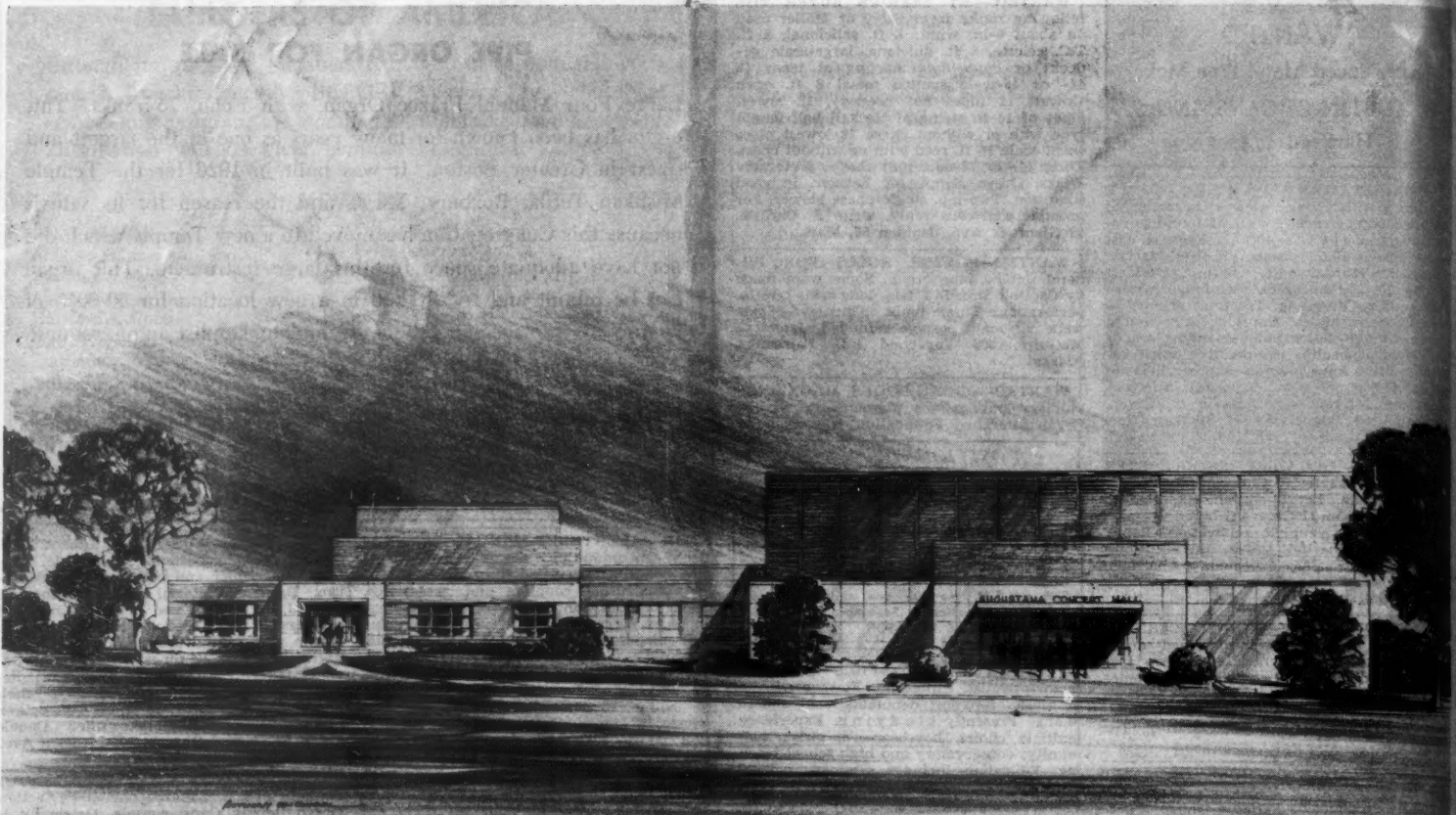
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Both the new building, shown above, and the new Möller Four Manual installation (specifications listed below) will be completed in the fall of 1959.

GREAT ORGAN
 Unenclosed and Exposed

Quintaton	16'	61 pipes
Principal	8'	61 pipes
Holzbordun	8'	61 pipes
Spitzflöte	8'	61 pipes
Octave	4'	61 pipes
Koppelflöte	4'	61 pipes
Waldflöte	2'	61 pipes
Grave Mixture	II Rks	122 pipes
Mixture	IV Rks	244 pipes
Scharf	III Rks	183 pipes
Tremulant		

SWELL ORGAN

Contra Salicional	16'	12 pipes
Rohrflöte	8'	61 pipes
Viola Pomposa	8'	61 pipes
Viola Celeste	8'	61 pipes
Salicional	8'	61 pipes
Voix Celeste	8'	49 pipes
Geigen Principal	4'	61 pipes
Harmonic Flute	4'	61 pipes
Zauberflöte	2'	61 pipes
Larigot	1-1/3'	61 pipes
Plein Jeu	IV Rks	244 pipes
Bassoon	16'	61 pipes
Trompette	8'	61 pipes

SWELL ORGAN (Cont.)

Bassoon	8'	12 pipes
Schalmei	4'	61 pipes
Tremulant		

CHOIR ORGAN

Gedeckt	8'	61 pipes
Erzähler	8'	61 pipes
Erzähler Celeste	8'	49 pipes
Gemshorn	4'	61 pipes
Rohrflöte	4'	61 pipes
Nazard	2-2/3'	61 pipes
Doublette	2'	61 pipes
Terz	1-3/5'	61 pipes
Holzregal	16'	61 pipes
Fagot	8'	61 pipes
Musette	4'	61 pipes
Tremulant		

POSITIV ORGAN

Unenclosed and Exposed		
Nasongedeckt	8'	61 pipes
Nachthorn	4'	61 pipes
Prinzipal	2'	61 pipes
Oktav	1'	61 pipes
Sesquialtera	II Rks	122 pipes
Zimbel	III Rks	183 pipes
Tremulant		

PEDAL ORGAN

Quintaton	32'	console only
Violone	16'	32 pipes
Bourdon	16'	32 pipes
Quintade	16'	from Great
Contra Salicional	16'	from Swell
Quint	10-2/3'	32 pipes
Principal	8'	32 pipes
Bourdon	8'	12 pipes
Quintaton	8'	from Great
Salicional	8'	from Swell
Octave Quint	5-1/3'	12 pipes
Choral Bass	4'	32 pipes
Octave	4'	12 pipes
Bourdon	4'	12 pipes
Blockflöte	2'	32 pipes
Cornet	II Rks	64 pipes
Rauschquinte	II Rks	64 pipes
Contra Bassoon	32'	12 pipes
Trombone	16'	32 pipes
Bassoon	16'	from Swell
Trumpet	8'	12 pipes
Clarion	4'	12 pipes
Bassoon	4'	from Swell
Musette	2'	from Choir

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