

THE DIAPASON

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HARTFORD CHURCH TO HAVE NEW ORGAN

4-MANUAL AEOLIAN-SKINNER

Asylum Hill Congregational Replaces
1911 E. M. Skinner—Positiv on
Gallery Rail—Albert Russell Is
Organist

The Asylum Hill Congregational Society of Hartford, Conn., has chosen the Aeolian-Skinner Organ Company to build a new organ to replace the existing instrument in the gallery, an E. M. Skinner of 1911. The great and a portion of the pedal will be mounted outside the chamber in a functional arrangement. The positiv will occupy a position on the gallery rail.

The specification for the the new instrument was developed by Albert Russell, organist, and Joseph S. Whiteford, president of Aeolian-Skinner.

The stoplist will be as follows:

GREAT ORGAN

Quintaten, 16 ft., 12 pipes.
Spitzprinzipal, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Bordun, 8 ft., 61 pipes.
Quintaten, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Klein Mixtur, 4 ranks, 244 pipes.
Furniture, 4 ranks, 244 pipes.

SWELL ORGAN

Flute Conique, 16 ft., 12 pipes.
Montre, 8 ft., 68 pipes.
Gedackt, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Flute Celeste (T.G.), 8 ft., 61 pipes.
Prestant, 4 ft., 68 pipes.
Rohrflöte, 4 ft., 68 pipes.
Octavin, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Fagotto, 16 ft., 12 pipes.
Trompette, 8 ft., 68 pipes.
Fagotto, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Clairon, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN

Cor de Nuit, 8 ft., 68 pipes.
Viola Pomposa, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Gemshorn Celeste (T.G.), 8 ft., 61 pipes.
Spitzprinzipal, 4 ft., 68 pipes.
Koppelflöte, 4 ft., 68 pipes.
Solo Flute, 4 ft., 68 pipes.
Rohr Nasat, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1½ ft., 61 pipes.
Scharf, 3 ranks, 183 pipes.
English Horn, 16 ft., 68 pipes.
Krummhorn, 8 ft., 68 pipes.
Bombarde, 8 ft., 68 pipes.
Rohr Schalmel, 4 ft., 68 pipes.
Tremulant.

POSITIV ORGAN

Nason Flöte, 8 ft., 56 pipes.
Nachthorn, 4 ft., 56 pipes.
Lieblich Prinzipal, 2 ft., 56 pipes.
Larigot, 1½ ft., 56 pipes.
Terz, 1½ ft., 56 pipes.
Sifföte, 1 ft., 56 pipes.
Zimbel, 3 ranks, 168 pipes.
Regal, 4 ft., 56 pipes.
Tremulant.

PEDAL ORGAN

Bourdon, 32 ft., 12 pipes.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft.
Flute Conique, 16 ft.
Lieblich Gedackt, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Erzähler, 8 ft.
Bourdon, 8 ft., 12 pipes.
Gedeckt, 8 ft.
Choral Bass, 4 ft., 32 pipes.
Koppel Flöte, 4 ft.
Blockflöte, 2 ft.
Mixture, 4 ranks, 128 pipes.
Fagotto, 32 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.

CONVENTION ORGAN FINDS PERMANENT HOME



THE ORGAN which Charles McManis built for the national convention at Houston and which the builder demonstrated to such excellent effect in Trinity Episcopal Church was installed in the summer

at All Saints' Episcopal Church, East Lansing, Mich. Mr. McManis returned to East Lansing Oct. 12 to play the dedication program which appears on the recital page.

Fagotto, 16 ft.
Bombarde, 8 ft., 12 pipes.
Bombarde, 4 ft., 12 pipes.
Krummhorn, 4 ft.
Regal, 2 ft.

NEW PRESIDENT AND DEAN HONORED AT CONVOCATION

The first inaugural convocation of the Westminster Choir College since its founding in 1926 was held Sept. 22 in the college chapel. This was a dual inauguration ceremony for Dr. William F. MacCalmont, president, and Dr. C. Howard Hopkins, dean, whose pictures appeared in THE DIAPASON for September.

The inaugural address was given by Dr. Edwin T. Dahlberg, president of the National Council of Churches of Christ in the U.S.A., who spoke on "Music of Tomorrow" and brought out his belief that "we are entering one of the greatest musical ages in the history of man."

Following the address the visiting guests, trustees and faculty attended a luncheon in the commons.

FEATURE TEAGUE AND LYNN AT SOUTHWESTERN MEETING

Southwestern University, Georgetown, Tex., is sponsoring a sacred music conference Nov. 10-12. Choral sessions will be led by George Lynn of Denver, Col., director of the George Lynn singers. William Teague will conduct sessions on organ playing and repertory and will play a short recital.

DOES 65 YEARS IN CHURCH POSITION SET NEW RECORD?

Achieving what must surely be some kind of a major record, Wier R. Mills in the month of September completed sixty-five years as organist of the Methodist Church in the village of Pierson, Iowa.

A native of Illinois, Mr. Mills moved to Iowa as a child, first to Sioux City and then to Pierson. He and his mother gave the two-manual organ to the church where he has served so long. He studied piano and organ at Morningside College, Sioux City, with Faith Woodford and Orwin A. Morse.

Mr. Mills has been the proprietor of a store in Pierson since his youth. He is a member of the Botanical Society of America and the Entomological Society of America and has lectured widely on plant life.

A subscriber to THE DIAPASON for about thirty years, Mr. Mills has frequently written his appreciation of the periodical.

CHORAL DATES ANNOUNCED FOR ROCKEFELLER CHAPEL

Choral events of major interest at the Rockefeller Chapel of the University of Chicago include Bach's Mass in B minor Nov. 16 and Handel's "The Messiah" Dec. 14. The university choir and members of the Chicago Symphony Orchestra will be conducted by Richard Vikstrom on both occasions.

WALTER BAKER WITHDRAWS FROM NEW YORK POSITION

Walter Baker has resigned his post as organist and director of music of the Holy Trinity Lutheran Church, New York City, to devote himself to further concertizing. In recent years Mr. Baker has offered a regular program of oratorios on Sunday afternoons throughout the season.

CLEVELAND CHAPTER OBSERVES BIRTHDAY

ITS GOLDEN ANNIVERSARY

Festival Service Nov. 9 in Trinity Cathedral to Feature Works by Creston and Lockwood Commissioned by Leading A.G.O. Group

The Cleveland, Ohio, Chapter of the American Guild of Organists will celebrate the fiftieth anniversary of its founding with a festival service Nov. 9 in Trinity Cathedral. For the event two leading American composers have been commissioned to write works. Paul Creston has written an exciting, idiomatic organ piece called Fantasia. Its first performance will be played by Henry Fusner. Normand Lockwood has composed a rather extended work for soprano solo, mixed chorus and organ called "A Cloud of Witnesses." This, along with music by Gibbons, Vaughan Williams, Handel and Brahms, will be sung by combined choirs under the direction of Robert Fountain, conductor of the Oberlin choir.

Organists participating in the service will be James S. Darling, Warren Berryman and Valentina Fillingner. A tea will follow in the cathedral house.

The Cleveland Chapter was originally organized as the Ohio Chapter Nov. 10, 1908, at a meeting of nineteen organists in Trinity Cathedral. Attending the meeting were Warden Warren Hedden and the general secretary, Clifford Demarest, both of New York. Among the early members of the Ohio Chapter were George W. Andrews, Charles E. Clemens, J. Lawrence Erb, Harvey B. Gaul, Edwin Arthur Kraft, James H. Rogers, Albert Riemenschneider and Neill O. Rowe. In all, thirty-four members formed the original Ohio Chapter. Warden Hedden congratulated Mr. Kraft at the first meeting for his efforts in assembling so many organists.

In 1914 the chapter was divided into Northern and Southern Ohio Chapters. By 1932 the Northern Ohio Chapter had grown into the largest chapter in the Guild with a membership of 400. It became known as "the 400". The national convention was held in Cleveland in 1933. From 1930-37 might be called the "golden years" of the chapter because of its programs and service to the community. It was in these years that semi-annual conventions were held in May and October of each year, meeting in Cleveland, Toledo or Youngstown. These might be called the forerunners of regional conventions.

The Northern Ohio Chapter was renamed the Cleveland Chapter in 1953. Since 1952 its most significant contribution has been a church music conference each fall with distinguished musicians of national reputation participating in a concentrated church music workshop.

The present dean of the chapter is Thelma Mermer Goldsword. The chairman of the fiftieth anniversary committee is Dr. Fusner. National President Harold E. Heeremans will address the chapter at the festival service.

NEW ORGAN AT ST. GEORGE'S OPENED IN SPECIAL RITES

The new four-manual Möller organ at St. George's Church, New York City (see the stoplist in THE DIAPASON for June, 1957), was opened Sept. 21 with a ceremonial service of dedication. The choirs were heard in the Te Deum of Holst and "Praise the Lord, O My Soul," Walthers. Charles N. Henderson played the following organ numbers within the service: Processional, M. Shaw; Chaconne, L. Couperin; Chorale in B minor, Franck; Fugue in E flat, Bach, and Finale, Symphony 1, Vierne.

American Guild of Organists

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CAPITAL FANE PLAN INCLUDES CASAVANT

TO BE THREE-MANUAL ORGAN

Old First Congregational Church Being Razed, New Building Scheduled for 1960 Completion — Helen Troutman Is Organist

The historic First Congregational Church, Washington, D.C., will soon be razed to make way for a new church scheduled for completion in the fall of 1960. The organ will be a large three-manual Casavant in a divided chancel position. Negotiations were conducted by J. E. Ledoux, Casavant representative, Whitford L. Hall, minister of music, and Carl F. Izzard, chairman of the building council. Helen I. Troutman is organist of the church and Lawrence Richard Sears was consultant.

Located at the busiest intersection in downtown Washington, the church has developed a musical program which has also occupied a pivotal place in the artistic life of the city. The church is served presently by four choirs which have appeared on many broadcasts and have sung with the National Symphony and the National Gallery Orchestra. Regular service choral music is supplemented each year with cantatas accompanied by chamber orchestra.

The stoplist is as follows:

GREAT ORGAN

Quintaton, 16 ft., 61 pipes.
 Diapason, 8 ft., 61 pipes.
 Holzbouillon, 8 ft., 61 pipes.
 Spitzflöte, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Chimney Flute, 4 ft., 61 pipes.
 Octave Quint, 2 1/2 ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Fourniture, 4 ranks, 244 pipes.
 Chimes.

SWELL ORGAN

Geigen Principal, 8 ft., 68 pipes.
 Rohrflöte, 8 ft., 68 pipes.
 Salicional, 8 ft., 68 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Principal, 4 ft., 68 pipes.

Flauto Traverso, 4 ft., 68 pipes.
 Octavin, 2 ft., 61 pipes.
 Plein Jeu, 3 ranks, 183 pipes.
 Bassoon, 16 ft., 68 pipes.
 Trompette, 8 ft., 68 pipes.
 Rohr Schalmel, 4 ft., 68 pipes.
 Tremulant.

CHOIR ORGAN

Nachthorn, 8 ft., 68 pipes.
 Dulciana, 8 ft., 68 pipes.
 Unda Maris, 8 ft., 56 pipes.
 Spitzprincipal, 4 ft., 68 pipes.
 Koppelflöte, 4 ft., 68 pipes.
 Nazard, 2 1/2 ft., 61 pipes.
 Blockflöte, 2 ft., 61 pipes.
 Tierce, 1 1/2 ft., 61 pipes.
 Krummhorn, 8 ft., 68 pipes.
 Tremulant.

PEDAL ORGAN

Contrabass, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Quintaton, 16 ft.
 Nachthorn, 16 ft., 12 pipes.
 Principal, 8 ft., 32 pipes.
 Bass Flute, 8 ft., 12 pipes.
 Quintaton, 8 ft.
 Super Octave, 4 ft., 12 pipes.
 Flute, 4 ft., 12 pipes.
 Mixture, 3 ranks, 96 pipes.
 Posaune, 16 ft., 32 pipes.
 Bassoon, 16 ft.
 Trumpet, 8 ft., 12 pipes.
 Clarion, 4 ft., 12 pipes.
 Chimes.

WINDSOR CHURCH MEETING ATTRACTS CROWD OF 3,000

The Essex Presbytery of the United Church of Canada sponsored a "loyalty service of thanksgiving and dedication" at the Windsor arena Sept. 14. A massed choir of 300 directed by Mrs. Clifford Seaby, L.T.C.L., A.T.C.M., with Allanson G. Y. Brown, F.R.C.O., at the organ, sang for a congregation of 3,000. Clifford Seaby, cornet, assisted in the musical portion of the service which included works by Purcell, Eugene Hill, Rachmaninoff, Handel and Roberton.

THE DIAPASON

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Just off press:

BACH—MOTETS FOR MIXED VOICES

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MOTET V:

Come, Jesus, Come
 Komm, Jesu, Komm (Peters 6105)..... .90

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WILLAN

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 The Lord Bless Thee, and Keep Thee (Aaronic)
 The Grace of The Lord Jesus Christ (Apostolic)

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**INSTALL HOLTkamp
IN HARTFORD CHURCH**

LOCATED IN REAR GALLERY

**Trinity Episcopal Makes Extensive
Alterations for New 3-manual Instru-
ment—Brawley, Organist, and
Bozyan Collaborate on Plan**

Installation of a new Holtkamp organ for Trinity Episcopal Church, Hartford, Conn., has been completed and the instrument was formally dedicated Sept. 21. The tonal design comprises thirty-eight ranks of pipes playable from a three-manual console.

On the recommendation of the organist and choir director, Robert Brawley, and the builder the chancel position for both the organ and the choir has been abandoned in favor of the rear gallery of the church, which has unusually fine acoustical properties. Extensive alterations were made in the gallery to accommodate the new instrument and the choir.

The pedal organ has been placed in the southwest corner of the gallery with the great in the center of the west wall. The positiv is in the northwest corner and the swell is directly over the positiv on the north wall.

Walter Holtkamp designed the organ in collaboration with Mr. Brawley and Frank Bozyan of the Yale school of music. A dedication recital is planned for the winter.

The stoplist is as follows:

GREAT ORGAN

- Quintadena, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Gedackt, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Doublette, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Dulzian, 16 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.

SWELL ORGAN

- Rohrflöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Gemshorn Celeste, 8 ft., 56 pipes.

- Octave Geigen, 4 ft., 61 pipes.
- Gedackt, 4 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Larigot, 1½ ft., 61 pipes.
- Fagott, 8 ft., 61 pipes.
- Rohrschalmei, 4 ft., 61 pipes.

POSITIV ORGAN

- Copula, 8 ft., 56 pipes.
- Rohrflöte, 4 ft., 56 pipes.
- Nazard, 2½ ft., 56 pipes.
- Octava, 2 ft., 56 pipes.
- Nachthorn, 2 ft., 56 pipes.
- Tierce, 1½ ft., 56 pipes.
- Furniture, 3 ranks, 168 pipes.
- Cromorne, 8 ft., 56 pipes.

PEDAL ORGAN

- Principal, 16 ft., 32 pipes.
- Subbass, 16 ft., 32 pipes.
- Quintadena, 16 ft.
- Octave, 8 ft., 32 pipes.
- Bourdon Dolce, 8 ft., 32 pipes.
- Choralbass, 4 ft., 32 pipes.
- Posaune, 16 ft., 32 pipes.
- Dulzian, 16 ft.
- Schalmei, 4 ft., 32 pipes.

**BUNJES OPENS SCHLICHER
IN DES PLAINES CHURCH**

A new two-manual Schlicker organ of twenty-five stops was opened Sept. 21 in Immanuel Lutheran Church, Des Plaines, Ill., by Paul Bunjes of Concordia Teachers College, River Forest. His program on the rear gallery installation included: Praeludium in D minor, Pachelbel; Trumpet Tune and Air in C, Purcell; Preludio, Sonata 9, Corelli; Air "Majestueux," Rameau; Prelude and Fugue in G minor, Buxtehude; "Subdue Us through Thy Goodness," "Saviour of the Nations, Come" and "In Dulci Jubilo," Bach; Chorale in A minor, Franck, and "I Am Black but Comely," Dupré. The choir under the direction of Henry Becker sang "Praise to the Lord," Wacker, and "Surely the Lord Is in this Place," Mueller.

E. POWER BIGGS' recital Nov. 10 will be the first program in the new subscription series of the Chicago Chapter of the A.G.O. Chicago Symphony players will join Mr. Biggs at the First Presbyterian Church, Evanston. He will conduct a master class the following day.

**TWO GUILD CHAPTERS TAKE
PART IN FESTIVAL SERVICE**

The Möller organ in the Central Moravian Church, Bethlehem, Pa., described in THE DIAPASON for March, 1954, was dedicated Oct. 12, A.G.O. Sunday. Robert Elmore, organist-choirmaster, was in charge of a festival service in which the Lehigh and Pennsylvania Chapters of the A.G.O. participated. Clarence Snyder was guest organist.

The service opened with music for brass and organ: Marcello's Psalm 19 and the Seth Bingham Concerto. Choral numbers followed. Four anthems by Moravian composers—"Sing and Rejoice," John Antes; "The Love of God," J. F. Peter; "Jesus Bowed His Head" and "Glory to God," Christian Gregor—were climaxed with Ulysses Kay's 1956 Moravian prize anthem, "Grace to You and Peace."

An organ group included: "Nun, komm der Heiden Heiland" and "Nun freuet euch," Bach; "Seelenbräutigam," Elmore; "Roulade," Bingham, and Prelude and Fugue on "B-A-C-H," Liszt.

The service closed with the first performance of Mr. Elmore's cantata, "Psalm of Redemption," for chorus, organ, brass and percussion.

**HEINZ ARNOLD, FLUTE AND
OBOE HEARD AT STEPHENS**

Heinz Arnold was joined by Ramona Dahlborg, flute, and Sylvia Sherman, oboe, in a faculty recital Sept. 28 at the chapel of Stephens College, Columbia, Mo. The program included: Sonata 1, Hindemith; Sonata in C minor for flute, oboe and continuo, Loeillet; "My Young Life Hath an End," Sweelinck; Sonata for flute, Veracini; Prelude and Fugue in D major, Bach; Concerto for oboe, Cimarosa; Suite "Médiévale," Langlais.

CHORAL EVENTS at the Church of the Covenant, Cleveland, Ohio, for the last quarter of 1958 include: Parker's "Hora Novissima" Oct. 12; the Cleveland A.G.O. Chapter fiftieth anniversary service Nov. 9; the Saint-Saëns Christmas Oratorio and Scarlatti's Christmas Cantata Dec. 14; Williams' Pageant of the Holy Nativity Dec. 21, and a carol service Dec. 24.

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M. THOMAS COUSINS

Mr. Cousins' musical career began in Greensboro, N. C. with the North Carolina Symphony.

Following his association with this well-known group, he attended the Juilliard School of Music.

He then played with the Washington Symphony Orchestra until he became Director of Music of the city schools of Morganton, N. C. While in Morganton he was also Minister of Music at the First Methodist Church. It was during this period that he turned his attention to the composition of choral music.

Mr. Cousins presently holds the Chair of Composition and Musical Theory at Brevard College in Brevard, N. C.

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SATB .20

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THE LORD IS IN HIS HOLY TEMPLE

SSATBB .16

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AUSTIN COMPLETES CONNECTICUT ORGAN

ALBERT RUSSELL IS HEARD

Prospect Methodist, Bristol, Instrument Uses Pipes from Old Steere—Lois Dunn Clark Is Organist, Choir Director

Austin Organs, Inc., has completed the installation of a thirty-five-rank three-manual organ for the Prospect Methodist Church, Bristol, Conn., which will be dedicated with a recital by Albert Russell Nov. 9. Some of the pipes from the old organ were used after being renovated at the factory. The tonal scheme was drawn up by Frederick Mitchell and Richard Piper for the company and approved by Lois Dunn Clark, organist and choir director of the church.

The following is the stolist:

GREAT ORGAN

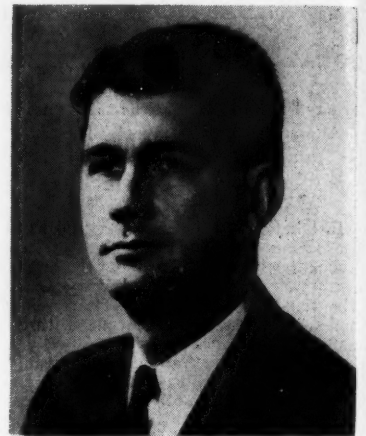
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes, 25 tubes.

SWELL ORGAN

Hohlfloete, 8 ft., 68 pipes.
Viola, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 56 pipes.
Principal, 4 ft., 68 pipes.
Rohrfloete, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Fagotto, 8 ft., 12 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 68 pipes.

CHOIR ORGAN

Gedeckt, 8 ft., 68 pipes.
Dolce, 8 ft., 68 pipes.
Dolce Celeste, 8 ft., 56 pipes.
Koppelfloete, 4 ft., 68 pipes.
Nasard, 2 3/4 ft., 61 pipes.
Blockfloete, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.



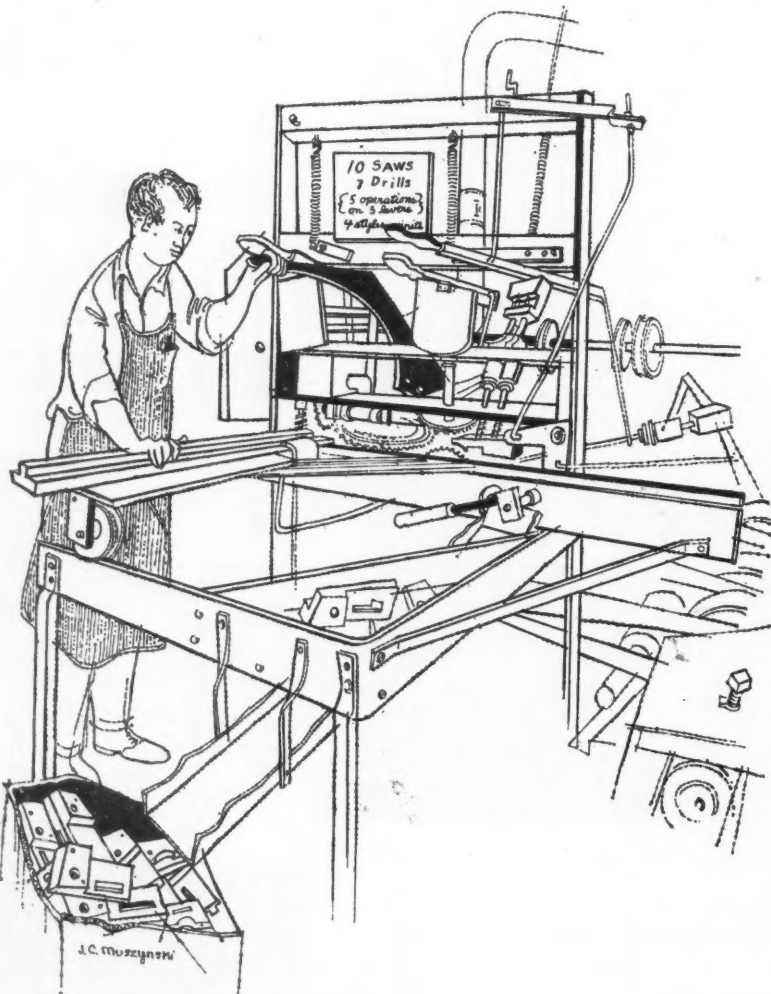
JOHN FERRIS, A.A.G.O., has been appointed organist and choirmaster of Harvard University to succeed Professor G. Wallace Woodworth whose retirement became effective July 1. Mr. Ferris will conduct the music for the services at the Memorial Church as well as serving as lecturer on liturgical music in the Harvard divinity school.

Mr. Ferris holds the B. Mus. degree from Michigan State University where his organ study was with Helen Roberts Sholl. He earned the M. S. M. from Union Theological Seminary, New York City, under Vernon de Tar. For eight years he has served as the organist and choirmaster of the First Methodist Church, Red Bank, N. J.

Clarinet, 8 ft., 68 pipes.
Bombarde, 8 ft., 36 pipes.

PEDAL ORGAN

Diapason, 16 ft., 32 pipes.
Gemshorn, 16 ft., 12 pipes.
Gedeckt, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Gemshorn, 8 ft.
Flute, 8 ft.
Fifteenth, 4 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Bombarde, 8 ft., 12 pipes.
Fagotto, 16 ft.



HERITAGE

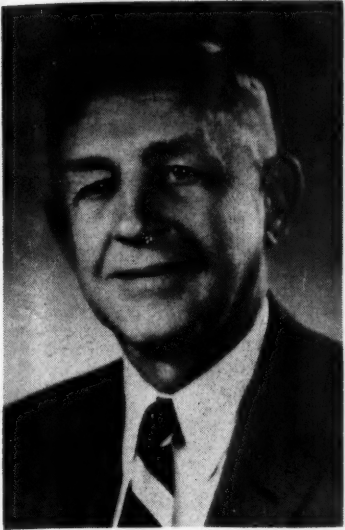
Production machinery has little place in the tonal end of organbuilding, but there is no reason why it should not aid the action end of organbuilding. Years ago John Austin designed actions, and machines to make those actions, on a simple logical system. Parts made today are interchangeable or easily adaptable to these earliest actions. The Austin organ today has progressed from this heritage.

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HAROLD TOWER



HAROLD TOWER, for the last fourteen years organist and choirmaster at the Church of Our Savior, Akron, Ohio, has retired from active duty and since July 1 has traveled more than 12,000 miles in his car from coast to coast. The parish gave a final dinner in his honor June 15 attended by the largest number seen in that church for many years. A folio with pictures and letters from 100 former choir boys, together with a substantial purse, was presented. The choir gave him a projector to supplement the camera given him before his Mediterranean cruise three years ago.

The Akron Chapter of the A.G.O. held a surprise party for him with a "pot of gold at the foot of the rainbow." There were many private dinners in his honor.

Mr. Tower's former Grand Rapids, Mich., choir boys arranged a reunion at Camp Roger where many generations of choir boys had had their summer camps. At that time 240 came from twenty-seven towns in six states. Together with the Akron farewells, Mr. Tower has been given a happy ending to fifty years of service. He has served in the following churches: the Methodist Church in his home town, Union City, Mich.; the First Congregational Church, Bellevue, Ohio, while a student at Oberlin; St. Paul's Church, Minneapolis, Minn., and St. Mark's Cathedral and Trinity Methodist Church, Grand Rapids, Mich. He has served under thirteen clergymen and missed only one Sunday because of illness and "never a month's salary."

Mr. Tower is a member of the Akron Chapter of the A.G.O., the Akron Torch Club, the Akron Rotary Club, the Akron City Club and the Friends of Music. He is the only male member of St. Mary's Guild, the oldest organization in the church. He will continue to live at his home in Akron where he expects to see many friends and former choir members.

BITGOOD PLAYS, CONDUCTS AT CHURCH IN CLEVELAND

Roberta Bitgood, S.M.D., F.A.G.O., Riverside, Cal., played a pre-service recital and then conducted the evening service music Sept. 21 at the Old Stone Church, Cleveland, Ohio.

Dr. Bitgood's recital included: Fanfare and Grand Choeur, Weitz; Kyrie, Messe des Pauvres, Satie; "At Eventide," Bach-Bitgood; "Ah, Whither Shall I Fly?," "Before Thy Throne" and Prelude and Fugue in D, Bach; "Convenanters' Tune" and "On an Ancient Alleluia," Bitgood.

Within the service Dr. Bitgood made use of several of her original works, among them: Chorale Prelude on "Jewels," "Though I Speak with the Tongues of Men" and the cantata "Job."

FEBRUARY CLOSING DATE LISTED FOR BLOCH AWARD

The United Temple Chorus, Woodmere, N. Y., announces its eleventh Ernest Bloch award for a work for mixed chorus. For the first time since the award was created in 1944 any text on a secular theme may be chosen. The cash prize has been increased to \$350. As usual the award includes publication by the Mercury Music Corporation and a premiere of the winning work by the United Temple Chorus. Deadline for all entries is Feb. 1, 1959.

The appointment of LAWRENCE I. PHELPS

as Tonal Director

has been announced by the Board of Directors of

Casavant Frères

Designers and Builders of LIMITED
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Mr. Phelps' progressive philosophy of tonal design is well known through his work as a voicer and tonal finisher, organ consultant and author of several papers. His appointment further indicates the evolution of the House of Casavant in modern artistic trends.

Major Fred N. Oliver, Chairman of the Board

C. J. Laframboise, President

Charles Perrault, Vice-President and General Manager

Northwestern University School of Music

MIDWINTER CONFERENCE ON CHURCH MUSIC February 2 and 3, 1959

A performance of Handel's oratorio "Solomon" will be presented on the eve of the Conference, February 1, by the University A Cappella Choir, Symphony Orchestra, and Chancel Choir of the First Methodist Church, Evanston, as part of Northwestern University's Handel Commemoration Festival. Thor Johnson, Conductor.

Complete information on the Midwinter Conference on Church Music may be obtained from Theodore Lams, Chairman of the Department of Church Music, School of Music, Northwestern University, Evanston, Ill.

GRAY-NOVELLO

NEW MUSIC for the FALL

CHRISTMAS

MIXED VOICES

Up, and Wake Thee, Peter Lad	Mary E. Caldwell	.22
What is This Fragrance? (French)	arr. John Huston	.18
Hark! a Thrilling Voice (Advent)	Philip James	.22
Winds Softly Blow	Ralph E. Marryott	.22
A Christmas Celebration	William Self	.18
Away in a Manger (Kirkpatrick)	arr. Leo Sowerby	.22
Come, Thou Long Expected Jesus	Richard Warner	.22
Come to the Stable	Elinor R. Warren	.22
Visit of the Magi	David H. Williams	.22
Fanfare Noel	Searle Wright	.22

TREBLE VOICES

Shepherds' Christmas Song (S.A.B.)	arr. Clarence Dickinson	.22
Saw You Never? (Epiphany) (Unison)	Austin Lovelace	.18
A Christmas Lullaby (Unison)	A. M. Smith	.18

MEN'S VOICES

Brothers, Lift Your Voices	Lloyd Pfautsch	.22
A Ballad of Christmas Eve	Frank Willgoose	.25

A New Cantata for Youth Choir!

THE CHILD OF HEAVEN

by David H. Williams

For Voices in Unison with an optional second part. Time of performance: 20 minutes.

Price 75 cents

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Positiv Organ Imported from West Germany, this fully self-contained chamber pipe organ is truly "old world." Modern tracker action, silent and responsive. The four ranks of lightly nicked pipes, voiced on very low pressure, blend beautifully. Single manual with all ranks divided at middle C. Eminently suitable for teachers, schools, conservatories and organists whose musical interests encompass the Early Classical organ literature. Here at last is a satisfactory pipe organ for the small church at a price fully competitive with less artistic substitutes. Occupying the space of a baby grand piano, it is moveable.

Gedeckt 8 ft.	Principal 2 ft.
Rohrflute 4 ft.	Quinte 1 1/2 ft.
Pedals—27 notes to manual	
Price: \$2750	

William de Blaise Harpsichord Imported from England, not a slavish copy of an historical instrument but a true contemporary Harpsichord incorporating features promoting stability and voiced in accordance with modern tonal concepts. The Model A—4 ft., 8 in. single manual is the ideal instrument for Chamber Music, continuo playing and for the amateur Harpsichordist. The lovely diagonal "Cembalo Traverso" design permits the maximum bass-string length in this small size.

8 ft. - 4 ft.	Piano to 8 ft.
Harp to 8 ft.	3 pedals, 1 stop
Price: \$1490	

Four larger models range up to the full concert 8 ft., 7 in. two manual in the "Bach" specifications and the "Pleyel" instituted by Wanda Landowska. Price \$4590. The Positiv Organ and the Model A Harpsichord are on display. Write for complete specifications, testimonials, etc.

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PIANOS — PIPE ORGANS — SERVICE

CENTENNIAL ORGAN

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THREE-MANUAL FOR DOLTON

Victor Hildner Will Play Recital to Climax Observance at St. Paul Lutheran Church in Southern Suburb of Chicago

The centennial of the St. Paul Lutheran Church, Dolton, Ill., will be observed with an organ recital Nov. 16 by Victor Hildner, Concordia Teachers College, River Forest, Ill. He will be assisted by the choral society, the children's choir and the Walther League treble choir. Directors of the choirs and organists of the parish are Alvin Hitzemann and Bernhard Zindahl.

Mr. Hildner's program will include Concerto 3, Soler; Voluntary 5, Stanley; Prelude and Fugue in D, Bach, and chorale settings for organ and for organ and trumpet by Kauffmann, Krebs, Kellner, Brahms and Karg-Elert. Organ, congregation, choirs, brass and strings will combine in a chorale concertato, "Our God, Our Help in Ages Past," written by Mr. Hildner and the choirs will combine with the organ and brass in "Come Thou, Almighty King" by Ralph C. Schultz, Cleveland, Ohio.

The organ was built by the Schlicker Organ Company and has been installed in the west gallery of the new church designed by Whitehead, Billman and Associates. Mr. Hildner was the consultant in cooperation with Herman L. Schlicker. The stolist:

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.
- Nazard, 2 1/2 ft., 61 pipes.
- Octave, 2 ft., 61 pipes.
- Mixture, 4-5 ranks, 293 pipes.
- Schalmei, 4 ft., 61 pipes.

POSITIV ORGAN

- Gedeckt, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Quint, 1 1/2 ft., 61 pipes.
- Siffelöte, 1 ft., 61 pipes.
- Scharf, 3 ranks, 183 pipes.
- Krummhorn, 8 ft., 61 pipes.
- Tremolo.

SWELL ORGAN

- Salicional, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- Quintadena, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Spielflöte, 4 ft., 61 pipes.
- Gemshorn, 2 ft., 61 pipes.
- Sesquialtera, 2 ranks, 98 pipes.
- Mixture, 3-4 ranks, 232 pipes.
- Dulzian (prepared for), 16 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN

- Subbass, 16 ft., 32 pipes.
- Quintadena, 16 ft.
- Principal, 8 ft., 32 pipes.
- Quintadena, 8 ft.
- Choralbass, 4 ft., 32 pipes.
- Nachthorn, 2 ft., 32 pipes.
- Mixture, 3 ranks, 96 pipes.
- Posaune, 16 ft., 32 pipes.
- Dulzian (prepared for), 16 ft.
- Trumpet, 8 ft., 12 pipes.
- Schalmei, 4 ft.

EDWIN SKALAK



EDWIN SKALAK, A.A.G.O., has been engaged as the organist-director at the Bethel Presbyterian Church, East Orange, N.J. His first service was Oct. 5. He comes from the West End Presbyterian Church, New York City, where he held a similar position.

Mr. Skalak has studied under Dr. Seth Bingham and is currently completing work toward a degree at the Juilliard School of Music under the Adelaide Reckford scholarship, an organ major under Vernon de Tar. He has also studied in France with André Marchal.

Mr. and Mrs. Skalak have two sons, David Bingham and Peter Richard.

UNIVERSITY COMPOSERS PLAN ST. LOUIS FESTIVAL

The University Composer's Exchange will hold its seventh annual festival on the campus of Washington University, St. Louis, Mo., Nov. 21-23. The first three programs will feature small groups of instruments; the fourth will be a concert by the Washington University chamber orchestra and choir; program five will be a special concert of contemporary liturgical music by the Valparaiso University chapel choir, and the final concert will feature the Kirkwood civic symphony orchestra. Twenty-eight composers from university faculties will be represented by original works in this series.

FOURTH I.C.O. RECORD ALBUM NOW BEING DISTRIBUTED

Mirrosonic Records, Ltd., has released the fourth volume of the recordings of the music of the I.C.O. in London. The latest album in the series of six contains two well-contrasted recitals by British organists and a portion of the program which Canadian Gordon Jeffery played in Westminster Abbey with the Harvey Phillips Orchestra.

Ralph Downes' "Miniature Anthology of English Organ Music" was one of the highlights of the congress; the authoritative recital in the abbey by Dr. Francis Jackson officially opened the memorable week.

Volume 5 of this unique series will be released later in the fall.

In tubular organ chimes, there is no substitute for genuine *Maas Cathedral Chimes*

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ST. PAULS CHURCH, CHICAGO

(UNITED CHURCH OF CHRIST)

ANCIENT MYTHOLOGY provides us with the story of the Phoenix—a fabulous bird consumed by fire, only to rise in youthful freshness from its own ashes. We are reminded of this when we consider events taking place at St. Paul's Church in Chicago.

Installation of a three-manual Aeolian-Skinner of some sixty ranks was virtually completed by Christmas of 1955. The organ had been used for just one service before the church was totally destroyed by fire.

With characteristic energy and courage the congregation initiated plans for a new church edifice, to be completed in the Spring of 1959. Concurrently with the finishing of the interior, installation will begin of a new Aeolian-Skinner instrument of ninety ranks, controlled by a four-manual console.

AEOLIAN-SKINNER ORGAN COMPANY, INC.
BOSTON MASSACHUSETTS

Indiana Organist Attends Vaughan Williams Funeral

By GEORGE Y. WILSON

Nearly 2,000 persons attended the funeral service of Ralph Vaughan Williams in Westminster Abbey Sept. 19. At the service the ashes of the late composer were deposited near the grave of Purcell in a service conducted with the dignity which one would associate with the abbey traditions.

The seats in the nave were arranged facing the central aisle, down which passed the procession of crucifers, torch-bearers, vergers, choir and black-coped clergy. To quote from the order of service: "When the Dean and Chapter and the other Officers of the Collegiate Church of Saint Peter in Westminster have been conducted to their places the following music will be played by the London Philharmonic Orchestra, conducted by Sir Adrian Boult: Five Variants of 'Dives and Lazarus,' Vaughan Williams; Concerto for Two Violins in D minor, Bach, and Pavane, Galliard, Pavane and Epilogue from 'Job,' Vaughan Williams."

The choir sang the sentences "to the music of William Croft." Following this a portion of Psalm 104 was sung to a chant composed by Lord Mornington, a request of Vaughan Williams, as was the singing of the anthem, "Lord, Let Me Know Mine End" by Maurice Greene which immediately followed the reading of the lesson. After the prayers the procession moved to the grave-side while the hymn, "Come Down, O Love Divine," was sung to Vaughan Williams' tune, "Down Ampney." At the conclusion of this portion of the service the choir sang Vaughan Williams' anthem, "O Taste and See." During the return of the procession the chorale prelude on "Rhosymedre" was played, followed at once by the arrangement of "All People That on Earth Do Dwell" which Vaughan Williams made for the coronation of Queen Eliza-

beth. In this the congregation, choir, orchestra and organ were joined by trumpeters of the Royal Military School of Music. After the blessing Bach's Fugue in E flat was played, another request of the deceased. A peal was rung upon the half-muffled bells as the congregation left the abbey.

♦ ♦ ♦

The Union of Soviet Composers sent the following telegram to the Society for Cultural Relations in London on the occasion of Dr. Vaughan Williams' death:

"We are deeply grieved to hear of the death of the outstanding representative of modern music and great English composer, Vaughan Williams, and we extend our sympathy to his family."

It was signed by Khrennikov, chairman, Shostakovich, Khachaturyan, Kabalevsky, Novikov, Shaporin and Aksyuk.

♦ ♦ ♦

THE DIAPASON also received a copy of the order of service for the funeral from Sir William McKie, organist and master of the choristers at Westminster Abbey. Sir William included the reports of the commemoration service from *The London Times*.

HISTORIC CHURCH RENEWS A NEGLECTED INSTRUMENT

St. John's Episcopal Church, York, Pa., has entered into a contract with S. G. Bullions and Company, West Pittston, Pa., to clean and regulate its three-manual organ which had fallen into a sad state of disrepair.

This historic church has recently broadened its musical program to include the first choir of mixed voices in the 202-year history of the church. A choir of men and boys will continue to be the regular parish choir. The first evensong service will be held Nov. 2. The duties of organist and choirmaster were assumed by Robert R. Zboray July 1.

WILLIAM BALLARD will conduct the nineteenth annual Christmas concert Dec. 7 in Cahn auditorium, Northwestern University, Evanston, Ill., with the university choral union and symphony orchestra.

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He That Dwelleth in the

Secret Place75

Lord, I Have Loved the

Habitation of Thy House75

Hear, O Lord, When I Cry75

Texts from the Psalms

Four Songs, Op. 49

This We Declare Unto You75

Behold What Manner of Love75

Love Is of God75

This Is the Victory, Even Our Faith .75

Texts from I John

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CONCORDIA PUBLISHING HOUSE

St. Louis 18, Missouri

Find Organ Used in French Church from 8th Century

By HARRY W. GAY

In any discussion of the organ music of France attention must be given to the important date of 757, the date of the occasion of the arrival of the first organ in France. This seems to have been a present from the emperor of Byzantium to Pepin, king of France. This organ was set up in the royal villa of Compiègne. The next instance marking the installation of an organ of which we have record was that of the construction of an instrument at Aix-la-Chapelle in the year 826. From this time forward the use of the organ developed rapidly and the number of instruments increased with this demand from usage.

To discuss the musical development of the country, one would have to begin with the famous schola of Rheims. The history of this school dates backward to before the year 900. During the reign, as it were, of Gerbert d'Aurillac, the schola attained, under his direction, an extensive reputation as a strict training institution. In determining the extensive use of the organ in the church and services, one can cite the famous Bible of St. Etienne Harding. This Bible was completed in 1109 at Citeau under the direction of this learned man. In tome 3 of this book one finds a very valuable illustration. This picture shows an imaginary impression of the city of God. In the midst of this sits King David having in his hands a harp. Also in the picture are to be found various musicians. One among these musicians is an organist. He is seated before a keyboard of eight levers and has depressed the keys *d* and *f*. This is very clear and there can be no mistaking the intentions of the artist. The details are so complete that the wind supply system is very evident. Upon inspection we find that the wind is generated by two series of bellows and from these bellows the wind is directed into the grooves under the pipes. It would seem, if this were an illustration in the Bible, that the organ was not only accepted in the services of the church but was highly regarded as well and was an integral part of the worship. Of course abuse was to be found, but in the main the intent was one of a serious and dignified nature.

Between the years 1180 and 1236 Pérotin le Grand was the organist at Notre Dame de Paris. There are still to be found in his extant works some trios which he had composed for use on the organ or organs. Some of these either involved an organ of more than one manual, required the use of at least two organs or were conceived for organ and one or two other instruments. It is rather more probable that these trios were performed in the latter arrangement with the organ supplying only one of the parts. Next can be cited two organists who were trained at the schola of Rheims. These men, Baudouin l'Orgueneur and his son Jehan, were famous in their day as performers on the instrument and Jehan is remembered even as an early composer. Two of his motets are still to be found in the national library. Both father and son were organists at the Cathedral of Notre Dame of Rheims in the reign of Philippe IV. It was this king who, succeeding his father in the year 1285, suppressed the power of the papacy and the Order of the Templars and laid the foundations of a national monarchy. His was one of the most significant reigns in medieval history.

Following the father and son l'Orgueneur at Rheims was the titan of medieval music, Guillaume de Machaut. After an extensive background cultivated in diplomatic service and by the travel involved in such service, Machaut decided upon a musical career and attached himself to the cathedral at Rheims. He is credited with being the first to call the organ the

LAWRENCE I. PHELPS



LAWRENCE I. PHELPS has been appointed tonal director for Casavant Frères, Limitée, St. Hyacinthe, P.Q., Canada. Born in Somerville, Mass., in 1923, his interest in organs started at an early age with rebuilding of tracker organs and continued through his training at the New England Conservatory where he studied orchestral and choral conducting as well as the organ.

After leaving the conservatory, Mr. Phelps was employed as a voicer and tonal finisher by G. Donald Harrison for the Aeolian-Skinner Organ Company and later by Walter Holtkamp in Cleveland. In 1950 he was engaged by the Christian Science board of directors to be responsible for the design, installation and tonal finishing of two organs for the First Church of Christ, Scientist, in Boston.

For the last eight years Mr. Phelps has served numerous groups as an independent organ building consultant. He is well known for his writings on various aspects of tonal design.

Mr. Phelps is married to Ruth Barrett Phelps, organist for the Mother Church in Boston.

"king of instruments." His writings contain numerous references to the uses of the organ in his day and he even transcribed for the keyboard several of his vocal motets that they might be performed on the organ. Gabriel Zwick has pointed out the significance of the transcriptions of Machaut as well as the transcriptions of motets by de Vitry. He has presented these to us in modern terms and shows that both these early composers were very definite about the use of the organ in the musical works attributed to them.

Indications of the obvious widespread acceptance and increasing usage of the organ are plentiful. These indications can readily be found in many descriptive sources in the writings of the times. In addition the vital position held by the instrument can well be determined by inspecting miniatures in manuscripts. Herein are found a veritable multitude of small drawings of organs and pipes. Embellished capital letters in hand copied manuscripts indicate in themselves a great consciousness of the role of this very popular instrument. Also an investigation of some of the fine stained glass windows of the thirteenth and fourteenth centuries will reveal the significance of the organ as related to the church itself. Many instances of the appearance of the organ in sculptured decorations in the ceilings of great religious edifices are also to be found; and, last, famous paintings have preserved for us a colorful source in fine detail of the existence and nature, in many cases, of the pipe organ. With so many sources available, we cannot help but be impressed by the interplay of this form of art with other phases of the greater area called *art*.

Henri Arnault de Zwolle, organist and physician to the Duke of Burgundy, has given us a valuable account of organs in existence even before the time of St. Louis. In his writings he described some very ancient instruments which were destroyed in his lifetime (flourished circa 1260). In addition to these descriptions Arnault also preserved for us an excellent drawing of an organ which possessed manuals whose compasses were of thirty-one notes. According to the drawing the thirty-one pipes were distributed between two side towers with six pipes apiece and a flat center front. Also in the manuscript are found details of the construction of the mutation stops found on some of the organs. This manuscript (Latin 7295) can still be inspected in the national library.

From these descriptions one would conclude that these organs had been in existence surely during the latter half of the twelfth century, reaching a termination in point of service sometime in the thirteenth century. Within this same century we might also call to attention the Liber Organistoris, a type of service manual used at Notre Dame de Paris. The real antiquity of this volume is easily determined from the writings of Henri de Saxe. On May 8, 1416, the chapter of Notre Dame decided that this organist's guide for the services was so antiquated as to be no longer useful with respect to then current needs. This volume contained the organist's part of the service, notated in exactly the manner in which it was to be performed. These writings seem to indicate that this liber had been used throughout the fourteenth century and perhaps even as early as the thirteenth century.

♦ ♦ ♦

The official report presented to the chapter May 29, 1415, by the organist Henri de Saxe provides some interesting details with regard to the exact duties of the organist. In addition we can infer something concerning the role of the organ itself in the use made of the instrument in the services. Henri de Saxe indicates that the organist was to play at early vespers on the twenty-three feast days found in the list given him. He was to play at the mass for the Kyrie, the Gloria, the Sequence, the Sanctus and the Agnus Dei. In addition he was also responsible for certain repairs which might have become necessary for the proper functioning of the organ. This amount of usage of the organ in the services would seem to indicate in another manner that the organ was a much respected instrument and was a highly utilitarian device in the divine worship.

♦ ♦ ♦

Proceeding into the fourteenth century it is interesting to note the construction of some very large instruments, primarily in Normandy. The cathedral at Amiens as early as the year 1429 possessed an organ containing more than 2,000 pipes. The construction of this large instrument certainly dated well back into the previous century. The gigantic front of this instrument may still be seen. Other cathedrals began the construction of organs in the latter part of the fourteenth century, completing them in the early fifteenth century. Among these cathedrals and churches might be named those at Strasbourg completed in 1489, Perpignan in use in 1504, one at Gnosse completed in 1508, another at Mans (1531) and those of St. Bertrand de Comminges (1536), Chartres (1542-1551) and Notre Dame des Andelys (1573). The total span of time in the construction of these instruments mentioned above is at least that of a century.

The enthusiasm for the organ spread everywhere together with the influence of those musicians who had mastered its particular technique. The peculiar features of style which distinguished purely vocal music from that music designed for the keyboards were recognized and explored. As a result, there gradually evolved a style which was definitely relegated to organ music and to other music written for other keyboard instruments. The development of this unique style first

began with the discovery of the technique of treating with much freedom the highest part of certain vocal motets transcribed for keyboards. Through the medium of this newly-organized method of treatment organists developed an art of ornamental and expressive variation which was to play such an important part in the complete pattern of development and evolution of instrumental music. The earliest existing collection of keyboard pieces which could have been performed on the organ is known as the Robertsbridge Fragment. This collection dates from the fourteenth century. The volume contains only six works. Therein are to be found three very well-developed transcriptions of motets. These were taken from the Roman de Fauvel and specifically are from the Tribum-Quoniam secta and the Firmissime-Adesto Sancta Trinitas (manuscript pages xlii and xliii). These transcriptions are very valuable since one can easily compare the original motets with the arrangements made by some unknown composer of the fourteenth century. It was during this same era that Machaut, de Vitry and Jean de Muris worked in all forms of music, both sacred and secular. These three men are reputed to have been the first to anticipate the future role of the chromatic scale.

At this place it might prove profitable to list the names of musicians of whose existence and work we have positive proof and to indicate where available their approximate dates of flourishing. Beginning again with two names already indicated, one should mention Baudouin l'Orgueneur and his son Jehan who were organists at the Cathedral of Notre Dame de Rheims at the time of King Philippe le Bel (the fourth). Following in approximate order of chronology are Renaud de Reims (d. 1415), Henri de Saxe (c. 1435), Jacques le Mol (c. 1435), Arnulph Greban (1450), Jehan Baille (c. 1453), Jehan Campane (c. 1458), Mangendre (d. 1504), Hanyn (d. 1504), Jehan Peu (c. 1508), Jehan Regnault (c. 1527), Jean Mouton (c. 1528), Loys Regnault (c. 1568), Henri Beranger (1570), Jehan des Grez (c. 1572), Jean Boullery (c. 1572), Jean Doysi, Baptiste Collet, Anthoine le Roy, Noel Cybot (1522-1556), Jean Pathie de Cambrai (c. 1530), Rogier Pathie de Cambrai (c. 1535), Noel de Vertemont (c. 1535), Jacques du Buisson (c. 1538), Anthoine de la Hage (c. 1537), Jean Doublet (c. 1531), Firmin de la Lyardiere, Fortis Pujol, Jacques Cellier (c. 1580), Jean Dugue (c. 1580), Guillaume Costeley (1588), Thomas Champion, Jacques Champion de Chambonnières, Nicholas de la Grotte, Joseph de Chabanceau (de la Barre), Deslions, Marin de la Guerre, Henri du Mont, Étienne Richard, Charles Racquette, Gabriel Garnier, Jean Buterne, Jean Denis and Jehan Titelouze (1563-1633). Those composers listed from Champion onward are more familiar and their dates are certainly well enough known. They span the years from 1567 (the birth of Champion) to the death of Titelouze as noted and for several years thereafter, since some of these men lived even after the death of Titelouze.

Among the aforementioned musicians special attention should be given Noel Cybot and Jacques Cellier. Cybot enjoyed a highly successful career while organist at the Sainte Chapelle from 1522 to 1556. At first he enrolled as a singer in the choir there and later he became the organist at this famous church. Of perhaps greater interest now is the fact that two chansons and a magnificat which were composed by Cybot were published by Pierre Attaignant in the year 1529. Jacques Cellier was organist at Notre Dame de Rheims about the year 1580. Additional importance is due him for leaving for later generations a collection of drawings in ink which included such organ cases as those at the Sainte Chapelle and the cathedral at Rheims. In addition to these drawings and sketches he copied as well organ tablatures by Guillaume Costeley and de Megnier. These valuable works would have been lost but for this act of Cellier and his copies still preserved in the national library are available for study.

(To be continued)

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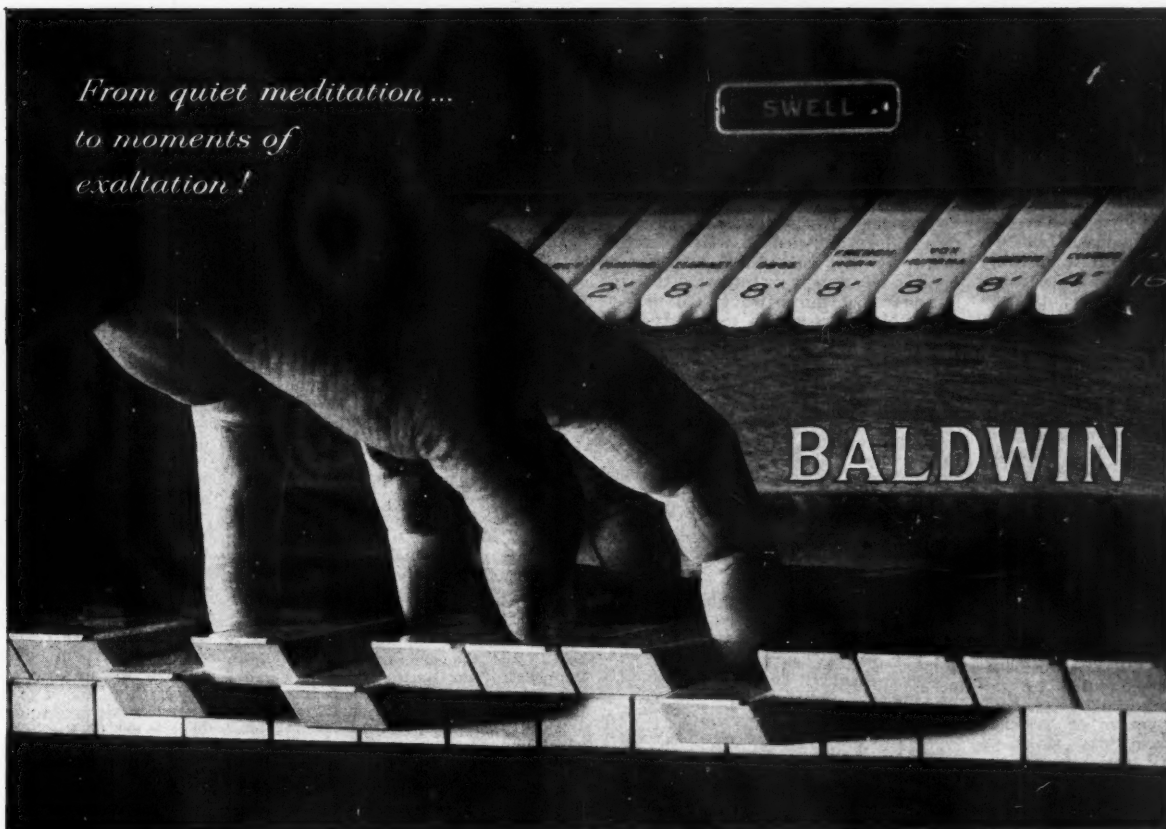
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The President's Column

The immediate major national objective of the Guild is the annual midwinter conclave in New York City to which all members are cordially invited. The program of events is distinguished and decidedly unhackneyed and it is urgently hoped that the attendance will be large.

Such gatherings are valuable in many respects: That of the concentrated musical feast is obvious and, as we are musicians, of primary interest and importance. The sharing of ideas and experiences is not only stimulating but also productive of creative thought and new approaches to artistic problems which become easily dulled by routine. The sheer pleasure of meeting and conversing with those of like mind and taste should not be overlooked; neither should the moulding and remoulding of our general point of view which this effects. Among the many humorous cards now on the market is one which bears the admonition: "My mind's made up—don't confuse me with facts." From conventions and conclaves one may extract sufficient data to test one's own theories and opinions. Music, lecture and panel discussion, supplemented by informal association with one's peers, tend to wear away the veneer of unsound theory and unsuspected bias, revealing the elements of artistic truth upon which, and only upon which, we can soundly build.

I hope that I may have the pleasure of the company of many of you in New York from Dec. 29 to 31 and I shall eagerly await the report on registration by the host chapter which will convert my hope into anticipation. Please come and see us.

HAROLD HEEREMANS

New Chapter in Hudson Valley

A chapter has been formed at Hudson, N.Y., to be known as the Hudson-Catskill Chapter with the following officers: Dean, R. Elliott Brock; sub-dean, Mrs. J. Scott Moore, and secretary, Clayton J. Waltermire.

The chapter is to visit different churches in the area and hear the latest as well as old organs. Several organ recitals and lectures are forthcoming for future meetings.

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter met Sept. 29 at the First Presbyterian Church in Cranford where Robert E. Schanck is minister of music. Dean Mildred E. Wagner introduced Jean Whittemore, founder of the chapter, who spoke of many fond recollections. After a chicken dinner in the fellowship hall members and guests moved into one of the newly-decorated meeting rooms where Dean Wagner spoke about her experiences at the national convention. Then followed trumpet solos by Bruce J. Revez accompanied by Clifford C. Welsh, A.A.G.O., L.T.C.L. Elmer Lancaster, M.S.M., conducted an anthem reading session with the group joining in four-part singing of: "Old 100th" and "O How Amiable." Vaughan Williams; "Rejoice in the Lord Alway," Purcell; "Resurrection Morn" and "All Hail the Virgin's Son," Dickinson; "Jesu, Meek and Lowly," Elgar; "Praise, Thanksgiving, Glory, Honour," Bechler-Dickinson.—ERNEST G. MAIRACK, Registrar.

LOCKPORT BRANCH CHAPTER—The Lockport Branch Chapter held its first meeting of the fall Sept. 21 at the First Baptist Church. The program for the year was discussed with special emphasis on the October meeting, stressed as choirmasters evening. After the business meeting Regent and Mrs. Cecil A. Walker showed slides of their recent trip to Nova Scotia.—ELEANOR E. STRICKLAND, Secretary.

Successful Candidates

Pass 1958 Examinations: Only Six Awarded F.A.G.O.

Fifty-one candidates were successful in the 1958 examinations for Guild certificates—six more than in 1957. There were just six fellowships as compared to eight last year, but thirty-two passed the associateship as compared to twenty-eight in 1957 and choirmaster awards increased from ten to thirteen. The following is the list:

FELLOWSHIP

- Frank L. Eldridge, Jr., Ithaca, N.Y.
Joyce Gilstrap Jones, Killeen, Tex.
William Robert Morrison, Canton, Ohio
Louis Vincent Pisciotto, Boys Town, Neb.
Sibyl Komminos Sharp, Paterson, N.J.
Paul Lindsley Thomas, New Haven, Conn.

ASSOCIATESHIP

- Loren W. Adair, Pomona, Cal.
Richard Noel Amend, Flushing, N.Y.
Richard David Billingham, Chicago
Robert R. Boggess, Washington, D.C.
Cecil Maxwell Bolton, Lubbock, Tex.
The Rev. James M. Burns, S.S., Baltimore, Md.
Richard M. Colvig, Berkeley, Cal.
Henry Mowry Cook, Philadelphia, Pa.
Adele Pope Dieckmann, Decatur, Ga.
Rosamond Drooker Brenner, Newton, Mass.
Gerard Faber, Tacoma, Wash.
Robert K. Goodnow, Amarillo, Tex.
Nyle DuFresne Halliman, New York City
Charles Hoke, South Bend, Ind.
Doris Caldara Kane, Glendale, N.Y.
Roy F. Kehl, Saint Louis, Mo.
Harold Winthrop Martin, Syracuse, N.Y.
Alice Mayberry, Somerdale, N.J.
James B. McGregor, New York City
Reginald Nathaniel Parker, New York City
Mayme Helen Porter, Salina, Kans.
Beatrice E. Price, Philadelphia, Pa.
Cameron A. Ryalnce, Kingston, N.Y.
Dorothy Sawyer, Shaker Heights, Ohio
Robert Albright Schilling, Newton, Mass.
William Thaanum, New York City
Kathrin K. Thompson, Chico, Cal.
Brigitte Warner, Colorado Springs, Col.
Gerald Ralph Weale, New York City
Victor G. Wightman, Detroit, Mich.
Frederick Charles Wunsch, Tonawanda, N.Y.
Hans G. Wurman, Chicago

CHOIRMASTER "A"

- George T. Estevez, Pittsburgh, Pa.
Frank W. Harvey, Jr., Richboro, Pa.
Edith McCartney Jones, Harrisburg, Pa.
Max B. Miller, Boston, Mass.
Reginald Nathaniel Parker, New York City
Mary R. Spring, Kansas City, Kans.
Norris L. Stephens, Pittsburgh, Pa.
Gordon Clare Wallis, Toronto, Canada
Charles J. Warner, Colorado Springs, Col.

CHOIRMASTER "B"

- Paul Regis Connelly, Culver City, Cal.
Frank I. Gorton, Jr., Lincoln, Neb.
J. Gerald Phillips, Roslindale, Mass.
Paul Shields, White Plains, N.Y.

SPRINGFIELD, MASS., CHAPTER—The Springfield Chapter held its annual pastor-organist dinner at the East Congregational Church Oct. 6. Following an excellent turkey dinner Dean G. Leland Nichols introduced the speaker, Dr. John R. King, F.A.G.O., F.R.C.O., University of Massachusetts. Dr. King gave an interesting and informative address in which he compared the repertory and performance of choral music in England, Canada and the United States. He pointed out the values of competitive choir festivals in raising standards of performance. He illustrated his address with selected recordings. The chairman of this event was Stanley E. Tagg, and the host was Frederick E. Aggerup. Eighty-six members and their guests from the clergy were present. The chapter began its new season with a silver tea Sept. 7 at the home of Mrs. M. Paul Wells.—FRANKLIN P. TAFLIN, Sub-dean.

Chapter Visits Schlicker Plant

The Buffalo Chapter held its first meeting of the year Sept. 29 at the Schlicker organ factory. Dean Clara Pankow presided and talked briefly to the group on the organ "renaissance movement." Donald Ingram read a paper giving a short history and comparison of the romantic, the baroque and the classic organs. Mr. Schlicker answered questions and a short discussion followed.

A program was then given by Reed Jerome and Squire Haskin who played the Soler Concerto 3 for two organs. The surprise guest of the evening was David Craighead who played Pastoriale, Bach, and Noël in G, Daquin.

There was a trip through the factory with workmen on hand to talk and to answer questions. Coffee and doughnuts served by Mr. and Mrs. Schlicker added much to the social time after the meeting. Nearly 100 attended, including a group from the Eastman School at Rochester.

EDNA M. SHAW, Secretary.

HARTFORD CHAPTER—Hartford Chapter members gathered for the first fall meeting Sept. 13 at the summer home of Lyman Bunnell in New Hartford. Outdoor games were played and a picnic supper was enjoyed in the grove. Esther Ellison, dean, presided at a short business meeting after which the group listened to hi-fi records of church music.

The chapter met Sept. 16 to share youth choir anthems. A pot-luck supper was served. Dean Ellison presided at the business meeting following the supper; all then adjourned to the choir room to share senior choir anthems.

A group of members drove to North Granby Sept. 22 to attend a music worship service by the choirs of the Congregational Church. Eighty singers were directed by Barbara Crouse and Mrs. Tracy Crouse, organist of the church. Preludes and the postlude were played by Bruce Porter. Coffee and a social hour followed.—FLORENCE B. CASE, Publicity Chairman.

NEW HAMPSHIRE CHAPTER—The first fall meeting of the New Hampshire Chapter was held Sept. 30 in the parish house of the Franklin Street Congregational Church, Manchester, with Dean Rebecca Dole presiding. A most interesting talk on the Texas convention and the student organist competition in which she represented northern New England was given by Ruth Sisson of Manchester. She illustrated her talk with colored slides. A workshop on Christmas choral music proved worthwhile with Irving Bartley, Durham, and Mary McLaughlin, Concord, providing selected anthems and tape recordings by their respective choirs. Three new members were voted in by the group. Sweet cider and doughnuts were served at the close of the meeting.—EVELYN FISHER, Registrar.

MONADNOCK CHAPTER—The first fall meeting of the Monadnock Chapter was held Sept. 21 at the First Baptist Church, Keane, N. H. The meeting was preceded by a pot-luck supper to which ministers and their wives were invited. After the business, presided over by Dean Allan Carman, each minister was introduced by the organist of his church and gave a short talk. The program committee for the year has Helen Ellis as chairman. Beverly Hadley is chairman of the refreshment committee and Helen Ellis of the supper committee.

WATERBURY, CONN., CHAPTER—The Waterbury Chapter held a preliminary gathering at the home of Mrs. Joseph Neill in Watertown Sept. 8. Following a pot-luck dinner on the terrace a social hour was enjoyed. An anthem exchange directed by several members with organ accompaniment was interesting and constructive. A fun feature of the evening was an impromptu rhythm band conducted by Dean Birt. Program plans for the forthcoming season were read.—LILLIAN F. SKILTON, Registrar.

Plans for Conclave's 3rd Day Announced; Reduced Rates for Three Hotels

Robert Arnold, sub-dean of the New York City Chapter and co-chairman of arrangements for the midwinter conclave to be held in New York City Dec. 29-31, has announced the program for the third and final day which will be centered at the General Theological Seminary. At 10:30 a.m. there will be a panel discussion concerning the stylistic dilemma in present-day church music. Luncheon will be served in the refectory and at 2:30 Philip Gehring will be heard in a recital on the new Holtkamp organ. He will be assisted by Walter Carringer, tenor, who will sing Cantata 160 attributed to Bach.

Peter Fyfe, chairman of the hotel committee, has succeeded in getting special rates from the Warwick, Wellington and Waldorf-Astoria Hotels. These prices range from \$7 for a single room in both the Warwick and the Wellington to \$10 for a double room. At the Waldorf-Astoria a room with twin beds can be had for as low as \$18.50 per day. Due to the season of the year, it would be most advantageous to reserve rooms very early. This should be done through Peter Fyfe, St. Paul's Chapel, Trinity Parish, Broadway and Fulton Street, New York City.

BRIDGEPORT, CONN., CHAPTER—The opening meeting of the Bridgeport Chapter for the season was held Sept. 21 at the home of Mrs. Chester Menne in Nichols. Despite inclement weather a good number appeared with box lunches. Dorothy Partridge, program chairman, reported on the plans for the coming season; Ellen C. Williams gave an account of her summer's trip to Europe and described some of the fine old organs she had seen and heard, and Leland Bengert reported on the recent joint meeting of the Bridgeport and Stamford Chapters at the First Presbyterian Church in Stamford. Dean Florence Beebe Hill presided at this informal gathering.

ROCKLAND COUNTY, N.Y., CHAPTER—The Oct. 1 meeting of the Rockland County Chapter was omitted so that members might accept an invitation from the Very Rev. John Havriliak, St. John's Russian Orthodox Church of Spring Valley, N.Y., to hear the a cappella choir in a concert of Russian liturgical and folk music. St. John's choir was established forty-five years ago. Choir directors have included Vassily Flustikoff, a former member of the Don Cossack Choir. The present director is Lawrence Havriliak, a son of the priest. Refreshments brought a rewarding evening to a close.

NORTHERN VALLEY, N. J., CHAPTER—A recital by Earle G. Goodwin, Jr., opened the fall season for the Northern Valley Chapter Sept. 24. Mr. Goodwin is the recipient of the organ scholarship sponsored by the chapter. His program consisted of works by Rameau, Bach, Purcell and Franck. Steven Clapp, classmate of Mr. Goodwin, was the guest violinist of the evening. The program was held at the Second Reformed Church, Hackensack, and Miss Thelma Dunn was hostess to more than 100 friends and members who attended the recital.—ANN T. DARNFINIAN, Secretary.

NEW HAVEN CHAPTER—The New Haven Chapter held its first meeting of the year Sept. 29 at Christ Episcopal Church, East Haven, Conn. After enjoying a delicious dinner the members viewed a film showing the manufacture of Wicks organs. A discussion of plans for the regional convention to be held in New Haven in June brought forth several interesting suggestions as to programs and recitals.

News of the American Guild of Organists—Continued

HADDONFIELD, N.J., CHAPTER—The Haddonfield Chapter's first meeting of the season was held Sept. 8 at the Frances Childs Methodist Church, West Collingswood. A short business meeting was conducted by Dean George Van Os, after which Walter L. Flexon addressed the chapter on the purchase of an organ. The Haddonfield Methodist Church has ordered a three-manual Austin for installation next year and Mr. Flexon discussed the planning and negotiation necessary in such a purchase.

A color film by the Wicks Company, "Capturing the Winds," highlighted the Oct. 6 meeting at St. Mary's Episcopal Church, Clementon. Refreshments concluded an enjoyable evening.—**JOHN A. WHEELER**.

MONMOUTH, N.J., CHAPTER—The Monmouth Chapter held its annual organist-clergy buffet at the Evangelical Lutheran Church of the Holy Trinity in Manassas Oct. 6. This was a kick-off for the regional convention to be held in Asbury Park June 29-July 1, 1959. Dean Arthur Reines presided. The invocation was given by Chaplain Ralph Barrett. A program of secular music was sung by members of the choir of the host church, accompanied by James R. Scull, organist-director. The officers for 1958-59 were introduced and the program for the year was announced. A report of convention plans was given by the chairman, Mrs. Everett Antonides, and her committee chairmen.—**MARIAN W. TATEM**, Registrar.

ERIE, PA., CHAPTER—The kick-off dinner for the Erie Chapter was held at the Tenth Street Methodist Church Sept. 29 with Mrs. R. E. Dersheimer as hostess. The new officers for the year are: Dean, Eleanor Weber; sub-dean, Douglas A. McCarty; secretary, Mrs. John W. Lindberg, and treasurer, Arthur E. Carr. Dean Weber introduced and welcomed new members and guests. Plans were outlined for a series of varied programs for the season. The program consisted of a report by Ester Webb of the music conference at Thiel College, Greenville, Pa., in regard to the new Lutheran hymnal. Florence Rubner reported on the tenth annual church music institute conducted by the Canacadea Chapter at Alfred University. Arthur Carr gave an impressive report of the annual festival of the American Guild of English Hand-bell Ringers at the Crane Memorial Foundation, Ipswich, Mass.—**Mrs. JOHN LINDBERG**, Secretary.

READING, PA., CHAPTER—The Reading Chapter held its consecration service and installation of officers Sept. 20 in St. James' United Church of Christ, West Reading. The Rev. W. Reed Teitworth, pastor, conducted the service and administered communion. Mildred I. Schnable directed the St. James choir in "Now Let Every Tongue Adore," Bach, and "Let Us Break Bread Together," Marshall. Officers installed for two years were: Rachel Large Kooker, dean; Robert Arnold, sub-dean; Shirley Sutcliff, secretary; Mildred I. Schnable, registrar, and Mrs. Cornelia Stephenson, treasurer. The executive committee consists of Richard I. Miller, Ellen Maderia and Donald R. Reber. A plaque containing the Lord's Prayer was presented by the chapter to Marguerite A. Scheifele in honor of her service as organist-director at the Holy Cross Methodist Church for a quarter-century. Miss Scheifele is a past-dean of the chapter.—**MILDRED I. SCHNABLE**, Registrar.

LANCASTER, PA., CHAPTER—The Lancaster Chapter held its first meeting of the fall season Oct. 6 in St. James' Episcopal choir room with a capacity attendance. Dean John W. Jones introduced the speaker, Harold W. Gilbert, St. Peter's Choir School and St. Peter's Episcopal Church, Philadelphia, who showed in an interesting and refreshing manner the many facets of conducting a choir rehearsal. While his subject "Rehearsal Techniques" embraced the phases of choir work with which directors deal weekly, his approach was full of zest and the enthusiasm carried over into the group before him. The points he made concerning chanting were well received. Yearbooks were distributed with forthcoming programs listed.

The chapter prepared for its fall program by participation in a consecration service Sept. 21 conducted by Chaplain Amos L. Seldomridge in St. John's United Church of Christ. A tea was held in the social rooms with Mrs. Alan Johnstone and Mrs. Seldomridge in charge.—**FRANCES M. McCUE**, Registrar.

UNIQUE CHAPTER GAVEL



A GAVEL designed to signify the organ established a new precedent at the opening meeting of the Los Angeles Chapter when the incoming dean, Eva Mae Duit, became the first to receive the instrument. The veteran E. M. Skinner stop knobs are solid ivory.

SYRACUSE, N.Y., CHAPTER—The Syracuse Chapter met for a business session at Plymouth Congregational Church Sept. 22. Business matters were discussed and settled. H. Winthrop Martin, chairman of the program committee, announced the year's schedule including a recital by David Craighead Nov. 8 in Crouse auditorium, Syracuse University. Following the business meeting Mrs. Ernest Hungate, soprano, accompanied by Mr. Martin, sang "My Heart Ever Faithful," Bach; "Christ Went Up into the Hills," Hageman, and "Hear Ye, Israel," Mendelssohn.—**WILL O. HEADLEE**, Recording Secretary.

ALLEGHENY CHAPTER—Thirteen members and three guests were present at the Sept. 23 meeting of the Allegheny Chapter in the First Congregational Church, Salamanca, N. Y. Following the business meeting conducted by Dean Frantz, Mrs. Charles Peet led a discussion on the controversial subject of proper wedding music.

The chapter sponsored a recital by Frederick Swann in the Olean St. Stephen's Episcopal Church Oct. 5. About 200 people heard Mr. Swann play works by Dunstable, Handel, Arne, Davies, Bach, Franck, Bingham, Wright and Purvis. A public reception followed the recital.—**PHILIP F. SMITH**, DIAPASON Correspondent.

WHEELING, W. VA., CHAPTER—The Sept. 23 meeting of the Wheeling Chapter was held at St. Mark's Lutheran Church, Elm Grove. The meeting began with a covered-dish dinner served by the choir guild of the church. Following dinner a business meeting was held and the program for the coming year was discussed. Two of the outstanding events of the year will be recitals by Catharine Crozier in November at West Liberty State College and Pierre Cochereau in April at St. Joseph's Cathedral. At the conclusion of the business meeting a report of convention highlights was given by Pauline Stitt and Harry White.—**SARAH EARLEY**, Corresponding Secretary.

ROCKINGHAM CHAPTER—Members of the Rockingham Chapter and their pastors met Sept. 30 for the annual dinner at the Bridgewater Church of the Brethren, Harrisonburg, Va. Miss Ruth Wicheal, president of the Bridgewater College student group and student of Ruth Stauffer, played a program of organ music. The group was invited into the social hall where a fine turkey dinner was enjoyed. The Rev. James W. Turner, chaplain, asked the invocation. Dean George R. Hicks made several announcements and welcomed the guests as they were introduced. A minute of silent prayer was observed in memory of Galen and Ruth Louise Stinebaugh, who lost their lives in the KLM airliner crash Aug. 14. Nelson T. Huffman, Bridgewater College, sang, accompanied by Mrs. Stauffer. The Rev. H. Cheetham gave an inspiring and challenging message to all present.—**RUTH B. SPITZER**, Secretary.

DISTRICT OF COLUMBIA CHAPTER—Following an end-of-summer picnic at the home of the registrar in Manassas, Va., members and guests of the District of Columbia Chapter heard their host, Cleveland Fisher, play a recital Sept. 20 on the antique tracker Wm. H. Davis organ installed in his hardware store. The program is noted elsewhere in this issue.

At its first regular meeting of the season Oct. 6 at the Chevy Chase Baptist Church, the chapter considered routine business, elected five new members to its roster and heard Evangeline Everett give an interesting and enthusiastic report of the convention at Houston. The chaplain, the Rev. Dr. Ralph V. Callaway, officiated in a service of installation for the new officers and new members and the chapter heard a demonstration program of old-style instruments—the clavichord, harpsichord, viola da gamba and recorder—by Robert S. Taylor.

St. Thomas' Episcopal Church was the scene of the Guild Sunday service Oct. 12. William Wood played: "Abide with Us" and "Hear, O Israel," Weinberger, and "Thou Man of Grief," Read. At evensong, the choir of the host church under the direction of Harlan J. Laufman sang: Magnificat in B minor, Noble; "Let All the World in Every Corner Sing," Robert Baker; "Glorious Everlasting," Cousins. The Rev. John T. Golding, Dr. Callaway and Dean Kathryn Hill Rawls, A.A.G.O., officiated in the service. Robert Ruckman played "Rise Up, O Men of God," Bingham.—**CLEVELAND FISHER**, Registrar.

NORTHEASTERN PENNSYLVANIA CHAPTER—The Northeastern Pennsylvania Chapter held its first meeting of the new season at the home of Mrs. E. Floyd Hallock, dean. A report was given on the forthcoming recital by Helen Bright Bryant at the Church of the Good Shepherd, Scranton, Oct. 29 with a reception to follow. A discussion was led by the Rev. Robert Lewis on the role of clergy and organist in creating a spiritual experience for worshippers. Refreshments were served by Helen Fitz-Rawlings and Mrs. Hallock.—**NATALIE I. HENKELMAN**, Secretary.

WILLIAMSPORT, PA., CHAPTER—The first meeting of the Williamsport Chapter was held Sept. 28 at the Messiah Lutheran Church, South Williamsport, Pa. A program of organ music was played by Leland E. Mallet, Frederick A. Snell, Dexter N. Weikel, James A. Schnars and Raymond Stiller. The following numbers were included: Prelude, Fugue and Chaconne, Buxtehude; "Schmücke dich," Bach and Brahms; Allegro and Adagio, Concerto in A minor, Vivaldi-Bach; "Irish," C. S. Lang; Toccata (Psalm 150), Schuurman; "O Thou of God the Father," Bach; "Brother James' Air," Darke; "Praise Be to God," van Hulse; "I am Black but Comely," Dupré; "The Good Shepherd," Benoit; "Autumn Song," Elmore; Chorale "Phrygian," Alain; Toccata, Titcomb. Following was a business meeting to discuss plans for the regional convention to be held in Williamsport June 23-25, 1959. Members were also given a run-down on the year's program which includes a junior choir festival, lecture on the music of the Hebrew worship service, a "choral sight-reading" program and a meeting open to the public featuring appropriate wedding music, both vocal and organ.—**JAMES A. SCHNARS**, Secretary.

MONTGOMERY COUNTY CHAPTER—The Montgomery County Chapter, Silver Spring, Md., held its first fall meeting at St. Luke's Evangelical Lutheran Church Sept. 29. All organists and choirmasters of the county and adjoining area churches were invited to attend. Homer Ulrich, University of Maryland, discussed quality in music. Plans were made for a trip to Hagerstown Oct. 18 by members to be guests of the Möller Organ Company. Following the business meeting and program a helpful display of some of the latest publications and catalogs from leading publishers was arranged by the Dale Music Company.—**Mrs. PAUL M. FRANTZ**, Registrar.

CUMBERLAND VALLEY CHAPTER—The Cumberland Valley Chapter held its first fall meeting Sept. 27 at St. Paul's Methodist Church, Hagerstown, Md., following an informal buffet supper. An outstanding program planned for the fall season will be a hymn festival Dec. 14 at the Washington Square Methodist Church, Hagerstown, conducted by Karl Stahl. After the meeting the group enjoyed an educational two-hour tour of the Möller organ factory conducted by Kevin Möller and Herbert Ridgely.—**IDA MAE BECKLEY**, Secretary.

Chapter Extends Study Project

The Fort Wayne Chapter held a dinner meeting at Salem Evangelical and Reformed Church Sept. 23. The successful project begun last year will be continued with some reorganization. The members may join either the recital group or the study group. Those in the recital group will prepare music from a prescribed list for Guild meetings, recitals and a special joint public recital in May. The study group will learn and discuss new service music, especially seasonal music, with a view toward systematically broadening each member's repertory. Kathleen Detrick will coordinate the project's activities.

The program for the September meeting was a group discussion led by a panel of members: Richard Carlson, John Escosa, Louis Nuechterlein, Lloyd Pinkerton and Jack Ruhl.

A bit of practical entertainment was provided by Darwin Leitz who auctioned some nondescript musical items for the benefit of the Guild treasury.

A.G.O. President Visits Detroit

President Harold E. Heeremans was the speaker at the Oct. 20 meeting of the Detroit Chapter at the First Presbyterian Church with Gordon Young as host. Mr. Heeremans awarded certificates to those who successfully completed A.G.O. examinations this year.

It is expected that this chapter will have a large number of applicants for the 1959 examinations. Mr. Heeremans explained the value of taking the exam and encouraged more people to try.

DETROIT CHAPTER—For its opening fall meeting the Detroit Chapter heard Ernest White of the Möller Organ Company in a recital at the First English Lutheran Church in Grosse Pointe. The recital was preceded by a dinner in the church parlor for members and guests. The officers for the current year are: Dean, Theodore C. Herzog; sub-dean, Frederick Marriott; corresponding secretary, Monso Spazzano; recording secretary, Marie Joy Curtiss; and treasurer, Jeanne Hurst.—**MARIE CURTISS**, Secretary.

CENTRAL OHIO CHAPTER—Dr. and Mrs. Wilbur Held opened their home to members and guests of the Central Ohio Chapter for the first meeting of the season Sept. 15. A potluck dinner, coordinated by Phyllis Tipton, preceded the meeting. Elizabeth W. Lange is the newly-elected dean. Other officers for the year are: Lowell Riley, sub-dean; Mrs. A. J. Raitch, secretary; Mrs. Walter B. Reeves, treasurer; Mrs. C. W. Sullivan, registrar; Mrs. J. Clifton Strickler, librarian; Mrs. H. P. Legg and Miss Marie Ealy, auditors. Highlights of the business meeting were the plans outlined by the program committee chairman, Mr. Riley, for this season's programs and the report of the recital committee by Dr. Held in the absence of Chairman David Trowbridge. The patron series of recitals sponsored annually by the chapter is to include Carl Weinrich in an all-Bach program Oct. 28, Virgil Fox Dec. 2, Richard T. Gore in March and Ray Ferguson May 25. The program for the evening included a violin solo by Louise Nail and colorful accounts of the national convention in Houston by Mr. Riley, Eleanor Clingan, Lawrence Frank and Roy Kehl.—**HELEN SULLIVAN**, Registrar.

WESTERN MICHIGAN CHAPTER—The first meeting of the Western Michigan Chapter was a dinner meeting at St. Paul's Episcopal Church, Muskegon. Host for the evening was Arnold Bourzile, A.A.G.O., who conducted the program entitled "Organist and Choirmaster"? or, "The Case of the Musical Octopus"! The program was in three parts: choir rehearsal with piano (in choir room), choir rehearsal with organ (in church) and a short program of Bach music played on the newly-remodeled organ.—**Mrs. THOMAS M. MULLER**, Corresponding Secretary.

LANSING, MICH., CHAPTER—More than forty members of the Lansing Chapter gathered at Shuler's in Marshall Sept. 28 for a dinner, then drove on to Albion College to attend the dedication of the attractively installed large Möller organ in the new chapel there. Alexander Schreiner was the recitalist. The recital is reviewed elsewhere in this issue.—**ETHEL HEATH**, Registrar.

VIRGINIA DENYER REESE

Oklahoma Baptist University
at SHAWNEE

News of the American Guild of Organists—Continued

SOUTHEASTERN MINNESOTA CHAPTER—The Southeastern Minnesota Chapter sponsored an organist-choir director-clergy banquet at Calvary Episcopal Church in Rochester Sept. 22. Following the banquet a brief installation service was conducted by the Rev. Wendell McGinnis. Officers installed for the coming year are: Dean, Harold Sweitzer; sub-dean, Donald Heath; secretary, Marian Treder; treasurer, Dorr Thomas; registrar, Mrs. Arnold Peterson. Members of the executive committee are: Dean Robinson, Earl Schwerman, Jr., and Edward Kaelberer. A panel consisting of three clergymen and three organists led a discussion on the relationship between the clergyman and organist in regard to the total pattern of the worship program. Don Heath acted as moderator for the discussion.—**MARLAN TREDER**, Secretary.

SAGINAW VALLEY, MICH., CHAPTER—The Saginaw Valley Chapter met at the First Congregational Church Sept. 23. Hosts for the meeting were Mr. and Mrs. Danford H. Byrens, co-ministers of music at the church. At the business meeting George W. Davey was elected secretary, succeeding Richard VanderVeen. Copies of tentative programs and meeting places prepared by the executive committee were distributed. The program was in two parts. The first, utilizing the three-manual Skinner organ, consisted of: Introduction and Toccata in G, Walond, and Two Serious Songs, Brahms. The members then moved into the newly-erected chapel where the nine-rank Aeolian-Skinner organ was demonstrated in Concerto 1, Vivaldi-Bach. Mrs. Byrens sang "Evening Hymn," Purcell, and a string trio played Trio-sonata, Opus 3, Corelli.

CHICAGO CHAPTER—Members and friends of the Chicago Chapter were guests of the W. W. Kimball Company at the first meeting of the season Sept. 15. After greetings from Dean Thomas Potter and Wallace Kimball, members heard the Kimball electronic organ demonstrated by Kay Harvey. A box lunch was served, after which the group went to the North Center theater where Dwight Davis played some interesting music reminiscent of the days of the silent movies. The organ was a Kimball of another era.—**GRACE SYMONS**, Registrar.

TWIN CITIES CHAPTER—The Twin Cities Chapter began its fall activities with a meeting Sept. 22 at Christ Episcopal Church, St. Paul, Minn. Newly-elected Dean L. Robert Wolf presided. A delicious ham dinner preceded the business of the evening. Music composed by Guild members was particularly recommended for use on Guild Sunday, Oct. 12. A variety of fine organ music was displayed and Quarterlies were distributed. After the meeting members adjourned to the church where good wedding and service music was discussed and demonstrated.

WESTERN IOWA CHAPTER—The Western Iowa Chapter held a dinner meeting Sept. 13 at Hostess House in Sioux City. Plans were made for co-sponsoring an organ session at the Iowa music teachers' association state convention Oct. 12 and 13. Dean Elma Jewett suggested ways in which national Guild Sunday, Oct. 12, might be observed. Convention reports were given by Mr. and Mrs. Frank Jewett and John Eitzen. The meeting concluded with harpsichord music played on a beautiful German instrument.—**RUTH CORNITZ**, Secretary.

WHITEWATER VALLEY CHAPTER—The first meeting of the Whitewater Valley Chapter for the 1958-59 season took place in Richmond, Ind., where the members and subscribers of the chapter assembled at the First Presbyterian Church for a covered-dish supper and program Sept. 9. Guests and new members were introduced. Adjourning to the church for the program, Mary Carman Slade, organist of the host church, played Andriessen's Chorale with Variations, demonstrating the two-manual Möller rebuild of 1915. A prelude will be a feature of each chapter program this year, enabling members to hear many of the organists and instruments in the chapter. Lawrence Appgar, A.A.G.O., Ch.M., Indiana state chairman, installed the new officers with brief and appropriate remarks. A past-dean's pin was awarded to Wilberta Naden Pickett and the Guild pin she has been wearing was passed on to the new dean, William B. Giles. The program was in the form of reports on summer activities. Olive Joslayn and Robert Rudesill discussed the Houston convention from two different points of view. Their discussion of hymn playing provoked a lively discussion on the merits and appropriateness of interludes and modulations. Three members of the chapter, Mr. Rudesill, Mr. Appgar and Robert Dafer, were called upon for illustrations. Dean Giles reported an arduous summer in New York. He closed his remarks with a discussion of the Guild exams and the suggestion that many members of the chapter try at least a section of them in the coming spring.—**A. ALLEN**, Registrar Pro-tem.

MILWAUKEE CHAPTER—The Milwaukee Chapter began its fall season with a buffet supper and business meeting at the Whitefish Bay Community Methodist Church Sept. 20. The program announced for the year will feature artist recitals by Arthur Polster, Robert Rayfield and Nita Akin. New activities include a choir festival for church choirs in the Milwaukee area and a series of four organ seminars for beginning organists and those of limited training. Brief reports were given on the Houston convention. Speaker of the evening was N. J. Russell, Jr., executive director of the Milwaukee War Memorial Center, who reported on plans for the memorial music hall to be built on the lake front to accompany the memorial art center. The chapter hopes to assist in providing a fine organ for this hall. The first organ seminar was held at Trinity Methodist Church Oct. 6 with thirty-six in attendance. Lauretta Cotton and Mrs. James Blackwood were the seminar leaders. They offered suggestions for beginning organists and hints on registration as well as the playing of music for the church service. Lists of good service music and music suitable for church weddings were available and several music dealers offered displays.—**ALICE LEISMAN**, Secretary.

PEORIA, ILL., CHAPTER—The Peoria Chapter held its first meeting of the new season Sept. 24 in the Hazen Friendship room of the First Federal Savings and Loan Building. After the business session an outline of the year's activities and programs was given by Chairman Elizabeth Anderson and Dean Carl Andres. These include two artist recitals: Catharine Crozier Nov. 9 and Oswald Ragatz April 12. Two members who had taken extensive summer trips told of their musical experiences. Mrs. Anna Lucy Smiley was in South America and Miss Mabel Groutage was a member of D. S. Wheelwright's European music and art tour. Miss Groutage showed numerous programs of festivals and pictures of churches and organs she had visited and gave personal sketches of various musical personalities.—**AGNES W. CHRISTOPHER**, Registrar.

MASON CITY, IOWA, CHAPTER—The Mason City Chapter began its fall activities with a potluck supper in the Trinity Lutheran Church basement Sept. 16. Following a brief business meeting conducted by the new dean, Mrs. Fred J. Clark, members participated in a program in the church. Dean Clark led the group in singing. Mrs. Wallace Allen, program coordinator, made comments about English composers of the baroque period. Robert Nord, assisted by two trumpets, played Voluntary in C and Trumpet Tune and Bell Symphony by Purcell. Doris Molander played "Agincourt Hymn", Dunstable, Processional in G major, Stanley, and Introduction and Toccata in G, Walond. Ruth Hines played Flute Solo and Sonata 1, Arne.—**WILMA NYCE**, Registrar.

LAFAYETTE, IND., CHAPTER—The Lafayette Chapter had a dinner meeting at the Palms Restaurant Sept. 29. Following dinner the group went to the new home of Mrs. Herbert Brunsma for the business session. Dean Frances Overton presided. A report of the banquet held in May was given by Theodore Purchla who also read correspondence from George Markey. Mr. Purchla invited the chapter to meet in October at the Immanuel Evangelical and Reformed Church. Discussion centered around the programs for this year. Refreshments were served by Mrs. Brunsma.—**Mrs. WALTER VANDERKLEED**, Registrar.

Salina, Kans., Chapter Organized

The meeting which organized the Salina Chapter was held at the Immanuel Lutheran Church Sept. 16. Approximately forty Salina and area people were present. The following slate of officers was elected: Dean, Harry Huber; sub-dean, Mayme Porter, A.A.G.O.; secretary-treasurer, Norman Hackler; registrar, Mrs. Jack Kaufman; chaplain, the Rev. Vernon Johnson.

The program for the evening consisted of a selection of organ and choral numbers composed or arranged by members. Miss Porter played the organ selections. Gerald Hedges directed the group in singing.

Registration and a social hour followed.—**ROBERTA KAUFMAN**, Registrar.

NORTH SHORE CHAPTER—The fall activities of the North Shore Chapter opened with a recital by Frederick Swann, New York City, Sept. 28. The program, which appears on the recital page, was played on the large four-manual Austin in the First Methodist Church of Evanston, Ill., which co-sponsored the recital with the chapter.

Members met at the First Presbyterian Church Oct. 12 to hear the new three-manual Aeolian-Skinner organ recently installed. Richard Enright, organist-director of the church, was in charge of the program. Following was a social get-acquainted hour.—**Mrs. EDWIN BENNETT**.

DUBUQUE, IOWA, CHAPTER—A Sunday afternoon journey to Guttenburg, Iowa, was the opening event of the Dubuque Chapter's '58-'59 season Sept. 28. Mr. and Mrs. Bruce Moser were hosts in their home located high above the Mississippi River; Jann Moser was program chairman. Organists Ann Devaney, Larry Smith, Carol Sanders, Miss Moser and Mark Nemmers played the following program: "Invocation," Dubois; Toccata in B minor, Gigout; "Jour du Printemps," Kinder; "Romance sans Paroles," Bonnet; Allegro Maestoso, Sonata 2, Mendelssohn; Gavotte, Neustedt; "Wind in the Pine Trees," Clokey; Marche "Grottesque," Purvis. Informal playing continued as guests enjoyed refreshments.—**MARK NEMMERS**, Registrar.

ST. JOSEPH VALLEY CHAPTER—Lawrence Appgar, A.A.G.O., opened the first meeting of the St. Joseph Valley Chapter Oct. 5 at Trinity Methodist Church, South Bend, Ind. Dr. Appgar is the state chairman of the Guild and a professor at Earlham College. He offered an enlightening discussion on hymnology, and ministers and choir directors of churches were invited as guests. Dr. Einar Krantz, dean, welcomed everyone and assisted Dr. Appgar by playing hymns. Charles E. Hoke, treasurer, also played some hymns. Mrs. John Zubzy and Mrs. William Nelson were in charge of the light luncheon which was served after the meeting.—**RUTH ANN LEHMAN**, Registrar.

SOUTHEAST MISSOURI CHAPTER—The Southeast Missouri Chapter resumed meetings after the summer break with a showing of the Wicks Organ Company's color film depicting a tour of the factory. The host church was the First Presbyterian of Cape Girardeau. The meeting was held Sept. 21. New officers are J. Hugh Smith, dean; Mrs. T. R. Lewis, sub-dean; Mrs. G. M. LaPierre, secretary; Dr. Dan B. Cotner, advisor; Martha Vandivort, registrar; Doyle Dumas, librarian, and Dr. C. E. Mount, chaplain. Program committee members are Donald P. Schroeder, Mrs. R. R. Hill and Frances Gillett. The group is working on plans for the new year.—**J. HUGH SMITH**, Dean.

CINCINNATI CHAPTER—The first fall meeting of the Cincinnati Chapter was held in the meeting rooms of the Baldwin Piano Company Sept. 15. Dean Elmer Dimmerman presided over the business meeting. An outline of programs for this year was sent to each member. Tentative plans for the Ohio Valley regional convention in Cincinnati next June were discussed. George Higdon was appointed by the dean to fill the vacancy on the board caused by the death of Grace McConaha. Following the business meeting Charles M. Gillick, who for a hobby makes tape recordings, played Fantasia by Liszt recorded by Wayne Fisher. Following the meeting light refreshments were served.—**Mrs. CARL H. HELMENDINGER**, Registrar.

KANSAS CITY, MO., CHAPTER—The opening fall dinner meeting of the Kansas City Chapter was held Sept. 15 at the First Baptist Church with Dean Jack McCoy presiding. Guests for the evening were Mr. and Mrs. Ronald Highly who sang several numbers accompanied by Vester Swingle. An announcement was made by Fred Crum that study classes were open in preparation for the Guild examinations. Reports were given by several of the sixteen members who attended the national convention.—**HELEN BRUNS**, Assistant Registrar.

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News of the American Guild of Organists—Continued

DAYTON, OHIO, CHAPTER—The Dayton Chapter and the Dayton Chormasters Club in cooperation with the Church Federation of Greater Dayton held the third area church music workshop Sept. 28-30. Dr. Lara Hoggard, director at the Indian Springs school for boys near Birmingham, Ala., was in charge of adult choir work and the anthem seminar. Mabel Stewart Boyer directed the junior choir work. Wayne Fisher, Cincinnati College-Conservatory, handled the organ sessions. Mr. Fisher's brilliant recital which opened the session included: Toccata, Mulet; Fantasie in F, K. 549, Mozart; French Clavecin Compositions, Clokey; Rondo for the Flute Stop, Rinck; Chorale in A minor, Franck; "Now the Sun Is Setting," Simonds; Allegretto, Sonata in G, Bennett; Carillon, Dupré.—**MARILYN BAUMGARTNER**, Registrar.

DAYTON, OHIO, CHAPTER—The Dayton Chapter met Sept. 8 at St. Andrew's Episcopal Church. Dessert was followed by a brief business meeting with Dean Betty Thomas presiding. Sub-dean Robert Stofor reviewed the program for the coming year. Frank Michael and Onda O'Rourke reported the Houston convention. George Zimmerman told of his recent trip to Europe.—**Mrs. DAVID BAUMGARTNER**, Registrar.

TEXAS CHAPTER—The Texas Chapter, Dallas, got off to a fine start for the 1958-59 season with a large number in attendance at the opening dinner meeting Sept. 22 at the University Park Methodist Church. Following the business session the chapter adjourned to the home of Eugene McElvany for a program of theater-style organ music by Hugh Waddill, A.A.G.O. The instrument is an old Pilcher, formerly used in the Highland Park Methodist Church, Dallas, and recently rebuilt by William Redmond. Mr. Waddill included such old favorites as "Jealousy," "March of the Siamese Children" from "The King and I," "In a Persian Market" and selections from "The Music Man."—**ERIC HUBERT**, Acting Registrar.

TEXARKANA CHAPTER—The Texarkana Chapter entertained with a dinner honoring the pastors of various churches of the city at Hotel McCartney Sept. 29. After the dinner Dr. William E. Shields, tenor, sang "Total Eclipse" and "Where'er You Walk," Handel, accompanied by Mrs. Dwight Phillips. J. Glenn Metcalf, Little Rock, was moderator of the panel discussion. Members of the panel introduced themselves in the capacity in which they served: Mrs. William Hibbits, organist; the Rev. Robert S. Park, clergy; Mrs. R. H. Chappell, chorister; George Beasley, layman; Mrs. Margaret Montgomery, laywoman, and Dwight Phillips, choir director. The subject: "The True Function and Purpose of Music in a Religious Service." Mrs. Carl Pelley, dean, presided at the meeting. Around forty-six members and guests were present.—**DOROTHY ELDER**, Registrar.

OKLAHOMA CITY CHAPTER—The Oklahoma City Chapter opened its fall season with a dinner meeting Sept. 29. Between fifty and sixty members and guests were present to enjoy the hospitality of Dr. J. Moore Campbell who was host to the group with a picnic style supper served in his home. Dean Nancy Ragsdale conducted a business meeting at which Ferné Leone Parsley was elected secretary and plans for the year's programs were outlined to the group by Sub-dean Dubert Dennis. At the close of the business meeting, Ken Wright, WKY-TV organist, played the program. He told the differences between church and theater organs and demonstrated individual characteristics. He closed his remarks by entertaining with a short program of popular music made up of his own favorites and of requests from the group.—**MARY SCHULZ**, Reporter.

ORANGE COAST CHAPTER—The Orange Coast Chapter held its first meeting of the season Sept. 9 at the First Presbyterian Church in Anaheim, Cal. Following dinner, Dean Ruth Rockwood presided at a short business session and welcomed new members. Sub-dean Charles Shaffer introduced Dr. Roberta Bitgood, who gave a resumé of her work in the Guild. The evening recital in the church was given by Lowell Enoch, All Saints' Episcopal Church, Pasadena, and included the Prelude and Fugue in D and several "Schubler" Chorales, Bach, the Sowerby Toccata and Dupré's Variations sur un Noël.—**ALLEN ADAMS**, Registrar.

AUBURN, N.Y., CHAPTER—A meeting was held Sept. 8 at the First Presbyterian Church. Plans for programs for the present term were discussed. The program for the evening entitled "What Shall We Sing?" was conducted by the host, Frank Pethel. Members brought choir music which those present might find useful and interesting. Chapter officers for the present term are as follows: Mrs. Leslie Bryant, dean; Mrs. LeRoy Mount, sub-dean; Mrs. J. D. Jameson, treasurer; Dianne Bockes, registrar, and Mrs. Carson McCall, corresponding secretary.—**DIANE BOCKES**, Registrar.

REDWOOD EMPIRE CHAPTER—The Redwood Empire Chapter meeting was held Oct. 7 at the United Church of Christ in Petaluma, Cal. A participation-demonstration program on wedding service music was conducted by Kenneth Jewell. The choir of the host church sang three hymns and anthems accompanied by Lailla Retallick and directed by William Barclay. Mrs. Pierce Thompson played Air from Handel's "Water Music." Widor's Andante Cantabile and Karg-Elert's "Now Thank We All Our God." Miss Claire Coltrin played "Priere." Boellmann's Suite "Gothique." Purcell's Trumpet Voluntary and Fanfare in D by Lemmens.

Classes in organ instruction for high school age students have been started successfully in Sonoma under the direction of Maxine Macdonald and in Santa Rosa by Verna Tischer. This is a new project sponsored by this chapter.—**VERNA TISCHER**, Publicity.

TULSA, OKLA., CHAPTER—The Tulsa Chapter held its first meeting of the year Oct. 7 at St. Luke's Episcopal Church. The first order of business was the installation of these officers: Dean, Daniel H. H. Casbeer; secretary, Mary Brantley; registrar, Barbara Benefield; treasurer, Fannibel Perrill; sub-dean, Luther Euler; historian, Virginia Ridenhour; reporter, Dorothy Heywood Reedy; auditors, Mrs. Reedy and Eleanor Hawn; executive committee, Louise Wilson, Mrs. Fred Young and Robert Lees; chaplain, the Rev. Vernon F. Jacobs. After the business meeting an unusual program was given. Lorraine Byman, harpist in the Tulsa Philharmonic Orchestra, and Dean Casbeer played a program for harp and organ, including: Siciliano, Bach; Fantasy on Christmas Carols, Kohlmas, and Aria in Classic Style, Grandjany. The chapter heard the Allen electronic organ model C-1 for the first time.—**DOROTHY HEYWOOD REEDY**, Reporter.

CENTRAL ARKANSAS CHAPTER—The Central Arkansas Chapter held its first meeting of the season Sept. 9 at the First Presbyterian Church, Pine Bluff. Dean Edgar Ammons presided at the dinner and recognized new members and guests. An interesting report was given by the convention planning committee. Those present enjoyed a lecture-tour of the buildings of the host church conducted by Mrs. John Means. A recital by H. Chapman McGaughey, pupil of Robert Ellis, featured the following numbers: Prelude and Fugue in F sharp minor and "Von Gott will ich nicht lassen," Buxtehude; Two pieces from Mass for Parishes, F. Couperin; Prelude, Fugue and Variation, Franck; Scherzetto, Vierne, and "Children of God," "Nativity" Suite, Messiaen.—**Mrs. HENRY C. HARRIS**, Corresponding Secretary.

FORT WORTH, TEX., CHAPTER—The Fort Worth Chapter met in special session for an al fresco dinner at the home of Otto H. Grunow Sept. 22. Seventy-one members and guests arrived to enjoy the excellent food and fellowship. Following the meal and games an abbreviated business meeting was held, highlighted by reports of the national convention by Adrienne Moran Reiser, Robert Clarke and George Bragg, whose Texas Boys' Choir appeared on the program at the convention. Yearbooks were distributed and the meeting adjourned in anticipation of a season of interesting programs.—**Mrs. J. A. JOLLY**, Registrar.

OMAHA CHAPTER—The Oct. 6 meeting of the Omaha Chapter was held at the Dundee Presbyterian Church. The program for the evening included two films, the first from the University of Michigan featuring Robert Noehren, and the second by Bill Miller of the Wicks organ factory.—**MAE JEAN O'HAVEN**, Correspondent.

STAMFORD, CONN., CHAPTER—The Stamford Chapter met Sept. 15 at the First Presbyterian Church for its first meeting of the season with approximately 175 in attendance. Dean Esther Mitchell presided and welcomed the many guests present from the Bridgeport and Westchester Chapters. W. Raymond Randall, organist of the host church, played as a demonstration of the range and scope of the newly-installed Allen organ the following numbers: Praeludium, Opus 142, Rheinberger; Rondino, Eley and Chaconne, Willan; Fugue in C, Buxtehude, and Prelude in E minor, Dethier. Jerome Markowitz, president of the Allen Organ Company, was introduced to the group; he and Mr. Randall answered numerous questions asked by members and their guests pertaining to the new organ. An additional demonstration was given by Charles Hickman as follows: Prelude in D, Bach; "Benedictus," Reger; "In Memoriam," Roberts, and Trumpet Voluntary, Stanley. The meeting was adjourned with a closing prayer offered by Chaplain Paul Dubois. Mrs. Eleanor Stanton, chairman of the hospitality committee, served light refreshments.—**PRISCILLA M. CARLSON**, Secretary.

New Chapter Formed in Arkansas

The South Arkansas Chapter was organized May 5 with eighteen charter members. The meeting was held in Prince Hall of the First Baptist Church, Camden. The following officers were elected: Dean, Mrs. Wm. J. Perkinson; sub-dean, Richard Waggoner, A.A.G.O.; registrar, Mrs. Lehman Webb; secretary-treasurer, Elizabeth Copeland; auditors, Mrs. Roy Garner and Mrs. Sam Coleman.

The Sept. 8 meeting was a potluck supper also at the First Baptist Church. At the business meeting Dean Perkinson displayed the new charter. She also appointed committees for the year's work. Mr. Waggoner, program chairman, made a report on the yearbooks and outlined an interesting schedule. He led a discussion on the Guild examinations.

ELIZABETH COPELAND.

SAN JOAQUIN VALLEY CHAPTER—The first meeting of the year for the San Joaquin Chapter was held Sept. 13 at the home of Dean Hazel Petersen. It was a pot-luck dinner meeting and the Fresno Chapter of the Choral Conductors' Guild joined for the occasion. The speaker for the evening was Haig Yaghjian, conductor of the Fresno Philharmonic Orchestra. He gave a talk regarding his trip to England last spring and spoke in behalf of the Fresno orchestra. Mr. Yaghjian was judged the best non-British conductor in an international orchestra conducting competition in Liverpool, Eng. The evening was a great success in attendance, enthusiasm and fellowship.—**JO DULL**, Secretary.

ROCKY MOUNTAIN CHAPTER—A covered-dish dinner Sept. 8 in the parish hall of St. John's Cathedral, Denver, Col., opened the winter program of the Rocky Mountain Chapter. About eighty-five persons were present. A get-acquainted hour was enjoyed before the meeting was called to order by the dean, Mrs. Alvin Havekost. She outlined the program for the year and asked each one present to continue support of the activities.

The first of the recital series was held Oct. 1 in the Montview Boulevard Presbyterian Church. Alexander Schreiner played a well-balanced program enjoyed by all. Between 1000 and 1100 persons crowded into the church to hear Dr. Schreiner's program.—**ESTHER C. FEW**.

COLORADO SPRINGS CHAPTER—The first meeting of the Colorado Springs Chapter was held Oct. 7 at Grace Episcopal Church. After dinner Dr. J. Julius Baird gave a lecture-demonstration on organ music for Christmas and Charles J. Warner, Ch.M., reviewed Christmas choral music. New officers are: Dorothy Schlegel, dean; Dr. Baird, sub-dean; Agnes Martin, secretary, and Charles J. Warner, publicity director.—**CHARLES J. WARNER**.

CONTRA COSTA, CAL., CHAPTER—An interested group of members and guests of the Contra Costa Chapter met at the Danville Community Presbyterian Church Sept. 22 for the first fall meeting. Lois Hardy and Dean John Rucker spoke briefly on music written with and without pedals they had found useful in the church service. As illustrations Miss Hardy played a Buxtehude Toccata, "Greensleeves" by Purvis and the "Hallelujah Chorus" from Handel's "Messiah." Mr. Rucker followed with three Chorale Preludes on "Schmücke dich" by Walther, Brahms and Kauffmann. Cider and doughnuts accompanied a lively discussion period after the meeting adjourned.—**BARBARA PARSONS**, Registrar.

SUFFOLK CHAPTER—The first fall meeting of the Suffolk Chapter was held Sept. 7 at the Presbyterian Church in Greenlawn, L.I., N.Y. After the business meeting Donald Studholme, chairman of the program committee, introduced Georg Steinmeyer of the Estey Organ Company who told about his trip recording E. Power Biggs' Mozart album. He showed beautiful colored slides of the country toured, the churches and cathedrals and the exquisite casework and pipe displays of the old organs. The talk was interspersed with samples of the recordings. Light refreshments were served.—**ERNEST A. ANDREWS**, Secretary.

NORTHERN NEW JERSEY CHAPTER—The Northern New Jersey Chapter resumed monthly meetings Sept. 13 with a picnic for Guild members and their families. Fifty-four were present. An out-door supper was served in Albion Place Memorial Park, Clifton, N.J. After the supper a short business meeting was led by Dean Anne Vonk to consider important details for future meetings.—**FLORENCE JERN**, Assistant Registrar.

SACRAMENTO, CAL., CHAPTER—The Sacramento Chapter observed Guild Sunday with an impressive vesper service Oct. 12 at the Crmichael Presbyterian Community Church. Richard Emmons played as a prelude "O God, Hear My Plea", Krebs, and "Jesu, Priceless Treasure", Edmundson. The cloister choir from the church with organist Trudy Arnold and the director Ted Weber sang "Thy Word Is a Light". Morgan: "Adoramus Te", Corsi; "Let Thy Holy Spirit Come upon Us", Lyall; "O Give Thanks unto the Lord", Gardner, and "All People That on Earth Do Dwell", Bourgeois. The offertory, "Meditation at St. Clothilde", James, was played by Noel Stowe. The St. Mark's Methodist Church choir, under the direction of Jane Cox and accompanied by organist Florence Paul, gave the following numbers: "The Word of the Lord Endureth Forever", Wesley-Wright; "Heavenly Light", Kopylow-Wilhouky, and "The Beatitudes", Evans. The postlude, Toccata, Symphony 5, Widor, was played by Margaret Ballmer.

The chapter held its Sept. 8 meeting at the home of Mrs. Jules Reither. The new officers for this year are: Dean, Helen M. Kilgore; sub-dean, Florence M. Paul; secretary, Ruth H. Martin; treasurer, Kenneth E. Bartlett, and placement secretary, Fay Hanchette. A social hour with refreshments preceded the business meeting. Grace Morse, past-dean, gave highlights from the national convention in Houston. Kenneth Bartlett showed his slides and talked on his recent tour of southern Italy and the world's fair in Brussels.—**RUTH H. MARTIN**, Secretary.

LOS ANGELES CHAPTER—The Los Angeles Chapter's first meeting of the year took place at All Saints' Episcopal Church in Beverly Hills Oct. 6. A delicious chicken dinner was served in the parish hall. Dean Eva Mae Duit presided at the business meeting and was presented with a unique and specially carved gavel by Eugene Clay. Committee chairmen and members were introduced and Frank Owen, past-dean, reported on highlights of the Houston convention. The annual Guild service was held in the church with the Rev. Kermit Castellanos, associate rector, officiating. Elfrieda Dolch, A.A.G.O., was organist for the evening and played: "Alleluia", Bach; Adagio, Concerto 2, Vivaldi-Bach; "Miles Lane", Whitney. The choral arts society under the direction of George S. Bonorris sang "I Will Lift Up Mine Eyes unto the Hills," Sowerby, and the Vivaldi "Gloria" Mass. This organization is made up of twenty-four singers from various churches in the Los Angeles area.—**ELFRIEDA DOLCH**, Registrar.

SEQUOIA CHAPTER—Members of the Sequoia Chapter, Eureka, Cal., met at the country home of James Eley for a buffet supper and social evening Sept. 15. Mrs. George Gregersen, dean, conducted a brief business meeting. Other officers for the year include: Winifred McNair Hopkins, sub-dean; Mrs. Paul Pellegrini, registrar; Irving Mills, secretary; Ross Ring, treasurer. Guests were Charles Farley, Humboldt State College, Arcata, Cal.; Rodney Hansen, formerly of Eureka and now of Baltimore, Md., and Kenneth M. Loomis, Stockton, Cal.—**Mrs. JAMES S. ELEY**.

PORTLAND, ORE., CHAPTER—The Portland Chapter held its first meeting of the new season Sept. 13 with fifty-one members in attendance at the Christian and Missionary Alliance Church. Following the business meeting the Rev. J. T. Zamrazil talked briefly on the history and background of the church and Mrs. Zamrazil, church organist, played a short organ program. Refreshments and a tour of the church building followed.—**DONALD MCPHERSON**, Reporter.

TOLEDO CHAPTER—The opening meeting for the Toledo Chapter was held Sept. 16 at the Reformation Lutheran Church. A short business meeting was conducted. Wesley Hartung reported for the concert committee, stating that Margaret Rickerd Scharf will be sponsored at St. Mark's Episcopal Church Nov. 25, David Craighead at the Toledo Museum of Art Feb. 4 and a third recital to be announced later. Claude Lagacé introduced the program for the evening which consisted of two films featuring Marilyn Mason and Robert Noehren. The social committee served refreshments in the church hall.—**JOHN J. FRITZ**, Registrar.

JOHNSTOWN, PA., CHAPTER—The Johnstown Chapter held its opening meeting of the year Sept. 16 at the Franklin Street Methodist Church with Dean Ruth Lohr presiding. Plans were discussed for the chapter's participation in a music workshop conducted by Dr. Earl Willhoite at the First Presbyterian Church Oct. 8 and for the combined church choir at the annual Reformation Day service Oct. 26. Following the business meeting Helen Ott offered a review of Archibald T. Davison's book, "Protestant Church Music in America."—**ROSSETTA MOVITT**, Registrar.

News of the American Guild of Organists—Continued

Alabama Has New Chapter

The Muscle Shoals Chapter was recently organized and Myrtle Jones Steele of the Birmingham Chapter officiated at the installation of the following officers: Mrs. George Jackson, dean; Frank White, sub-dean; Mrs. C. D. Fairer, secretary; Mrs. E. W. Beasley, treasurer; Mrs. J. Will Young, registrar; Mrs. LeRoy Doster, auditor; Mrs. O. H. Dodson, Jr., publicity.

The Rev. Otis Pruden, chaplain, gave a talk on the value of music in the worship service.

Members are from Florence, Sheffield, Tusculmbia, Leighton, Russellville and other nearby communities.

MEMPHIS CHAPTER—A sizable and enthusiastic contingent of the membership of the Memphis Chapter assembled at the home of the dean, Mrs. Fred M. Niell, Sept. 8 for an al fresco supper. In a pleasant backyard setting the group enjoyed a sumptuous supper to the strains of background music from the patio. Jess White and Jill Bishop alternated at the console of a Gulbransen electronic organ. Dean Niell introduced the other officers as listed in *THE DIAPASON* for July and offered a challenging program outline for the year. The major project will be organization of student centers at Southwestern and Memphis State Universities. William Gravesmill enlisted the cooperation of the group in assembling a choral group to work in conjunction with the Memphis Sinfonietta for a performance this season. Dr. Adolph Steuterman gave an interesting and colorful travelog of his most recent European tour, his fourteenth and the eighth for Mrs. Steuterman.—**EVGENIA EASON**, Registrar.

COLUMBUS, GA., CHAPTER—The Columbus Chapter opened its 1958-59 season with a recital at the main post chapel at Fort Benning Sept. 22. The program was opened by Pfc. Donald Carr who played the Prelude and Fugue in B flat, Bach, and a Brahms chorale prelude. Sgt. John R. Neal played a group, including Allegro, Concerto 4, Handel, and "In the Cathedral," Pierné. Mrs. Charles Dunn concluded the recital with "How Fair and Pleasant Art Thou," Dupré, and "Te Deum," Langlais. At the business meeting preceding the recital, the chapter was invited to participate in a community-wide performance of Verdi's Requiem tentatively set for October, 1959. The invitation was extended by Robert M. Barr, conductor of the Columbus Symphony Orchestra. The chapter plans a variety of lectures and recitals at its monthly meetings, many of which will be open to the public. Mrs. James H. Mordic is dean of the chapter.

CENTRAL FLORIDA CHAPTER—The first meeting of the Central Florida Chapter was held Oct. 7 at the home of Dean Jesse Baker. The meeting opened with a recital on the Schlicker organ by Jean Wells. Miss Wells played an all-Bach program, consisting of: Prelude in G, "Ich ruf' zu dir," "Wir glauben all," "Das alte Jahr" and "In dir ist Freude." The meeting continued with business and a general discussion of coming events. Mrs. Baker entertained members in a social hour.—**JULIE BISHOP**, Secretary.

NASHVILLE, TENN., CHAPTER — The Nashville Chapter began the year with a dinner meeting Sept. 23 at the Stones River Country Club, Murfreesboro, with Dean Margaret Wright presiding. Members introduced themselves and their guests. A resolution by James G. Rimmer, chaplain, concerning F. Arthur Henkel was approved and sent to Mrs. Henkel. Appreciation was expressed to Elizabeth Lee and her committee for their work on the programs and yearbook. Greg Colson and George Walper gave a vivid account of the convention in Houston.—**FRANCES SOUTHERLAND**, Registrar.

KNOXVILLE, TENN., CHAPTER—The fall season of the Knoxville Chapter got under way with a pot-luck dinner at the home of Breck Camp at Lea Lakes Sept. 8. Members and guests enjoyed swimming and an impromptu music program.

The second meeting was held Oct. 6 at the Central Methodist Church with Grace Marney as hostess. Following dinner a short business meeting was held. Dr. Thomas Webber, A.A.G.O., Nashville, gave a recital on the new Möller organ which appears on the recital page.—**BERRY SCOTT**, Registrar.

HAWAII CHAPTER—The Hawaii Chapter held a midsummer meeting at the First Methodist Church, Honolulu, July 23, having as its guest Kathryn Hill Rawls, A.A.G.O., dean of the Washington, D.C., Chapter, who reported informally on the Houston convention and last summer's I.C.O. Elections were held with the following results: Dean, Paul S. Franks; sub-dean, Elmer Digneo, and secretary-treasurer, Samuel Cutright.—**DONALD E. WILEY**, Past-dean.

NORTH LOUISIANA CHAPTER — The North Louisiana Chapter met Sept. 16 at the Seven Seas Restaurant in Shreveport for the fall banquet and business meeting. As members and guests gathered before the dinner hour, their attention was drawn to the display of photographs Dean Marilyn Hansen had arranged showing scenes from the national convention in Houston. Following dinner, plans for the season were reviewed by Dean Hansen and her committee chairmen. It was agreed that the chapter's scholarship fund again be made available to young organ students in this area. The climax of an enjoyable evening came with the reports given by members who had attended the national convention; the following shared their impressions and experiences: William C. Teague, Mr. and Mrs. Norman Z. Fisher, Glennell Davis and Dean Hansen. Their talks were entertaining and gave highlights of convention activities.—**SUSAN K. COLES**, Registrar.

ST. PETERSBURG CHAPTER—The St. Petersburg Chapter held its annual Guild service Oct. 12 at the Fifth Avenue Baptist Church. The following program was heard: "Invocation," Fleuret, played by Helen McClellan Mangan; the symphonic choir of the church, under the direction of Donna Underhill singing "Consider the Lilies" by George Shackley, a chapter member; Dean Marguerite B. Beckwith reading the purposes of the Guild and the declaration of religious principles; Pastorale, Sonata in D minor, Guilman, played by Florence G. Anderson; "Abide with Us," Weinberger, played by Alice Goodale, and the choir singing "My Eternal King," Marshall.—**FLORENCE G. ANDERSON**, Corresponding Secretary.

ATLANTA CHAPTER—The Atlanta Chapter opened its fall season with a dinner meeting at the Glenn Memorial Church Sept. 16. Speaker for the occasion was the Rev. William Landis, son-in-law of Mrs. Bayne Smith, former dean of the chapter. Mr. Landis spoke of the relationship of clergy and organist in an entertaining and inspiring manner. Mrs. Foster Spain, dean, called upon committee chairmen for reports. Announcement was made by the examinations committee that a meeting will be held of candidates and class sessions sponsored if enough are interested. M. Ethel Beyer, placement chairman, reported more than thirty calls in the summer and good success in placing organists and singers; churches and individuals as well are using this service. A resolution in memory of Annie Mae Norton was read. Douglas Johnson distributed the new yearbooks. Discussion of the memorial scholarship fund was favorable. This fund will be for study purposes by worthy candidates and will be set up in memory of the deceased members of the chapter.—**MOZELLE HORTON YOUNG**, Reporter.

SPARTANBURG, N.C., CHAPTER—The Spartanburg Chapter met Oct. 3 in Tryon for supper at the Oak Hall Hotel. Members adjourned to the Episcopal Church of the Holy Cross where William Bradley, minister of music, had arranged a huge hi-fi set-up for organ recordings. Mr. Bradley played the Möller organ thereafter and demonstrated new stops which had been incorporated. Members then visited the Congregational Church of Tryon to see and hear the new fifteen-rank Schlicker organ. The chapter sponsored the Spartanburg oratorio society in the Twichell Auditorium Oct. 26. Dean of the chapter is Sam Woodruff, director was John E. Williams, accompanists were Rachel B. Pierce, F.A.G.O., and Mary Ellen McDaniel. — **FLORENCE BURCH**, Secretary.

BIRMINGHAM, ALA., CHAPTER—Officers for 1958-1959 are: Sam Batt Owens, dean; Jane Slaughter, sub-dean; Ruby Massie, secretary; Florence Wade, treasurer; Allen Gibbs, recorder; Cady Wright, chaplain; Amos Hudson, librarian; Warren Hutton and Father Gregory, auditors.—**RUBY MASSIE**, Secretary.

AUGUSTA, GA., CHAPTER—The Augusta Chapter held its regular meeting Oct. 20 at the First Baptist Church with Kenneth Cochrane, minister of music, as host. The Rev. Stanton Sizemore, chaplain, gave the invocation. After a brief business meeting with Dean A. B. Harley presiding, the program was turned over to Charles Poole of Atlanta who showed a color film consisting of a tour through the Wicks organ factory at Highland, Ill. After the movie Ferree LeFevre of the York, Pa., Chapter was heard in a short recital. Works played were: Pastoral, Christmas, Concerto, Corelli; "Harlequin Serenade," "Carnival Suite," Crandell; "Brother James' Air," Wright, "Holy God We Praise Thy Name," Peeters.—**J. WILLIAM POPPLER**, Sub-dean.

CHARLOTTE, N.C., CHAPTER—The Charlotte Chapter gathered for a covered dish supper Sept. 15 at the home of Josephus Wainwright. The affair honored the ten new members received into the organization within the last year who were introduced by W. E. Pilcher, membership chairman. Paul Langston, past-dean, installed the new officers: Mrs. T. M. Holland, dean; Oliver Cook, sub-dean; Mrs. James Howe, secretary; Dr. George G. Culbreth, treasurer, and Nell Morgan, registrar. Mrs. Richard Peck had charge of entertainment.—**NELL MORGAN**, Registrar.

NORFOLK, VA., CHAPTER—The Norfolk Chapter ushered in the 1958-1959 season Sept. 23 with a dinner meeting at the First Methodist Church followed by a recital by two guest organists, Jane Mills and Edward Morrison. Their program consisted of music from Walther, Böhm, Pachelbel, Bach, Brahms and Hindemith. The chapter has a membership of nearly sixty-five. The officers for the coming year are: Dean, William Richard; sub-dean, Floyd Powell; treasurer, J. W. Parsons; registrar, Ruth Weldon Bradshaw, and secretary, Mabel Lacy.—**RUTH WELDON BRADSHAW**, Registrar.

GREENVILLE, S. C., CHAPTER — The Greenville Chapter met Sept. 22 at the home of the dean, Mrs. J. Riffe Simmons. Each member gave a report of his summer activities, music-wise. One member had attended the national convention and another the Organ Institute at Andover, Mass. Both gave interesting reports. Plans were discussed and formulated for the year's programs.—**DAISY D. FONVILLE**, Registrar.


UPPER PINELLAS CHAPTER—The Upper Pinellas Chapter, Clearwater, Fla., held its first meeting of the season at the home of Dean Lila Blanchard Sept. 15. The program committee reported on plans for the year. At the close of the business meeting, the recording "The King of Instruments" was enjoyed. A guest of the evening was Ann Ault, state chairman. A coffee hour followed.—**THELMA ANDERSON**, Registrar.

MIAMI, FLA., CHAPTER—A pastor-organist meeting of the Miami Chapter was held Sept. 23 at the Central Baptist Church with many guests, including ministers, choir directors and music committee chairmen. Purposes of the Guild were briefly outlined and the jobs contract proposed at the Houston convention and printed in *THE DIAPASON* for August was read, after which three local ministers spoke on various aspects of church music and answered questions from the floor in an open forum session.—**PATRICIA HILL**, Registrar.

TAMPA CHAPTER—The Tampa Chapter opened the new season at the Bayshore Baptist Church Oct. 6. Mrs. Thomas Wishart, Jr., played a program based on the liturgical year. Selections were from works by Kreckel, Titcomb, van Hulse, Holler and Frescobaldi. A short recess gave the audience an opportunity to examine the material used. Dean David Mitchell presided at the business meeting. Two vacancies on the board of directors were filled and plans drawn for the year's activities.—**HELEN M. WILTSHIRE**, Registrar.

RICHMOND, VA., CHAPTER—The Richmond Chapter was greatly helped and inspired in a well-attended choral workshop by Jules Zabawa, Lutheran Church of the Reformation, Washington, D.C., Oct. 7. Mr. Zabawa directed the study of anthems by Holst, Tchaikowsky and Marriot with the group as a choir. Particularly enjoyed was an "Adoramus Te" by seventeenth-century Giuseppe Corsi.—**GRANVILLE MUNSON, JR.**

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Christmas Choral Music Still Tries to Make Deadline

Choral music continues to pour out at the rate one can reasonably expect at this busy season of the year. Christmas music continues to appear, though too late for most uses this season. No large-scale works were included in this month's receipts from the publishers.

The Aeolian series (FitzSimons) includes names of some familiar composers. W. Glen Darst's "Creator of the Stars of Night" is a strong idea developed into a good canon on the last stanza. Coke-Jephectt's "The Manger of Bethlehem Cradles a King" sets the familiar text "There's a Song in the Air" with a soprano solo, a unison men's passage and choral writing which includes divisi at the end. Henry Overley's "Rejoice and Be Merry" is pleasant and practical; it, too, uses some divisi. John Leo Lewis' "Tending Sheep" has attractive five-bar phrases; its quiet beginning rises to a big ending. Glenn Ellison's "Sing We Noel" is a practical, effective arrangement of a sixteenth-century carol. The Aeolian series also comes out with four "multi-purpose" anthems arranged by Joseph Clokey: "Go, Labor On," "Rejoice, Ye Pure in Heart," "Soul of Christ" and "The Spacious Firmament." These can be of considerable interest in multiple choir situations where combining various groups is necessary.

George Perle's "Christ Is Born Today" (Boosey) has some rather skillful imitative writing; divisi appears in men's parts. Boosey is now issuing some Moravian music in sound editions. John Ante's "Shout, Ye Heavens" is a good example of this; orchestral parts are available on rental. The same publisher has issued a number of arrangements by Walter Ehret of very familiar standard stuff; the editor is able but the material is pretty tired. A little less worn as to tune is

"As Joseph Was A-Walking"; Robert Chambers still likes humming. An unaccompanied Tschernokoff "Praise Him" is arranged by John Carlton with some necessary compromises.

Concordia issues Willan's good harvest hymn-anthem "Sing to the Lord of Harvest" in three voicings: SSA, SAB and combined choirs.

"The Journey of the Wise Men," Van Eps-Mourant (Shawnee Press), gets flavor into its simplicity by an effective alternation of major and minor; it rises to a big ending. "I Hear a Voice A-Praying" by Houston Bright is an imitation Negro spiritual.

Katherine Davis' SSA "Belfry Book of Carols" (Remick) contains a number of comparatively fresh melodies of real charm. In the same voicing by the same arranger are "God Is in His Temple," "Jerusalem, My Happy Home" and "Thou Gracious and Most Holy Lord." Royal Stanton's "Praise the Lord with Sounding Cymbals" has no problems. "Sing, O Heavens, Sing" by Glad Robinson Youse contains a tenor solo and some syllabification.

Ruth Anderson's "Carol of Peace" (M. Witmark) is melodic despite an overinfatuation with hums. Two SABs by Candlyn are a Thanksgiving "O God beneath Thy Guiding Hand" and a Christmas "The Snow Lay on the Ground." A Campbell-Watson SSA of "He Watching over Israel" is not very successful; one wonders why it was tried. Evans' easy "All Hail the Power" lays limited claim to distinction. Undine Moore is represented by "Striving after God," with a text hardly adapted for singing, and two fancily arranged spirituals, "Hail Warrior" and "Sinners, You Can't Walk My Path." Maurice Whitney's "Thanksgiving" is short, easy and undistinguished; the same composer's "Come, Holy Ghost" is not difficult despite divisi in all parts. Frederick Stanley Smith's "Rejoice, Ye Pure in Heart" has the virtue of brevity. A Kyrie from Haydn's "Imperial" Mass is difficult.

A set of five Brahms Religious Folk Songs (E. B. Marks) is worth owning; the English texts are a little disappoint-

ing. "Prayer" by Eli Krul is not easy but it deserves a try. For Bruckner devotees but not for everyone is the Gloria from his Mass 2 arranged by Elmer Schoettle; it is long but not difficult. Gretchaninoff's "Glory to God" is issued both for SATB and TTBB.

"I Love My Country," Rosing-Dant (Mills), is not well-adapted for service use. Rubbra's "Missa a 3" is a short, practical SAB mass.

Dorothy Bishop's Coventry Carol arrangement, "Lullay, Thou Little Child" (Carl Fischer), is satisfactory. Cowles' SSA "Joy Is Born in My Heart" is well adapted for a program by a women's chorus with piano. Dr. Candlyn's SAB "Ding Dong, Merrily on High" is a good tune suitably arranged. Margaret Brown's "Under the Stars" is pleasant. Patton's "Light of Love Eternal" narrowly skirts the gospel hymn manner. Jane Marshall's "Up on the Christmas Tree" is secular. The collaboration of two good arrangers, Walter Ehret and Kenneth Walton, availed precious little in their arrangement of a Polish "Lullaby for Jesus." Glen Darst is here represented by three anthems: "Come, Jesus, from the Sapphire Throne," "Jesus, the Very Thought of Thee" and "Draw Us to Thee" are all full and substantial. Peter Mennin's SSAA "The People That Walked in Darkness" is rather interesting; one has a strong feeling of its being out of context and wishes to hear it within the complete work from which it is excerpted. Youse's "Beyond" does not have a flavor suitable for most church services; it may have program uses. Alta Cook's "Gentle Mary" strives for a folk quality. "Sentences for Worship" in the University of Redlands series is a useful septet of such materials.—F. C.

HELEN BODINE, organist at the First Christian Church, South Bend, Ind., for fifteen years, has become organist at the First Congregational Church, St. Joseph, Mich. She is now studying with Dr. Heinrich Fleischer. Charles E. Hoke follows Miss Bodine at the South Bend church, and Mrs. Dorras T. Eubank will fill Mr. Hoke's position at Trinity Methodist Church, South Bend.

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The deadline for this ad arrived on a night when our good wife had invited the Sunday School teachers up to the house for a meeting. So, having been fortified with some reading in the *Book of Job* the night before, we took our seven-year-old boy and ten-year-old girl in tow, and, gathering pens and paper en route, we made our way to the second floor.

Our boy Ken was ready for bed almost immediately, but Susan's bedtime was nine-thirty, so that gave us about an hour for ad writing.

After an hour's time explaining what the ad was supposed to be about, how "they" know what size type to use, why there should be a coupon on the ad, and other odds and ends of hidden persuasion and subliminal techniques, we ended up with the equivalent of "Uh, mmm, uh" on our piece of paper, and Susan had the following:

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This is, of course, an over-simplification, and our daughter urged us to re-write her ad before sending it to the printer. But something beats nothing every time, and at least she had *something*.

So, we offered to run her ad as is, and explain how it came about, and fill in a few commercial details later. She laughed at our naivete. "They'll get a kick out of reading the story, and then when you get to the serious part, they'll stop reading!"

We assured her that anyone who would do that is a cad and a bounder, and no *Diapason* reader would stoop so low.

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The Peragallo Organ Company, Paterson, N.J., is installing a rebuilt Möller organ in the new Second Reformed Church in Wyckoff, N.J. The dedication of the new colonial edifice and the three-manual organ will be Nov. 9 with Louise B. Clary, organist and choir director of the church, at the console. Virgil Fox will play the opening recital Dec. 4.

Mrs. Clary, a former pupil of Mr. Fox, collaborated with Mr. Peragallo in designing the specification. The organ is controlled from a new console with certain tonal changes and additions made in the instrument.

The stolist is as follows:

GREAT ORGAN

Open Diapason, 8 ft., 81 pipes.
Melodia, 8 ft., 61 notes.
Viol d'Gamba, 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Octave Geigen, 4 ft., 61 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Tuba, 8 ft., 61 pipes.
Chimes, 25 bells.

SWELL ORGAN

Bourdon, 16 ft., 49 notes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viol d'Orchestra, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Salicet, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Trompette, 8 ft. (prepared for).
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Harp, 61 notes.
Tremolo.

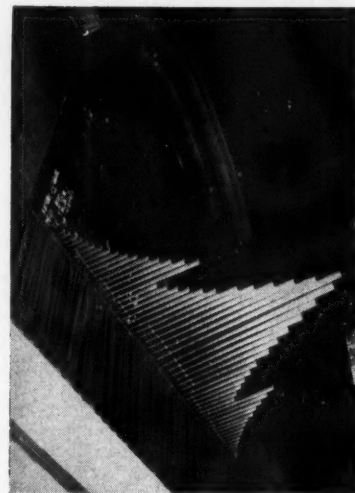
CHOIR ORGAN

English Open, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Viol d'Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 61 notes.
Tremolo.

PEDAL ORGAN

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 12 pipes.
Quint, 10 1/2 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
Cello, 8 ft., 32 notes.
Trombone, 16 ft. (prepared for).

NEW FANFARE TRUMPETS



THE FANFARE trumpets recently installed in St. Luke's Episcopal Church, Evanston, Ill., were formally dedicated Sept. 28. Built by the Aeolian-Skinner Organ Company, they were installed in the summer. The silvered pipes are located directly under the great west window of the church and extend out horizontally from the wall.

An anthem entitled "The Trumpeters and Singers Were as One" composed by Dr. Thomas Matthews, organist and choirmaster, especially for this occasion was sung for the first time.

C.C.W.O. OPENS 31st SEASON WITH TEA FOR MEMBERSHIP

The Chicago Club of Women Organists opened its thirty-first season with a tea at the Oak Park home of Bertha Drury, program chairman. Among the forty in attendance were four past-presidents of the club. Many of the more distant suburban areas were represented.

An ambitious program for the year was announced by Loretta Berry, program chairman. President Eugenia Wright Anderson presided.

Recordings of the London I.C.O. were heard with introductory remarks by Frank Cunkle.

HAROLD CHANEY IS HEARD IN HARPSICHORD RECITAL

Harold Chaney played a harpsichord recital at St. James-by-the-Sea Episcopal Church, La Jolla, Cal., Oct. 12. Included on Mr. Chaney's program were pieces by Handel and Purcell, three preludes and fugues from the Well-Tempered Clavier and English Suite 2 by Bach and sonatas by Carlos Seixas and Domenico Scarlatti. Marilyn Vojvodic joined Mr. Chaney to perform violin Sonata 4 in D, Handel.

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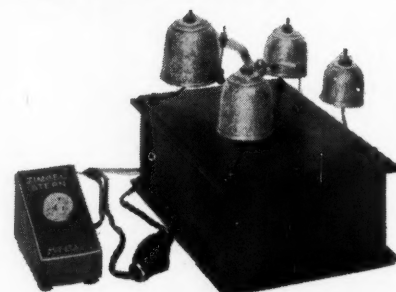
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H. WINTHROP MARTIN, A.A.G.O., Ch.M., has completed five years of service as organist and choirmaster of St. Paul's Episcopal Church, Syracuse, N. Y. Prior to coming to Syracuse he was at the Wellesley, Mass., Congregational Church and at St. John's-in-the-Village, New York City.

He is a native of Boston and graduated from Boston University with the Mus.B. degree in 1952. He won the M.S.M. degree from the school of sacred music of Union Seminary in 1954. His organ study has been with Harris S. Shaw, Francis W. Snow, Hugh Porter and Arthur Poister; church music with Everett Titcomb, Clarence and Helen Dickinson, and composition with Harold W. Friedell and Dr. Joseph J. McGrath.

Mr. Martin has been active in the A.G.O. both in Boston and Syracuse. At St. Paul's he conducts a professional adult choir and two junior choirs. He is a member of the music commission for the Episcopal diocese of central New York and frequently gives lectures on church music at forums sponsored by that group.

ROBERT PLETCH has been appointed organist at the Zion Lutheran Church, Pembroke, Ont. He was followed at St. John's Lutheran Church, Waterloo, Ont., by J. Herdman.

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Organist
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Ch.M., F.A.G.O.
Organist and Master of the Choristers,
Cathedral of Saint John the Divine,
New York City

Lean Brahms Organ Output Other Than Opus 122 Discussed

By ARTHUR BIRKBY

In an otherwise sterile era for organ composition Johannes Brahms bequeathed to the music world fifteen compositions of rare beauty from the standpoints of aesthetic appeal and structural integrity. One of the very greatest figures in all music history whose music in nearly every medium except opera is without peer, Brahms is further exceptional in being a first-rate composer for the organ without being an organist. The factors determining the success of Brahms' organ music cannot easily be delineated and classified; but it might be assumed that his concept of the organ's being an abstract medium complements his compositions for that instrument, in that they are "just" musical gems the worth of which is not dependent upon the medium. That is to say, these pieces could no more be enhanced by attempting to cast them into another means of expression than could the Etudes of Chopin be improved were they transcribed into orchestral arrangements.

Eleven of the organ pieces, the Chorale Preludes, opus 122, are in the libraries of most organists and in the repertoires of the more discerning and capable of our brotherhood. That Brahms' opus is a significant collection of chorale-based selections is attested to by their frequent use as church voluntaries as well as recital pieces. But what of the four miscellaneous compositions? A closer look at these masterpieces may provide somewhat greater insight as to their content, thereby establishing them more firmly in the performance experience of today's organists.

The Prelude and Fugue in A minor is not unlike the form generally associated with the preludes and fugues of Bach except that the Brahms work contains many cross-rhythms and harmonic complexities which distinctly characterize his style. Whereas a relationship between a prelude and its fugue is inevitable, although not always obvious in the works of other composers, the bond between Brahms' two movements is heralded unequivocally by fragmentary as well as literal statements of the fugue subject within the prelude.

Although a fanciful interpretation and registration replete with gimmicks is quite out of the question in music of such a noble order, the performer would do well to recognize passages of motivic independence and play them upon a separate manual. This serves the purpose of clarifying musical components which the ear might not discern, but which are more apparent in the printed notation. Further, to recognize the essence of the total work in terms of its derivative components provides a unity which might conceivably be overlooked in a work of such intriguing and complex contrapuntal splendor.

Approaching the climax of the fugue is a wondrous announcement in the pedal of the subject in augmentation which occurs simultaneously and unaltered at the octave. Finally, the last thirteen measures incorporate the principal elements of both prelude and fugue in an exciting and dramatic interplay culminating in a brilliant conclusion.

The Prelude and Fugue in G minor is a dashing work suggesting the piano idiom because of its martellato effects; it is, therefore, a true organ toccata. Of

ARTHUR BIRKBY



ARTHUR BIRKBY, Mus. D., is a member of the faculty of Western Michigan University and organist at Zion Lutheran Church, both at Kalamazoo. His recital appearances take him into many states each season.

this work the English organist, Frederick Archer, remarked that a person playing it feels as though he were walking on the ceiling. In spite of the recondite structural aspects of the work it has extreme concert appeal. One of the problems encountered in playing the fugue is the crossing of voices which necessitates the occasional reversing of the parts with respect to which hand is to play which part. The facile execution of the passages in question requires the application of technical devices not often encountered in most organ literature. It would appear that Brahms' relative unfamiliarity with the organ as an expressive medium contributes significantly to such irregularities.

The two remaining miscellaneous works were the only organ compositions published during Brahms' lifetime. One of these, the Fugue in A flat minor, is a closely-knit work whose unusual seven-flat key signature has been a source of curiosity among scholars since the time of the work's first appearance. The noblest of all elegiac fugues, this work is particularly interesting for its having a dozen or more chromatic alterations in virtually every measure. Furthermore, the subject is suggested in nearly every measure; and in the final thirteen measures of the piece there are thirteen entries of the subject!

Another solemn work, the Prelude and Fugue on "O Traurigkeit", was published in 1881. In the prelude the chorale is stated in the treble and is accompanied in the lower three parts by independent contrapuntal lines featuring triplets in the alto and tenor. The fugue subject is derived from the chorale and is the substance of a three-voiced counterpoint over the chorale in half notes in the pedal.

The very essence of imparting a sense of understanding to the hearer of these compositions lies in the phrasing. To be sure, phrasing embodies the life element in all musical performance; but the absolute attention to the organic "lift" for melodic figures, ties and repeated notes, the employment of the agogic accent and the preservation of voice leading by "thumbing" unwieldy passages will contribute much towards the renewed appreciation of these few truly monumental achievements in the organ literature of the nineteenth century.

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the next month. For recital programs
and advertising copy, the closing date is
the 5th. Materials for review should
reach the office by the 1st.

CHICAGO, NOVEMBER 1, 1958

Wake, Awake!

The current issue of the magazine, "Your Church," carries a report of the forthcoming annual conference to be sponsored jointly by the Church Architectural Guild of America and the department of church building of the National Council of Churches. The meeting will be held in Los Angeles, Cal., in February. Organists and organ builders should feel vital involvement in this conference, for too often the music in churches is at the none-too-tender mercies of the church architect.

Yet in the agenda of the conference THE DIAPASON looks in vain for the word *organ* or even the word *music*. There are workshops for worship, education, building committees, selection of architects—even for the use of stained glass and painting and sculpture. But we see no mention of workshops presided over by competent representatives of the American Guild of Organists or of the Associated Pipe Organ Builders of America.

Are organists and organ builders going to continue to sit back meekly and let architects and church committees relegate the organ to the category of an after-thought sandwiched between tons of "acoustical materials"? Or have they the courage to use their organizations to get up on their haunches and demand representation in such meetings as the February one?

It is too late for the organist and the builder to act effectively *after* church plans have already been drawn and construction contracts let. No other single thing in any church can contribute more, or more steadily, to worship than a good organ installation. Let's remind the architects of it. Obviously they have forgotten.

Brass Tacks

This is the time of the year when Guild chapters are confronted with a perplexing and perennial problem: What can they do about prominent members who refuse to support local programs of recitals, lectures and meetings, yet who depend on Guild members for the sale and

performance of their music, for at least a portion of their class of students and, in short, for a considerable measure of their reputations and, in some cases, fame? Large and small chapters face some facet of this problem and most of them believe they can do nothing about it.

THE DIAPASON believes that the American Guild of Organists has achieved enough professional stature that it can and should exert pressure through its chapters on those who believe membership in the Guild is a one-way street marked always "GET" and never "GIVE." Chapters should consider strong official letters to such members and even motions of censure in cases of violent lapses in cooperation and fraternal spirit.

Academic accomplishment is a major goal of our organization; yet it seems to us that members who earn the advanced degrees of the Guild but never lift a finger (more often a kicking foot!) to advance their local chapter's well-being are being only half-members and are misreading the Guild purposes "to advance the cause of worthy church music" to mean only what they write and direct, and "to elevate the status of organists" as though it were in the singular rather than the plural.

If it is our fault—if we have not provided warmth and opportunity for cooperation—let's put our own house in order first. But then it is time to say firmly and openly what we think about half-membership in the American Guild of Organists.

Another Alibi Gone

A generation ago only great city edifices and churches with daily services were warm enough in winter for organists to practice at all except Saturday night and after church Sunday. So most of us did not practice nearly enough in winter. Of course we really intended to make up for it just as soon as spring weather rolled around.

Today a great many churches in our more severe climates have automatic heat which keeps the temperature at a possible level all the time. A flick of the thermostat can raise the thermometer several degrees in a few minutes. So most organists can practice now in the middle of the week too, with fewer interruptions from sextons, flower arrangers and house committees.

But . . . do you really practice much more these winters than you used to? Are your repertory and your technique making great strides?

Yes, we know; we are too busy to practice too.

Letters to the Editor

Must the Congregation "Like" It?

Mill Valley, Cal., Sept. 12, 1958—

Dear Sir:

Congratulations to Austin Lovelace for his straightforward "Organ Flowers and Anthem Weeds."

May I go even one step further and suggest that we should work on the principle that the music we use for church should neither be "liked" or "disliked" by the choir and/or congregation. We are supposed to be building an atmosphere of worship and if the music is "liked" that is fine and if it is "disliked," well, that is too bad. Congregations are not supposed to be entertained and personality should be subdued for the good of all. A lot of people don't "like" what they hear from their pulpits from time to time but for the most part accept it for value received.

A particular woman who plays for an evangelistic church listed one Sunday for her prelude "In a Monastery Garden." The title does not suggest Protestantism and the style of composition certainly is not churchly.

I know a professor in charge of the chapel music for a large university who works on the theory that he doesn't want people to "like" the music he performs and is truly horrified if someone comments favorably on the music used. At such times he makes a note of the selections involved and never uses them again. I think he has gone far overboard and is soon likely to run out of material, but at least he isn't in the entertainment business.

I am well aware of the fact that all music suitable for one denomination will not do for all others, but we can still elevate people's thinking to loftier heights if we

honestly try, still making our various denominational efforts helpful to the congregations involved and more suitable for the term of "worship."

Cordially,

ROBERT M. WEBBER

Good Site for Tracker—Electric Test

Hamden, Conn., Sept. 16, 1958—

Dear Sir:

There is no need to spend another cent on devices intended to prove if one can detect the difference between tracker and electric action. We know that it is possible to make a perfect tracker-touch "feel" to an electric-action keyboard. Two springs (or one spring with weights loaded in tail of key) are essential in order to bring the "tracker" resistance right to the top of the downward motion of the key. Few organ-building companies appreciate this point and few make a proper tracker touch.

Given a properly-designed tracker touch on electric key action, it is not possible to detect the difference between a tracker and an electric action when only one stop is drawn. As more stops are added with a tracker action any fool will know that the action is tracker because the key becomes harder to depress with each stop that is added. A sensitive player considers this factor very important psychologically. When he is making more noise he literally has to work harder. But with a large tracker action it becomes very tiresome to have to play more than a few bars with all stops drawn; in fact it is often quite exhausting. This is especially so in the few examples where a tracker organ has a detached console. In this connection one may disregard the rickpositiv (behind the organ bench) which some may define as being detached. The rickpositiv is but one manual of a few stops and is rarely coupled.

Tracker action is ideal for a small organ having an attached console if the player is fortunate in having a properly-designed tonal scheme which does not call for multifarious couplers to be employed. But to people who tell me they can tell the difference between a single tracker or electric-action stop (under properly comparable conditions), I feel they are making fools of themselves and me. Here is the perfect test for all who may be granted the privilege to try:

Recently I had the pleasure of hearing and playing on the beautifully-rebuilt organ in the Old North Church, Boston. The old sound boards are slider. The tracker action has been expertly renewed by the Schlicker Organ Co. The sliders are, very sensibly, now operated by electro-pneumatic machines which permit an adjustable combination action to be applied to the stop knobs. The console is, of course, attached and the key action is tracker. But one mysterious manual stop on this instrument has been added. There was evidently no room for this extra set of pipes to stand on the old slider chest and so this one stop is located on a separate chest with electric action. There is a set of electric contacts placed over the tracker keys of one of the manuals to operate this mysterious stop.

Without prior knowledge (a la TV quiz) and without fooling with the key action, i.e. by pressing keys down slowly, etc. and listening for false speech of pipes, I defy anyone to sit down at the console and by playing a Bach prelude to tell which manual stop on this tracker organ is the one which has not tracker but an electric action! This instrument now provides the perfect test, a tracker touch with an electric action.

Quad erat demonstrandum.

A. THOMPSON-ALLEN

Suggestion for Weed Control

Sarasota, Fla., Sept. 29, 1958—

Dear Sir:

I have read with interest the article in THE DIAPASON for September by Austin Lovelace and would like to ask one question, please: Why are the weeds allowed to grow with the flowers? Gardeners pluck out the weeds as they come. Why do not the publishers sort them out when they grow and not allow them to get into the hands of amateurs?

I have been an organist and choir director for many years and I shudder to think of the music that was in our church when I began. I had to learn over the years. For a simple comparison: We do not put bad food and good food on the table for a child to make his own selection. We put what is good for him. I think our organ and choir music should be screened more thoroughly. There would still be enough choices to suit large choirs and the very small ones.

Thank goodness for THE DIAPASON and its many fine helps.

MILDRED W. STEVENS

VAUGHAN WILLIAMS MUSIC
IS LISTED FOR L.I. CONCERT

A Ralph Vaughan Williams memorial concert will be sung Nov. 9 in the parish hall of All Saints' Church, Great Neck, N.Y. Hugh McEdwards, organist and choirmaster, will conduct the chorus and soloists in the composer's Psalm 100, Five Mystical Songs, Benedicite, Festival Te Deum and Serenade to Music.

Looking Back into the Past

Forty-five years ago the following news was reported in the issue of Nov. 1, 1913—

Details concerning the huge organ just completed in the Jahrhundert Halle at Breslau, Germany, were given to THE DIAPASON by Dr. Wilhelm Middelschulte. The new instrument has 187 speaking stops and a total of 15,120 pipes.

The contract for a four-manual for the Fort Street Presbyterian Church in Detroit was awarded to the Wangerin-Weickhardt Company. N. J. Corey was the organist.

A four-manual built by Austin was dedicated in the First Presbyterian Church of Nashville, Tenn., with Edwin Arthur Kraft at the console.

James T. Quarles, a well-known St. Louis organist then at the Lindell Avenue Methodist Church, was engaged as organist of Cornell University, Ithaca, N. Y.

Pietro A. Yon gave the inaugural recital Sept. 30 on a four-manual built by J. H. & C. S. Odell & Co. for St. Joseph's Church, Albany, N. Y.

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

Dr. J. Lewis Browne, a nationally-prominent organist, died in Chicago Oct. 23. At the time of his death he was director of music in the Chicago public schools and organist and choirmaster of St. Patrick's Catholic Church. He was born in London in 1866.

At the Worcester, Mass., music festival in October the large new Kimball organ was dedicated. Palmer Christian was engaged to give the opening recital Nov. 6. Specifications of outstanding organs included the instrument in Royal Albert Hall, London, built by Harrison & Harrison, the four-manual just completed in Trinity Methodist Church, Albany, N. Y., by M. P. Möller and a large Kilgen ordered for Father Coughlin's Shrine of the Little Flower in Royal Oak, Mich.

Marcel Dupré was welcomed to the United States by the American Guild of Organists at a dinner in New York Sept. 28 at which 130 organists sat down. M. Dupré, who came to America for a recital tour, gave a performance at St. Thomas' Church after the dinner.

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

George D. Cunningham, city organist of Birmingham, England, died Aug. 4. Within his tenure in the Birmingham post he had played 900 recitals.

The first school of cantors was opened at Hebrew Union Seminary in New York City.

Marcel Dupré's schedule for the season listed forty-seven American recitals in twenty states between Nov. 1 and Jan. 31.

A four-manual Wicks was ordered for St. Ita's Roman Catholic Church, Chicago, and a three-manual Kilgen for Our Lady of Peace Catholic Church, also in Chicago. A three-manual Schantz went to the First Baptist Church, Greenwood, S. C.

Specialties

The music calendar which C. F. Peters has provided for so many years is devoted for 1959 to the Handel bicentennial. A remarkably fine collection of Handel portraits and photographs of pages of original score makes this calendar, as always, an ideal gift for pupils, teachers and musicians in general.

The Roman Catholic archdiocese of San Francisco has issued a booklet of "Church Music Regulations." Among chapter headings are: "The Organ and Its Use," "The Sung Mass," "Music at Weddings," "Funerals and Requiem Masses," "Recommended Music" and "Church Music Not Recommended." Many to whom the regulations do not apply may find themselves interested in learning about them.

THE NATIONAL Presbyterian Church, Washington, D. C., announces an award of \$200 to the winning composer of an anthem for organ and mixed voices four to eight minutes in length with a text appropriate to the Protestant service. The deadline is May 1, 1959.

**FORT WAYNE IS HOME
FOR NEW SCHLICHER**

REDEEMER LUTHERAN CHURCH

New Three-manual Instrument in Indiana
Edifice Is Opened Oct. 19—Victor
Hildner Plays Dedictory Re-
cital Program

A new three-manual Schlicker organ in the Redeemer Lutheran Church, Fort Wayne, Ind., was formally dedicated in two morning services and an afternoon service-recital Oct. 19. Victor Hildner, Concordia Teachers College, River Forest, Ill., was guest organist at all three services. The thirty-eight-rank instrument is situated across the back of the west gallery and is unenclosed except for the swell division. Specifications were prepared by Herman Schlicker and Professor Hildner in conjunction with the Rev. Louis Nuechterlein, assistant pastor and regular organist at the church, who is also chaplain of the Fort Wayne Chapter of the A.G.O.

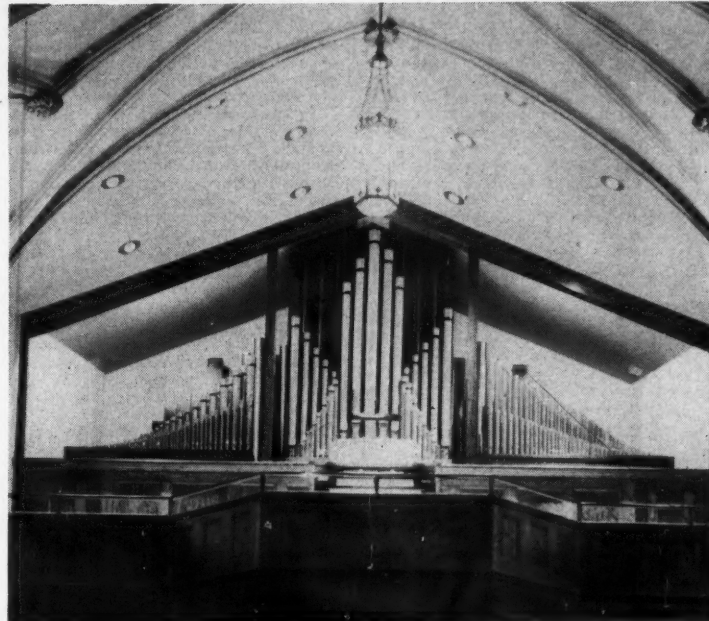
At the afternoon service Mr. Hildner played: Concerto 3, Soler; "Blessed Jesus, at Thy Word," Krebs; Voluntary 5, Stanley; "Whatever God Ordains Is Always Good," Kellner; "Praise God from Whom All Blessings Flow," Kauffmann; Intermezzo, Reger; "Plainte," Suite Breve, Langlais; "All Glory Be to God on High" and Prelude and Fugue in D major, Bach. The parish choir sang a setting of Psalm 150 composed by Mr. Hildner for the occasion.

The specification of the new instrument is as follows:

GREAT ORGAN

- Quintadena, 16 ft., 12 pipes.
- Principal, 8 ft., 61 pipes.
- Quintadena, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Quintadena, 4 ft., 12 pipes.
- Nachthorn, 2 ft., 61 pipes.
- Mixture, 4-5 ranks, 293 pipes.
- Chimes, 20 tubes.

NEW SCHLICHER IN FORT WAYNE CHURCH



SWELL ORGAN

- Rohrflöte, 8 ft., 61 pipes.
- Salicional, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Schwegel, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 49 pipes.
- Scharf, 3-4 ranks, 232 pipes.
- Trumpet, 8 ft., 61 pipes.
- Tremolo.

POSITIV ORGAN

- Gedeckt, 8 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Larigot, 1 1/4 ft., 61 pipes.
- Cymbel, 3-4 ranks, 232 pipes.
- Krummhorn, 8 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN

- Subbass, 16 ft., 32 pipes.
- Quintadena, 16 ft.

- Principal, 8 ft., 32 pipes.
- Quintadena, 8 ft.
- Choralbass, 4 ft., 32 pipes.
- Gemshorn, 2 ft., 32 pipes.
- Mixture, 3 ranks, 96 pipes.
- Posaune, 16 ft., 32 pipes.
- Trumpet, 8 ft.
- Clarion, 4 ft.

**MISS DASING APPOINTED
TO NEW CHICAGO POSITION**

Meta Olive Dasing has been appointed organist of the Edgewater Presbyterian Church, Chicago. Earl Bichel, M.M., is choirmaster. She has a master of music degree from Northwestern University where she was a student of Thomas Matthews. A member of Pi Kappa Lambda, honorary musical fraternity, she previously served at the Luther Memorial Church.

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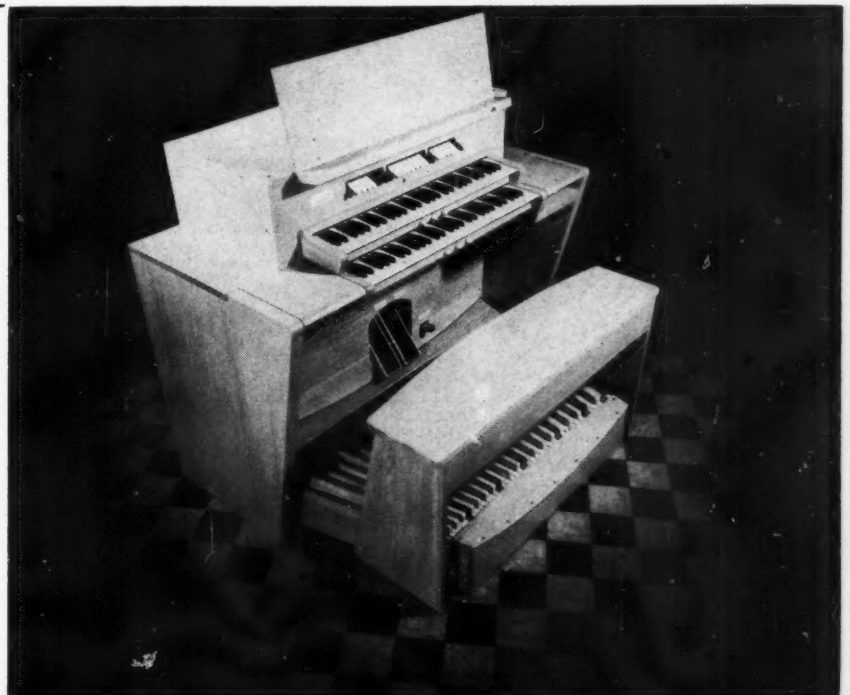
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All correspondence should be directed to the Secretary.

Toronto Opens Busy Season

Two events in September ushered in what promises to be a busy and interesting season for Toronto Centre members. The first Sept. 13 was a display and demonstration of church music at Knox College under the sponsorship of the Canadian music publishers' association. This was one of the largest collections of choir and organ music ever exhibited in Canada and the tempting items on the various publishers' tables aroused real interest. The demonstration was in the hands of Dr. Charles Peaker who, with the assistance of an accomplished choral group, performed a number of anthems of different periods and styles in the college chapel. Dr. Peaker drew attention to pertinent features of the works before conducting them. Coming as it did at the outset of a new season, this meeting was of great benefit.

Organists were hosts to their ministers at a dinner meeting in the Glenview Presbyterian Church Sept. 30. At dinner President Muriel Gidley Stafford outlined for the clergy the aims of the College, a helpful step in promoting better understanding between ministers and organists. Following dinner all repaired to the church where a brief service was held. Chairman Henry Rosevear introduced the guest speaker the Rev. Dr. Stanley L. Osborne, clergyman, musician, editor, author and authority on church music. Dr. Osborne stressed that pastor and organist could function satisfactorily as a duo only if each had understanding of and sympathy with the other's point of view. His address dealt extensively with the introduction of new music and the need for improving the standard of musical performance in smaller communities. In the latter connection he offered the meritorious suggestion that urban organists could perform a worthwhile service by organizing demonstrations of the exemplary way of doing things in the smaller places and rural areas. Dr. Osborne also had several significant things to say about weddings and wedding music. Evidence of the interesting and provocative nature of Dr. Osborne's ideas was offered in the spirited discussion which followed the talk. Dr. Peaker tendered a witty vote of thanks to the speaker.

JOHN W. DEDRICK.

KITCHENER CENTRE—The opening meeting of the Kitchener Centre was held at the Stirling Avenue Mennonite Church Sept. 19. Gwilym Bevan, newly-elected chairman, welcomed three new members and announced the season's activities. James Hopkirk reported to the meeting on the activities and recitals of the recent national convention. Reginald Geen, guest speaker of the evening, outlined aims and plans of the College. His observations and information were much appreciated by those attending. A social hour followed.—DR. GLEN KRUSPE, DIAPASON Secretary.

FREDERICTON CENTRE—The Fredericton Centre played host to the St. John Centre Oct. 4. An "organ crawl" was enjoyed by all. The group visited Christ Church Cathedral, St. Paul's United, Wilmut United, St. Andrew's Presbyterian and Gibson Memorial United Churches and heard short recitals on each organ. Supper was served at the Brunswick Street Baptist Church and following this the combined groups sang several anthems. After the St. John group left the Fredericton Centre held a short meeting in the ladies' parlor where plans were nearly completed for the coming carol service. After tea was served by Gertrude Davis, hostess, the meeting was adjourned.

The centre held its first meeting of the new season Sept. 13 at the home of George Tapley with a good attendance. Thomas Morrison gave a description of the C.C.O. convention in Ottawa and Mrs. Willis briefed members on the church music school in Rothesay, N.B. A social hour was enjoyed by the members at the close of the evening.—ARDETH A. JOYCE, Secretary.

ORILLIA CENTRE—Organists of the Orillia Centre gathered in the parlor of St. James' Church Sept. 15 for the first meeting of the new season. Chairman Raymond Daniels presided over a short business session in which plans were discussed for a piano and organ recital at the end of October. A review of the highlights of the national convention in Ottawa entitled "Rhapsody on a Convention Theme" provided much interest, amusement and inspiration. Mr. Daniels and Gerald Death, who attended the three-day conclave, reported their impressions illustrated with some striking colored slides. The two speakers disagreed in opinion on several of the more controversial performances and this added much interest and amusement. A striking floodlit picture of the Parliament Buildings with the great Peace Tower provided a finale to this symposium. A luncheon in buffet style brought the evening to an end.

OSHAWA AND DISTRICT CENTRE—The opening banquet of the Oshawa Centre was held Sept. 16 at St. Matthew's Anglican Church. Following dinner Chairman John Smart welcomed new members and outlined the program planned for the 1958-59 season. He expressed the pride of the Oshawa members in the honor paid to Reginald Geen in the presentation of an honorary F.C.C.O. at the national convention. Mrs. G. K. Drynan gave a report of the Ottawa convention, describing the outstanding events and reviewing briefly the recitals. Allen Reesor, who has joined the staff of two of Oshawa's colleges as music instructor, gave an informative and interesting talk on the Baldwin electronic organ. He illustrated his talk with a demonstration on the instrument recently installed in St. Matthew's Church. George Rapley introduced the speaker and A. Turton, organist of the church, thanked the speaker.—MRS. G. K. DRYNAN, Secretary.

LONDON CENTRE—A buffet supper at the pavilion in Fanshawe Park Sept. 6 marked the opening of the season for the London Centre. Chairman Kenneth C. Clarke presided over the occasion which included a fine turnout of members and guests. After a sumptuous supper everyone was grouped informally around the open fire to enjoy the program which followed. Hazel Taylor rendered two hilarious readings and David Geary, a local high school student who produces opera as a hobby, presented on a miniature stage the entire last act of "La Tosca." His manipulation of the tiny figures in perfect accord with the music was fascinating. Those responsible for the program, including the social convener, Mrs. J. L. McClatchie, were thanked by Martin Boundy.—MARGARET K. NEEDHAM, Secretary.

PETERBOROUGH CENTRE—The regular meeting of the Peterborough Centre was held Sept. 6 in St. John's Anglican Church. An interesting report of the national convention was given by Chairman Aubrey Bland. A presentation was made to Norman Hurrell who will study for a year in England. The films, "A Compenius Organ in Denmark" and Casavant's "The Singing Pipes", were shown and commented on by H. R. Anderson. The executive committee outlined the program for the coming season. Lunch and a social hour followed.—CHARLES E. ALLEN, Secretary.

ST. CATHARINES CENTRE—The opening meeting of the St. Catharines Centre was held Sept. 28 in St. George's Anglican Church. Eric Dowling, F.C.C.O., played a recital combining Bach, modern composers and Karg-Elert. The numbers included: Psalm 19, Marcello; Largo, Allegro, Aria and Variations, Festing; Prelude and Fugue in F minor, Bach; Three Improvisations on Gregorian Melodies, Peeters; Festal Finale, Ratcliffe; "Verbum Supernum," Oldroyd; Pastorale, Recitative et Corale and Claire de Lune, Karg-Elert, and Epilogue, Willan. Following the recital the members adjourned to the parish hall for a social hour.—GORDON KAY, Secretary.

SARNIA CENTRE — B. A. Howard, A.C.C.O., and Haydn C. Weston were the speakers at the first fall meeting of the Sarnia Centre Sept. 27 held at the Howard home. The speakers who gave their impressions of the national convention were introduced by Chairman A. E. Harris, A.T.C.M., and thanked by Rowland Samis. Two new members were welcomed to the centre. Arthur Ward, F.R.C.O., who has come to Sarnia from the Calgary Centre, was introduced. Mr. Ward is the new organist of the Central United Church. At the social hour refreshments were served. K. R. Cunningham, F.C.C.M., thanked the hosts for their hospitality.—MAUDE ROWLEY, Secretary.

HAMILTON CENTRE—The beautiful new Anglican Church, St. Augustine of Canterbury, was visited by the Hamilton Centre Sept. 20. A pot-luck supper was held in the parish hall. Florence Clark, chairman, introduced the Rev. J. C. Fricker, rector of the church, who showed the centre through the new edifice. Howard Jerome and John Taylor had a hi-fi record player on hand and the evening was spent listening to the new recordings of the I.C.O. Mr. Jerome also gave highlights of the recitals and the English organs. Mrs. J. Verwey, organist of St. Augustine's, was commended for her untiring efforts on the social committee.—GORDON DOUGLAS.

OTTAWA CENTRE — Chairman Peter Harker presided at the Sept. 27 meeting of the Ottawa Centre. Reports were received from Carman Milligan, chairman of the convention committee, and W. France, treasurer. All agreed that the convention was an enjoyable success and the committee was congratulated. They in turn thanked the whole centre for the co-operation of all members, to whom the convention had been a wonderful experience. All enjoyed meeting so many fellow organists and especially the seventy or so American organists who came from as far away as California. New members were introduced and the program for the coming year outlined.—MAY JONES.

OWEN SOUND CENTRE—A meeting of the Owen Sound Centre was held Sept. 21 at the home of Chairman Victor Kerslake, who presided at a brief business session. The program which followed was a showing of colored photographs taken by Mr. Kerslake at the national convention. Members heard his experiences and impressions. Refreshments were served by Mr. and Mrs. Kerslake and a social period was enjoyed.—RETA MARSHALL, Secretary.

EDMONTON CENTRE—Members, wives and guests of the Edmonton Centre enjoyed a delicious smorgasbord at the Captain's Cabin Sept. 29 in a nautical atmosphere. This was the first event of the season. After dinner Arthur Crighton, newly-elected chairman, outlined an interesting program for the year, introduced the new executive members and welcomed guests, some of whom have since joined the centre. Mr. Crighton regretfully announced the passing of Mrs. K. A. Buchanan. Anthems were distributed and the group sang through them under the direction of Mr. Crighton. This method of becoming acquainted with new music will be a feature of future meetings. Members will take their turns at selecting anthems and leading the singing.—MARVELYN SCHWERMAN, DIAPASON Representative.

ROBERT B. MARKS has become the general manager of the Edward B. Marks Music Corporation, succeeding Lawrence Fishbein, who will spend a leave of absence in Bermuda.

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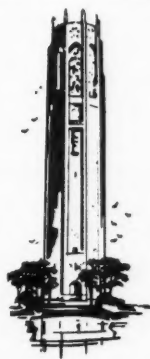
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The rebuilding by Austin Organs, Inc., of a 1931 Austin three-manual organ in the Central Church, Worcester, Mass., was the occasion of three recitals sponsored by the music committee of the church. Alan Walker, organist and director, played Sept. 22, programming music by Purcell, Handel, Walther, Arne, Bach, Reger, Hindemith, Vaughan Williams and Franck.

Charles Hickman, Bridgeport, Conn., played du Mage, Bach, Handel, Stanley, Karg-Elert, Roberts and Elmore in his recital Sept. 29. Melvin West, Atlantic Union College, South Lancaster, Mass., ended the series with Bach, Dupré, Hon-egger and Langlais.

The revised stoplist of the instrument is as follows:

GREAT ORGAN

- Violone, 16 ft., 61 pipes.
- Principal, 8 ft., 73 pipes.
- Bourdon, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Quintaden, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Harp, 8 ft., 61 notes.
- Celesta, 4 ft., 61 notes.

SWELL ORGAN

- Bourdon, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Gambe, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Waldflöte, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.

- Contra Fagotto, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN

- Contra Dulciana, 16 ft., 12 pipes.
- Nason Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Prestant, 4 ft., 73 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Doice, 4 ft.
- Nasard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN

- Resultant Bass, 32 ft.
- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Violone, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Dulciana, 16 ft.
- Octave, 8 ft., 12 pipes.
- Violone, 8 ft.
- Flute, 8 ft., 12 pipes.
- Super Octave, 4 ft., 12 pipes.
- Trombone, 16 ft., 12 pipes.
- Fagotto, 16 ft.
- Trumpet, 8 ft.

**CONFERENCE OF LUTHERANS
ENJOYS MUSICAL PROGRAM**

The regional conference of the Lutheran society for worship, music and arts which met Oct. 5 in the First Lutheran Church, Rockford, Ill., heard an extensive musical program. With Carl G. Alexis, Clarence Helsing and Mrs. William Hollander at the organ, with the kantorei choir directed by Linder J. Lundstrom and with soloists and instrumentalists, the program included music by Walther, Bach, Schein, Buxtehude and Dvorak.

HUGH BANCROFT, former organist and choirmaster of All Saints' Church, Winnipeg, Man., has assumed his new duties as organist and choirmaster of All Saints' Church, Edmonton, Alta. The Bancrofts left Winnipeg in April, 1957, and resided at Sarasota, Fla., until last January when they moved to Nassau, Bahamas.

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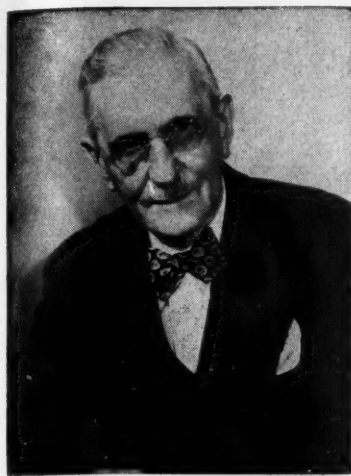
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J. ALFRED SCHEHL was honored Oct. 5 for sixty years of teaching, playing and writing music. Organist at St. Lawrence's Church, Cincinnati, Ohio, since 1912, he has followed in the footsteps of his father, John A. Schehl, who had rounded out six decades as an organist and choir-master at the time of his death in 1937.

In the more than half a century he has given to music, Mr. Schehl has composed eight masses, many motets and several volumes of organ music. He has compiled and edited the St. Cecilia Hymnal, the hymn book used in many dioceses. He has played at more than 50,000 services during that time.

Studying piano and violin first with his father, he later went to the College of Music in Cincinnati where he added organ and composition to his program and then studied for a year in Europe in 1908. His first position was with the now-demolished St. Stanislaus' Church in 1898 and at the same time was engaged as violinist with the Cincinnati Symphony Orchestra. In 1899 he went to Holy Trinity Church, in 1904 to St. John's Church and in 1912 to St. Lawrence's Church, Price Hill.

Mr. Schehl observed his anniversary at the Price Hill church at a high mass of thanksgiving, assisted by his choir of men and boys and by the schola cantorum. His Mass of St. Lawrence was sung. Mr. Schehl is a past-dean of the Cincinnati Chapter of the A.G.O.

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Prepared by ERIC DOWLING

[Approved by the General Council of the Canadian College of Organists June 2, 1958.]

It has been brought to the attention of the executive committee of the Canadian College of Organists that there is a need for some form of guidance which would be available to church committees engaged in the erection of new buildings and the re-designing of existing buildings regarding the problem of securing the best possible acoustics for the performance of music and speech. To meet this need the following report has been prepared.

While it is impossible to deal with such a broad subject in a comprehensive manner in a brief report, it is possible to suggest some general principles which must be considered if a satisfactory acoustical building is to be attained.

Meaning of "Good Acoustics"

The term "good acoustics" cannot be defined in a brief sentence inasmuch as it suggests an ideal situation in which the acoustical properties of a building or room are ideal for whatever function that particular building has been designed to fulfill. It is therefore obvious that the term "good acoustics" is a variable quantity depending upon the utilitarian purpose of each individual building. For instance, the acoustical properties of a concert hall would not be ideal for a large office where many people must accomplish their own individual tasks with a minimum of noise which could distract fellow workers. It is important that sound in this case should not travel very far but should be absorbed before it has the opportunity to travel to other parts of the room. In a concert hall the situation is entirely reversed, as sound created in one

part of the building must travel to people in all the other parts of the building. It must therefore be accepted that the term "good acoustics" is variable in its definition and depends upon each individual building and its purpose.

Applied to Church Buildings

It must first be determined what acoustical situation is desirable in a building set apart for the worship of Almighty God. The building should be one which transcends the commonplace and should represent man's highest aesthetic achievement so that when he leaves the outside world for the worship of God, the building itself and the furnishings therein create the proper atmosphere. Visual aids to worship are important, but they are no more important than the aids which are auditory, such as speech and music. There must be a consistent relationship in any church building between the visual and auditory impressions received. Much of our church music was written for large buildings where height, length and volume provided the necessary resonance and reverberation to give the music its impressive quality. An acoustically dead building will make the best performance of music unsatisfactory, because of a lack of blending which only resonance and reverberation can provide, and will also take the life out of speech. No amount of beauty in the design of a building can atone for this loss.

The acoustics of a church building may be said to be good when (1) The sound is loud enough in all parts of the building. (2) When the various frequencies of a complex sound are blended and enhanced by resonance and reverberation.

Behaviour of Sound

When sound waves are incident upon a solid surface a portion of their energy is reflected in sound. Impervious, massive and rigid surfaces reflect nearly all of the sound energy, while light, porous, flexible or compressible materials absorb sound energy. If then the acoustical properties of an auditorium are determined by the behaviour of sound as it is reflected by the surfaces of walls, floor and ceiling, two factors, *design* and *materials*, will

be responsible for the resulting acoustical effect.

It should be emphasized that good acoustics should be secured by good design and suitable materials rather than by corrective treatment after a building has been erected. Certain materials used in furnishing, the bodies of people and the clothes which they wear are sound absorbing materials and should be taken into consideration in the original plan of the building. Frequently what appears to be excessive resonance in an empty building will be quite satisfactory when filled with people.

The three main factors to be assessed regarding the behaviour of sound are *resonance* (which amplifies the sound), *reverberation* (which prolongs the sound after the original sound has ceased) and *reflection* (which assists in distributing the sound to the various sections of the building).

It must be stated that excessive resonance, too long a reverberation period and bad reflection which creates multiple echoes can be just as detrimental to the acoustical effect of a building as a lack of these factors.

It is important that the church be insulated against extraneous sounds which originate outside the building and also against "structure" noises which could penetrate into the church and distract the worshiper.

If sound is to carry throughout the building there should be no sound-absorbing materials such as carpets, heavy draperies, etc. around the source of tone, for it is here that good sound-reflecting materials are necessary.

If reflecting surfaces are concave near the origin of the sound and especially if the origin of sound is near the centre of the curvature, distracting echoes will invariably result. To produce such an echo there must be a minimum path difference of approximately fifty feet between the direct and reflected sound waves.

If the building is rectangular in shape and has smooth, reflective walls and especially when other surfaces are absorbent, multiple or flutter echoes result. This situation is accentuated if the source of sound is located between the smooth reflective walls. In most cases of this

nature it is not advisable to treat the ceiling or back wall but might easily be overcome by the installation of panels of absorbent material on the walls in an effort to break up the echoes before they become troublesome.

Installation of the Organ

The size of an organ which will be adequate for any building will depend entirely on four factors: (1) The size of building taking into consideration the relation between the height, length and width. (2) The acoustical climate of the building. (3) The varied strengths and types of stops which will comprise the organ. (4) The location and placing of the organ in the building.

It is evident, therefore, that it is not possible to give a general rule which could be followed as every building must be judged on its own merits or shortcomings and the final decision must not be made until the organ builder has examined the building and has made a careful evaluation of the above factors.

It is possible for an organ costing \$20,000 to sound better and be more satisfactory if it is placed out in the open in a resonant building than one costing \$50,000 placed in remote chambers in an acoustically dead building.

There is always the danger of choosing an organ too small because of the reluctance of committees to spend the required amount of money and to underestimate the amount of absorption when the congregation is present.

Regarding the installation itself there is no doubt that the more the organ is placed in the open the better it will sound. The organ will sound much better cantilevered out from the wall than placed in a chamber which is so situated that the sound cannot get out into the building. If placed in chambers, the chambers should be inside the building and not in a room outside the building which has been added to accommodate the organ. When a new building is being planned, ample space should be provided for the organ in the best possible location where it will speak directly into the building.

The openings of the chambers should be the full height and width of the chamber itself so that the danger of pockets



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which hold the sound inside the chamber will not exist. Heavy grill work and cloth hangings should not be placed over the opening of the chamber and even the familiar "dummy" pipes, which are merely decoration, interfere with the sound waves. The walls, floor and ceiling of the chamber should be finished with hard, sound-reflecting material. In this regard, the following extract is taken from a joint report, prepared by a special committee consisting of a representative from the American Guild of Organists, the Associated Pipe Organ Builders of America and the American Institute of Architects.

Any decorative casework that is thought to be necessary in front of the organ itself should be at least sixty-five per cent free open area and any solid elements in the grillage or casework must have a minimum width and depth of two inches. If fabrics are used, they must be acoustically transparent, fireproof and dustproof. Cloth of animal or vegetable fibers must be avoided. A thin mesh of glass fiber is to be preferred or suitable metallic screen wire. The test of an acoustically successful fabric is to hold a piece approximately four inches square in front of one's face and make a hissing sound with one's tongue and teeth. If the listener a few feet in front is able to detect a difference in the quality of the hissing sound when the fabric is removed, the material is not acoustically transparent.

(To be continued)

**NEW ORGANIST ARRANGES
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A series of Sunday afternoon musical services will be given at Trinity Parish, Southport, Conn., each Sunday of Advent. James Litton, recently-appointed organist and choirmaster, will play a recital Nov. 30 of works by Bach, Franck and Elmore. John Alves, former organist and choirmaster, will play Dec. 7.

Evensong Dec. 14 will be sung by the newly-organized oratorio choir. Advent and Christmas music by Palestrina, Bach and Holst is to be heard. The annual Christmas pageant will be staged Dec. 21 and the choir of men and boys will sing the Christmas Eve midnight service.

K. MULDER SCHUIL, M.S.M., First Baptist Church, Rome, N.Y., is reported recuperating from a serious operation at the home of his mother in Paterson, N.Y.



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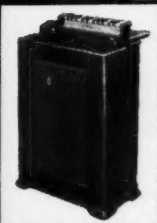
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REGINALD GEEN and S. LEWIS ELMER are shown in their new blue hoods holding their just-acquired diplomas of Fellowship (honoris causa) in the Canadian College of Organists. These honors were bestowed at the closing banquet of the

national C.C.O. convention Aug. 28 in Ottawa's Chateau Laurier.

Mr. Geen is a past-president of the organization and has been responsible for the formation of many new centres. Dr. Elmer is the retired president of the American Guild of Organists.

Schreiner Opens Albion Möller as 2,000 Listen

Nearly 2,000 people attended Sept. 28 the dedication ceremonies and opening recital by Alexander Schreiner of the four-manual Möller organ in the new Goodrich Chapel at Albion, Mich., College. Standedes and an overflow listening through a public address system in the basement made for a record attendance at the gala event.

A new sonata for organ by Anthony Taffs, associate professor of piano and theory at the college, received its premiere by the famous organist from the Mormon Tabernacle. The sonata has much of merit, though pianistic devices are often evident (we understand this is the composer's first work for organ). The polyphonic sections of the opening Andante develop into climactic dissonance; the colorful, rhythmic figurations of the Andantino are most interesting, and the whole is topped off with an exciting Vivacissimo. We hope Mr. Taffs will add more to the repertory. Dr. Schreiner held things together well.

The opening piece, which began just as the house lights faded and lights behind the attractive organ screen brought the silvery pipes into prominence, was a restrained performance of Bach's Toccata, Adagio and Fugue in C. In Franck's Fantaisie in A, we were not convinced that Dr. Schreiner's complete disregard for the composer's directions in registration was an improvement. In fact, the piece fell into bits and pieces

with no overall grandeur. Chanson by the late Edward Shippen Barnes and the Mulet "Meditation Religieuse" were sweet bits for the taste of the uninitiated. Sowerby's Fanfare was very effective in the use of antiphonal effects from opposite sides of the instrument and the pointed sound of the hooded trumpet. "Water Nymphs" by Vierne we defy anyone to play better than Dr. Schreiner. Some might question its musical merits, but the recitalist makes it a delightful novelty.

An improvisation on a Mormon hymn was inserted just before the closing Dupré Prelude and Fugue in B major. The organ as an instrument was better displayed in the improvisation than at any other time, especially in alternating with the antiphonal organ. Although meticulously performed, the Dupré seemed to have much of its excitement tamed.

Earlier the college a cappella choir under the direction of David Strickler, music department chairman, sang Franck's Psalm 150 as a part of the opening ritual. Howard Don Small is chapel organist.—B. H.

LONDON, ONT., IS THE SCENE OF DEDICATION FESTIVAL

A festival of music in London, Ont., marked the dedication of the new choir loft, plus enlargement and rearrangement of the organ at Calvary United Church. Outstanding soloists and the London Civic Symphony Orchestra under the direction of Martin Boundy performed Sept. 30 and Oct. 7. Mr. Boundy is organist and choir director of the church. John Cook, F.R.C.O., CH.M., organist of St. Paul's Cathedral, was featured Sept. 30. Handel's "Messiah" was performed Oct. 7 with a 125-voice choir.



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"Messiah" Organ Accompaniment Is Boon to Organists

CARL L. ANDERSON



CARL L. ANDERSON, A.A.G.O., has been appointed organist of the First Presbyterian Church in Fort Lauderdale, Fla. He will play his first recital there Nov. 16.

Mr. Anderson is a native of Elizabeth City, N. C. He attended East Carolina College, Greenville, until his entrance into the air force. He received his bachelor of music degree from Friends University, Wichita, Kans., where he studied under Dorothy Addy. At the University of Redlands, Cal., he received his master's degree studying under Dr. Leslie P. Spelman. Last year he served at St. Olaf's College, Northfield, Minn., where he was chapel organist and taught organ.

ORGAN IN OTTAWA CHURCH FEATURES DIVIDED SWELL

Installation of a new twenty-rank organ by the firm of Hill, Norman and Beard of London, England, has just been completed in the Church of St. Barnabas, Ottawa, Ont. Voicing of the organ was done by Mark Fairhead, tonal director of the company, and installation was under the direction of Harry Gore, Canadian representative.

An unusual feature of the instrument is that the swell organ is divided into two sections, each under separate expression and each with its own couplers including unison offs, an arrangement enabling the organist to accompany swell stops with other swell stops by coupling one division to the lower manual and drawing a unison off coupler. Also stops of either division may be independently combined with stops of the great organ, thus greatly increasing registration possibilities.

Henry Lloyd is organist and choir-master of St. Barnabas'.

A great many organists have long felt the need for an arrangement specifically for organ of Handel's "Messiah," one in which the pianistic renderings of the accompaniment to the vocal score are couched in idioms suitable to and possible on an organ. After a few seasons of foundering, most organists eventually take time off at a season when time is precious to work out solutions to these vexing problems in ways most suitable for their own situations. So it is with personal as well as professional relief that the THE DIAPASON can report not one but two prepared organ scores of "The Messiah." Up to now THE DIAPASON has received only one of these issues. We shall report on Dr. Richard Gore's version for Concordia at a later date. The C. F. Peters edition adapted by Marmaduke P. Conway, F.R.C.O., has the advantage of the complete work in one volume, registration suggestions, some pedal indications and a sensible price. (It is also available in cloth binding at added cost.)

This score can be used with any vocal score edition in the hands of the singers. It is usable with or without the orchestra.

The few reservations we have on the volume are in regard to what often seems to us an unnecessarily thick texture with too much and too complex pedal. On "All We Like Sheep," for example, many of us would go astray on the complex pedal part even if we did not have to conduct from the console.

Also very interesting and also from C. F. Peters is a new edition of Flor Peeters' Concerto for Organ and Orchestra, Opus 52, with the orchestra part reduced for piano. Many will wish to know this work. Photographed from delicate manuscript, this is not quite as easy reading as regular engraving. The concerto will receive many organ-piano performances but the work still seems to us far better in its original scoring with orchestra. However, this version may be very helpful for studying the piece.

Carl Fischer has reprinted a number of organ pieces, including: Hugh Porter's Choral Prelude on "A Rose Breaks into Bloom," Robert Crane's on "Lanier," "Celestia" by Bainbridge Crist and miscellaneous items by Batiste, Rheinberger, Brahms, Schubert and Tchaikowsky.

Carl Fischer also lists a brace of solos for the Christian Science service by Stanley Jackson, Paul Giuliana, Nan Butcher and John Finke, Jr. Most of these set familiar hymns by Mrs. Eddy.—F. C.

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FRANZ HERRENSCHWAND, who emigrated to the United States from Switzerland early in 1958, is about to embark on a second recital tour. His first tour in the spring included recitals in New York, Boston, Trenton, Philadelphia, Washington, Toledo, Detroit, Memphis and Los Angeles. In Kalamazoo, Mich., he was the featured harpsichord soloist in the twelfth annual Bach festival under Henry Overley's direction. He also lectured on European organs at the Union Theological Seminary and at the University of Michigan as well as in Philadelphia and Memphis. Dr. Herrenschwand was born in Winterthur, Switzerland, in 1930 and attended the University of Zurich from which he earned his Ph. D. in 1956. He has concertized in Germany, France and Switzerland as organist and harpsichordist. A number of Americans met Dr. Herrenschwand when he served as tour guide for the Esplanade tours. He has written for *The American Organist*, *The Organ Institute Quarterly* and *THE DIAPASON*. He now lives in San Francisco.



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**CHURCH IN FORT WAYNE, IND.,
LISTS PROGRAMS OF MUSIC**

Musical Events at the Plymouth Congregational Church, Fort Wayne, Ind., up to the beginning of the new year include: a recital Nov. 9 by Vincent E. Slater, organist and choirmaster, with a guest violinist and baritone assisting; an organ and orchestra program Nov. 23 in which Mr. Slater will be joined by the South Side high school orchestra, Robert T. Drummond, director; the Christmas portion of "The Messiah" Nov. 30; a chamber program Dec. 7 with the madrigal singers of the Hometown high school, Grace Drummond, director, and the South Side high school string quartet; a broadcast of Christmas choral music Dec. 21, and a Christmas Eve carol service.

**SACRAMENTO, CAL., TO HOST
WORKSHOP FOR ORGANISTS**

Under the direction of its organist, G. Leland Ralph, the First Baptist Church, Sacramento, Cal., will conduct an all-day conference for organists Nov. 28. The conference is planned primarily for young or inexperienced organists and organ students and is expected to draw a sizable group. Three sessions and a recital are planned.

The opening sessions will take place in St. John's Lutheran Church. Frederic Errett will conduct a workshop on accompanying to be followed by a discussion led by Dr. James McKelvy.

A master class will be conducted by Kenneth Jewell, A.A.G.O., who will conclude the day with a recital.

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Peek into Future Yields a Picture of Organ in 1987

By HAROLD A. LOGAN

*(Excerpted from THE DIAPASON for August, 1987
—We should live so long!)*

As most of us know, the organ industry in America has today progressed to the position where all enlightened builders have found that it is not necessary to base organ design on the 8 or 4 ft. tone. All new pipe organs built in accordance with accepted modern standards should be built on the 5 1/3 ft. pitch. Slightly less predominant should be the 10 2/3 ft. with the 2 2/3 and 1 3/5 scaled and voiced a shade lighter. The unison and octave so predominant in older organs should of course be suppressed, adding only a light background in the well-designed modern organ.

The change in design which has produced the fine sound of our newer organs was of course made necessary in order that organists could register and perform properly the wealth of fine organ literature written for electronic instruments in the last quarter century. The guttural sound so necessary to all works of this period could not, of course, be achieved in the organs built twenty-five or thirty years ago. Many leading organists have discovered that our modern instruments are also very well adapted to playing the polyphonic music of Bach as well as the majestic music of Widor.

Many of the older members of the profession will recall the dark days of organ building through which we have now fortunately passed. During that period every builder felt he had to build an organ with tracker action, loaded with screaming mixtures and blatant reeds. Thanks for these changes must go to the organ architects who have pioneered for good organ design.

It is also interesting to note that the gyrophonic projector, also so necessary to fine organ tone, has almost universally replaced the tremulant which even in its

day was held in low regard by many organists.

Those who have had the opportunity of visiting the American Museum of National History in Washington will be surprised to see and hear an ancient theater organ built on the once-famous unit system. These organs had a curious tone described in their day as "lush." It was thought that these organs had completely disappeared with the closing of the last American theater some 25 years ago, but this ancient instrument with colored stop tablets was discovered in a warehouse which had been unused for many years.

In contrast to the fine design of our newer organs, the organ industry in England is still building the same style of organ as made by the Willis family some seventy-five years ago. The newer trends have apparently not caught on in England where the traditionally conservative organists have long resisted all progressive advance.

In this year 1987 it is time that all church organists realize the importance of good organ design. Church boards must realize that organs built with screaming mixtures are not suitable for modern organ literature or the service of worship. Only organs based on a predominant 5 1/3 ft. pitch will suffice for today's church service.

CHURCH IN INDIANAPOLIS LISTS SERIES OF RECITALS

The First Presbyterian Church, Indianapolis, Ind., has announced a series of six recitals on the new Möller organ by out-of-town guest organists. Thomas Webber, Jr., Nashville, Tenn., will open the series Nov. 11. Thomas Matthews, Evanston, Ill., will play Jan. 18. Willa Fae Williams, Louisville, Ky., will follow Feb. 14 and Lawrence Apgar, Richmond, Ind., March 15. Frederick Jackisch, Springfield, Ohio, will play April 19 and Frederick Swann, New York City, will close the series May 17.

THE SEVENTY-VOICE choir of St. Luke's Methodist Church, Houston, Tex., sang part 1 of Mendelssohn's "Elijah" Oct. 12. Edward Acton directed and Robert Bennett was at the organ.

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Bach Record 2

Volume 2 of the projected recording by Westminster of the complete organ works of Bach with Carl Weinrich at the organ of the Varfrukyrka in Skänninge, Sweden, contains four works: Toccata and Fugue in D minor (Dorian), Alla Breve in D, Toccata in E and Canzona in D minor. This follows the very brilliant beginning to the ambitious undertaking which was reviewed in this column quite some time ago (the whole of the "Orgelbüchlein").

After the extensive booklet of notes in Volume 1, the jacket notes on this volume (again by Karl Geiringer) are modest. We wish the practice of listing the registration for each piece might have been continued. A small point, perhaps, but we find the gaudy and unattractive case of an American organ on the cover quite incongruous with the high standards and excellent taste of all other aspects of this series.

Mr. Weinrich does not disappoint his listeners. The "Dorian" Toccata begins in fine style with a quite staccato, but very even touch and effective contrast between alternating sections. The clarity of the parts in the fugue (and everywhere else, for that matter) is a credit to the organ builder, the performer and the recording engineers. The Alla Breve is appropriately solemn; he lets the music speak for itself.

The toccata has a brilliant beginning. The only weakness on this disc shows itself in the first fugue—it is just a trifle unsteady. Mr. Weinrich has a real flair for the rhapsodic movements and holds the rather flamboyant work together well. In the Canzona he expresses its meditative qualities with feeling, yet keeps it moving.

We shall look forward to reviewing more in this fine series.—B. H.

ORGAN RECITALS PLAYED AT CHAPEL IN DOWNTOWN N.Y.

Weekly noonday recitals are being heard again at St. Paul's Chapel, Trinity Parish, New York City. As usual Peter M. Fyfe, chapel organist, is sharing the series with other organists of the metropolitan area. Mr. Fyfe played Sept. 3 and 10 and Oct. 1, 15 and 29. Frederick Swann played Sept. 17 and John H. Upham Sept. 24. John Cartwright was heard Oct. 8 and Paul J. Sifer Oct. 22.

The recitals covered a wide selection of organ literature from Gabrieli and Buxtehude to Sowerby and Langlais.

CATHEDRAL IN NEWARK, N.J. HEARS VARIETY OF MUSIC

In recitals at Sunday noon masses at the Sacred Heart Cathedral, Newark, N.J., in September, Joseph A. Surace, A.A.G.O., Ch.M., played a wide variety of music. Composers represented included: Bach, Frescobaldi, Tournemire, Mulet, Fischer, Messiaen, Widor, Peeters, Sweelinck, Froberger, Palestrina, Taverner, Marcello, Reger, Rheinberger, Schröder, Zechiel, Karg-Elert and Surace.

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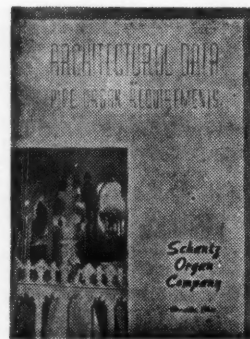
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**CHURCH HONORS DR. SHURE
AS HIS 38th YEAR BEGINS**

Dr. R. Deane Shure, now beginning his thirty-eighth year as minister of music at the Mount Vernon Place Methodist Church, Washington, D.C., was honored Sept. 28 when more than 1100 people filled the church to capacity to hear an all-Shure concert featuring his compositions, arrangements and directing. His "Palestine" Suite, which had its premiere in Jerusalem in 1933, was played by the guest organist, Harold White, as the prelude to the evening's performance. Six choirs participated directed by Dr. Shure and accompanied by organists Robert Boggess and Temple Dunn. "Out in the Fields with God," "On Jordan's Stormy Banks" and "The Glad Trumpet" were heard as was "Building for God," written by Dr. Shure for a recent consecration service.



In the social hall a "this is your life" type of program covered Dr. Shure's whole musical career. Many composers, music club members and others of the musical world were present to greet him. Others unable to attend, such as Dr. Clarence Dickinson and W. A. Goldsworthy, remembered Mr. Shure with letters.

Deane Shure since graduating from Oberlin College has devoted more than fifty years to music in Methodist churches. Before coming to Washington he directed music at Central University, Iowa; Clarendon College, Texas, and Pennsylvania State Teacher's College. In his first six years at the Mount Vernon church he also worked with the music department of the American University in Washington. During a sabbatical year he studied in Dresden, Germany, under Felix Draeseke and Alex Wolff and in London he studied composition under Deblois Rowe.

R. DEANE SHURE

**SUMMER VESPER RECITALS
HEARD IN DALLAS CHURCH**

William Whitehead, senior student of Mildred Andrews at the University of Oklahoma and summer organist at the Park Cities Baptist Church in Dallas, Tex., played a series of recitals July 13, Aug. 17 and Sept. 7. Composers represented were Clérambault, Buxtehude, Lübeck, Bach, Franck, Langlais, Dupré, Messiaen and Sowerby. Mr. Whitehead also played an all-Bach recital July 28, the anniversary of the composer's death. The recitals were all given on the church's newly-installed, sixty-two-rank, four-manual Reuter organ.

THE JACKSONVILLE, Fla., symphony orchestra memorialized the late Claude L. Murphree in its first pair of concerts for the season Oct. 28-29.

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Programs of Recitals

Claire Coci, New York City—Miss Coci played the dedicatory recital Sept. 17 on the three-manual Austin organ in the First Methodist Church, Passaic, N.J., described in *THE DIAPASON* for March, 1956. Her program was: "Tu es Petra", Mulet; "Prayer", Suite, Creston; "Primavera", Bingham; "Landscape", DeLamarter; Variations sur un Noël, Dupré; "Sleepers Wake", "Come, Saviour of the Gentiles" and "We Thank Thee, O God", Bach; Sonata on the 94th Psalm, Reubke.

Frederick Swann, New York City—Mr. Swann played two recitals in Evanston, Ill., in late September. He played this program Sept. 28 at the First Methodist Church under the aegis of the North Shore Chapter of the A.G.O.: "Homage to Perotin", Roberts; Concerto in G, Ernst-Bach; "Requiescat in Pace", Sowerby; Air and Gavotte, Wesley; Prelude and Fugue in D, Bach; Prelude, Suite, Opus 5, Durufé; "Litanies", Alain; "The Rhythmic Trumpet", Bingham; "Brother James' Air", Wright; Toccata in D flat, Jongen. Mr. Swann played this program Sept. 26 at the William Barnes residence: "Agincourt" Hymn, Dunstable; Concerto 5, Handel; Flute Solo, Arne; "Jesu Dulcis Memoria", Davies; Fugue a la Gigue, Bach; Chorale in B minor, Franck; "Rhythmic Trumpet", Bingham; "Brother James'", Wright; Toccata on "Christ Is Arisen", Purvis.

Cleveland Fisher, Manassas, Va.—Mr. Fisher played a recital for the fine arts section of the woman's club of Manassas Sept. 15 on the antique tracker William H. Davis organ in his hardware store. The program was repeated for the District of Columbia Chapter of the A.G.O. Sept. 20. His numbers: Three Verses from the Te Deum, Anonymous; Fantasia "Une Jeune Fillette," du Caurroy; Canzona 3, Frescobaldi; Prelude and Fugue in G, Buxtehude; "Jesu, meine Freude," Walther; "Vater unser," "Wer nur den lieben Gott lässt walten" (two settings) and "Vom Himmel hoch," Bach; "Herzliebster, Jesu," "O wie selig," "O Gott, du frommer Gott" and "O Welt, ich muss dich lassen," Brahms; Partita, Fisher.

John J. Morton, Jr., F.A.G.O., Jacksonville, Fla.—Mr. Morton played the dedicatory recital June 15 of the three-manual Pels organ in the Riverside Avenue Christian Church described in *THE DIAPASON* for April, 1958. His program included: Overture and Largo from "Xerxes," Handel; "The Musical Clock," Haydn; Toccata and Fugue in D minor and "I Call to Thee, Lord Jesus," Bach; Scherzo, Symphony 3, Vienne; "Abide with Us" and "The Last Supper", Weinberger; "Thou Art the Rock," Mulet; "Soul of the Lake," Karg-Elert; Adagio and Fugue, Sonata on the 94th Psalm, Reubke. Ruby Leite, contralto, assisted.

Frederick Rheinhardt, Baltimore, Md.—Mr. Rheinhardt played a recital Sept. 14 in the Church of St. Michael and All Angels. His program: "Christ lag in Todesbanden" and Prelude and Fugue in G major, Bach; "O wie selig," "Es ist ein Ros' entsprungen" and "Herzlich tut mich verlangen," Brahms; Chorale in A minor, Franck; Capriccio on the Notes of the Cuckoo and "Supplication," Purvis; Fantasia and Fugue on "B-A-C-H," Liszt.

Donald King, Baltimore, Md.—Mr. King played the following recital June 16 for the third annual convention of the Organ Historical Society at the Church of St. John the Evangelist in 1853: "Westminster" Suite, Purcell; Sonata 1, Hindemith; Partita "Schmücke dich", Walther; Prelude and Fugue in E flat, Bach.

Harold Heeremans, F.A.G.O., F.T.C.L., Ch. M., New York City—Mr. Heeremans played this recital Oct. 12 in the First Unitarian Church, Brooklyn Heights: Psalm 20, Marcello-Nevens; "How Brightly Shines the Morning Star," Buxtehude; "Cebell," Purcell; "Sleepers, Wake!" and Prelude and Fugue in D minor (Violin), Bach; Suite on Sixteenth-century Hymn Tunes, McKay.

Mildred Hendrix, Durham, N. C.—Mrs. Hendrix played the following recital Oct. 5 in the Duke University chapel: "Now Let Us Sing with Joy" and "Come, Saviour of the Gentiles," Bach; Prelude, Fugue and Chaconne, Buxtehude; Fantasia in G major, Bach; Three Liturgical Preludes, Oldroyd; Introduction and Passacaglia, Reger.

Carl L. Anderson, M.M., A.A.G.O., Fort Lauderdale, Fla.—Mr. Anderson will play his first recital at the First Presbyterian Church Nov. 16, including these numbers: Grand Jeu, du Mage; "Swiss" Noel, Daquin; Fantasia and Fugue in G minor, Bach; Chorale in A minor, Franck; "Twilight at Fiesole", Bingham; Finale, Symphony 1, Vienne.

David Pizarro, Durham, N.C.—Mr. Pizarro played two recitals in Germany in July. He played this recital July 13 at the Johanneskirche, Düsseldorf: Passacaglia in D minor, Buxtehude; Prelude and Fugue in E minor, Bruhns; Invention, Opus 50, Dupré; Prelude (9/8) and Fugue in C, Bach; Three Chorale Preludes, Sessions; "Land of Rest" and "Christian Union", Donovan; Voluntary 1, Stanley; Concerto in B flat, Handel; "Der Geist hilft unsrer Schwachheit auf", Bach. At the Friedenskirche, Bonn-Süd, July 20 he played: Praeambulum and Canzon, Scheidemann; Prelude and Fugue in C, Böhm; Prelude, Ricercar, Fugue and Passacaglia, Krieger; Prelude and Fugue in G, Bach; the Sessions and Donovan from the above program.

Clair F. Hardenstine, Montreat, N.C.—Mr. Hardenstine played the following programs at vesper recitals of the Fourth Presbyterian Church, Chicago: Aug. 3—"A Mighty Fortress", Pachelbel and Walther; Trio-sonata in E flat, Bach; Aria Pastorella, Rathgeber; Chorale, Jongen. Aug. 10—"El Canto del Caballero", de Cabezón; "My Young Life Hath an End", Sweelinck; Sonata da Chiesa in B flat, Telemann (with Thaddeus R. Gatz, recorder); Fantasia in G minor, Bach. Aug. 17—Prelude and Fugue in C minor and Andante, Sonata 4, Bach; Sonata, Arne; Allegro Pomposo, Roseingrave. Aug. 24—Chorale in B minor, Franck; "Arabesque" and Carillon, Vienne. Aug. 31—"Apparition of the Eternal Church", "The Celestial Banquet" and "The Shepherds", Messiaen; "Cor-tege and Litany", Dupré.

Charles McManis, Kansas City, Kans.—Mr. McManis played a recital Oct. 12 to open the organ in All Saints' Episcopal Church which he had built and demonstrated at the Houston convention. His program: Chaconne, L. Couperin; "A Fancy", Stanley; Toccata and Fugue in D minor, Andante, Sonata 4, "Jesu, Joy of Man's Desiring", "O Thou of God the Father" and "In Peace and Joy I Now Depart," Bach; Allegro Vivace, Symphony 1, Vienne; Prelude "Elegiacque," Jongen; Carillon, Vienne; Chorale in A minor, Franck.

Chester Kingsbury, Elizabeth, N.J.—Mr. Kingsbury played this recital to open a new two-manual Austin organ in St. Peter's Episcopal Church, Freehold, N.J., Sept. 14: Toccata and Fugue in D minor and "Jesu, Joy of Man's Desiring", Bach; Rondo for Flute Stop, Rinck; Chorale in A minor, Franck; Prelude and Improvisation, Suite "Medievale", Langlais; "I Am Black but Comely", Dupré; "The Musical Clocks", Haydn; "Folk Tune", Whitlock; "Rhosymedre", Vaughan Williams; "When Morning Gilds the Skies", Kingsbury.

Clarence Snyder, Kennett Square, Pa.—Mr. Snyder played a recital Sept. 16 on the Austin organ in the First Congregational Church, Middletown, N.Y. He listed: Allegro, Symphony 6, Widor; "O World I E'en Must Leave Thee", Brahms; "Now Thank We All Our God", Karg-Elert; "Seelenbrautigam", Elmore; Concerto 1, Ernst-Bach; Sketch in F minor, Schumann; Chorale in A minor, Franck; Ronde Francaise, Boëllmann; "Romance sans Paroles", Bonnet; Toccata, Gigout.

Ejnar Krantz, South Bend, Ind.—Dr. Krantz' monthly recital Sept. 28 included: Variations on the Milanese Galliard, de Cabezón; Prelude and Fugue in C minor (Arnstadt), Bach; "O Gott, du frommer Gott!", Karg-Elert; Sonata 3, Hindemith; Fantasia on "Concord", Howard Rutledge Thatcher; Scherzo in E and Grand Choeur in G, Gigout.

Richard Darne, Washington, D.C.—Mr. Darne, 15-year-old student of William Watkins, played the following recital Sept. 22 at the Georgetown Presbyterian Church: Prelude in C, Five Chorale Preludes, Trio-sonata 1 and Toccata, Adagio and Fugue in C, Bach; "Es ist ein Ros'"; Brahms; Scherzo and Finale, Symphony 2, Widor; Two Pieces on Antiphons, Dupré; Suite "Gothique", Boëllmann.

Lucy Anne McCluer, Due West, S.C.—Miss McCluer played this Erskine College faculty recital Sept. 26: "How Lovely Shines the Morning Star", Buxtehude; Chorale Prelude 1, Sessions; "Dies Irae", Purvis; "The Celestial Banquet", Messiaen; Fantasia in F minor, K. 608, Mozart; Concerto "Gregoriano", Yon. Felix Bauer, piano, assisted in the Yon.

Roger C. Hannahs, A.A.G.O., Saratoga Springs, N.Y.—Mr. Hannahs played this recital Sept. 14 at the Bethesda Episcopal Church: Canzon, Gabrieli; Variations on a Galliard by Dowland, Scheldt; "Sleepers, Wake" and "All Glory, Laud and Honor", Bach; Five Pieces, Thirty-five Miniatures, Peeters; "Carillon de Westminster", Vienne.

White Opens Möller

Ernest White played the opening recital on a new three-manual Möller organ in the First English Evangelical Lutheran Church, Grosse Pointe Woods, Mich., Sept. 28, repeating the program for the Detroit Chapter of the A.G.O. the following evening. Mr. White, consultant on tonal design and research for the Möller Company, had finished the instrument, placed in the open on the rear gallery, to very good effect with the favorable acoustics of the modern church assisting immeasurably. He selected a program designed to display its resources with a rather heavy dose of chorale preludes, no doubt for his Lutheran listeners.

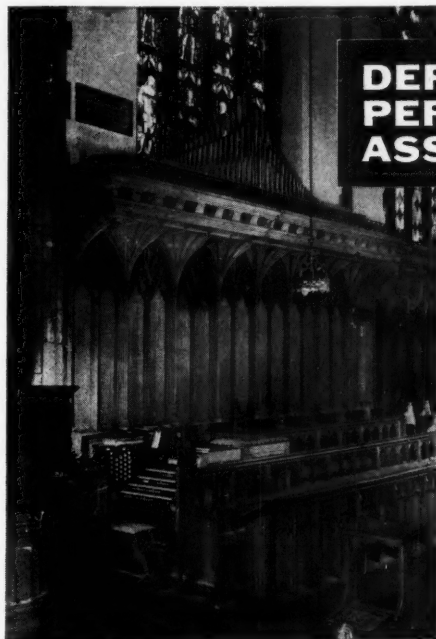
Dandrieu was the first composer heard, represented by his Dialogue and Musette and Offertoire pour le Jour de Paques. Mr. White is well known for his interpretations of early French music and these pieces were in their usual style with especially good contrasts in the variations. Bach works were: "An Wasserflüssen Babylon," "Nun komm der Heiden Heiland," "Christus unser Heiden Heiland" and Prelude and Fugue in C. The flowing melody of the first was executed on a reed stop with the cornet serving the second. The "Christus" was full of majesty with a full ending followed by a straightforward reading of the prelude and fugue.

Franck's Chorale in B minor was played on the fast side but with particularly interesting registration. The colorful and sprightly Scherzo in B minor by Willan and the moody "Pavan" from Elmore's "Rhythmic" Suite showed facets of Mr. White's personality not usually associated with this recitalist. Lynnwood Farnam's arrangement of Dupré's "Cortege et Litanie" has often been the high spot of a White recital and this was no exception. The combination of breadth and brilliance is always impressive.

The chronology was suddenly reversed for the final three numbers by Pachelbel: "Wie schön leuchtet" (4 ft. and 2 ft. flutes in the accompaniment), "Vater unser" and the powerful Prelude, Fugue and Chaconne, a fitting conclusion to a varied program.

At the Sunday morning service the organ was dedicated with James F. Hunt, organist of the church, playing the Scherzo from Vierne's Symphony 2 and Festival Fanfare by Wolff. The choir sang the familiar "Praise" by Rowley.—B. H.

THE FOX VALLEY Choral Society directed by Emmett Steele plans to sing "The Messiah" in Chicago's Orchestra Hall Dec. 12. Prior performances will be given in the First Methodist Church, Batavia, Ill., and the Baker Memorial Methodist Church, St. Charles.



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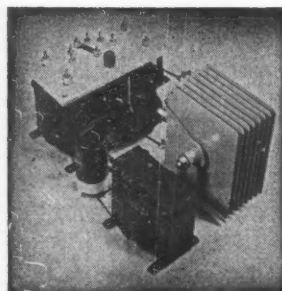
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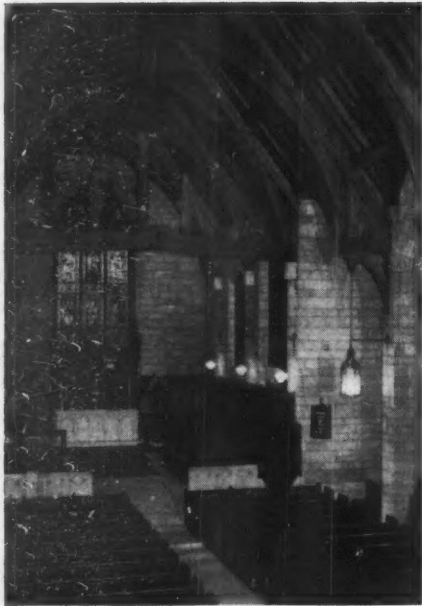
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