

Musical
Stacks

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OF MICHIGAN
DEC 11 1958

GOLDEN ANNIVERSARY YEAR

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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CHURCH IN DETROIT SUBURB GETS MÖLLER

LARGE FOUR-MANUAL ORGAN

Grosse Pointe Memorial Presbyterian
Includes Positiv, Antiphonal—Mal-
colm Johns Directs Extensive
Music Program

A church of Gothic design located in an unusually beautiful suburban setting is now to have a new organ commensurate with the church and its outstanding music program. The Grosse Pointe Memorial Presbyterian Church, Grosse Pointe Farms, Mich., has contracted for the new organ with M. P. Möller, Inc.

Malcolm M. Johns, M.M., A.A.G.O., organist and choirmaster, and James S. Vaughan, assistant and carillonneur, direct the music program.

The swell and choir divisions will be enclosed in a chamber at the rear of the chancel with part of the great and pedal unenclosed in front. The positiv division will be unenclosed and exposed on one side of the chancel and part of the great division unenclosed and exposed on the other side of the chancel. The antiphonal organ will be unenclosed and exposed on the rear gallery and a special youth choir organ exposed on the gallery in the right transept.

The organ will be completed in the summer of 1959 and the stoplist is as follows:

GREAT ORGAN

- Quintaton, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Scharf, 3 ranks, 183 pipes.
- Festival Trompette, 8 ft., 61 pipes.
- Chimes.
- Tremulant.

SWELL ORGAN

- Gambe, 16 ft., 12 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Gambe, 8 ft., 61 pipes.
- Gambe Celeste, 8 ft., 61 pipes.
- Flauto Dolce, 8 ft., 61 pipes.
- Flauto Dolce Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Harmonic Piccolo, 2 ft., 61 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Bassoon, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Singend Regal, 8 ft., 61 pipes.
- Hautbois, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN

- Erzähler, 16 ft., 12 pipes.
- Zartflöte, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 49 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Geigen, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Cymbale, 2 ranks, 122 pipes.
- Schalmei, 16 ft., 61 pipes.
- Cromorne, 8 ft., 61 pipes.
- Festival Trompette, 8 ft.
- Harp.
- Tower Chimes.
- Tremulant.

POSITIV ORGAN

- Quintflöte, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Prinzpal, 2 ft., 61 pipes.
- Octavin, 1 ft., 61 pipes.
- Sesquialtera, 2 ranks, 122 pipes.
- Zimbel, 2 ranks, 122 pipes.
- Tremulant.

PEDAL ORGAN

- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gambe, 16 ft.
- Erzähler, 16 ft.
- Geigen Prinzpal, 8 ft., 32 pipes.
- Violone, 8 ft., 12 pipes.

HEALEY WILLAN WHO IS HONORED BY MAJOR AWARD



DR. HEALEY WILLAN, dean of Canada's church musicians, was honored by the city of Toronto Nov. 5 by the presentation of the city's award of merit. Dr. Willan, who is internationally known as a composer and organist, received a gold medal

from Toronto's Mayor Phillips at a special meeting of the city council. Three other distinguished citizens received this award: Dr. Charles Best, co-discoverer of insulin, Dr. Sigmund Samuel, philanthropist, and Sydney Smith, Minister of External Affairs.

- Bourdon, 8 ft., 12 pipes.
- Gambe, 8 ft.
- Erzähler, 8 ft.
- Geigen Octave, 4 ft., 12 pipes.
- Nachthorn, 4 ft., 32 pipes.
- Gambe, 4 ft.
- Erzähler, 4 ft.
- Nachthorn, 2 ft., 12 pipes.
- Cornet, 2 ranks, 64 pipes.
- Rauschquinte, 2 ranks, 64 pipes.
- Trumpet, 16 ft., 32 pipes.
- Bassoon, 16 ft.
- Trumpet, 8 ft., 12 pipes.
- Trumpet, 4 ft., 12 pipes.
- Bassoon, 4 ft.

ANTIPHONAL ORGAN

- Gedeckt, 8 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.

GALLERY ORGAN

- Quintflöte, 8 ft., 49 pipes.
- Rohrflöte, 4 ft., 56 pipes.
- Prinzpal, 2 ft., 56 pipes.

ANTIPHONAL PEDAL ORGAN

- Gedeckt, 16 ft., 12 pipes.
- Gedeckt, 8 ft.
- Gedeckt, 4 ft.

TRACKER MAGAZINE ISSUED IN A NEW PRINTED FORMAT

The Organ Historical Society's newsletter, *The Tracker*, is now being issued in a new eight-page printed form, replacing the former mimeographed sheets. Kenneth F. Simmons is the editor and Albert F. Robinson is the publisher. The paper reflects the society's interest in America's early organ builders and their work.

LIST EXTENSIVE LANGLAIS TOUR FOR WINTER MONTHS

Jean Langlais will arrive in the United States Jan. 2 for a two-and-a-half month cross-country tour. His first recital will be at the Montclair, N.J., State College Jan. 5 under the sponsorship of the Metropolitan New Jersey Chapter of the A.G.O. He will appear Jan. 7 at Springfield, Mass., Jan. 11 at Hartford, Conn., Jan. 12 at Bridgeport, Conn., Jan. 14 at Cleveland, Ohio, Jan. 16 at Ann Arbor, Mich., Jan. 18 at Milwaukee, Wis., Jan. 19 at St. Louis, Mo., Jan. 21 at Jacksonville, Ill., Jan. 23 at Des Moines, Iowa, Jan. 25 at Davenport, Iowa, Jan. 26 at Wichita, Kans., and Jan. 28 at Denver, Col.

In February M. Langlais will play at Seattle, Wash., Feb. 1, at Bellingham, Wash., Feb. 3, at Chico, Cal., Feb. 5, at Long Beach Feb. 8, at San Diego Feb. 9 and at Bakersfield Feb. 10. Tucson, Ariz., will hear him Feb. 12, Oklahoma City Feb. 15-16, Dallas, Tex., Feb. 17, Wichita Falls Feb. 18, Austin Feb. 20, Savannah, Ga., Feb. 24, Winter Park, Fla., Feb. 26 and Clearwater Feb. 27.

March bookings include March 2 at Birmingham, Ala., March 4 at Louisville, Ky., March 6 at Lansing, Mich., March 8-9 at Chicago, March 10 at Binghamton, N.Y., March 13 at Albany, N.Y., March 15 at Exeter, N.H., and March 17 in New York City.

Several of the engagements include master classes.

CHRIST CHURCH, New York City, heard Haydn's "The Creation" Oct. 26 with Solon Alberti directing and George Powers at the organ.

MIDWINTER CONCLAVE DETAILS ENUMERATED

NEW YORK CITY WILL BE HOST

Biggs, MacGowan, Mason and Gehring
Are Featured Recitalists—Dunn to
Conduct B minor Mass—Ennis
Directs Choristers

The midwinter convolve of the American Guild Organists to be held in New York City the last three days of 1958 is expected to attract a large number of organists and choir directors from many parts of the country.

Three pre-conclave events will be featured Dec. 28: a carol service at St. Thomas' Church, a festival of music at St. George's Church and a recital of contemporary music by Claire Coci and an instrumental ensemble at the American Academy of Arts and Letters.

Monday's activities will begin with registration at the Little Church Around the Corner where each member will have his opportunity to pay a registration fee of \$10. William MacGowan will play the convolve's opening recital on the Holtkamp organ at Corpus Christi Church. (A story on Mr. MacGowan appears elsewhere in this issue.) The lecturer at the Union Theological Seminary Monday afternoon has not been announced as this issue went to press. The opening day's closing event will be a recital by E. Power Biggs on the new Möller organ at St. George's Church.

The president's traditional breakfast for deans and regents will open Tuesday's schedule. Non-deans and non-regents will tour Chinatown and the financial district at this time. Charles Ennis will direct a choral recital by St. Paul's Choristers of Flatbush at Trinity Church, Wall Street. In the parish hall of the same historic church Beatrice Farwell will be lecturer to the delegation. Marilyn Mason will play Tuesday in St. Paul's Chapel and the day will close with a performance of Bach's Mass in B minor with Thomas Dunn directing the chorus, orchestra and soloists at the Church of the Incarnation.

Wednesday's activities will center about the General Theological Seminary. George Mead will moderate a panel forum after which Philip Gehring will play the closing recital. Organists will then have the opportunity to see the new year in their choice of the innumerable New York ways.

FIND CHURCH PEWS ABOUND IN THINGS LOST AND FOUND

The following list of "homeless" articles found in the church and parish house in the last year appeared in "The Pelican", bulletin of Emmanuel Church, Baltimore, Md.: twenty-three pairs of gloves, adults and children's; eleven odd gloves; five handkerchiefs; two silk scarfs; one wool scarf; one necktie; two dress belts; one blue wallet; one pair bifocal glasses; one comb; nine empty glass cases; one leather key case and key; two wool sweaters; one leather-covered hymnal; one change purse, containing money; one stuffed chicken or duck; assorted pins, earrings, bracelets, rings and a gold locket.

The bulletin issues this invitation: "If you think any of them might belong to you, won't you come in and look for yourself?"

Christmas Bulletins

Each season THE DIAPASON makes a digest of the music included in all Christmas bulletins received before Jan. 10. Readers are invited to send in church programs especially for Christmas Sunday and for Christmas Eve and are urged to mail these immediately after Christmas.

**SENATOR RICHARDS' HOME ORGAN RUINED
FIRE GUTS FAMED INSTRUMENT**

Twelfth in Long List Installed in Palatial Quarters on Atlantic City's Boardwalk Goes Up in Smoke with Valuable Art Objects

The twelfth organ in the home of Senator Emerson Richards in Atlantic City, N.J., was completely destroyed Oct. 7 when fire gutted his palatial quarters on the resort city's famous boardwalk.

The 7,000-pipe organ was installed only three years ago. It was insured for \$100,000, but the cost of replacement is estimated at \$126,000.

A half-million dollars worth of art, literary and musical treasures went up in smoke, including the senator's large Lincoln library, paintings, furniture and works of art. Most of these were assembled in a lifetime of travel and are irreplaceable.

THE DIAPASON carried a full description and picture of the four-manual instrument in the issue of July 1, 1956. It combined the work of the late G. Donald Harrison of the Aeolian-Skinner Company with that of Hans Steinmeyer of Göttingen, Germany.

In a letter to THE DIAPASON, Senator Richards wrote this information: "The organ was completely destroyed. All the pipework shown in the picture in THE DIAPASON two years ago was either broken or partly melted. That in the swell and choir chamber was damaged by heat and water. There is no salvage and the insurance people admit a total loss."

"I do not have any plans for rebuilding the organ, at least on so big a scale, as I will not, in the new apartment, have that kind of room. Perhaps a small baroque instrument may be possible."

"The ruined organ, still not quite completed and finished, can never be replaced. There was the personal work of Don Harrison gone beyond recall. Hans Steinmeyer visited me just a week before the fire and we planned some refinishing and possible additions to his work."

"The fire occurred at 6:00 p.m. and spread so quickly that we barely got out and saved nothing. If it had been later we might not be here."

DANIEL PINKHAM



DANIEL PINKHAM has been appointed organist and choirmaster of King's Chapel, Boston, Mass., joining a long list of outstanding organists, including the eighteenth-century composer William Selby, and in more recent times B. J. Lang and Raymond Robinson. Virgil Thomson was organist while studying at Harvard. Mr. Pinkham's immediate predecessor, Elwood Gaskill, has held this position since 1946.

Mr. Pinkham is widely known in several different musical capacities. As organist he has appeared frequently on the CBS network as guest on the E. Power Biggs program. As harpsichordist he performs regularly with the Boston Symphony Orchestra and in duo recitals with violinist Robert Brink. As composer he is currently engaged in writing music for a series of thirteen television films on the international geophysical year produced in Boston by WGBH-TV under grants from the National Science Foundation and the Ford Foundation. His works have been recorded on the MGM and Composers Recordings, Inc., labels. As conductor he has made guest appearances in Europe and the United States; he is the conductor of the Cambridge festival orchestra and is a member of the faculties of the Boston Conservatory of Music, Boston University and Simmons College.

Mr. Pinkham's appointment to King's Chapel marks the return to a choir of mixed voices. In addition to the regular church services an extensive concert series is being planned, including a Handel festival.

THE DIAPASON

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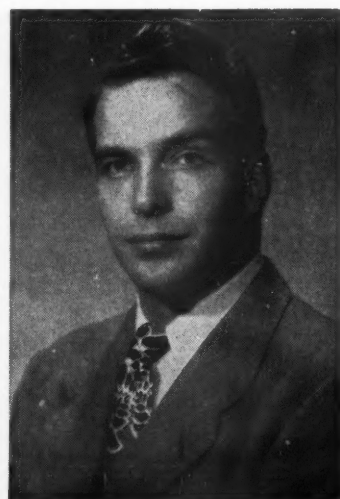
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REUTER REMAKES KIMBALL

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McCall Stubbins Is the Organist
and Co-designer

The 1940 three-manual W. W. Kimball organ in the First Methodist Church, Ann Arbor, Mich., has been rebuilt and enlarged by the Reuter Company and was re-dedicated Nov. 2. The organist, Mary McCall Stubbins, who collaborated with Reuter's Franklin Mitchell on the design, also played the opening vesper recital. Her program appears on the recital page.

The occasion also served as Mrs. Stubbins' sixteenth anniversary at the church. She was the guest of honor at a reception following the recital.

The revised stoplist of the instrument is as follows:

GREAT ORGAN

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Twelfth, 2½ ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 25 tubes.

SWELL ORGAN

Lieblighgedeckt, 16 ft., 85 pipes.
Geigenprincipal, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 56 pipes.
Geigenoctave, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 68 pipes.
Blockflöte, 2 ft., 61 pipes.
Scharf, 4 ranks, 183 pipes.

Bassett, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 68 pipes.
Tremolo.

CHOIR ORGAN

Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Lieblighflöte, 4 ft., 73 pipes.
Nasard, 2½ ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Cymbale, 3 ranks, 183 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes, 25 notes.
Tremolo.

PEDAL ORGAN

Diapason, 16 ft., 56 pipes.
Bourdon, 16 ft., 56 pipes.
Quintaten, 16 ft., 32 notes.
Lieblighgedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Bourdon, 8 ft., 32 notes.
Quintaten, 8 ft., 32 notes.
Lieblighgedeckt, 8 ft., 32 notes.
Superoctave, 4 ft., 32 notes.
Bourdon, 4 ft., 32 notes.
Bourdon, 2 ft., 12 pipes.
Trombone, 16 ft., 12 pipes.
Trumpet, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

NIES-BERGER INAUGURATES NEW SERIES AT L.A. CHURCH

In addition to the annual Bach festival at the First Congregational Church, Los Angeles, Cal., a "masters in music" festival was launched by Edouard Nies-Berger with two concerts Nov. 14 and 15. The first program included music for brass, organ and kettledrums by Gabrieli, Praetorius, Marcello, Daquin, Purcell, Karg-Elert and Widor with members of the Los Angeles Philharmonic Orchestra. The second program will feature choral works from the sixteenth to the twentieth centuries. The cathedral choir and soloists will be heard in compositions by Schütz, Buxtehude, Mozart, early Moravian composers, Brahms, Gretchaninoff, Parker, Bossi and Vaughan Williams under the direction of Mr. Nies-Berger.

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THE ORGAN

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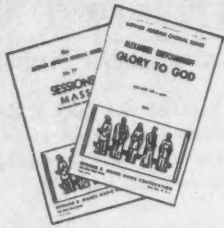
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OPENING RECITAL BY OWEN

Asbury Church, Crestwood, Dedicates
Three-manual Instrument—Evelyn
Smith Austin Serves as Minister
of Music

The new three-manual Austin organ installed in the Asbury Church, Crestwood, Yonkers, N. Y., was dedicated Oct. 5. The dedicational recital by Robert G. Owen appears on the recital page. The church was enlarged nine years ago. Evelyn Smith Austin is the minister of music.

The stoplist is as follows:

GREAT ORGAN

Principal, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Quintaten, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 3 ranks, 183 pipes.
Chimes, 21 tubes.

SWELL ORGAN

Rohrflöte, 8 ft., 73 pipes.
Gambe, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Spitz Principal, 4 ft., 73 pipes.
Waldflöte, 4 ft., 73 pipes.
Octav, 2 ft., 61 pipes.
Mixture, 5 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN

Cor de Nuit, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Dolce Celeste, 8 ft., 61 pipes.
Prestant, 4 ft., 73 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Krummhorn, 8 ft., 61 pipes.
Harp.
Celesta.
Tremolo.

WARNER M. HAWKINS



WARNER M. HAWKINS, Mus. Doc., F. A.G.O., served as warden of the A.G.O. from 1941 to 1943; he was the immediate predecessor of Dr. S. Lewis Elmer.

An organ pupil of Gaston Dethier, Dr. Hawkins graduated cum laude from the Juilliard School of Music where he became a staff member for ten years. He was the head of the music department of the College of New Rochelle for twenty years and for the last twelve years has taught at the New York College of Music of which he is an associate director.

As warden of the Guild, Dr. Hawkins was especially active in the organization of chapters in the western part of our country.

PEDAL ORGAN

Contrabasse, 16 ft., 32 pipes.
Contra Gemshorn, 16 ft., 12 pipes.
Gedeckt, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Gemshorn, 8 ft., 32 notes.
Cor de Nuit, 8 ft., 32 notes.
Octave, 4 ft., 12 pipes.
Flute, 4 ft., 32 notes.
Posaune, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes.
Krummhorn, 4 ft., 32 notes.



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GROVER J. OBERLE



GROVER J. OBERLE, F.A.G.O., Ch.M., organist and choirmaster of Emmanuel Church, Boston, Mass., has been appointed organist and choirmaster of Christ and St. Luke's Church, Norfolk, Va. The main choir of the church is one of men and boys; there will also be a mixed chorus for oratorios.

Christ Church, Norfolk, is an historic parish (1636), tracing its origin to early colonial days. The present edifice is a structure with fine acoustics and cathedral proportions.

Mr. Oberle began his musical career as a choir boy in St. Thomas' Church, New York City. Later he returned to St. Thomas' as assistant to Dr. T. Tertius Noble. In 1941 he became organist at St. John's Episcopal Church, Washington, D.C., but soon took leave for military service in the U.S.N.R. where he directed the choral music of the midshipmen's school at Columbia University. From 1945 he was at the Boston church in which time all the major Bach choral works have been sung in their original form and the first complete performance in Boston of Handel's "Messiah" given according to the original Buckingham Palace score.

Mr. Oberle is past-dean of the Boston Chapter of the A.G.O. He also taught at the Boston Conservatory and Emerson College.

NEW ORGAN AT ST. GEORGE'S USED FOR CHORAL EVENTS

Events involving the new Möller organ at St. George's Church, New York City, have recently included Bach's Magnificat and Vaughan Williams' 100th Psalm Tune by the choir and choral society Oct. 19 with soloists, organ and orchestra. Charles Henderson played Handel's Concerto 4 on this occasion. The Fauré Requiem was heard Nov. 2 with soloists, organ and harp.

GEORGIA BAPTIST CHURCH GETS MÖLLER

PREPARE FOR ANTIPHONAL

Three-manual Organ Goes into New First Baptist Edifice at Tifton—Constance Via Is Minister of Music, Organist and Consultant

The First Baptist Church of Tifton, Ga., is receiving a new three-manual Möller organ to be installed in a completely new building. The architects are Bothwell and Nash of Marietta, Ga. The specification was designed by Möller's representative, David H. Woodall, in consultation with the minister of music, Constance Via. An antiphonal division has been prepared for in the console for addition at a later date.

The stoplist is as follows:

GREAT ORGAN

- Diapason, 8 ft., 61 pipes.
- Flute Harmonic, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Tremulant.

SWELL ORGAN

- Lieblich Gedeckt, 16 ft., 61 pipes.
- Flauto Dolce, 8 ft., 61 pipes.
- Flauto Dolce Celeste, 8 ft., 49 pipes.
- Spitz Prinzipal, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 49 pipes.
- Triangulaire Flute, 4 ft., 61 pipes.
- Octave Gelgen, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 61 pipes.
- Oboe, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN

- Viola, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Dulciana Celeste, 8 ft., 49 pipes.
- Kopfflöte, 4 ft., 61 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Tremulant.

ANTIPHONAL ORGAN

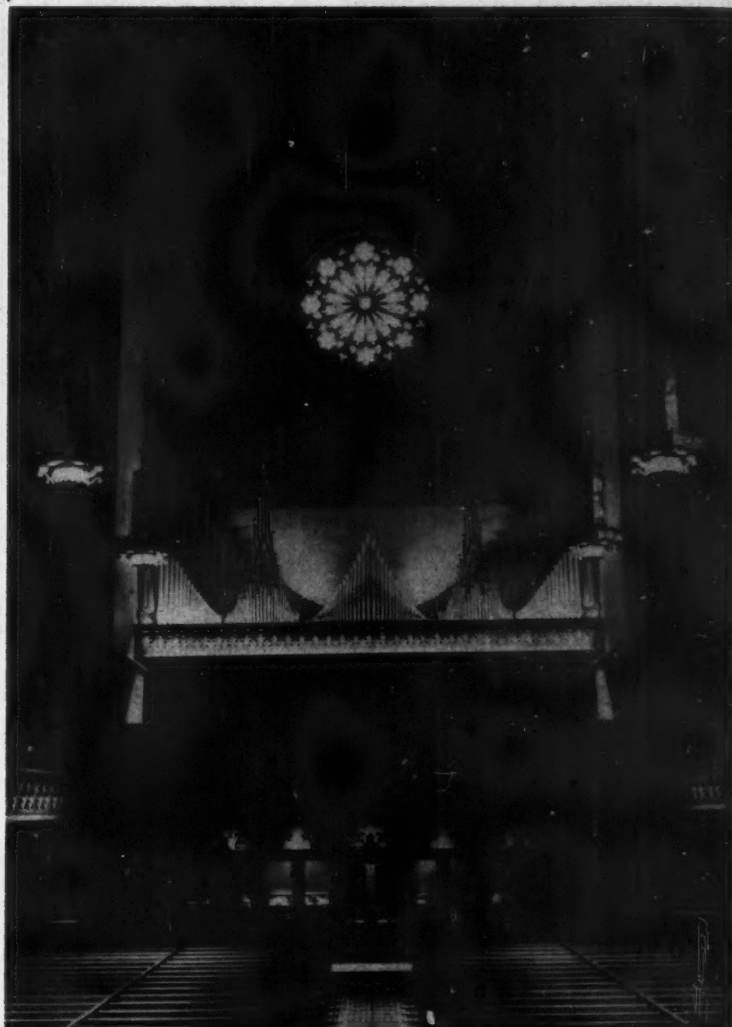
- Cor de Nuit, 8 ft.
- Erzähler, 8 ft.
- Erzähler Celeste, 8 ft.
- Nachthorn, 4 ft.
- Fugara, 2 ft.
- Schalmei, 8 ft.
- Tremulant.

PEDAL ORGAN

- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft.
- Octave, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Gedeckt, 8 ft.
- Choral Bass, 4 ft., 32 pipes.
- Octavin, 2 ft., 12 pipes.
- Sub Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft.
- Clarion, 4 ft.

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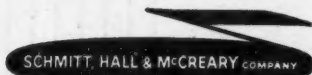
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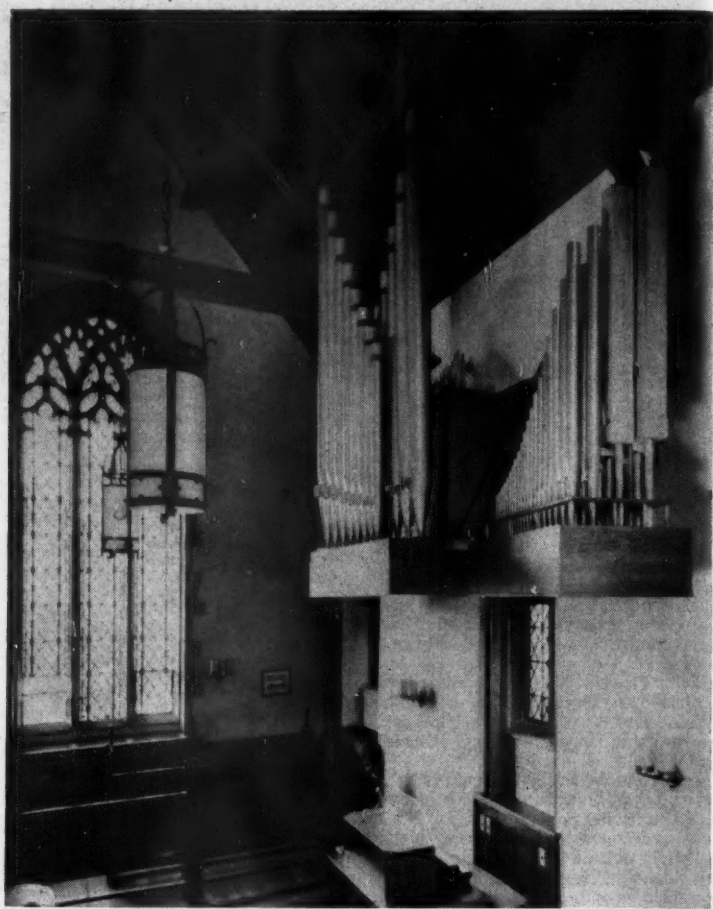
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CHURCH IN DETROIT SUBURB DEDICATES NEW HOLTkampS

The new Holtkamp organs (stoplist in November, 1957, issue) in Christ Church, Grosse Pointe Farms, Mich., was dedicated at the morning services Oct. 19. Richard Roeckelein, organist and choirmaster, played as his prelude a piece composed for the occasion by Samuel Barber: "Wondrous Love," Variations on a Shaped-note Hymn. The postlude was Mr. Roeckelein's own Tocata for Organ. The choir sang Roger Hannahs' Te Deum, the Vaughan Williams setting of "Old 100th" and Psalm 122 by Sowerby.

The same afternoon Catharine Crozier played the opening recital. Her program was the same as that listed on the recital page.

The three-manual chancel instrument contains forty-eight stops and is located entirely on one side of the Gothic church. A gallery organ of four stops is playable from the main console as well as its own keyboard at the back. The high-ceilinged choir room also houses a new Holtkamp instrument cantilevered in an attractive fashion from a side wall. This contains four voices extended to twelve stops on two manuals and pedal.

O'DANIELS SUFFERS HEART ATTACK; THREE PINCH-HIT

Harold C. O'Daniels, M.S.M., organist-choirmaster at Christ Church, Binghamton, N. Y., is at his home in Endicott convalescing from a heart attack. He was taken ill Sept. 13 while teaching at the church. His work is being carried on by three members of the parish. Joel Weingartner, a 15-year-old student of Mr. O'Daniels, is playing for both Sunday services. Walter Launt is directing the all-male choir and Mrs. Dick Wick Hall is directing the girls' choir.

Mr. O'Daniels plans to resume his work shortly after the first of the year.

RECITAL SERIES IS HEARD AT MUSIC HALL IN METHUEN

Ivar Sjöström played three recitals Sept. 24 and Oct. 1 and 8 at the Methuen, Mass., memorial music hall. Mr. Sjöström had as assisting artists in the series Kate Friskin, piano, Cameron Ryland, organ, and Armondo Ghitalla, trumpet. The series featured organ music of Bach, Bull, Bossi, Barber, Couperin, Franck, Gluck, Haydn, Handel, Purcell, Reubke, Stanley, Vaughan Williams and Walther.

Karl Richter played at the music hall Nov. 5 and David Craighead Nov. 19.

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Church Musician Duties Defined in CCO Lecture

By LEO SOWERBY

[This paper was prepared for the C.C.O. convention in Ottawa and was read by the author in the Calmers United Church Aug. 27.]

We church musicians in the United States are so concerned with our own doings that we seldom give thought to the musical interests and achievements of our Canadian neighbors. A great deal of our repertory of sacred choral music comes from British sources, as I am sure is the case here. We are definitely aware of the accomplishments and high rank of your Healey Willan, who is as well known, as generally admired and as frequently performed in the States as in Canada. I should say that his works are staple fare in churches of all denominations in the States—they are certainly an important part of the repertory in the church in which I have the honor to be musical director. We are acquainted with other Canadians whose works are often heard—Whitehead, Bancroft and Egerton. I would remind you that one of the finest hymn tunes of modern times was written by a Canadian, but it is to be found only in hymnals published in the States—in the 1940 Hymnal of the Episcopal Church of the U.S.A. and the new Hymnal of the Lutheran Church in America—I refer to the tune, "The King's Majesty", written by Dr. Graham George to the text, "Ride On, Ride On in Majesty". Beyond these names, the church musicians south of the border know exceedingly little about Canadian music, and I would venture to say that musicians outside the Church know nothing at all of it. This is a situation which ought to be remedied, and I feel sure that it will be when the musicians of our two countries will take the time to be more interested in each other.

A Canadian organization which is coming to be well known in the States is the admirable choir of the Cathedral of St. George at Kingston, presided over by George N. Maybee. It has sung at services and at concert performances in several important cities in the United States and has earned for itself an enviable reputation. I assume that all Canadians are aware of the exploits of this group and take pride in its achievement.

I cannot venture to speculate upon the acquaintance Canadian musicians may have with the musical scene in the United States. From what I have heard, however, I doubt that much of the church music written by our composers is well known here or is often performed here. That is probably due to the fact that Canadians must pay a considerable duty on music imported from the States. It is also due in part to another fact—that whereas many Canadian works are published in the U.S.A.—Willan, Whitehead, etc., almost no compositions by composers south of the border are published in Canada. If this statement is incorrect, I shall be delighted to be set straight.

However that may be, this is not what I propose to speak about. I do know that we are sufficiently alike and sufficiently close to have much the same problems and to face the same situations in our musical life. This is especially true of music in our churches. After all, our churches are also much the same. The Anglican Church of Canada and the Episcopal Church of the United States of America are, except for different administrations, virtually identical. The good Methodist from Ohio or New York State will feel quite at home, I am sure, in the United Church in any Canadian city. The organist's profession needs to know no nationality. This brings to mind that the greatest organist I have ever known, my good friend, Lynnwood Farnam, was a Canadian. His achievements added special luster to the organists' profession in his adopted cities of Boston and New York.

In the States, as in Canada, I have no doubt, the study of organ is widespread. After all, every church needs an organist, even though some churches cannot afford to pay him. Every church has need of a choir, though some of these choirs are so bad and so inadequately trained that they

disgrace the services they should adorn. Many churches provide music both on the part of the organist and on the part of the choir that is literally an abomination and a stench. We are often forced to excuse this situation by meekly saying that all concerned are doing their best. Such an attitude covers up, as we all know, an enormous pile of deficiencies. This situation could be discussed at length, but the problem to which I wish to invite your particular attention is that of the organist who has worked hard to make of himself a virtuoso, who suddenly finds himself in a church position where it is a part of his duty (and a large part, I might say) to direct the choir as well as to play the organ. He has probably never before given much thought to this aspect of the work of a church musician. He may even feel that work with the choir is a necessary chore and something to be endured somehow; that rehearsals are to be gotten through quickly so that he can devote the necessary attention to practice on his next recital program. I know many an organist at home (usually a younger and less-experienced individual, to be sure) who fits into this picture perfectly. I daresay that one frequently finds his counterpart in Canada. Such a person may have no choral sense and may not appreciate the necessity for developing it. He may be somewhat terrified by the choir, due to the fact that in his student days he was never taught anything about singing or about choral conducting. Many organists simply have no feeling for, or are not in sympathy with, the choral idiom. Some are merely unenterprising or are too much concerned with their own egos. The fact remains that one of the greatest needs in the field of church music is for the organist to have a better understanding of the choral part of the service and regard for those who perform it.

In many churches, of course, there is a choirmaster and an organist. This set-up is fraught with danger and is an invitation to trouble, particularly if the choirmaster is placed in authority over the organist. I well remember when I was eighteen years old I played the organ in a small church where the musical director was the tenor soloist. I particularly recall that I lost all respect for him when he demonstrated to the choir at a rehearsal how to sing the enharmonic change C sharp—D flat. The pitches were a full half step apart! No, we may as well face the reality that generally the organist in this situation is the better musician of the two; therefore, the jobs of organist and choirmaster are best combined in one person who will have full charge of the musical activities. And one should be able to take for granted that this person is fully equipped by nature and by his training to have both responsibilities. It can readily be seen that in practically all the churches where a high standard of music is maintained this is the case. So when we speak of the musical director at, say, Westminster Abbey in London or of the cathedrals in Washington or Montreal, we simply call him the organist, though we understand that he is actually choirmaster and organist. In some of the denominational churches the title "minister of music" has, in late years, come into increasing use; this, however, has found little favor in the liturgical churches. I might add, in an aside, that the designation "musical dictator" would be a more accurate one, at least in the places where the best work is done.

But even when the duties are combined we sometimes find that although the choral aspect of the organist's job is more important than the mere playing of the organ, he still gives more time and more enthusiasm to the practice of recital music than he does to his study of the choir music to be prepared for performance. It is taken for granted that an organist has a command of his instrument just as it should be taken for granted that the singer has a voice. But there are the starting points. An organist who customarily plays fine recital music and plays it well and at the same time does inadequate work with his choir should have little reason to be satisfied with himself. Any conscientious church musician will demand of himself that he take greater interest in the development of the choir and that he give to this aspect of his work more time and more careful consideration. He will accept this as a chal-

lenge. In addition to this, the successful organist will have developed a sense of and feeling for the service itself. Unfortunately, I have known so many organists who were excellent musicians from every point of view but who had no sense of dedication or devotion to the Church and to whom the directing and playing of a service was just another job to be done. If a man in such a post holds such an attitude, he is doing only a part of his duty. The musical portion of the service must be integrated into the service itself, and this can only be done properly by one who has a love for and an understanding of the liturgical service and of its significance.

A great deal of rehearsal time is required for good choral work; this goes without saying. A good director gradually develops through his own experience his own rehearsal techniques—those which best apply to his particular situation. What goes well for one will not necessarily suit another. But the principal thing to stress is that a director should come to his rehearsal fully prepared by careful study of the work he is about to teach to the choir. He should think of himself as a teacher. We know that a teacher who does not make proper preparation for his classes is not worth his salt. The lazy director sometimes tries his music over on the choir to find out what it sounds like; in playing the accompaniments he gropes for notes of which he should already be master. This is a hindrance rather than a help to the choir's learning. It is not only bad psychologically, but it is a waste of time, and we all know how precious time is. A director should have his rehearsal planned before it ever commences and should be able almost to run it off on schedule. It is of prime importance, whether the choir be on a volunteer or a professional basis, to commence the rehearsal precisely on time and to tolerate no tardiness. It is also the director's obligation to set a time limit for the rehearsal and to end it at the hour agreed upon. He should not permit the attention of the choristers to wander during the rehearsal; he is advised not to permit breaks for smoking or conversation. If the director really knows how to handle his choir and has learned how to maintain the choristers' interest and attention, a rehearsal of one and a half hours without pause accomplishes more than one of two hours with one or more breaks.

Except in cases of emergency, which of course can always occur, a work new to the choir should be rehearsed for a long time before the first performance so that nothing is left to chance. Able choirmasters invariably plan their programs far in advance so that nothing will be left to chance. Last minute learning is very dangerous for it naturally results in insecurity and too great a nervous tension on the part of everyone. This can rarely result in a good performance which is certainly best achieved when all, director and directed alike, can approach their work with the calm confidence that it has had adequate preparation.

Organists are habitually "ingrown". Many of us have little opportunity to hear choirs other than our own, so it is easy to fall into a rut because we do not always have in front of us high standards by which we can measure and compare our own efforts. Many organists who are hidebound—and these are likely to be of the self-satisfied variety—never investigate new or unfamiliar music and have no interest in seeking it out. Even if our older parishioners are happiest when they are offered the tried and true, it does not follow that they are the only ones to be considered. The younger and better-informed worshippers want to be kept abreast of the times. In my experience, at least, I have found that these people welcome the unfamiliar, providing it is worthy. There is plenty of second-rate music—a lot of it is old and constantly performed, and a lot of it is new and fresh from the publisher. I receive an enormous amount of newly-published music from many publishers, and I admit quite frankly that the larger part of it finds its way into my wastepaper basket.

Many organists who are not enterprising take refuge in supposing that their congregations want the "good old music", some of the lush flowers from the musical garden of the Victorian period, and so excuse themselves for their own apathy and lack of initiative. And it is obvious that all too often the members of our con-

[Continued on page 40]

Christmas Week ST. THOMAS' CHURCH New York City

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J. WESLEY JONES, for thirty-eight years director of the choirs at the Metropolitan Community Church in Chicago, has retired from his duties there. Choral director of the Chicagoland Music Festival for twenty-seven years, Mr. Jones has directed large choruses in Orchestra Hall, at Navy Pier and at Soldiers' Field. He was one of the organizers of the National Association of Negro Musicians which awarded Marian Anderson her first scholarship.

A son of ex-slaves, Mr. Jones was born in Nashville, Tenn., in 1884. He was educated in the Tennessee School for Orphans and at Walden College, Nashville. He came to Chicago in 1920 and while working as a laborer organized a choir in a small Methodist mission. He went to the Metropolitan Church when it was newly organized. He worked for the postoffice for forty-one years, becoming the first Negro superintendent of a postoffice branch.

Mr. and Mrs. Jones have two daughters, five grandchildren and three great-grandchildren.

WEST VA. COLLEGE TO HAVE NEW THREE-MANUAL ORGAN

Wesleyan College, Buckhannon, W. Va., has awarded a contract to L. M. Barnhart, Parkersburg, W. Va., to install a three-manual organ, using a Möller console, next spring in the college's new Loar hall of music and fine arts. The organ will include pipes from a Hall organ plus a new solo division and mixtures. The instrument will be used mainly for recitals and student lessons. Wesleyan professor of organ, Robert E. Shafer, drew up the specifications.

The stoplist:

GREAT ORGAN

Open Diapason, 8 ft., 85 pipes.
Gemshorn, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 89 pipes.
Dulciana, 8 ft., 61 pipes.
Principal, 4 ft., 61 notes.
Twelfth, 2 2/3 ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Mixture, 3 ranks, 183 notes.
Tremulant.

SWELL ORGAN

Bourdon, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 61 pipes.
Rohr Flute, 8 ft., 61 notes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 notes.
Nazard, 2 2/3 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

SOLO ORGAN

Major Flute, 8 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 21 bells.
Tremulant.

PEDAL ORGAN

Open Diapason, 16 ft., 12 pipes, 24 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Quintadena, 10 1/2 ft., 32 notes.
Principal, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Bourdon, 8 ft., 32 notes.
Octave Flute, 4 ft., 32 notes.
Super Octave, 4 ft.

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Choral Music Committee Formed by Council; Also New Board of Examiners

The national council has authorized the formation of a national committee on choral music and composition. M. Searle Wright, F.A.G.O., F.T.C.L., is the chairman. The purpose of the committee is to promote on a national scale choral activity within the Guild at all levels and to encourage creativity in all musical forms and styles.

The council has amended the by-laws as follows:

There shall be a board of examiners which shall consist of the examination committee and members at large. The members at large may be called upon to assist the examination committee in its duties.

The purpose of this amendment is to extend throughout the country academic authority and thus make even more tangible the truly national character of the Guild examinations.

CENTRAL PENNSYLVANIA CHAPTER—The Central Pennsylvania Chapter was involved in a whirl of activities in the month of October with an observance of Guild Sunday, the regular monthly meeting and a recital by Donald McDonald. Six members played a vesper service at Christ Lutheran Church, Altoona, Oct. 12. Dr. Russell Crouse was liturgist and Jack Rodland played for the procession of robed members. The program was made up of this year's examination pieces and was played by Madeline Shaffer, Mary Reifsteck, Iola Pretz, Harry Hitchen, Donald Schultzeberger and Jack Rodland.

At the meeting Oct. 18 members heard "Job", Bitgood, and Jubilate Deo, Purvis, sung by the choir of the First Lutheran Church, Tyrone, where Mr. Rodland is organist-director. Preceding the program at the church, members met for dinner at the Villa in Tyrone. In the interim between dinner and program a brief business meeting was held.

Donald McDonald's recital Oct. 28 listed on the recital page was given in the Broad Avenue Presbyterian Church, Altoona, on the brilliant Estey organ installed there last year. Mr. McDonald's varied, imaginative registration showed the possibilities of the instrument to the fullest.—*IOLA B. PRETZ.*

CENTRAL PENNSYLVANIA CHAPTER—The Central Pennsylvania Chapter is off to a flying start on the new season of activities. Members were guests Sept. 6 of the Möller Organ Company in Hagerstown, Md. A tour of the factory was followed by dinner. John Hose, his son and William Zook explained the complexities of organ construction to thirty-four members and guests.

The first regular meeting was held Oct. 6 at Bedford, Pa., with dinner at the New Hoffman hotel. A brief business session followed. The year's program was outlined with special emphasis on the observance of Guild Sunday: a vesper service at Christ Second Lutheran Church, Altoona, with various members playing the 1958 exam pieces. Dean Mildred Taylor announced plans for a recital by Donald McDonald for Oct. 28.

Following the meeting members went on an "organ hop" arranged by Winona Garbrick and David Behrers. Bedford churches visited were the First Presbyterian, St. James' Episcopal, the First Lutheran and the Village Church (Assembly of God). The resources of each instrument were demonstrated and the churches toured. A considerable span of time was represented: the land for St. James' Episcopal Church was granted in 1766 while the Village Church was built only three years ago. The evening proved to be both interesting and enjoyable.

Chapter Does New York Organ Tour

Members of the Pennsylvania Chapter enjoyed a trip to New York City Oct. 11. Nelson Buechner, transportation chairman, made arrangements for the buses to transport the group. Corpus Christi Roman Catholic Church was the first of the three churches visited; William McDonald played selections of Bach and Couperin on the Holtkamp organ. The group then moved downtown to St. Thomas' Episcopal Church where William Self demonstrated the four-manual Aeolian-Skinner. The afternoon was devoted entirely to a visit to the Cathedral of St. John the Divine. Alec Wyton played a short recital demonstrating the state trumpet. The group sat in on a rehearsal of the choir boys with Mr. Wyton. Evensong with full choir followed. Dean John Henzel and the executive committee visited the national Guild office where they were greeted by Dr. S. Lewis Elmer and President Harold Heeremans. Dean Henzel and the executive committee entertained President Heeremans and Mr. and Mrs. Wyton at dinner.

More than 100 members journeyed to Bethlehem the following day Oct. 12 to attend the dedication service for the new three-manual Möller organ in Central Moravian Church. Robert Elmore thrilled the overflow audience with his brilliant playing. A highlight of the program was the "Psalm of Redemption", written by Mr. Elmore for this occasion. A stirring performance of this work was given by the choir, soloists, brass and percussion instruments.

VIRGINIA M. HEIM, Publicity.

CENTRAL NEW JERSEY CHAPTER—The regular monthly meeting of the Central New Jersey Chapter was held Nov. 3 in the Clinton Avenue Baptist Church, Trenton, with Dean Marion Flintzer presiding. Plans are being made for a library of both choral and organ music to be made available to organists and directors who are participants. The chapter will also participate in the programs of Christmas music being planned by the local council of churches bookstore in downtown Trenton. Guest speaker was Russell Van Camp of the Chester Raymond Organ Co., Princeton, who gave a lecture on the building and mechanism of the modern pipe organ. This was demonstrated on the newly-rebuilt organ of the host church by Kenneth Zink and Jean Haverstick, hosts. New members were received.—*WILLIAM E. REED, Registrar.*

READING, PA., CHAPTER—A dinner meeting in conjunction with the Reading Music Club was held in the Lutheran Church of the Atonement, Wyomissing, Pa., Oct. 12. "The Handbell Choir" with Dr. Doris Watson as the speaker was the program for the evening. Dr. Watson brought her own sets of bells and demonstrated their use in the service, using members as ringers. The history of handbells was also discussed.

Attention Treasurers

All renewals of subscription were due Oct. 1. Guild members for 1957-58 will receive THE DIAPASON until Jan. 1, 1959, at which time unpaid subscriptions will be removed from the mailing list.

DISTRICT OF COLUMBIA CHAPTER—Emmanuel Episcopal Church, Anacostia Parish, was the scene of the District of Columbia Chapter's regular meeting Nov. 3. Business was briefly moderated in the chapel by Dean Kathryn Hill Rawls, A.A.G.O., after which the chapter attended service in the nave. The Rev. G. P. Copeland and the men's choir, under the direction of David S. Parker, sang the litany in procession, and the service continued with Sowerby's D major setting of the mass. The All Souls propers and the sequence, "Dies Irae", were sung to plainsong. Members of the parish were hosts at a social hour.

The chapter sponsored the first of three major recitals planned for the season Nov. 11. John Huston played the following program at St. Matthew's Roman Catholic Cathedral: Fantasia and Fugue in G minor, Bach; Voluntaries in C minor, Greene, and in G major, Stanley; "Clair de Lune," Vierne; "Modal Trumpet," Karam; Passacaglia, Sowerby, and "Civitas Dei," Huston. Later in the season Robert Noehren and E. Power Biggs will play under the auspices of the chapter.—*CLEVELAND FISHER, Registrar.*

HUNTINGTON, W. VA., CHAPTER—The Huntington Chapter met Oct. 21 in the parlor of the First Presbyterian Church to hear a lecture on junior choirs by Madeline Ingram, Lynchburg, Va., College. After the lecture there was a question period and social hour. The hostesses were Mrs. Walter Eddowes, Mrs. John Skeens, Mrs. Carl Phillips and the registrar. For the first meeting of the new season Sept. 15 members enjoyed an indoor picnic at the home of Mrs. L. C. Shinn. The other hostesses were Catharine Mallatis and Mrs. Charles H. Tucker. The program was comprised of tape recordings of music suitable for a church service. These had been played at different churches by the following members: Prelude, France—Paige Allred; Prelude and Chorale, Langlais—Mrs. Charles H. Tucker; "All Glory Be to God on High," Böhm—Catharine Mallatis; "Rhosymedre", Vaughan Williams—Mrs. Thomas Boyd; Two Chorale Preludes, Bloch—Mrs. L. C. Shinn, and "Harmonies du Soir", Karg-Elert—Luther Woods.—*ALMA N. NOBLE, Registrar.*

WILLIAMSPORT, PA., CHAPTER—The second meeting of the Williamsport Chapter was held Oct. 19 at St. Luke's Lutheran Church. The meeting opened with a business report and reports of tentative plans for the regional convention to be held in Williamsport June 23-25, 1959. Following the business meeting, Morris Lang, cantor from Congregation Ohev Shalom, lectured on Jewish music, both liturgical and folk. At the close of his lecture Cantor Lang sang examples. Refreshments were served in the church social room.

Ernest White Addresses Chapter

The Lehigh Valley Chapter opened the season with a double attraction in October. A dinner was held Oct. 11 at the Lehigh Valley Club, Allentown, presided over by Dean Evelyn Robbins. The guest speaker was Ernest White, who gave glimpses at organ building of today as seen through the eyes of the organ builder. Mr. White's comments revealed many interesting new developments in the use of tracker action and short-length reeds and in chest design. He also spoke of pipe scaling and pressure in relation to the location of the organ in the building and gave many valuable suggestions as to how churches can cooperate with organ builders in providing proper space and acoustic conditions for new installations. The chapter program for the year was outlined and a short business meeting held.

The chapter attended the festival service of music at the Central Moravian Church in Bethlehem Oct. 12 noted in THE DIAPASON for November.

STODDART SMITH, Secretary.

PITTSBURGH CHAPTER—The Oct. 27 meeting of the Pittsburgh Chapter was held at St. Stephen's Episcopal Church in Sewickley. Dr. Julian Williams was host-organist. Following the business meeting Dr. Charles A. H. Pearson discussed the numbers selected by Dr. Williams for the evening's recital. Dr. Williams played the following: Concerto in G, Lento, Sonata 6, and Six Pieces, "Clavierbung", Part 3, Bach; "La Nativité", Langlais; Alleluia, Suite 30, "L'Orgue Mystique", Tournemire; Five Chorale Preludes, Walcha; Finale, Symphony 5, Vierne.

The Sept. 22 meeting of the chapter was held at the North Presbyterian Church. Howard A. Ralston, Western Theological Seminary, was host. Dean James W. Evans called the meeting to order and announced that he had appointed Gladys S. Klaber and Robert C. McCoy to fill the unexpired terms of Robert E. Huhn and Elizabeth S. Schoonover. Members moved to the chapel of the seminary for the program which consisted of the singing by members of the "Collection of Western Pennsylvania Hymn Tunes" compiled by Jacob Evanson and George Swetnam and harmonized by Reuel Lahmer. Dean Evans introduced Dr. Evanson, who commended the chapter for publishing the collection and interest in the dissemination of this literature through hymn sings. Dean Evans directed the singing with Franklin T. Watkins at the piano.—*LILLY S. MCGIBSON, Registrar.*

CHESAPEAKE CHAPTER—The regular monthly meeting was held at Calvary Lutheran Church, Baltimore, Nov. 10. Members and guests heard a panel discussion on the meaning of music in worship. The panel included: Dr. Don Frank Fenn, moderator, Dr. L. Ralph Tabor, Stefan Grove, Peabody Conservatory, and Arthur Howes, Organ Institute and Peabody organ faculty. The musical program included Corelli's Concerto and Mozart's Sonatas 4, 10, 1 and 11 played by Richard Wegner and strings. Frances Kline Brown played: "Ave Maris Stella," Frescobaldi; "Pange Lingua," Dupré; "Domine Jesu," Demessieux; Kyrie, Missa de Angeline, Howard R. Thatcher; Meditation sur le "Salve Regina," Saint-Martin, and Grand-Choeur on Mode V, Weitz.

CHESAPEAKE CHAPTER—The Chesapeake Chapter held its annual organist-clergy dinner Oct. 13 at the First English Lutheran Church, Baltimore. After a short business meeting the group was addressed by Walter Morris of the Goucher College faculty. He spoke on the importance of establishing rapport between clergy and organists. The choir of First Church sang the following program: Psalm 96, Sweetlinck; "Out of the Deep", Wood; Trio, "Aperite"; Buxtehude; Psalm 122, Sowerby; Psalm 100, Huston.—*MARGUERITE BLACKBURN.*

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News of the American Guild of Organists—Continued

Rehearsal Techniques Shown

The Lockport Branch Chapter held a workshop Oct. 20 at Grace Episcopal Church. Regent Cecil A. Walker introduced Lindsay Lafford, F.R.C.O., Hobart and William Smith Colleges, Geneva, who conducted a demonstration of choir rehearsal techniques. Great emphasis was placed upon phrasing. Choir members of the city's churches attended and formed the choir for the evening. After a stimulating and instructive choir rehearsal period, the evening concluded with refreshments.

WESTCHESTER COUNTY CHAPTER—The regular meeting of the Westchester Chapter took place Oct. 21 at the Huguenot Church, Pelham Manor, N.Y. Mrs. Harold Branch, sub-dean, introduced the speaker of the evening, Dr. Harold V. Walsh, City College of New York, who spoke on symbolism in the church. The lecture covered the symbols of the astronomers more than 4,000 years before Christ and their incorporation in church architecture and liturgies. Some of the points of his lecture were illustrated by colored slides. It was probably the most interesting non-musical program the chapter has had. At the conclusion of the program refreshments were served.

The annual installation dinner meeting of the chapter took place Sept. 16 in the church hall of the Asbury Church, Crestwood-Yonkers. Allen C. Allbee, dean, presided. Following dinner the Rev. Frederick J. Vincent, Church of the Redeemer, Pelham, installed the officers of the chapter listed in *The Diapason* for June. Members adjourned to the church to hear a short lecture by Malcolm Austin on the new Austin organ in the church. Several members played. Mrs. Austin is organist-choir director. Announcement was made of forthcoming programs and activities of members.—ALLEN C. ALLBEE, Dean.

EASTERN NEW YORK CHAPTER—The Eastern New York Chapter observed its own Guild Sunday Oct. 19 with a vesper service in St. Luke's Episcopal Church, Catskill. The service was led by the Rev. John R. Ramsey, rector of St. Luke's, and the Very Rev. Allen W. Brown, dean of the Cathedral of All Saints, Albany. The music was arranged by Everett S. Glines who played the prelude, "Erbarne dich mein, o Herre Gott", Hanff, and postlude, "How Beautiful Shines the Morning Star", Buxtehude. The cathedral collegium musicum, under the leadership of Dr. Preston Rockholt, sang the Kyrie Eleison, Palestrina, Credo, McK. Williams, Motet 6, Bach. Organ interludes included: Carillon, Sowerby, played by Miss Helen Henshaw, sub-dean; Prelude in B minor, Bach, Betty Mathis; "Litany", written for this service and played by the composer, Russell Field, and "Elegy", Peeters, Betty Valenta. Following the service and a brief business meeting participants, members of the chapter and friends were guests of Mr. and Mrs. Glines at a festive turkey dinner in the parish hall.

The chapter opened the year of monthly meetings Sept. 19 with a recital by Charles Brand in the Pilgrim Congregational Church, Schenectady. This solo recital was well attended, and in the business meeting which followed plans for the year were announced and discussed. The offering from all member recitals benefits the scholarship fund.

SYRACUSE, N.Y., CHAPTER—The Syracuse Chapter met at the First Presbyterian Church Oct. 6. Following the usual business meeting the group formed a choir to sing anthems brought by three members of the chapter. These members were J. Curtis Shake, Syracuse University, Franklin E. Bristol and the Rev. James L. Harris. Each directed three anthems, rehearsed them slightly and gave an introduction to material not familiar to everyone. Refreshments were served by the choir of the host church.—WILL O. HEADLEE, Recording Secretary.

DELAWARE CHAPTER—The Delaware Chapter had a Guild Sunday program Oct. 12 in St. Andrew's Episcopal Church, Wilmington. Harrison Walker, church organist, gave the following recital: Psalm 19, Marcello; "O Sacred Head," Bach, Brahms and Cassler; "Beautiful Saviour" and "Built on the Rock", Christiansen-Cassler; Passacaglia and Fugue in C minor, Bach; Kyrie and Elevation, Langlais; "Jubilate Deo", Benoit; "Solemn" Prelude and Pastorale, Rowley; Sonata 2, Mendelssohn; Processional, M. Shaw.—CAROLYN CONLY CANN, Registrar.

CHAUTAUQUA CHAPTER IS HOST TO KARL RICHTER



KARL RICHTER, noted German recitalist, is shown at a reception following his recital Oct. 6 at the First Lutheran Church, Jamestown, N.Y. In the picture

are: Russell Chall, co-chairman, and Gerald Heglund, chairman of the artist committee, with Herr Richter on the right. Dean Florence M. Sandberg of the Chautauqua Chapter is seated.

CHAUTAUQUA CHAPTER—The Chautauqua Chapter met Oct. 28 at St. Luke's Episcopal Church, Jamestown, N.Y. A demonstration program on the Kate Vanderbough Ashwell memorial organ was played by Dean Redick. The program included: "Agnus Dei Hymn", Dunstable; Præliudium, Fugue and Ciacona and "Num bitten wir", Buxtehude; Trumpet in Dialogue, Clérambault; Introduction and Toccata in G, Walond; "Pièce Héroïque", Franck; "Prayer", Gullmatt; "The Transfiguration", Benoit; "Aria", Peeters, and Toccata "Festiva", Purvis. A reception followed with Dean Redick as host assisted by Richard Corbin and Philip Holmes. Florence Sandberg, dean, presided at the business meeting.

The chapter which was beginning its tenth year met Sept. 23 for a tureen supper at the Westminster Presbyterian Church, Jamestown. Following the business meeting members inspected three church organs under the direction of Miss Charlotte Dahlbeck, Michael Emules and Russell Chall.

The chapter brought back to Jamestown for a second recital Karl Richter, who appeared before an appreciative audience in the First Lutheran Church Oct. 6. His program included Reger's Introduction and Passacaglia in D minor, Lübeck's Prelude and Fugue in E, Bach's Prelude and Fugue E minor, a chorale prelude, Pastorale and Toccata and Fugue in D minor and an improvisation on "How Bright Appears the Morning Star".—B. JOYCE BRATT, Registrar.

STATEN ISLAND, N.Y., CHAPTER—A tour of the Sacred Heart Cathedral, Newark, N.J., was enjoyed by members of the Staten Island Chapter Oct. 7. Joseph A. Surace, A.A.G.O., Ch.M., explained the different stops and combinations for gallery and chancel organs installed by Schantz. He played the following program from the gallery, using both organs: Kyrie, Messe des Pauvres, Satie; "Ave Maris Stella", Titelouze; "Liebster Jesu", Reger; "Ave Maris Stella 3", Dupré; "Schönster Herr Jesu", Schroeder; Psalm 19, Marcello. Members also heard a description of the beautiful imported marble and mosaics used in completing the cathedral. Dean John Bainbridge, A.A.G.O., outlined the tentative program for the season. Carl W. Lesch served as host, assisted by Helen E. Baker, Joseph Bruno and Josephine Tagliamonte.—WILHELMINA DANISCHOWSKI, Registrar.

AUBURN, N.Y., CHAPTER—The Auburn Chapter met Oct. 13 at Crouse Auditorium, Syracuse University, to hear Arthur Poister discuss and play the Holtkamp organ.—DIANNE BOCKES, Registrar.

BUFFALO CHAPTER—The Buffalo Chapter met Oct. 27 at the Holy Trinity Lutheran Church. After dinner in the parish hall the group assembled in the choir room where Dean Clara Pankow spoke briefly and introduced a panel of Buffalo Chapter members who conducted a workshop on service music. The panel and their topics for discussion were as follows: John Becker, M.S.M., hymn playing and varying accompaniments; Roy Clare, M. Mus., A.A.G.O., Ch.M., plainsong; Reed Jerome, Anglican chant, and Fred Wunsch, M.A., A.A.G.O., Ch.M., keyboard and choral requirements for the church musician. Literature on appropriate text books and on organ and choral music was distributed.—EDNA M. SHAW, Secretary.

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter met Oct. 26 for the dedicational recital on the memorial organ at Montclair State College. Russell Hayton, A.A.G.O., of the faculty played the following: Trumpet Tune and Air, Purcell; Flute Solo, Arne; "My Heart Is Filled with Yearning" and Passacaglia and Fugue in C minor, Bach; "Pièce Héroïque", Franck; "Deck Thyself, My Soul, with Gladness", Brahms; Sketch in C, Schumann; "In Dulci Jubilo", Dupré; Prelude and Fugue on "B-A-C-H", Liszt. At the intermission the organ was formally presented to the state by the memorial committee. The student group of the college served refreshments following the program.—MILDRED E. WAGNER, Dean.

BINGHAMTON, N. Y., CHAPTER—About thirty members and guests of the Binghamton Chapter met Oct. 6 for the first fall get-together in the home of Leland Carman. Year books were given out and Dean Anna Meade called attention to the activities listed for the coming season. Entertainment for the evening was supplied by Mr. Carman as an imaginary TV program from Station A.G.O. Piano solos, vocal solos and a vocal duet made up the program which was interspersed with appropriate commercials. Mrs. William Halliday and Robert Tarboux were participating local musicians. Refreshments served by Mrs. Carman brought to close a delightful evening.—MARION A. ROWLEY, Secretary.

NORTHERN NEW JERSEY CHAPTER—For the Oct. 22 meeting of the Northern New Jersey Chapter in the Bethany United Presbyterian Church in Bloomfield, the speaker was Madeleine Marshall, well-known instructor of diction in the Juilliard School of Music. A large audience was in attendance. After the meeting refreshments were served by the choir of the host church.

CENTRAL NEW JERSEY CHAPTER—The first fall meeting of the Central New Jersey Chapter was held Oct. 6 in the Hamilton Square Presbyterian Church. A delicious banquet was served by the women's association of the church. Ed Riggs was general chairman of arrangements and Ramona Andrews was program chairman. Following the dinner Dean Marion Flintzer welcomed members and guests and introduced the re-elected officers. The program included group singing, a Scottish dancer, Sheila Crawford, accompanied by E. W. Paterson of the Ulster pipe band of Philadelphia, and guest speaker Dr. Elizabeth Rodgers of State College of Trenton who gave an illustrated lecture on the late Ralph Vaughan Williams. Virginia Ellis, contralto, sang, accompanied by Edith Hartman.

William Memmott was heard in a recital Sept. 28 in the St. Paul Methodist Church, Trenton, where he is the new organist. His main work was the Sonata on Psalm 94, Reubke.—WILLIAM E. REED, Registrar.

ROCHESTER, N.Y., CHAPTER—The Rochester Chapter sponsored Marilyn Mason Nov. 3 in Kilbourn Hall at the Eastman School of Music. The audience was large and responsive. The program was a mixture of old and new, including: Suite, Edmund Haines (dedicated to Miss Mason); Concerto del Signor Torelli, Walthers; Aria con Variazione, Martini; Prelude and Fugue in G, Bach; Pastorale, Roger-Ducasse; Scherzo, Op. 2, Durufé, and Paul Creston's Suite (also dedicated to Miss Mason). She received a tremendous ovation. For encores she played: Minuet, Haydn; "Greensleeves," Searle Wright, and Epilogue, Langlais.

ROCHESTER, N.Y., CHAPTER—The Rochester Chapter met Oct. 7 in the West Avenue Methodist Church for its annual organist-minister dinner served by women of the church. Dean David Berger presided at the short business meeting which followed the dinner. Ruth Canfield discussed the next meeting, a recital by Marilyn Mason Nov. 3 in Kilbourn Hall. The Rev. Clement Yinger's address, "Music, the Universal Language", was one of the finest ever heard by the group. There was a short discussion on church music problems before a portion of a filmed recital by Miss Mason. The group was invited to view the newly-renovated church rooms and to see and try the organs.—RUTH FAAS, Registrar.

ROCKLAND COUNTY, N.Y., CHAPTER—The Nov. 4 meeting of the Rockland County Chapter was held at the Reformed Church in Spring Valley, N.Y., with Dean Margaret Rednour presiding. It was the annual clergy and organist meeting. J. Buchanan MacMillan and Harold Best gave a demonstration of hymn tunes and hymn playing with a discussion. A film put out by the Wicks Company was shown. Plans are being formulated for a senior choir festival and for an artist recital. Preliminary steps are being taken to form a student group at the Nyack Missionary College sponsored by the chapter. Refreshments were served and a pleasant social hour enjoyed by all.—KATHLEEN MARTINE, Registrar.

SUFFOLK CHAPTER—The Oct. 5 meeting of the Suffolk Chapter was held in the Presbyterian Church, Huntington, N.Y. Donald Studholme, organist of the church, played the following program on the Baldwin electronic organ: Three Verses from the Te Deum, 16th century; Flute Solo, Arne; "Come, Saviour of the Gentiles" and Fantasia in G minor, Bach; "Pièce Héroïque", Franck; "The Desert", "Yucca", Casual Brevities, Leach; "A Mountain Spiritual", Whitney; "Song of Peace", Langlais, and Variations de Concert, Bonnet. After the program the members assembled in the choir room for a business meeting followed by a social hour with light refreshments.—ERNEST A. ANDREWS, Secretary.

LONG ISLAND CHAPTER—The first meeting of the Long Island Chapter was held Oct. 12 at the Hicksville Methodist Church following a buffet supper arranged by Hilda Brown, hospitably chairman. Seven new members were welcomed. Plans for the year were announced by Dean Sophy Toppin. Following the showing of movies of the Alfred Institute by Arthur Toppin and Mario Sinisi a wedding music workshop was conducted. The program enlisted the services of singers Lillian Erschel, Hal Goldie and Michael Toole and organists Dean Toppin, Florence Gode, Kedra Greaves and Mr. Sinisi. A discussion followed.

VIRGINIA DENYER REESE

Oklahoma Baptist University
at SHAWNEE

News of the American Guild of Organists—Continued

"Favorite Anthem" Concert Given

The Spartanburg Chapter sponsored a concert of sacred choral music by the Spartanburg oratorio society Oct. 26 at Twichell auditorium, Converse College. More than 700 people attended the program which was composed of sixteen favorite anthems of the churches of the community. A survey had been made months before the program in order to determine the selections to be included. John E. Williams, A.A.G.O., was director, Mary Ellen McDaniel, A.A.G.O., piano, and Rachel Pierce, F.A.G.O., organ.

The chorus was composed of sixty-one singers, representing seventeen area churches.

The oratorio society will sing "The Messiah" with members from the Spartanburg symphony Dec. 7.

FLORENCE BURCH, Secretary.

PATAPSCO CHAPTER — The Patapasco Chapter met Nov. 1 at the home of Herbert Frisby. Dean Charles Parker presided. A report of the executive committee was read. A business meeting followed after which the host served refreshments.—FRANCES CHAMBERS WATKINS, Registrar.

PATAPSCO CHAPTER—The first meeting of the season was held Oct. 4 at the Psalmist Baptist Church, Baltimore, Md. After an opening service officers were installed as listed in the THE DIAPASON for June. Ada Killian Jenkins, columnist for the Afro-American newspaper, addressed the chapter. Norman Ross opened a discussion of a scholarship fund to help worthy young organists. The plan was favorably received. Three new members joined the chapter. Following the business meeting refreshments were served.—FRANCES CHAMBERS WATKINS, Registrar.

CHARLOTTE, N.C., CHAPTER—The Charlotte Chapter convened Oct. 20 for its monthly dinner meeting at St. John's Baptist Church. Following a delicious meal a program of new music for choir and organ was heard. Paul Langston played five contemporary compositions suitable for service playing and Harvey Woodruff directed the chapter in sight reading a number of new anthems for seasonal and general use. Two members were among the composers whose anthems were sung: Mr. Langston and Dr. Richard Peck.—NELL MORGAN, Registrar.

ST. PETERSBURG CHAPTER—The St. Petersburg Chapter held another interesting meeting Nov. 10 at St. Thomas' Episcopal Church, Snell Isle. A covered-dish supper was served to active and subscriber members. After this came a workshop on organ repertory conducted by Edmund S. Ender. This was followed by a report on the Houston convention by Ann Ault and Marguerite Beckwith. "Traveling with the Hultquists" was an illustrated lecture showing the high spots of a European musical tour. Members of the Upper Pinellas, Tampa, Sarasota and Manatee Chapters were invited guests for the evening.—FLORENCE G. ANDERSON, Corresponding Secretary.

SOUTH MISSISSIPPI CHAPTER — The South Mississippi Chapter met Oct. 14 in the Bay Street Presbyterian Church, Hattiesburg, Miss. Two members of the faculty of Mississippi Southern College gave the program. Dr. William Presser talked on "The Duties of a Church Musician" and Robert Roubos played "From Heaven on High", Pepping, and "Thou Art the Rock", Mulet.—Mrs. E. B. McRANEY, Reporter.

CENTRAL NORTH CAROLINA CHAPTER—The Central North Carolina Chapter commemorated Guild Sunday with a combined evensong and recital at the Church of the Good Shepherd, Raleigh, Oct. 12. David Pizarro, A.A.G.O., played the service and directed the choir made up of singers from choirs served by chapter members. A feature of the service was a processional of chapter members in robes and academic gowns. "Create in Me a Clean Heart", Brahms, was chosen as the anthem. Bourgeois' "Father, We Thank Thee" was also sung. Jean Swanson, F.A.G.O., Meredith College, Raleigh, played a short recital to close the well-attended service. Her selections were Bach's Prelude and Fugue in C minor, de Grigny's "Pange Lingua", Mendelssohn's Sonata 3 in A and Langlais' "Te Deum".—PEGGY HOFFMANN, Registrar.

COLUMBIA, S.C., CHAPTER—The Oct. 13 meeting of the Columbia Chapter was held at Trinity Episcopal Church. Following the business session a program was given by Evangeline Embler and Mrs. Joseph Hester, soprano. Robert L. Van Doren was accompanist. The program: Toccata in C, "Although Both Heart and Eye O'erflow" and "Lord, to Thee My Heart I Proffer", St. Matthew Passion, Bach; Five Bach Transcriptions, Edmondson; "O Had I Jubal's Lyre", "Joshua", Handel, and "Sunshine and Shadows", Gale.

The chapter met Sept. 22 in the Shandon Presbyterian Church choir room. New members were welcomed at the meeting. A report was given on the senior choir festival Nov. 9 under the direction of Dr. Richard Peck. Robert Van Doren reviewed music for the junior choir festival to be staged at the regional convention in April.—MARIE M. JONES.

AIKEN, S.C., CHAPTER—The first meeting of the Aiken Chapter was held Oct. 14 at the home of Dr. and Mrs. Robert C. Milham. Mrs. Milham, who took the examination for A.A.G.O. in June, reviewed the questions and answers from the examination. She offered her suggestions for study and practice in preparation for the examination. The books used to study for the test were shown to members. She concluded the program by playing the music that was required for the examination.—K. L. GIMBY, Secretary.

GREENVILLE, S.C., CHAPTER — The Greenville Chapter met at the Buncombe Street Methodist Church Oct. 20. Mrs. J. Riffe Simmons, dean, presided over the business meeting. An invitation was to be extended to each pastor in the city to attend the November meeting. Putnam Porter, minister of music at the host church, told of his trip to the national convention in Houston and what he thought were some of the highlights. A program of recorded organ music was heard, several recordings of Buxtehude at M.I.T. and E. Powers Biggs with the Columbia Symphony.—DAISY D. FONVILLE, Registrar.

CENTRAL FLORIDA CHAPTER — The November meeting of the Central Florida Chapter was held in the Morrison Memorial Methodist Church, Leesburg, Nov. 4. Fred Stivender was chairman for the evening and arranged a program of organ music by chapter members Allen R. Wolbrink, Janice Milburn and Travis Plummer. The program was as follows: Toccata, Muffat; "Von Gott will Ich nicht lassen", Buxtehude; "Von Himmel hoch da komm' ich her", Pachelbel; Sonata 6, Mendelssohn; Trio-sonata 1, Bach. After the program members and guests enjoyed a reception in the home of Mrs. E. C. Huey.—JULIE BISHOP, Secretary.

SAVANNAH, GA., CHAPTER—The Savannah Chapter sponsored a choir clinic Sept. 22 and 23 in historic Trinity Methodist Church. The clinic was conducted by Dr. Austin C. Lovelace. Morning and evening sessions were held to which pastors, organists, choir directors and choir members of churches throughout the city were invited. Lectures by Dr. Lovelace covering choir techniques and repertory with discussion periods were highly inspirational and instructive. Dwight J. Bruce was chairman of the clinic committee. A further major project for the current season of the chapter will be the sponsoring of a recital in February by Jean Langlais.—Mrs. CHARLES W. BOWERS, Registrar.

ATLANTA CHAPTER—The Atlanta Chapter started its Oct. 13 meeting with a dinner at the Emory University cafeteria. After dinner members went to the Protestant radio center for a program of music for organ, strings and choir arranged by William Weaver. A large audience enthusiastically received Concerto 11 in G, Handel; "Hall to Thee, Thou Goodly Jesus," Bach; Corelli's Sonata in D, Opus 3; two Mozart Sonatas, and the Buxtehude cantata "Command Thine Angel That He Come." The organ is a Schlicker.

A monthly newsletter has recently been born to the Atlanta Chapter and has been named "The Dulciana." Mr. Weaver has been appointed editor.

The chapter turned out en masse to the dedicatory recital of the new three-manual Austin at the beautiful new Trinity Presbyterian Church Nov. 3. Dr. Hugh Porter played a recital and directed the choir in selections from Mozart's "Coronation" Mass, with Adele Dieckmann, A.A.G.O., at the console.—MOZELLE HORTON YOUNG, Reporter.

UPPER PINELLAS CHAPTER—Oct. 27 marked an annual get-acquainted dinner for ministers, organists, choir directors and subscriber members of the Upper Pinellas Chapter at the Dunedin Presbyterian Church. More than 100 guests and members attended, a record number. Ministers and organists were represented from the majority of the churches in this area. One of the guests was Ann Ault, state chairman. Mrs. Roy Blanchard, dean, welcomed guests. A program was heard later in the evening, with Mrs. Jack Tallent singing, accompanied by Mrs. Ted Jacobsen. A mock treasurer's report was given by Zona Gale Thaden. The guest speaker for the evening was the Rev. Rudolph McKinley. A recital by Jean Langlais was announced for Feb. 27.—THELMA ANDERSON, Registrar.

NORTH MISSISSIPPI CHAPTER—The North Mississippi Chapter held an all-day meeting in Oxford Oct. 25. After registration the Rev. Murphy Wilds conducted the devotional service. Herman Howard, organ builder of Covington, Tenn., gave a demonstration lecture on how an organ works. Lester Groom, Blue Mountain College, gave a lecture recital on preludes, offertories and postludes. Dr. B. I. Harrison, University of Mississippi, who spent last summer in Europe, gave an interesting talk on organs in Paris. At the noon luncheon Valerye Bosarge and Esther Oelrich reviewed the Houston national convention. In the afternoon Wayne Thompson Moore, Mississippi State College for Women, gave the following recital at the Oxford-University Methodist Church: Toccata in E minor, Pachelbel; "Jesus, meine Freude", "In dir ist Freude" and Prelude and Fugue in C, Bach; Two Chorale Preludes, Brahms, and "Pièce Héroïque", Franck. After a coke party in Wesley Hall, everyone departed for home.—ESTHER OELRICH, Secretary.

GREENWOOD, S. C., CHAPTER — The Greenwood Chapter held its Oct. 27 meeting at the Main Street Methodist Church with Evelyn Martin, Mrs. J. C. Dalton and William Bobo as host and hostesses. The dean, Mrs. George Parsons, opened the meeting with a prayer followed by a business session. The program for the evening was on wedding music and an informative discussion was led by James O'Nan. Several selections were sung by Miss Martin accompanied at the organ by Dr. A. Elbert Adams.—ROSEMARY MAJOR, Publicity Chairman.

MIAMI CHAPTER—The Miami Chapter met Oct. 21 at St. Joseph's Catholic Church to enjoy a fine recital by John Morel at the Conn electronic organ and the church choir. Mr. Morel's program was as follows: Prelude and Fugue in D minor, Bach; Andante Cantabile, Symphony 4, Widor; "Herzlich tut mich verlangen", Bach; "Berceuse", Vierne; Prière, Suite "Gothique", Boëllmann; Improvisation on the Kyrie, Morel. The choir under direction of Mr. Morel sang: "Adoro Te Devote", plain song; "O Sacred Head", Bach-Montani; "O Bone Jesu", Palestrina; "Mother Dear, O Pray for Me" and a plain song Kyrie Eleison. After the musical program members adjourned to the dining room of the school for refreshments and a business meeting. Dean Louise C. Titcomb gave a report on her trip to the national convention at Houston.—PATRICIA HULL, Registrar.

BIRMINGHAM, ALA., CHAPTER — The Birmingham Chapter held its annual ministers banquet Oct. 27 at St. Mary's-on-the-Highlands Episcopal Church. More than 100 members and guests attended the banquet at which Myrtle Jones Steele, state chairman, installed the following new officers: Dean, Sam Batt Owens; sub-dean, Jane Slaughter; treasurer, Florence Wade; librarian, Amos Hudson; auditors, the Rev. Gregory Fleischer and Warren Hutton; chaplain, David Cady Wright. Andrew Gainey, Birmingham-Southern College, sang a group and Dean Owens played the Couperin Chaconne in G and the Andante from Franck's "Grand Piece Symphonique" on the new Schantz organ. Dr. F. G. Schlafer concluded the program with a discussion of "When Church Music Succeeds".—WILLIAM BAXTER, DIAPASON Correspondent.

JACKSON, MISS., CHAPTER—The Jackson Chapter met Nov. 2 in the Capitol Street Methodist Church. The program arranged by Glenn Gentry had as its theme the Psalms. Mrs. Virgil Posey read a paper entitled "The Book of Psalms: A Heritage of Psalmody and Hymnology". Charles McCool, tenor, sang Four Biblical Psalms, Dvorak, and four hymns by Vaughan Williams. Accompanists were Charles Echols, organ, and Bina Ruth Brown, viola. Also included in the program were two chorale preludes played by Mr. Gentry and Neal Smith and anthems and hymns based on the Psalms sung by the group present.—Mrs. CAUL ROPER, Registrar.

KNOXVILLE, TENN., CHAPTER — The third monthly meeting of the Knoxville Chapter was held Nov. 3 at the Church Street Methodist Church. A delicious dinner was served by the ladies of the church to a large number of members and guests with Miss Elizabeth Platt as hostess. A short business meeting followed. Upon adjourning to the chapel, members sight read a program of anthems directed by the five organist-choir directors: Jane Wauford, Mrs. Marion Pickle, Jr., A.A.G.O., Charles Hunnicutt, David Brandt, A.A.G.O., Betty Whittle and William Byrd.—BETTY SCOTT, Registrar.

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News of the American Guild of Organists—Continued

MEMPHIS CHAPTER—The Memphis Chapter observed its annual ministers' night with a dinner meeting at the Evergreen Presbyterian Church Oct. 13. Local ministers and their wives were special guests of the attending organists. Dr. W. J. Millard, pastor, and Miss Martha McClean, organist of the host church, served as official host and hostess. Eighty-four guests enjoyed a lovely dinner prepared and served by the ladies' auxiliary under the direction of the church hostess. Mrs. Fred M. Niell, dean, presided over the business meeting after which the group adjourned to the church for the program, which featured the Very Rev. William E. Sanders, dean of St. Mary's Episcopal Cathedral, and William J. Gravesmill, organist-choirmaster of Grace-St. Luke's Episcopal Church. Topic for Dean Sanders' address was music and the church. Mr. Gravesmill played the following: Toccata and Fugue in D minor, Bach; small settings of well-known hymns by Stelthorn, Stelzer, Oley and Willan, and "Prière Héroïque", Franck.—EUGENIA EASON, Registrar.

SABINE CHAPTER—The Sabine Chapter sponsored a choir and organ program Nov. 4 by Charles Köpe and the St. Genevieve Choristers of Lafayette, La., in the First Presbyterian Church, Orange, Tex. Mr. Köpe played: Prelude and Fugue in G, "O Mensch, bewein Dein' Sunde gross" and "Wachet auf", Bach; Concerto in D minor, Vivaldi-Bach; Noël with Variations in G, Daquin; Chorale in E major, Franck; "Benedictus", Reger, and Toccata in F major, Widor. He directed the choristers in: "Veni Creator", Gregorian; "Out of the Depth", Gelineau; "Der Morgenstern", Praetorius; "Jesus, Jesus, Come to Me", Traditional; "Ave Maria", Franck; "Pie Jesu Domine", Requiem, Fauré, and "Stabat Mater", Pergolesi. A large audience from surrounding Texas communities was present. Officers of the chapter are: Hubert Kaszynski, dean; Mrs. E. I. Hardy and Mrs. C. B. Holter, sub-deans; Hugh E. Thompson, secretary, and Mrs. I. A. Durke, treasurer.—HUGH E. THOMPSON, Secretary.

TAMPA, FLA., CHAPTER—The Nov. 3 meeting of the Tampa Chapter was held at the studios of the Burdette Sound Company. Mr. Burdette played stereophonic recordings on tape of Robert Owen, Don Baker and David Harkness. Mr. Burdette's remarks were interesting and educational. At the business meeting following four new members were received and a Christmas program planned.—HELEN WILTSBERG, Registrar.

LOUISVILLE, KY., CHAPTER—The Louisville Chapter opened its fall season with a picnic at the home of Emma Cooke Davis Sept. 13.

The Oct. 11 meeting was held at St. Luke's Episcopal Church in Anchorage, Ky. Dean Joseph Schreiber reported that there are 138 active members in the chapter. Choral literature reviews and displays made up the program at the meeting.

Willie Fae Williams gave a chapter-sponsored recital at St. Mark's Church Nov. 9.—MRS. WALTER KENNEDY, Registrar.

LUBBOCK, TEX., CHAPTER—The Lubbock Chapter held a meeting Oct. 7 at the Forrest Heights Methodist Church. The program was given by Mary Ann Brenneman. The following numbers were played: Two Chorale Preludes and Toccata and Fugue in D minor, Bach; Sonata 2, Mendelssohn; Prelude, Fugue and Variation and Final in B flat, Franck.

The third meeting of the year Nov. 4 was at the First Christian Church. Several selections were sung by the church choir directed by Paul Ellsworth. Mrs. Keith McCarty played organ accompaniments. Trio 7 in E flat, Mozart, was heard. A business session was presided over by Dean Cecil Bolton.—MRS. CLAUD H. DALTON, Corresponding Secretary.

TEXAS CHAPTER—The Texas Chapter held its annual Guild service and installation of officers Oct. 20 at the Royal Lane Baptist Church, Dallas. The Rev. Tom Jackson and his staff were hosts. The sanctuary choir, Dick Neely, director, sang "Christ, We Do Adore Thee", Dubois; "Expectans Expectavi", Wood, and "Great Is the Lord", Matthews. Mrs. Tom Jackson, organist, accompanied the choir and congregation and also played Prelude on Psalm 67, Edmundson, and Toccata, Suite "Gothique", Boëllmann. The following are chapter officers for the coming year: John D. Newall, dean; Robert S. Ekblad, sub-dean; Annette Black, A.A.G.O., treasurer; Mrs. Wilbur S. Jones, secretary; Steinman Stephens, registrar; Alice Knox Fergusson, A.A.G.O., historian; Gladys E. Lundgren, parliamentarian; Henry W. Sanderson, A.A.G.O., and James M. Gulinn, auditors, and the Rev. William C. Buck, chaplain.

The chapter sponsored Catharine Crozier as the first artist in the recital series. The program which appears on the recital page was played at the Highland Park Methodist Church on the new three-manual Aeolian-Skinner organ.

ALAMO CHAPTER—The 1958-1959 season of the Alamo Chapter was opened in a festive manner Oct. 31 in the First Baptist Church, San Antonio, Tex. This church, one of the largest in the Southwest, was attractively decorated for the occasion. Mrs. Frank Hammett, organist at the host church for the last fourteen years and a past-dean of the chapter, was recitalist for this occasion. The organ is now being rebuilt and enlarged by Otto Hofmann. Immediately following the program Mrs. Hammett was honored by a reception in the church parlors. Members of the choir of the host church served some 125 guests. Mrs. Hammett was given a number of mementoes and an orchid corsage. Mrs. Hammett's program included: "The Heavens Declare", Marcello; "Jesus, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; Prelude, Clérambault; "Reverie", Vierne; "Prière Héroïque", Franck; Two Elevations in G, Benoit; "Roulade", Bingham; "Deck Thyself", Brahms; Toccata, Dubois.—HARRY N. CURRIER, Dean.

FORT SMITH, ARK., CHAPTER—The Nov. 3 meeting of the Fort Smith Chapter was held in the new United Hebrew Temple. A demonstration of music used in the liturgy was given by Rabbi Irwin Schor and Hattie May Butterfield, D. F. A., organist-choir director. They were assisted by a mixed quartet. The chapter then gathered in the social hall for coffee and a short business meeting.

The chapter held its annual clergy dinner Oct. 6 at the Ward Hotel with sixty-five members and guests in attendance. Dr. Fred G. Roebuck spoke on "The Ministry of Music". Two singers were heard.

The chapter held its Sept. 8 meeting at the First Presbyterian Church. Chaplain James Mahon presided over the installation of the following officers: Dean, Alice Louise Davies; sub-dean, Mrs. Howard Bass; secretary, Mrs. Charles McDonald; treasurer, Miss Esther M. Graham; registrar, Mrs. Milton Birkett. A social hour concluded the meeting.—MRS. CHARLES McDONALD, Secretary.

HOUSTON, TEX., CHAPTER—The Houston Chapter opened the 1958-1959 season with a covered-dish supper Oct. 13 at St. Luke's Methodist Church. After a delicious meal and an hour of fellowship a business meeting was conducted by Dean Herbert Garske. New members and guests were introduced and greeted. Mrs. Earl Lowder, program chairman, gave a preview of activities for the coming year. Various committee reports were given and a discussion followed about Guild examinations. A highlight of the evening was the delightful program by accordionist Bill Palmer. His program was accompanied by his own humorous narrative. After such an enjoyable evening all members felt highly inspired for chapter activities in the coming season.—JEAN MENZIE, Registrar.

TEXARKANA CHAPTER—The Texarkana Chapter met at the First Presbyterian Church Oct. 25. Mrs. Carl Pelley, dean, opened the meeting with a ceremonial recognition of new members. The Rev. Robert S. Park, chaplain, concluded the short service with the reading of Psalm 91 and a prayer. Florence Gants showed slides of the world tour which she made the summer of 1957. She selected slides of shrines, temples and other various places of worship for the enjoyment of the members. Beginning with Japan she took them "on tour" through the Orient. An informal reception was held in the parlor of the church following the program. Punch and cookies were served by the social committee.—DOROTHY ELDER, Registrar.

FORT WORTH, TEX., CHAPTER—The annual Guild service was an occasion of special importance for the ninety-seven members and guests of the Fort Worth Chapter who attended the Gregorian high mass at St. Andrew's Roman Catholic Church Oct. 20. The chapter was honored by the presence of the monks' choir of the Cistercian monastery at Dallas, who sang the mass directed by the Rev. Ralph S. March, S. O. Cist., Ph. D., assisted by St. Andrew's choir under the direction of Dr. Felix Gwozdz and Helen Keith, organist. Following the service the chapter was led by Dean Emmett Smith in reading the declaration of religious principles. A lecture and demonstration of Gregorian chant was given by Fr. March. A buffet dinner was served before the mass in St. Andrew's school cafeteria. The monks were severally introduced, minister guests were honored and all other guests recognized. Dean Smith presided at the business meeting and committee reports were heard. The annual budget was presented by Mrs. L. G. McLean and was adopted by unanimous vote. New members were recommended by Tracy Cary and were received by unanimous vote. Curtis Pruitt, chairman of the program committee, announced a joint meeting with the Texas Chapter Nov. 10.—MRS. J. A. JOLLY, Registrar.

OKLAHOMA CITY CHAPTER—Approximately thirty-five members of the Oklahoma City Chapter met for their monthly dinner meeting Oct. 27 at the First Unitarian Church. A delicious meal was served by women of the church, after which the group adjourned to the Jefferson room for the business meeting and program. Development of plans for the Langlais workshop and recital in January were discussed. John S. C. Kemp gave a book review on "The History of American Church Music" by Leonard Ellinwood. The review was closed with the author's statement that congregational singing has been greatly improved and can be improved still more by the use of congregational rehearsals and that the standard of church music could be raised considerably if given sufficient financial help.—MARY SCHULZ, Reporter.

TULSA, OKLA., CHAPTER—The Tulsa Chapter met in the parish house of Trinity Episcopal Church Nov. 4. After dinner was served by St. Hilda's Guild, Dean Casebeer conducted the business meeting during which the chapter voted to sponsor a branch chapter for Negro organists to be known as the North Tulsa Branch. Seventeen organists and choirmasters have expressed their desire to form this branch. Following the business meeting Mrs. E. H. Benedict gave an interesting report of the national convention in Houston.

SOUTHERN ARIZONA CHAPTER—The Nov. 3 meeting of the Southern Arizona Chapter was held in the new Grace Episcopal Church, Tucson. The public was invited to hear the new organ rebuilt and enlarged by David McDowell. A few of the pipes have been retained from the original organ built in 1885. The performers were Mrs. Edwin W. Carroll, organist at the host church for twenty-two years, and Knox Andrews, Mountain View Presbyterian Church. The program included: Chorale, Buttstedt; Tierce on Taille, Marchal; Echo for Trumpet, Merulo; "Veni Creator Spiritus", van Hulst; Rigaudon, Campra; "O Thou, of God the Father", Bach; Concerto 4, Handel; Carillon, Vierne; "In Dulci Jubilo", Dupré; Toccata, Symphony 5, Widor. A short business meeting followed and a social hour was held in the parish house.—DOROTHY S. WRIGHT, Registrar.

Chapter Sponsors Choir Festivals

Children's choir festivals were held in St. John's Cathedral, Denver, Col., Nov. 16 and 23. This was a project sponsored by the Rocky Mountain Chapter and the Denver Council of Churches.

Because of the increased interest in children's choirs and the work with children in churches, it was necessary to divide the group for the two Sundays. The total number of children participating was approximately 700. They represented thirty-two churches.

The program began with a short recital by Robert Kniss made up of: Trumpet Voluntary, Purcell; Arioso, Cantata 156, and Prelude and Fugue in E minor, Bach; Andante Tranquillo, Sonata 3, Mendelssohn; "Romance sans Paroles", Bonnet; "Harmonies du Soir", Karg-Elert, and "Flourish for an Occasion", Wolff.

The massed choirs were directed by Howard Anderson and were accompanied by Mr. Kniss. David Pew accompanied the choirs for the hymns.

Dr. J. Julius Baird discussed and demonstrated directing a choir from the console at the meeting of the chapter Nov. 3 at the Christ Methodist Church. The choir sang: "Father, Thy Holy Spirit Send", Franck; "O Lord, We Pray", Drozdov; "O Lord, Increase My Faith", Gibbons, and "O Blest Are They", Tchaikovsky. Following the program Robert Kniss, host organist, served light refreshments.

ESTELLA C. PEW, Publicity.

HELENA, MONT., CHAPTER—The Helena Chapter, in honor of Guild Sunday, sponsored a chorus of forty selected voices in a performance of Messa di Gloria by Puccini Oct. 19. This was a repeat, in answer to many requests, of the initial performance in national music week honoring the 100th anniversary of Puccini's birth. The concert was directed by Dr. Alfred H. Humphreys and accompanied by Milton Brown, organist, and a string quartet.

COLORADO SPRINGS CHAPTER—A second dinner meeting of the Colorado Springs Chapter was held Nov. 4 at Grace Episcopal Church. Dr. Louis T. Benezet, president of Colorado College, was the guest speaker. Dr. Benezet spoke on "Adventures of the Spirit." The business of the evening included appointments, reports, a motion to continue having dinners and the introduction of new members.

PORTLAND, ORE., CHAPTER—The Portland Chapter held its Oct. 11 meeting at Linfield College, McMinnville. Thirty-seven attended the dinner on the campus and the following business meeting. Hostess for the evening, Florence Kinney, played a recital in the college chapel. Among compositions heard were numbers by Bach, Franck and Langlais.—DONALD R. McPHERSON, Reporter.

WACO, TEX., CHAPTER—The Waco Chapter met Oct. 21 for its first meeting of the new season at the home of Dean Herbert Colvin. A large number of members was present in spite of the extremely wet weather. Reports of different phases of the national convention were given under the direction of Dr. Robert Markham. A social hour followed the business meeting. Co-hosts were the Ken Howards and Jack Hensons.—PAUL BENZLEY, Chapter Correspondent.

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News of the American Guild of Organists—Continued

Distributes Guild Sunday Bulletins

The Oct. 27 meeting of the Yellowstone Chapter was held at Grace Methodist Church, Mrs. Emil Heer and Mrs. Philip Turner, hostesses. Nearly 3000 bulletins were distributed to seven churches for Guild Sunday observance. Plans were completed for the third annual junior choir festival at the First Congregational Church, Billings, Nov. 16. Alice Lyon will be director of the massed choir numbers. A major portion of the meeting was devoted to study of Christmas organ and choral music under the leadership of Philip Turner, Rocky Mountain College. Discussion was held regarding the annual meeting with ministers in November.

New officers are: Myrna McNeil, dean; Lilius Jones, sub-dean; Esther Thornton, treasurer; Linnea Forseth, recording secretary; Philip Turner, corresponding secretary.

PASADENA AND VALLEY DISTRICT CHAPTER

The first meeting of the year of the Pasadena and Valley District Chapter was held at All Saints' Episcopal Church Oct. 13 and attracted the largest number in the history of the chapter both at the dinner meeting and at the recital which followed. Past deans were featured as honored guests. Congratulatory telegrams were read from David Craighead and Verdel Thompson. Eight past deans were introduced: Edward Tompkins, Loren Adair, Kathryn James, Charles Anderson, Ralph Travis, Ruby Kahn, Ruth Carlmark Lyons and Ronald Huntington. The program by Lowell Enoch, A.A.G.O., Ch.M., included works by Bach, Sowerby and Franck.

A weekly radio program is being offered by this chapter entitled "From the Organ Loft" and has featured Dr. Orpha Ochse, Willy Hardmeyer from Zurich, Switzerland, and Clarence Mader, Occidental College. The master series, which the chapter sponsors jointly with the Los Angeles Chapter and Occidental College, will feature Catharine Crozier, Robert Noehren and Pierre Cochereau.—KATHRYN MCCracken, Registrar.

LOS ANGELES CHAPTER

The Nov. 3 meeting of the Los Angeles Chapter began with a dinner at Immanuel Presbyterian Church. More than 100 members and guests attended. Dean Eva Mae Duit presided as guests were introduced and announcements made. The meeting adjourned to the church where the first recital of the master organ series was played by Catharine Crozier. Participating in the series are the Los Angeles Chapter, the Pasadena and Valley Chapter and Occidental College. Miss Crozier's program consisted of: Ciacona in E minor, Two Chorales and Fugue in C major, Buxtehude; Sonata 1 and Passacaglia and Fugue; Bach; Sonata 1, Hindemith; Dialogue sur les Mixtures and Arabesque sur les Flutes, Langlais; Fantaisie 2, Alain, and Toccata, Sowerby. The program ended brilliantly with the Prelude and Fugue in G minor by Dupré as an encore. A reception was held in the Geneva Room for Miss Crozier.—ELFRIDA DOLCH, Registrar.

SAN JOSE CHAPTER

The July 12 meeting was held in Los Gatos at the home of Dr. and Mrs. George Von Hagel. After an outdoor supper a program of chamber music including Mozart's Piano Quartet 1 and Mendelssohn's Piano Quartet, Opus 1, was heard.

The chapter installed the following slate of officers at the June 14 barbecue at the Charles Moser residence, Palo Alto: Dean, Herbert B. Nanney; sub-dean, Richard R. Jesson; registrar, Grace Doty Denman; secretary, Lila LeVan Loadwick; treasurer, Charles L. Sayers; financial secretary, Iva Rodgers; board members, Kathleen Bergeron, Clifford Hansen and Ruth Monsen.—LILA LEVAN LOADWICK, Secretary.

LONG BEACH, CAL., CHAPTER

An outstanding musical event was sponsored by the Long Beach Chapter at St. Luke's Episcopal Church Oct. 7. The occasion marked the initial appearance of "artists of the west", a group of talented musicians of Long Beach and vicinity. Among these were Marcia Hannah, Raymond Parmelee, Shirley Ann Herley and Iris Eshelman. A large audience heard the program which is listed on the recital page.—EDITH MARTIN WYANT, Corresponding Secretary.

KERN COUNTY CHAPTER—The Kern County Chapter, Bakersfield, Cal., has enjoyed a varied and interesting program of fall meetings under the direction of Mrs. Winfield Eldred, sub-dean. Opening the season, a patio supper was held Sept. 8 at the home of Mrs. J. M. Hawkins. Newly-elected Dean Ila Shively presided at the installation of officers of the student group. An organ group was played by Mrs. Hawkins.

The Oct. 6 meeting at the home of Mrs. Charles Flanagan featured an illustrated commentary of the Holy Land by Dr. Glenn Puder. Among the fine illustrations were pictures taken inside the archeological museum at Cairo, Egypt, which showed vast displays of treasures taken from the tomb of King Tut.

At the home of Mrs. Ralph Ryan Nov. 3 a group of sacred numbers was sung by Mrs. Robert Knight accompanied by Mrs. R. F. Peavy. This was followed by an inspirational message, "God's Hand in Mine at the Console", by Flora Krick.—MARY CONNELL, Registrar.

ORANGE COAST CHAPTER

National Guild Sunday, Oct. 12, was observed by the Orange Coast Chapter in a vesper service at the First Baptist Church in Santa Ana, Cal. Combined choirs from the First Presbyterian, First Methodist and First Baptist Churches of Santa Ana under the direction of Jack L. Coleman sang the following anthems: "Wake My Heart", Jane M. Marshall; "I Will Lift Up Mine Eyes", Sowerby; "Old 100th", Vaughan Williams. Organ voluntaries played by Mrs. William J. Talevich were: "The Sun's Declining Rays," Simonds, and Three Chorale Preludes, Langstroth. An address on the beauty of holiness was given by the Rev. Charles P. Smith. After the service a reception was held for members, choirs and friends.—ALLEN ADAMS, Registrar.

RIVERSIDE-SAN BERNARDINO CHAPTER

The Riverside-San Bernardino Chapter and the University of Redlands sponsored Willy Hardmeyer, Swiss organist, Oct. 13 at the University of Redlands in a refreshing, unacknowledged recital of great interest. The first half was an impeccable performance of pre-Bach music from England, France and Italy, culminating with the great Prelude and Fugue in A minor of Bach, the only German represented. Other composers were Blow, Daquin, de Grigny, Zipoli and Frescobaldi. The second half of the program offered fresh and vital music of unfamiliar contemporary Swiss composers: Paul Muller, Bernard Reichel, Conrad Beck, Bernhard Schulte and Willy Burkhard. All were played with exquisite color contrast, ranging in style from conservative use of the modern idiom, to biting polytonality of the extremists. These were discussed by Mr. Hardmeyer in an afternoon lecture on Swiss music. Members of the Redlands Student Group acted as ushers and handled the post-recital reception for Mr. Hardmeyer.—MARGARET WHITNEY DOW, Registrar.

CONTRA COSTA, CAL., CHAPTER

The second fall meeting of the Contra Costa Chapter was held at Trinity Lutheran Church, Walnut Creek, Oct. 27. In line with current pro and con discussion on the use of the Wagner and Mendelssohn wedding music, Alva Fontaine and Grace Vigren played their own selections for weddings and funerals from compositions by Rossini, Reger, Vaughan Williams and others. As usual in this group, a lively and stimulating discussion followed over the refreshments.—BARBARA PARSONS, Registrar.

SAN DIEGO, CAL., CHAPTER

The first fall meeting of the San Diego Chapter was held Sept. 8 at the Allied Gardens Presbyterian Church. New officers listed in THE DIAPASON for June were introduced. The program consisted of numbers played by Charles Lawrence, F.A.G.O., a report on the Houston convention by Isabel Tinkham and Barry Hatch and recent recordings of organ works.—MARGARET HAMILTON, Historian.

LONG BEACH CHAPTER

The Long Beach Chapter sponsored Dr. Leslie Spelman Nov. 4 in the First Congregational Church of Long Beach, Cal. Dr. Spelman and the Redlands University brass quartet played music of the Netherlands. An interesting feature of the program was the singing of Dutch psalm tunes by local Hollanders. Elaborate instrumental introductions were played as is done in Holland.—EDITH MARTIN WYANT, Corresponding Secretary.

Sacramento Plans Regional

An interesting and stimulating program is being planned by the Sacramento, Cal., Chapter for the far-western regional convention June 16-19, 1959. Under the able leadership of the general chairman, Frederic Errett, much has already been accomplished and all committees are working at full capacity to make the first regional to be held in California's capital city a huge success.

To date the chapter has lined up an impressive slate of recitals and lectures by nationally-known artists. Tentative plans include a composers' panel, an organ workshop, a tour to the site where gold was discovered and to other points of historical interest and a Guild service.

The committee chairmen are: program, Gloria Johnson; finance, Helen Kilgore; registration, Florence Paul; transportation, Yvonne Harmon; hospitality, Ethel Sleeper Brett; student contest, Ruth Martin; meals, Doretha Rother; advertising, publicity and printing, G. Leland Ralph; exhibits, Richard Emmons; TV and radio, Dr. Ralph Tippin; associate chairman, Grace Morse.

G. LELAND RALPH.

SALINA, KANS., CHAPTER

The Salina Chapter met Oct. 14 at the University Methodist Church beginning with a social hour. The business session was called to order by Harry Huber, dean. Officers elected at the previous meeting were installed by Dr. George Taylor. It was decided to sponsor a choir festival in March as one of two projects for this year, the other being a recital by Jerald Hamilton in May. Following the business meeting Mrs. C. L. Olson gave a talk on appropriate music for church weddings. Dean Huber distributed lists of suggested wedding music and led a discussion. He also suggested suitable processional and recessional selections. He played two from the list: Bach's Arioso in A and "A Song to the Stars", Kinder. Paul Ryberg listed anthems for use at Christmas and directed the group in singing them. Forty Salina and area people were present.—ROBERTA KAUFMAN, Registrar.

TWIN CITIES CHAPTER

The Twin Cities Chapter journeyed to Mankato, Minn., Oct. 19 for a vesper musicale at the First Baptist Church with Dr. Carey Jensen as host. The chapter received greetings and welcome from Elias Halling, Mankato State College, and from Bernice Strom. The program enlisted the services of Dr. Jensen at the organ, the madrigal singers, with Elias Halling directing and Mary Almfeld accompanying, and an instrumental trio. It was as follows: "Beatitude 4," Franck; "What You Do in Life," Buxtehude; "No Man Liveth to Himself," Schütz; "I Leave Thee Love," Hassler; "Cantique de Jean Racine," Fauré; Trio 4 in C, Mozart; Prelude and Fugue in A minor, Bach. After the program members enjoyed a fine meal in the new dining hall and toured the buildings recently added to the campus.—JANE AXNESS PETERSON, A.A.G.O.

SOUTHEASTERN MINNESOTA CHAPTER

Members of the Southeastern Minnesota Chapter met in the Lands Lutheran Church near Zumbrota, Minn., Oct. 27. Mrs. Harold Hoffman made a report on the student competition and the requirements as set up by the Minnesota Music Teachers Association. Dorr Thomas and Edward Kaelberer reported on the national convention in Houston. A short business meeting, presided over by Dean Switzer, preceded the program. Stanley Hahn was elected sub-dean to fill the unexpired term of Don Heath. Following the program the group enjoyed a coffee hour, at which Edward Kaelberer showed slides of the trip to Houston.—MARIAN TREDDER, Secretary.

WESTERN IOWA CHAPTER

The Western Iowa Chapter met Oct. 4 at Findley's tea room, South Sioux City. Following dinner the program featured a panel discussion on the ministry of music in the church with four clergymen participating. Members were asked to report on the recognition given Guild Sunday in their churches. Guests included Dr. and Mrs. Wood and Dean and Mrs. Holmes from the Morningside College faculty.—RUTH CORBIN, Secretary.

ST. LOUIS CHAPTER

A dinner meeting of the St. Louis Chapter was held at the University Methodist Church Oct. 27. Following the dinner and business meeting the organist of the church, Robert Oldham, played a half-hour recital on the church's new Möller organ. The following compositions were included: Fantasia in C minor, Bach; "Abide, O Dearest Jesus", Peeters; Prelude and Fugue on a Theme by Vittoria Britten; Elevation, Dupré; Scherzetto and "Cathedrales", Vierne. After the recital discussions in the round covered the following topics: solo repertory, music budgets, how to maintain interest in choir members, clergy-organist-director relationships and Guild exams.

A promising year for the St. Louis Chapter began Sept. 29 with a tour through an organ factory. As guests of the Wicks Organ Company, members were treated to a delicious roast beef dinner in Highland, Ill., and a tour through the plant. All the employees were working so members were able to see the intricate work involved in the manufacture of an organ from the woodwork, to the action of the pipes. At the end of the tour Robert Cloutier of the Ladue Chapel played a short recital on one of the finished products.—DOLPHINE WALBEL, Registrar.

CENTRAL MISSOURI CHAPTER

The Central Missouri Chapter held its first meeting of the year Oct. 12 at the Central Evangelical and Reformed Church, Jefferson City. The group attended a recital by Dewey Layton, Colorado Springs, Col., on the newly-installed three-manual Layton organ. After the group attended a reception in Mr. Layton's honor, a business meeting was conducted concerning plans for the coming year. The group moved to the Warwick Village for dinner and informal chatter.—JACQUELINE RAITHEL, Secretary.

ST. JOSEPH, MO., CHAPTER

The St. Joseph Chapter met Oct. 13 at the First Congregational Church. A carry-in supper was served. "Unsung Heroes, or Time Out for Play" was the title of a talk given by the Rev. W. Fred Primrose. He stressed the importance of the organist's ability to suggest joyousness, meditation and sadness. Mrs. Evan Ehlers, dean, presided. Elsie Durham presented the year's program. New music was available for soloists, directors and organists to make selections.—MRS. DAYTON JENNINGS, Reporter.

NORTHEASTERN WISCONSIN CHAPTER

The Northeastern Wisconsin Chapter made a trip to Wausau Oct. 25 and visited four churches to see organs. The trip included: the First Presbyterian Church where Sterling Anderson is organist, a three-manual Möller in Zion Lutheran Church where Richard Schumacher is organist, St. Stephen's Lutheran Church's three-manual Schantz where Don Vorpahl is organist and Trinity Lutheran Church with a two-manual Casavant which Paul Obst plays. The day proved to be informative and interesting for all who attended.

The first meeting of the chapter was held Sept. 28 in the Lawrence Conservatory of Music in Appleton. Dean Clinton F. DeWitt presided. Edith Miller, chairman of the committee forming a student group, reported on plans. Leo Quimby reported on the organ and choir clinic held in Madison and Dan Smith told of the national convention at Houston and of the Organ Institute at Andover. The program was followed by refreshments.—JOAN BERGER, Corresponding Secretary.

KANSAS CITY CHAPTER

The clergy-member dinner and Guild service was held Oct. 20 at the old and beautiful St. Mary's Episcopal Church. Following the dinner the clergyman guests were introduced and new members were installed. In the business meeting conducted by Dean Jack McCoy it was voted to accept the invitation to be host of the mid-western regional convention next summer. Dr. Robert Adams, University of Kansas City, gave an interesting talk on music in the life of Albert Schweitzer. Evensong was held with the Rev. Charles Cooper as officiant, Keith Christenson, organist, James Thomas, choirmaster, and Graham Cook as guest choir director. The Rev. Robert H. Porter delivered a thought-provoking address on the role of the church musician in the progress toward the ecumenical church.—MRS. FRED L. YOUNG, Registrar.

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News of the American Guild of Organists—Continued

Sponsor Hutchins in Lecture-recital

The Lorain County, Ohio, Chapter opened the fall season Oct. 20 at the First Methodist Church, Lorain. Mrs. John Pinkney, dean, conducted a brief business meeting. Mrs. Howard Higgins, program chairman, introduced Dr. Farley K. Hutchins, University of Akron, who gave a lecture-recital. He spoke on Buxtehude, Sweelinck and Frescobaldi. He also played the following of these composers' organ works: Toccata before the Mass, Canzona before the Epistle, Toccata before the Ricercar and Chromatic Ricercar after the Creed, "Fiori Musicale," Frescobaldi; "Echo" Fantasy, Toccatas in G minor and G major, Sweelinck; Chaconne in E minor, "Nun komm' der Heiden Heiland" and Prelude and Fugue in D, Buxtehude.

Refreshments were served following the program, at which time members had the opportunity of speaking with Dr. Hutchins. The Rev. Thomas Curtis announced that the First Congregational Church, Elyria, was to sponsor Karl Richter in a recital Nov. 2.

ALINE FERNER, Registrar.

DUBUQUE, IOWA, CHAPTER—Bellevue, Iowa, was the destination of Dubuque Chapter members for their monthly meeting Oct. 26 in the First Presbyterian Church. Dr. Laurence Nelson, pastor, welcomed the guests and David Nelson, organist of the church, was program chairman. The program included: "In Dulci Jubilo," Bach; Toccata, Böllmann; "Deck Thyself," Brahms; "Praise the Lord with Drums and Cymbals," Karg-Elert; Fantasia in F minor, K. 608, Mozart; Festival Overture for piano and organ, Grasse. Mr. Nelson, Lillian Stalger, Mark Nemmers, Mrs. Arthur Acheson and Doris McCaffrey participated. Refreshments followed in the church hall where members received their new yearbooks.—MARK R. NEMMERS, Registrar.

MASON CITY, IOWA, CHAPTER—The Mason City Chapter met at St. James' Lutheran Church Oct. 21 with twenty-seven members and nine guests. Mrs. Fred Clark, dean, opened the business meeting with prayer. The group sang a new twentieth-century hymn, "God of Grace and God of Glory," Hughes. Mrs. Roscoe Patton acted as program coordinator giving information about the baroque composers studied at this time. Appearing on the following program were: Gerald Greeley, Wilma Nyce and Ralph Height: "Musical Clocks," Haydn; Fuga, Ciacona in F and Toccata, Pachelbel; Prelude, Fugue and Chaconne and "From God I Ne'er Will Turn Me," Buxtehude. On the social committee were Doris Molander, Mrs. Chet Stille, Mrs. C. D. Qualite and Mr. Height.—WILMA NYCE, Registrar.

LANSING, MICH., CHAPTER—The Allen organ studios entertained the Lansing Chapter at a buffet dinner Nov. 2 in the civic auditorium. After a demonstration of the Allen electronic instrument Phillip Steinhaus played a recital.

The chapter had a dinner meeting Oct. 22 at the Central Methodist Church with Catharine Crozier as guest. Miss Crozier played an exquisite recital under the auspices of the DeLamar Memorial Foundation established in 1945. Audience favorites were "Arabesque on the Flutes," Langlais, and Fantaisie 2, Alain.—ETHEL M. HEATH, Registrar.

CENTRAL OHIO CHAPTER—Edward Johe, First Congregational Church in Columbus, was host to the Central Ohio Chapter for the Oct. 13 meeting. The program was an informative lecture-demonstration on hymn playing by Robert Stofer of Dayton. Tape recordings of hymns used the preceding month in various Columbus churches were played and open discussion held with chapter members participating.—HELEN SULLIVAN, Registrar.

BUENA VISTA, IOWA, CHAPTER—The Buena Vista Chapter held its first meeting of the new year Oct. 12 in the chapel of Our Savior's Lutheran Church, Albert City. Dean Howard Johnson reviewed the program for the coming year. Members commented on summer organ and choir workshops which they had attended. Following the meeting refreshments were served by Hilvie Johnson and the dean.—VIRGINIA BOGGS, Secretary.

WABASH VALLEY CHAPTER—The Wabash Valley Chapter held its first meeting of the 1958-59 season Sept. 28 at St. Stephen's parish house. The dean, Mrs. Irvin Hooper, presided over the business meeting at which plans were discussed for the coming year. Refreshments and a social hour followed.—MRS. GILBERT LEWISADAM, Secretary.

WHITEWATER VALLEY CHAPTER—A cold and rainy night and the seeming caprice of various parts of the state of Indiana in agreeing on times (CST or CDT) combined to provide several bad omens for the second meeting of the year for the Whitewater Valley Chapter; however, ministers and members in goodly numbers enjoyed a pleasant evening in the church and newly-remodeled social rooms of the First Presbyterian Church, Connersville, Sept. 30. Margaret Harrison mentioned the current existence of that dilemma for every organist, an irreparable cipher, which made the swell division of the organ useless and then proceeded to play, with fine variety of tone color and registration, "Festal Time" by Kenneth Walton. The meeting was planned around a panel discussion on the functions of church music with panel members speaking individually and answering questions and participating in discussion. The first speaker was the Rev. Sidney C. McCammon speaking from the standpoint of the clergyman in a liturgical church. Leonard Holvik, Earlham College, Richmond, Ind., spoke for the choral musician. Speaking for both the non-liturgical church and the organist was Lawrence Apgar, Indiana state chairman. A report was made to the chapter by Carolyn Hodson, secretary-treasurer of the Earlham College student group; thirteen students have joined the group and an ambitious program is planned for the year. Mr. Apgar is the advisor. Refreshments and fellowship closed an enjoyable evening.—ANTHONY ALLEN, Registrar.

CINCINNATI CHAPTER—The Cincinnati Chapter heard Wayne Fisher and John Weissrock in a recital of Widor and Vierne at the Odeon Nov. 3. Mr. Fisher played Symphony 5, Widor. Mr. Weissrock, student of Mr. Fisher who won the student competition sponsored by the chapter, played Symphony 6, Vierne.

The chapter met Oct. 6 at the Philippus Church. Henry Humphreys gave a talk concerning trials and tribulations of an organist and a history of composer-organists of the past. Elmer Dimmerman, dean, presided over a brief business meeting. Ruth Andree Eckel and Mrs. Evans Burbank served as hostesses for the social hour which followed.

FORT WAYNE CHAPTER—The Fort Wayne Chapter held a dinner meeting at the Forest Park Methodist Church Oct. 28. After dinner and the business meeting the Forest Park choir directed by Donald Allured sang a short program of service music: "Praise to the Lord," Shaw; "Breath of God," Sateren; "Father in Thy Mysterious Presence Kneeling," Allured, and "Behold Now, Praise the Lord," Titcomb. The church has a new forty-rank Müller of five divisions, including a strong antiphonal. Four member organists demonstrated some of its capabilities. William Shoot played Rowley's "Triumph Song," Richard Carlson played Noel, Dandrieu, and Mrs. Dana Christie played Carillon, Roberts. David Wilson played "Now Thank We All Our God"—DELBERT JOHNSON, Correspondent.

TOLEDO, OHIO, CHAPTER—The Toledo Chapter traveled to Fostoria for its meeting Oct. 21 at the First Presbyterian Church. A recital series sponsored by the local chapter will include: Margaret Rickard Scharf Nov. 25, David Craighead Feb. 4 and George Faxon April 7. The program for the evening consisted of a demonstration and talk on "tonality" by John Schantz followed by an active question and discussion period. Mrs. Charles Clark played: "Our Father Who Art in Heaven," Buxtehude; "Communion," Purvis; Chorale in A minor, Franck. After an inspection of the console and chambers, members were guests at a reception.—JOHN J. FRITZ, Registrar.

SAGINAW VALLEY CHAPTER—The Saginaw Valley Chapter met at the First Presbyterian Church, Caro, Mich., Oct. 28. Summer music workshop reports were given by Mrs. Bert Hahn and Martha Arnold. The following program on the twenty-one-rank Aeolian-Skinner organ was played by Frank Campbell, organist of the church for the last forty-four years: Fugue in C, Bach; "We Pray Now to the Holy Spirit," Buxtehude; "Nocturne," Bonnet; Carillon, Sowerby; Flute Solo, Arne; Toccata in F, Widor.—MRS. WILLIAM J. WALTERS, Reporter.

PEORIA, ILL., CHAPTER—The Peoria Chapter held the annual Guild service at the First Methodist Church of Canton Oct. 12. The three Canton members of the chapter, Ursula Walter, Mabel Groutage and Agnes Christopher, were the participating organists, and the adult choir of the church directed by Ketric Klingman sang the service. The Rev. Leslie C. Archer, D. D., gave a short talk "Thoughts on the minister and music in worship." At the conclusion of the service the choir was host at a reception for guests in the church parlors.—AGNES W. CHRISTOPHER, Registrar.

INDIANAPOLIS CHAPTER—The meeting of the Indianapolis Chapter Oct. 14 at the North Methodist Church began with a delicious dinner served by women of the church. Loretta Martin, social chairman, and her committee were in charge of decorations. Vivian Arbaugh was hostess and Richard Whittington, host. Dean Clarence F. Elbert presided. After a short business meeting members heard a recital on the four-manual Kimball organ by Mary Lou Samuelson, Susan Shedd Hemingway, A.A.G.O., and Vivian Arbaugh.

The chapter gala mixer party and tea was held Sept. 21 at the Holcomb garden house, Butler University. Dean Elbert presided and directed group singing with Edwin F. Sahn at the piano and Harold Leemond at the Baldwin electronic organ. Organists from several chapters in Indiana attended.—FLORENCE M. MILLET, Publicity.

CHICAGO CHAPTER—National Guild Sunday was observed by the Chicago Chapter Oct. 12 with a service at the First Methodist Church of Oak Park. The music was under the direction of Corliss R. Arnold, D.S.M., A.A.G.O. Choirs from the Austin Boulevard Christian Church, Pauline Osterling, director; the Euclid Avenue Methodist Church, Amy Leslie Toskey, director, and the United Lutheran Church, Maxine Killeaney, director, combined with the choir of the host church to sing music by Chicago composers Leo Sowerby and Dr. Arnold. George Williams, Jr., and Richard Billingham, A.A.G.O., winners of the last chapter competition, played organ voluntaries, and the Rev. Charles S. Jarvis, chaplain, spoke briefly on the responsibilities of the church organist and director. Pins were awarded to past deans. Following the service a buffet supper was served.—GRACE SYMONS, Registrar.

SOUTHWEST MICHIGAN CHAPTER—The Nov. 3 meeting of the Southwest Michigan Chapter was held at the First Methodist Church in South Haven with dinner followed by a recital by Dean Kathryn Loew on the new Schantz organ. Eight new members have been received into the chapter in the first two meetings of the season. Following the business meeting Mrs. Loew played: Prelude and Fugue in D, Buxtehude; "O God, Thou Faithful God" and "My Faithful Heart Rejoices," Brahms; "Abide with Us, Lord Jesus Christ," Karg-Elert; Prelude, Milhaud; Promenade, Air and Toccata, Dupré, and Prelude and Fugue in A minor, Bach.—GEORGE NORMAN TUCKER, Registrar.

SOUTHWEST MICHIGAN CHAPTER—The opening meeting of the season was held Oct. 6 at the First Congregational Church, Battle Creek, starting with dinner. Mrs. Cornelius Loew, dean, presided. Two newest members of the chapter, Mr. and Mrs. Alexander Turco, were heard in a program of violin, organ and harpsichord. Mrs. Turco, violin, was accompanied by Ralph Deal on the harpsichord, and later Mr. Turco played the Bach Fugue in C. The evening finished with a square dance as a "fellowship" time.—GEORGE N. TUCKER, Registrar.

CENTRAL IOWA CHAPTER—Members of the Central Iowa Chapter met for a potluck supper at the Central Presbyterian Church, Des Moines, Oct. 20. Guest speaker was Howard Kelsey, Washington University, St. Louis, regional chairman.

Prospective members were invited to meet Nov. 10 with the chapter at the University Christian Church. Russell Saunders, Drake University, gave a lecture-demonstration on hymn-tune materials.—JEANNE LARSON, Secretary.

SANDUSKY CHAPTER—The Sandusky Chapter started its meeting Nov. 2 at Zion Lutheran Church. The business meeting was conducted by Dean William Didelius. The group will sponsor George Markay Jan. 11. For the program twenty-seven members and guests rotated to three churches to hear three short recitals of Christmas music. Laura Long started the program at Zion Lutheran Church followed by Dean Didelius at Grace Episcopal Church and Paul Becker at St. Mary's Catholic Church. Mrs. Rodger Doerzbach and Mrs. John Wild served as hostesses for the social hour in the choir room at the last-named church.—LAURA M. LOWE, Secretary.

NORTH SHORE CHAPTER—The North Shore Chapter met Nov. 17 at the First Methodist Church, Evanston, Ill., for a choral clinic. Participants in the discussion were Dr. Thomas Matthews, dean, Helen Hawk Carlisle, Dr. Austin Lovelace and Dr. Ewald Nolte. The clinic included music for adult, youth and children's choirs as well as a discussion of the little-used choruses from the "Messiah."—MRS. EDWIN BROWER, Publicity Chairman.

LAFAYETTE, IND., CHAPTER—The Oct. 20 meeting of the Lafayette Chapter was held at the Immanuel United Church of Christ with Dean Frances Overton presiding. After the business session T. J. Purchla played a recital of contemporary music on the new three-manual Wicks organ. There was also contemporary music on display. Refreshments were served with Wilma Fletemeyer, honorary member, pouring. Miss Fletemeyer is the donor of the new instrument.—MRS. WALTER VANDEKLEEN, Registrar.

STAMFORD, CONN., CHAPTER—Norman Coke-Jephcott, Mus. Doc., F.R.C.O., F.A.G.O., appeared as guest speaker at the Oct. 20 meeting of the Stamford Chapter at St. John's Lutheran Church. Dean Esther Mitchell called the meeting to order and a short business session followed. Dr. Coke-Jephcott spoke on the training of children's voices and, with the help of those present as a volunteer choir, demonstrated by means of vocal exercises the many points involved in improving the technique of sight reading and bringing out controlled head tones. He then proceeded to the preparation of Guild examinations, illustrating each item in detail at piano and blackboard. His genial manner and sense of humor made for all in attendance a most enjoyable and informative evening. A social hour and refreshments concluded the meeting.—PRISCILLA M. CARLSON, Secretary.

PORTLAND, MAINE, CHAPTER—The Portland Chapter held its first monthly program Oct. 20. Dr. Malcolm W. Cass, new dean, greeted the members at the People's Methodist Church, South Portland, where he is organist and director. Fred Lincoln Hill, chairman of the program committee, announced the programs for the year to include the always popular organist-minister dinner and an innovation in an evening devoted entirely to Maine composers. This October program was devoted to favorite organ selections of members, many of whom played. Plans were discussed for an organ workshop as a part of the winter series of recitals by visiting artists on the famous Kotschmar organ in the Portland city hall. Dr. Alfred Brinkler, founder of the chapter, and Fred S. Thorpe, sub-dean, gave interesting reports of their participation in the Canadian convention.—MAUD H. HADNES, Registrar.

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News of the A.G.O.—Continued

Chapter Sponsors Festival

Members of the Rutland District of the Vermont Chapter were guests at the home of the Rev. Harry Ford Oct. 18. Mr. Ford read a paper and gave a talk outlining organ placement and the desirability of smaller instruments of classical design. Recordings of the new von Beckerath organ in Cleveland were played and members were shown the 100-year-old tracker organ which Mr. Ford removed from an Arlington, Vt., church for the purpose of restoration. The meeting was closed by a coffee hour.

The following day the Vermont Chapter sponsored its annual choir festival at the North Congregational Church in St. Johnsbury. The service was conducted by the Rev. James C. Glasser, pastor of the church. Choirs from twelve churches in all sections of the state were conducted by Mrs. Edward Hanson before a large audience.

The following anthems were sung: "Father, in Thy Mysterious Presence Kneeling", Thompson; "Send Down Thy Truth, O God", winning anthem by Helen Brown in the annual contest sponsored by the chapter; "O Sing unto the Lord", Hassler; "Grieve Not the Holy Spirit of God", Noble; "O Praise the Lord", Tchaikovsky; "Blessed Are the Men Who Fear Him", "Elijah", Mendelssohn, and "Praise", Rowley.

The prelude and service music were played by Charles Page, Boston University. Mrs. William Rhodes, organist of the host church, played the offertory and Mrs. Clyde Sleeper of Grace Methodist Church played the postlude.

CARL ADAMS, Registrar.

NEW HAVEN CHAPTER—The New Haven Chapter held its regular monthly meeting Nov. 10 in the First Church of Christ, Scientist. The following recital was played on the Aeolian-Skinner organ by Donald Shelburn, Edward J. Foote, Carolyn Larom and Dr. George Becker: Fantasia and Fugue in C minor and Prelude in G, Bach; "Er-barm' dich mein, o Herre Gott," Walther; Movement 1, Sonata 3, Mendelssohn; "Lord Jesus Walking on the Sea," Weinberger; "How Brightly Shines the Morning Star," Karg-Elert; Toccata "Festiva," Purvis; "In Dulci Jubilo", Buxtehude, Bach and Dupré; Noël with Variations, Langlais. Isabel Westcott sang a group accompanied by Reginald Smith.—MARY P. REDD, Registrar.

WORCESTER, MASS., CHAPTER — The Worcester Chapter's meeting was held Oct. 28 at the Central Congregational Church. The host for the meeting was Alan Walker. Stanley Tagg of the Old First Church, Springfield, was guest speaker. His topic was wedding and funeral music. He gave examples of music on the organ and mentioned quite a few more. Refreshments were served after the program.

The first meeting for the season was held Sept. 30 at Atlantic Union College, South Lancaster. The host was Melvin West, organist at the college. The program was in charge of Henry Hokans who showed pictures of organs he had played in Europe. Recordings of some of the organs were heard. Mr. Hokans had a Fulbright scholarship to study with Pierre Cochereau.—VIRGINIA I. ROWELL, Corresponding Secretary.

HARTFORD, CONN., CHAPTER—The Hartford Chapter met Oct. 7 at St. Joseph's College, West Hartford. The Rev. Russell C. Woollen, Ph.D., gave a lecture on modern music in the church. Fr. Woollen is a member of the faculty of Catholic University, Washington, D.C.

The annual Reformation day service sponsored by the Greater Hartford Council of Churches and the chapter was held Oct. 26 at historic Center Congregational Church in downtown Hartford. Lowell Haynes directed the Wethersfield Congregational and Center Church choirs and was organist for the service. Florence Hyde played the prelude and Eunice Pike the postlude.—FLORENCE B. CASE, Publicity Chairman.

BRIDGEPORT, CONN., CHAPTER — The Oct. 21 meeting of the Bridgeport Chapter was held at the First Methodist Church. Following a delicious chicken dinner, prepared and served by the senior choir of the church, Harris Bartlett, secretary and membership chairman, read a list of several new colleagues and subscribing members. Dean Florence Beebs Hill introduced the program chairman, Dorothy L. Partridge, organist of the host church, who presented the speaker of the evening, the Rev. Dr. William H. Alderson, pastor of the church. Dr. Alderson gave an inspiring talk on "Hearing".—PATRICIA Y. BROWN, Publicity Chairman.

NEW HAMPSHIRE CHAPTER—The annual pastor-organist dinner of the New Hampshire Chapter was held Nov. 4 at Grace Episcopal Church, Manchester. There was a large attendance of members with their pastors and wives as guests. After a delicious dinner and a brief business meeting the following speakers were heard: Rabbi Michael Szenes, Father Osgood and Harry Whittemore, organist of the host church. Three organists were voted in as new members.

An enjoyable tour of churches and organs took place Oct. 19 in Concord. Members and several guests availed themselves of this opportunity. The group met at the First Congregational Church where Trevor Rea played two numbers and gave facts about the organ and church. Next church was the First Church of Christ, Scientist, where Frank Heffer played and gave the history of the three-manual instrument. Eleanor Darrah conducted the group on an informative tour of the church. The next stop was at the Baker Memorial Church where several members played briefly and admired the unusual architecture of the building. Mary McLaughlin was hostess at the South Congregational Church. The group inspected the Winant mansion which is the site of the proposed new Unitarian-Universalist Church. Refreshments were served by Dean Rebecca Dole and Miss McLaughlin. Evensong at St. Paul's School chapel was followed by a recital on the four-manual organ there by Dr. Channing Lefebvre. He played: Trumpet Tune and Air, Purcell; "Reverie", Lemare; Gavotta, Martini, and Toccata and Fugue in D minor, Bach. Dinner at a Concord restaurant rounded out the day's activities.—EVELYN FISHER, Registrar.

WESTERLY BRANCH CHAPTER—The Westerly Branch, Rhode Island Chapter, opened the season by sponsoring William MacGowan, Whitinsville, Mass., organist and harpsichordist, with the Boston Chamber Players, assisted by Mrs. Lee Trobaugh Steelman, flute, in a memorable recital at the Central Baptist Church Oct. 26. Mr. MacGowan's harpsichord group included: Minuet, Clark; "Song Tune", Blow, and "Cibel", Loelliet. Mrs. Steelman joined Mr. MacGowan in Sonata in E flat for flute and clavier, Bach, and Suite in D for flute and clavier, Romain, and prelude to "The Blessed Damselle", Debussy. Other numbers were: "Syrinx", Debussy; Chaconne in G minor, Couperin; Andante, Stamitz; Prelude in C, Fugue in G, Fantasia and Fugue in C minor, Bach; "Brother James' Air", Wright, and "Litanies", Alain. Mrs. Steelman and Mr. MacGowan were guests of honor at a reception following the recital.—ALBERT M. WEBSTER, Secretary.

BOSTON CHAPTER—A beautiful day inaugurated the new season of the Boston Chapter. Members and friends were the guests of Edward Gammons and the Groton School Oct. 4 for a picnic on the school grounds followed by a recital in the school chapel by John Ferris, newly-appointed university organist at Harvard. Mr. Ferris opened his program with the Clérambault Suite on the First Tone to show the great variety of solo and ensemble voices possible on the instrument. Mr. Gammons, in remarks preceding the recital, gave some of the history of the organ and told of the changes and alterations that had been made. High points were reached in the Buxtehude Toccata and Fugue in F, the Alain Premiere Fantaisie and in sections from "La Nativite" by Langlais.

WATERBURY, CONN., CHAPTER — The Waterbury Chapter held the first meeting of the season Oct. 26 at the home of Robert Birt who had invited members to supper preceding the meeting. Thirty members were present. The business meeting was presided over by Mrs. Birt, the dean. The year book and the A.G.O. Quarterly were made available. The chapter purchased three memorial record albums for the public library. The telephone committee announced that all members are contacted personally prior to meetings, recitals and special events. A cake was to have been presented to John Bonn who is celebrating his seventy-fifth year as an active member of all musical circles in Waterbury. Due to a sudden illness he was unable to be present. The meeting adjourned early so that the group could attend the inaugural recital by Margaret Westlake Powers at the Second Congregational Church.—LILLIAN F. SKILTON, Registrar.

BROCKTON, MASS., CHAPTER — The 1958-59 season opened with a meeting Sept. 29 in the home of Francis L. Yates. Eighteen were present. Dean Ralph E. Chase presided at the business session. An interesting year of activities was launched outlined at a previous executive meeting. Dean Yates and Carl B. Swanson reported on the C.C.O. convention, showing slides and moving pictures and stressing the value of participating in conventions.—ARNOLD JOHNSTAD, Publicity Chairman.

CHURCH IN HAMILTON, OHIO, HEARS MUSICAL PROGRAM

A program of music of the church, including hymns and compositions for organ and for choir, was heard Oct. 9 in the Presbyterian Church of Hamilton, Ohio. The recitalists were Robert L. Rudesill of the Hamilton church and William B. Giles, First Presbyterian Church, Middletown, Ohio. Mr. Rudesill played: Grand Jeu, du Mage; "Have Mercy upon Me, O God" and "Rejoice Now, Beloved Christians", Bach; "The Hen", Rameau, and Prelude and Fugue in A, Bach. Mr. Giles played Kleine Praeludien und Intermezzi, Schroeder. The choral offering was a first southern Ohio performance of Peeters' Te Deum; the congregation participated in the singing of hymns.

OLD KIMBALL IS REBUILT IN DUBUQUE, IOWA, CHURCH

The thirty-year-old eighteen-rank unified Kimball organ formerly at the Westminster Presbyterian Church, Dubuque, Iowa, has been completely rebuilt and moved into the temporary quarters of the new Westminster Church. Formerly the entire organ was under expression; now four of the great ranks are unenclosed. The specification for the newly-installed instrument was drawn by Dr. Doy Baker and Dr. Rosemary Clarke, F.A.G.O., both of the University of Dubuque, Mrs. Wayne Norman and C. G. Stoll, Waupaca, Wis.

Marcia Langenberg is the organist of the church. Dedication services were held Sept. 21.

MASSINGHAM APPOINTED TO CORNELL COLLEGE POST

Robert Massingham, F. A. G. O., A.R.C.O., has been appointed assistant professor of organ at Cornell College, Mount Vernon, Iowa, to succeed V. Earle Copes. Mr. Massingham attended Southern Methodist University, Dallas, Tex., and received B. S. and M. S. degrees from the Juilliard School of Music. He received a master's degree in musicology from North Texas State College. This year he studied in London on a Fulbright scholarship. He has taught at the University of Wichita and at East Texas State College and has served several churches as organist and choir director.

MUSIC AND ART TOUR PLANS SEVENTH ANNUAL SCHEDULE

The seventh annual music and art tour, under the leadership of Dr. D. Sterling Wheelwright, will follow the major festival trail next summer from Glyndebourne to Moscow.

Leaving New York July 1, the party will visit the capitals and sights of eight countries, including Berlin and Copenhagen, with tour extensions to Russia, Scandinavia and Edinburgh. Concert previews and meetings with artists abroad will be offered. The tour was founded in 1953 and will again be sponsored by the adult program of San Francisco State College.

CATHARINE CROZIER MAKES TRANSCONTINENTAL TOUR

Catharine Crozier's fall tour included recitals at Grosse Pointe Farms and Lansing, Mich.; Western Maryland College; Dallas and Galveston, Tex.; Los Angeles; University of California at Berkeley; Peoria, Ill., and West Liberty State College in West Virginia.

Miss Crozier played Nov. 23 in the concert series at Rollins College, Winter Park, Fla., where she is a member of the faculty.

MASTERWORKS PERFORMED AT EVENSONGS IN OCTOBER

Major works heard at evensong in St. Bartholomew's Church, New York City, in October included: Handel's "Chandos" Anthem 6 Oct. 5; Debussy's "The Prodigal Son" Oct. 12; Mendelssohn's "Lauda Sion" Oct. 19, and Beach's "Canticle of the Sun" Oct. 26. Jack Ossewaarde is in his first season as the organist and director.

PARKER'S "Hora Novissima" was sung by the choir of the Presbyterian Church of the Covenant, Cleveland, Ohio, Oct. 12 with Dr. Henry Fusner directing.

THE MOZART Requiem was sung Nov. 2 at St. Mark's-in-the-Bouwerie, New York City, with George Powers, F.A.G.O., conducting from the console.

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LONDON, ONT., CHORAL GROUP PERFORMS FOR C.C.O. FUND

Organ, vocal solo and choral music filled Aeolian Hall, London, Ont., at an "Aeolian Nine O'clock" Oct. 19, with the proceeds going toward the C.C.O. building fund. Organist Barrie Cabena, soprano Monica Lewis and the Aeolian Choral Society conducted by Gordon Jeffery were the performers. Gordon Atkinson was the versatile accompanist, playing the piano for Miss Lewis and the organ for the chorus.

Miss Lewis sang four numbers. The resources of the Aeolian-Skinner organ were displayed by Mr. Cabena in: Sonata "Eroica", Jongen; Andantino and "Pasticcio", Langlais, and Variations of a theme of Jannequin, "Le Jardin Suspendu" and "Litanies", Alain. The choral society sang the Jacob "Brother James Air"; "Pange Lingua", Bruckner, and "Cantate Domino", Buxtehude.

Another concert for the building fund will be given Dec. 21.

VAUGHAN WILLIAMS WORKS HEARD AT HEAVENLY REST

A memorial service of music by Ralph Vaughan Williams was sung by the Canterbury Choral Society Nov. 2 in the Church of the Heavenly Rest, New York City. The program was under the honorary patronage of the Hon. Sir Hugh Stephenson, H. M. Consul General, and included works for chorus and orchestra as well as hymns and organ pieces.

Among the works performed by the 100-voice chorus, conducted by Charles Dodsley Walker, founder of the society, were the Five Mystical Songs with Donald Gramm as baritone soloist, the Benedicte with Ellen Faulstich as soprano soloist, Psalm 100 and the Festival Te Deum.

Orchestral accompaniment will also be a feature of later programs by the society, which are as follows: Dec. 21, Bach's Magnificat and Cantata 140 ("Wachet auf"); March 8, Handel's "Samson", and April 26, Verdi's Requiem.

FORT WORTH SCHOOL TO BE SCENE OF MUSIC WORKSHOP

Southwestern Baptist Theological Seminary's annual church music workshop will be held in Fort Worth, Tex., Jan. 26-30 sponsored by the department of church music of the Baptist general convention of Texas and the school of church music at the seminary.

Members of the special faculty include Dr. Charles Hirt, University of Southern California; Mrs. Haskell Boyter, Atlanta, Ga., and Everett Hilty, University of Colorado.

Features of the workshop will include special recording techniques and stereophonic sound demonstrations and a joint recital by Mr. Hilty and the Southwestern Singers directed by R. Paul Green.

THE HARVARD musical association will make awards of \$500 each to younger composers in the form of a commission to write an original chamber music composition of not less than ten nor more than thirty minutes performance time.

STANLEY CARPENTER directed Maunder's "Song of Thanksgiving" Nov. 23 at Grace Church, Hastings-on-Hudson, N.Y., with Allen Allbee as guest organist.

MILDRED HENDRIX



MILDRED HENDRIX, university organist at Duke University, Durham, N. C., since 1943, has been appointed assistant professor of organ in the department of aesthetics, art and music. Facilities for practice have been expanded by installation in the Methodist center of the university of a Schlicker organ available to students. For the first time students may now receive academic credit for organ study.

Mrs. Hendrix opened the 1958-59 series of recitals Oct. 5 in the university chapel with a program of Bach, Buxtehude, Oldroyd and Reger. These recitals sometimes attract as many as 2000 persons to the magnificent stone chapel.

Other recitalists of the season will include: Donald McDonald Nov. 2 and Pierre Cochereau March 1. The chapel choir will sing "The Messiah" Dec. 7 and an oratorio May 3. Mrs. Hendrix will play two recitals Feb. 1 and June 7.

Mrs. Hendrix received the B. S. degree in music from the woman's college, University of North Carolina, and has done graduate study at Union Seminary in New York, the Organ Institute and Syracuse University. Her teachers include Clarence Dickinson, E. Power Biggs, Carl Weinrich, Arthur Howes, Arthur Poister, Ernest White and Dr. Fritz Heitmann. She has held organ positions at the Central Methodist Church, Philadelphia, and at the First Presbyterian and other churches in Greensboro, N. C.

Mrs. Hendrix served four years as dean of the North Carolina Chapter of the A. G. O. and for two years was state chairman.

DR. REDIC'S LONG CAREER DESCRIBED BY NEWSPAPER

Dr. Cora Conn Redic was honored Oct. 8 when the Winfield, Kans., *Daily Courier* devoted more than three columns of its issue to a summary of her illustrious career. The newspaper emphasized especially her wide influence on young people. The article was illustrated with a large photograph of Mrs. Redic confronted by her extensive display of pictures of her students, teachers and musical friends.

Mrs. Redic, whose accomplishments through the years are familiar to readers of THE DIAPASON, was for twenty years on the faculty of Southwestern College and later taught for eight years in St. John's College; both are in Winfield. Her long service as Kansas state chairman of the A.G.O. was highly fruitful.

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By the same token when things are going along headed for a "rut," and the music you're doing is old stuff to you and to your choir, the choir members start to flat, and yawn, and look at their watches, thereby reflecting your own boredom. And a miserable rehearsal is had by all.

But the Psalmist showed a real understanding of people when he wrote, "Sing unto the Lord a new song."

We need new songs if we are to express our feelings with freshness and vitality, or to "sing with the spirit and with the understanding also."

There is a musical heritage in the church dating back many centuries. As a choir director, you could limit yourself to the old masters and still have a huge library to draw from.

But just as Palestrina, Bach, and Handel expressed in music the religious sentiments of their times and places, we have in America—in 1958—gifted musicians in the service of the Church, working in Los Angeles, Toronto, Brooklyn, and elsewhere, who are capturing the spirit of our times in "hymns and spiritual songs."

It is our business and pleasure—as publishers—to search out the work of these composers, evaluate it, and offer to you the best we can find for your consideration.

It is your business and pleasure—as a choir director—to find the "new songs" that will fill you with enthusiasm for proclaiming the good news through song.

Therefore, here are three anthems we would like to bring to your attention: "Then Did Jesus Pray," "When Christ Rose," and "God Is a Spirit." They are especially appropriate for Lent, Easter, and Pentecost, in that order, in the liturgical churches; and they are all useful as general anthems in the non-liturgical churches.

The important point is this: these three anthems were written in our time for our American churches, just as Bach wrote anthems in his time for his church. We feel that they have unusual power to stimulate today's church musician to the point where the choir will "catch" the enthusiasm, "mirror" it, and make an outstanding contribution to the worship service.

We want to work with you to make music as vital a force for the church in our age as it has ever been in the past. And this is one way we feel that we can introduce many of you to our efforts: we are making a special offer to send you single reference copies of these anthems at no charge.

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Virgil Fox played the recital Oct. 19 which opened the new three-manual Aeolian-Skinner organ in the First Presbyterian Church, Evanston, Ill. A capacity congregation overflowed the pews and the choir stalls and into the chapel.

Mr. Fox gave a fine exhibition of the potentialities of the new instrument in a long program featuring several of the numbers long associated with him. A full-length mirror kept the player's remarkable command of the instrument in full view of the assemblage which also seemed to relish the copious oral program notes. On his recital were: "Now Thank We All Our God", "In Dulci Jubilo", "Come Sweet Death" and Toccata in F major, Bach; Communion, Tournemire; Suite, Opus 5, Duruflé; Giga, Bossi; "Greensleeves", Vaughan Williams, and "How Brightly Shines the Morning Star", Reger.

The original Johnson organ was installed in the church in 1895. It was rebuilt and enlarged in 1940 as the Barnes memorial organ. Judicious re-use of some ranks of this instrument was made in the new installation. The specification for the new organ was drawn up by the late G. Donald Harrison, but the instrument was designed and built under the direction of Joseph S. Whiteford, new Aeolian-Skinner president.

The organist and choir director of the church is Richard G. Enright of the faculty of Northwestern University.

Following is the stolist:

GREAT ORGAN

- Quintaton, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Gedackt, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.

- Flute Harmonique, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Scharf, 3 ranks, 183 pipes.
- Bombarde, 8 ft., 61 pipes.
- Chimes, 21 tubes.

SWELL ORGAN

- Gedackt, 16 ft., 12 pipes.
- Geigen, 8 ft., 68 pipes.
- Bordun, 8 ft., 68 pipes.
- Viole de Gambe, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 68 pipes.
- Flute Celeste, 8 ft., 124 pipes.
- Principal, 4 ft., 68 pipes.
- Flauto Traverso, 4 ft., 68 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Hautbois, 16 ft., 68 pipes.
- Trumpet, 8 ft., 68 pipes.
- Hautbois, 8 ft., 12 pipes.
- Clarion, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN

- Viola Pomposa, 8 ft., 61 pipes.
- Viola Celeste, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Aeoline, 8 ft., 61 pipes.
- Aeoline Celeste, 8 ft., 49 pipes.
- Prestant, 4 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Zimbel, 3 ranks, 183 pipes.
- Clarinet, 8 ft., 61 pipes.
- Bombarde, 8 ft., 61 notes.
- Tremulant.

PEDAL ORGAN

- Bourdon, 32 ft., 12 pipes.
- Principal, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Quintaton, 16 ft., 32 notes.
- Gedackt, 16 ft., 32 notes.
- Principal, 16 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Violoncello, 8 ft., 12 pipes.
- Quintaton, 8 ft., 32 notes.
- Choral Bass, 4 ft., 32 pipes.
- Flute, 4 ft., 32 pipes.
- Blockflöte, 2 ft., 32 pipes.
- Rauschquinte, 2 ranks, 64 pipes.
- Bombarde, 16 ft., 32 pipes.
- Hautbois, 16 ft., 32 notes.
- Trumpet, 8 ft., 12 pipes.
- Hautbois, 8 ft., 32 notes.
- Clarion, 4 ft., 12 pipes.
- Hautbois, 4 ft., 32 notes.
- Chimes.

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Colorful ensembles from independent tones

To gain a full, rich ensemble, the organist needs many independent tone sources at his command. Conn supplies this need.



Some electronic organs try to get the effect of a large pipe organ by using only a few tone sources, plus heavy amplification. But the result is not pleasing. On the other hand, Conn is the only popular-priced organ that essentially has a complete, individual tone generator for every note... just as the pipe organ has a pipe for every note.

Traditional couplers get traditional results

Then, the Conn also gives you a full complement of manual and intermanual couplers, making it possible to produce a surprising number of satisfying ensembles in addition to a great variety of solo combinations.

Manual and pedal divisions

The Conn is the only organ in its price range to provide individual generators for its manuals and pedal. On the Conn, the Great, Swell and Pedal all operate independently of each other.

Conn's versatility through contrast

The Conn Organ system of tone generation is uniquely different in that it does not attempt to expand a single type of tone into an entire tonal spectrum.



Using a pipe analogy, it would be unthinkable to attempt to produce the musical effect of a flue pipe by using a reed. Conversely, the brilliant sound of a trumpet could scarcely be achieved otherwise.

Conn is the only popular-priced organ that faces this requirement squarely. Its two basic tonal ingredients offer both the pure fundamental and, at the other end of the musical spectrum, a rich harmonic component. The independent availability of these two basic raw materials helps explain Conn's organ-like realism, its freedom

from the obvious disadvantages of ordinary tonal synthesis.

If you seek true versatility, valid tonal differentiation, you'll be best satisfied with a Conn—the unique popular-priced organ whose quality is a built-in feature.

Smooth musical attack

The Conn Organ's tonal response is similar to a pipe organ...somewhat faster than a wind blown pipe, but never abrupt. Each generator on the Conn Organ produces tone only when the key which governs it is depressed. Therefore the tone is not at full volume when it begins, but must build up. When a key is released, the tone diminishes gradually, then disappears. This gradual response takes place almost instantaneously. In other words, the response is both fast and smooth.



When organ tones start and stop too abruptly, the "pop," "crackle," "snap" are annoying to both organist and listener. You may have heard this abrupt tonal response in other electronic organs—but never in a Conn!

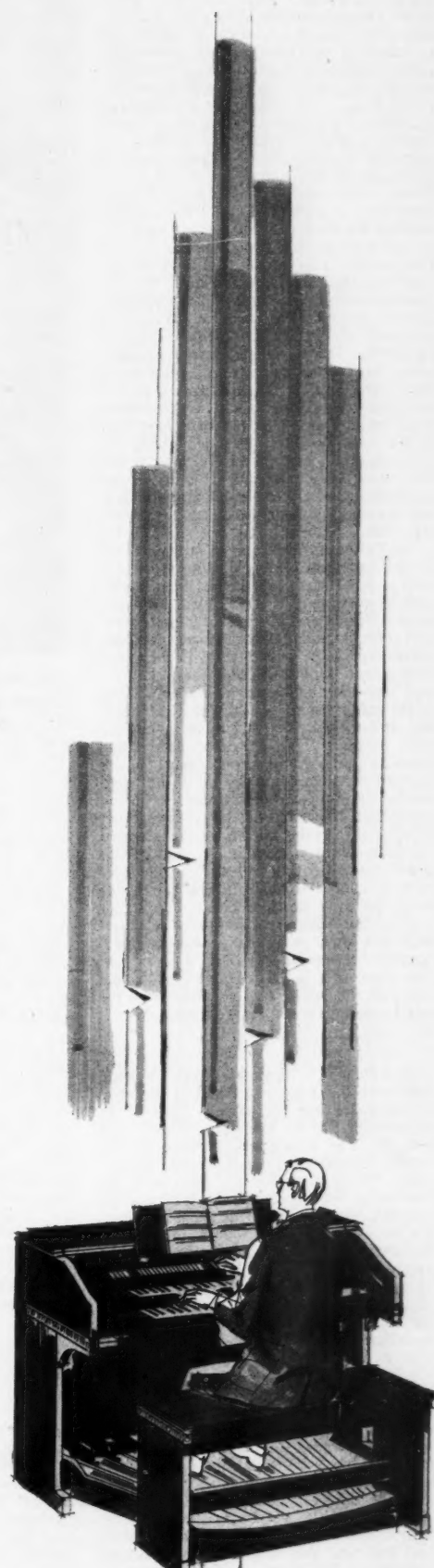
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Conn has developed a fine musical instrument. Conn has *not* developed an instrument that provides gimmicks and trick devices to produce a variety of unique sounds and percussion effects at the expense of important musical considerations. No musician would be satisfied for long with a "gadget" organ that produces a limited number of effects for a limited repertoire of music.

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The quality of Conn's system of tone production enables the Conn to produce excellent sound with a minimum of speakers. There is no need here to camouflage inadequate sound with a big battery of speakers.

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Flentrop Tracker Organ on Harvard Campus Described

By BARBARA J. OWEN

The best answer to any argument lies not so much in any abundance of verbiage as in simple concrete examples. No one will deny that an argument of some sort is indeed in progress between those concerned with the return to the classic methods of organ construction and those opposed to it. The proponents of this type of organ, whose numbers are on a steady increase, have in recent years been responsible for several organs built upon the principles of direct mechanical action and classic design and voicing. Many of these have been of a small size, but the summer marked the arrival of the second such instrument of notable dimensions in the last two years. This organ, built by D. A. Flentrop of Zaandam, Holland, for the Busch Reisinger Museum in Cambridge, Mass., presents the case for its species far more eloquently than would volumes of words. For organists with the wearisome "horse-and-buggy" epithet dinning in their ears, let it be said that this is indeed a modern organ. It was built in accordance with certain time-honored principles, but it is not an "imitation baroque" organ, nor is it an organ built precisely as it would have been 300 years ago. It must be remembered that electro-pneumatic action is not the only discovery that has been made since the seventeenth century.

While words are a poor substitute for actual experience, it is the intent of this article to offer the reader as clear a picture as possible of this precedent-breaking organ. Beside certain presently-controversial concepts, many generally-accepted features are to be found embodied in this instrument. One of these is the placement and free-standing construction. Standing in the gallery of an acoustically ideal building, it is enclosed in a simple mahogany case which is both handsome and functional. The term functional may require a word of explanation, as we do not generally think of an organ case as being quite that. This one is, however, in that it is specifically designed to focus the sound of each division and in so doing aids greatly in imparting a desirable cohesiveness to chorus sounds. In this particular case, the hoofwerk occupies the upper part of the central portion and the borstwerk the lower part. The pedaal is divided equally between the two side towers, and the rugpositief is located in its traditional place on the gallery rail, separate from the main case and directly in front of it.

The console is located between the main case and the rugpositief and is attached to the main case, the player's back to the rugpositief. It is simplicity itself. The manuals and pedalboard conform to accepted standards of compass and relationship. The stop jams are flush with the case on either side of the manuals and incorporate knobs for all the speaking stops, the couplers being provided in the form of conveniently located toe levers (an arrangement having distinct merit). As there are no enclosed divisions in this organ, there are no swell pedals and also no crescendo pedal. For those of us who use the swell pedals as much for a foot rest as anything else, a genuine footrest has been provided.

Beside the graceful simplicity of the casework, there are two other elements in this organ which give ample cause for justified enthusiasm on the part of the player. One is the tonal quality, of which we shall postpone discussion for a moment, and the other, is the action. The writer believes to have played as many tracker action organs as any reader and realizes full well that they come in many assorted degrees of design and condition—from extremely pleasing to downright cussed. The action of this instrument is light, crisp and responsive in the extreme. It is hard to conceive, after having played an organ such as this, of any action being more musically satisfying to play upon than a finely balanced and well engineered tracker action. Here is required playing for any skeptics who have somehow from their limited experience come to think of tracker action as something heavy, clumsy and noisy. The manual and pedal action inspires clean and well-coordinated playing, and the ease with which the stops draw

BUSCH-REISINGER MUSEUM INSTRUMENT



THE NEW DUTCH organ in Harvard's Germanic Museum was officially opened Sept. 22 for an audience of invited guests. E. Power Biggs played and D. A. Flentrop, builder of the three-manual tracker instrument, gave pertinent information. In true European tradition, wine was poured from the largest principal pipe by the organ builder.

makes registration surprisingly facile for all save those who from habit may have become inordinately dependent on pistons and frequent registrational changes. Indeed, it is quite refreshing to play on an organ such as this, stripped as it is of the many gadgets which tend to encumber some modern consoles. Beside this, there is the undeniable intimacy (and the writer recognizes both the bouquets and brickbats heaped upon this word in past writings) which it is futile to describe and must be experienced individually. The organist has come home. He is at one with his instrument.

Just as it is well-nigh impossible to describe the feeling of playing on a fine mechanical action, so it is perhaps even more difficult to describe really excellent tone. The reading of a stoplist gains one nothing. The same stoplist built by ten different builders would be ten totally different organs, some of which would be liked a great deal and others of which would probably be detested. We have come to call a stoplist such as this organ has a "classic" stoplist, in that it consists almost solely of pure organ tonalities, including many voices of diapason quality. From some builders full combinations on such an instrument would be a torture of piercing shrillness, unbearable for any sustained period. Not so this organ. In his lecture at the 1956 A.G.O. convention, D.A. Flentrop stated that good organ tone is that which does not tire the ear. This statement, as well as others, he has proved in the building of this organ. The tone has brightness. Due to the absence of nicking in the voicing process, it has quickness and attack transient. Yet it is light and gentle, it possesses a certain floating quality. Dr. Schweitzer, as usual, has the perfect illustration of this type of sound. "Good organ tone", he says, "must lap gently around the hearer". Too often the effect is more of a slap in the face, especially in some of the so-called "classic" or "baroque" types of modern organ. No, those who seemingly revel in shrieking mixtures and roaring choruses will not find them here. Here instead is clarity, restraint and blend. Here is tone that will bring out the transcendental quality of a sensitive chorale prelude (be it by Bach or Brahms), yet responds equally well to the vigorous energy of such as the "Fanfare" Fugue in C. Each division possesses

its own special character: the hoofwerk solid and bold, the borstwerk thinner but assertive, the wonderful rugpositief with its gentle brilliance, the sturdy and versatile pedaal. Space does not permit a detailed stop-by-stop description, though each individual stop and small combination has its own special character and merits and most show a surprising versatility. It would be hard even to single out particular elements for personal preference, for one would be torn between such choices as the silvery rugpositief mixtuur, the mellow stopped flutes of the hoofwerk and borstwerk, the clear principals, the pervading pedaal fagot.

Details of construction are not of interest to all but nonetheless important with regard to an organ such as this. Those who say that tracker action and slider chests have not been improved in 200 years are clearly unaware of the facts. The classic sticking slider is a thing of the past, as is that maddening dry-weather phenomenon known as a "running of wind" (which may have been the original inspiration for a song about a certain chord that became lost), permanently put to rest by the use of the double spring-joined slider by nearly all of the modern builders of sliderchest organs. Similarly, improved chest design has put an end to robbing and unsteadiness. Even the minor trouble caused by an occasional tired leather nut falling out of the action (which can be expected to crop up in about 75 to 100 years) is lessened by simplifying and making more accessible all parts of the key action. There are other refinements, of course, perhaps peculiar to Flentrop's work alone, such as a special channel exhaust pallet for each note. Materials, too, have changed somewhat, especially as regards the use in the action of such materials as laminated plastics and aluminum. A word also should be said about the low-pressure wind, which, along with the common key channel, wide open toe-hole and unnicked languet, contributes to making the tone as free and natural as it is. In this organ the wind is supplied by something which we need far more than "a good five-cent cigar", namely a good silent blower. Though located barely three feet from the organ, it and the windwork in general are such that only by listening

carefully in a dead silence can one tell whether the wind is in or not. There are three pressures in this organ, 1 $\frac{1}{2}$, 1 $\frac{3}{4}$ and 2 inches. These may seem surprisingly low to those who still think that volume of tone is related to volume of wind, for while not overpowering, the volume of tone in this organ is quite ample for the resonant room in which it stands.

It is fortunate that the "godfather" of this organ (as of the previous museum organ), E. Power Biggs, will be playing it regularly on his well-known Sunday morning broadcasts over CBS radio. By this means all interested will at least have the chance to hear this remarkable instrument. In addition, anyone having the opportunity to play it should avail himself of it, for this is truly an "organist's organ", to be more fully appreciated by playing even than by hearing. Let us hope, too, that this organ, surely destined to as much fame as its predecessor enjoyed, will in time bring organists to a better appreciation of its particular type.

The stoplist is as follows:

HOOFWERK C-g'''

Prestant, 8 ft., 49 pipes.
Roerfluit, 8 ft., 56 pipes.
Octaaf, 4 ft., 56 pipes.
Speelfluit, 4 ft., 56 pipes.
Quint, 2 $\frac{3}{4}$ ft., 56 pipes.
Vlakfluit, 2 ft., 56 pipes.
Terts, 1 $\frac{3}{4}$ ft., 40 pipes.
Mixtuur, 4 ranks, 224 pipes.

BORSTWERK

Zingend Gedekt, 8 ft., 56 pipes.
Koppelfluit, 4 ft., 56 pipes.
Prestant, 2 ft., 56 pipes.
Sifflet, 1 ft., 56 pipes.
Cymbel, 1 rank, 56 pipes.

RUGPOSITIEF

Holpijp, 8 ft., 56 pipes.
Prestant, 4 ft., 56 pipes.
Roerfluit, 4 ft., 56 pipes.
Gemshoorn, 2 ft., 56 pipes.
Quint, 1 $\frac{1}{2}$ ft., 56 pipes.
Mixtuur, 2 ranks, 112 pipes.
Kromhoorn, 8 ft., 56 pipes.

PEDAAL C-f'

Bourdon, 16 ft., 30 pipes.
Prestant, 8 ft., 30 pipes.
Gedekt, 8 ft., 18 pipes.
Fluit, 4 ft., 30 pipes.
Mixtuur, 3 ranks, 120 pipes.
Fagot, 16 ft., 30 pipes.
Trompet, 8 ft., 30 pipes.

PROGRAM HANDEL FESTIVAL ON NORTHWESTERN CAMPUS

In commemoration of the 200th anniversary of Handel's death, the Northwestern University school of music plans a Handel festival on the Evanston, Ill., campus Jan. 30-Feb. 1, 1959. A cross-section of the composer's works will be performed by faculty and student soloists, faculty ensembles, the a cappella choir and the university chamber and symphony orchestras conducted by Thor Johnson.

The first event in the festival will be a performance of Handel's opera "Semele" Jan. 30 in the Cahn Auditorium. Mr. Johnson will conduct a student cast with the a cappella choir and the chamber orchestra. Nicholas Slonimsky will speak Jan. 31 on "Handel's World: Its Magnificence, Its Practicality and Its Survival in Our Time." A concert of concertos for harp, organ, harpsichord and oboe will be heard in Lutkin Hall that evening performed by faculty and advanced student soloists with the chamber orchestra.

Faculty soloists and ensembles will give a concert of Handel's vocal and instrumental chamber music Feb. 1 in Lutkin Hall.

The final event in the festival will be a performance of Handel's oratorio "Solomon" the evening of Feb. 1 in the First Methodist Church. This will serve as an advance event of the midwinter conference on church music which opens at the school of music Feb. 2.

MUSIC PUBLISHERS MEET; BRITISH GUEST IS HEARD

The Music Publishers Association of the United States met Oct. 15 in New York City. Guest speaker Alan C. Frank of the London office of Oxford University Press compared British and American publishing problems.

The association will continue cooperative exhibits at major music meetings throughout the country and will also make available to music organizations a series of sixty colored slides illustrating the music publishing business.

Find Organ Used in French Church from 8th Century

By HARRY W. GAY

[Continued from the November issue]

In any consideration of the organ music of France of this particular period two factors must be considered as determining features of the type of music composed for the instrument. The first and obvious one of these is the very nature of the instrument itself. French organs were never like those of other countries and still today they manifest a distinctive national school of construction and voicing. When one reviews the literature of the instrument of this period it is even more imperative that just consideration be given the even more peculiar design of the instrument as it appeared from, say, 1400 to 1700.

To begin let us recall the stoplist of an organ which, while not located within the political confines of the geographical boundary of France, still is an example of this very type of organ built in France. This organ is that which was located in Antwerp and built in the year 1394.

Open fluit (4 ft.)
Borefluit
Dulcian
Quintadeen
Sesquialter
Mixture
Regalis

Truly the names of the stops vary from the French nomenclature but the general principles of design are present. Again a little later an organ was built by Jean le Houllier in 1537. This instrument was located in the Church of Saint Germain de Chalons-sur-Marne. This organ is quite an advance over the work of the unknown builder of the Antwerp instrument. Its stoplist is as follows:

Principal de 1e pieds
Flûte bouchee de 6 pieds
Flûte de 1 pied et 1/2
Nazard de 2 pieds
Positif (sic) de 3 pieds
Fourniture a 5 rangs
Regale de 3 pieds
Tambourin de 6 pieds
Tremblant
Rossignols

As the last example of this earlier type of construction it would be well to include the stoplist of the organ at the Cathedral of Troyes built in 1560.

Principal "de devant"
Doucaine
Octave du principal
Flûte a neuf trous
Nazard
Cymbales
Fifre
Hautbois et cornet
Trompette

In the early formation of an organ ensemble no rule had prevailed. In the fifteenth and sixteenth centuries the stops were very full. One single drawknob would engage as many as ten, twenty or thirty or more pipes for each key. The great organ of this period in the cathedral at Barcelona in Spain was noted for its magnificent twenty-seven-rank mixture.

Each note on these organs set into vibration pipes of various lengths producing correspondingly varied pitches. The range of sound would vary to include the speech of pipes from thirty-two feet to one-quarter of a foot. This multiplication of superacute sounds was a source of damage to the balance of the voicing. It was in this later period of the seventeenth century that, after much study of acoustics, pipe construction and not the least of all the composition of the music to be played on the instrument, organ builders evolved the rules, so to speak, which still govern the construction of a rational organ as a musical instrument. Their problem of paramount importance was how to construct a mixture which would provide the necessary clarity to the ensemble without impairing the ability of the composer or organist to make intelligible a work of polyphonic proportions and design.

It would seem that earlier builders of this period resolved this problem by providing nine mixtures for those organs whose basis of tone was the sixteen-foot sound. For those instruments which had only the eight-foot stops as foundation the builders provided seven mixture stops. To this principle and to the stops which had come down to these builders from the Middle Ages, the French organ builders added numerous other stops which were to play definite and directive roles in the literature of the organ. The reed stops of powerful proportions, the cornets, the stentorian mixtures and the limited pitches of the pedals—all have this controlling effect on the organ music of France.

Perhaps it would be well to consider a few works by name to see in just what way these compositions would be relegated exclusively to the French organ of the day in which they were written. One of the first instances to note would be the general class of compositions entitled *Récit de Tierce en Taille*. These compositions are performed today without too much thought as to the type of registration used in the day in which they were written. This type of work generally calls, historically, for flutes of the sixteen-, eight- and four-foot pitches to appear on the swell organ as an accompaniment. On the choir organ the jeu de tierce would be drawn as the solo registration. This would include the stopped flute 8 ft., principal 4 ft., nazard 2 2/3 ft., blockflute 2 ft., tierce 1 3/5 ft. and the larigot 1 1/3 ft. In the tenor part this combination gives some very rich overtones which penetrate the registration of the accompaniment and provide a setting of great color. The pedal should herein contain only eight-foot flute stops. An inspection of the stoplist of French organs of this period would show that the sixteen-foot stops were absent from the pedals. This arrangement allowed the primary polyphonic structure of many works to be presented on the manuals and the plainchant theme to appear in the pedals on reed stops. Otherwise the flutes in the pedals served the purpose as outlined above: to complete the scheme of accompaniment while the solo appeared on one of the manuals.

Another instance of the particular need for the French organ to play the music written by French composers is one taken from the First Organ Mass of André Raison. It is reasonable to conclude from

HARRY W. GAY



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Dr. Gay started out to become a mathematical physicist and graduated magna cum laude in mathematics. He taught chemistry and physics for several years after which he earned his master's degree, magna cum laude, in organ and sacred music from Indiana University. A serious student of music since he was a small boy, he had played a concerto in public at age of 12.

Dr. Gay served several churches in Indiana, West Virginia and Pennsylvania before returning to Indiana University for the first doctor of music degree, summa cum laude, granted.

A fourth series of transcribed recitals by Dr. Gay is being heard over WITH - FM in Baltimore, Md., this season. Two books and many articles bear his name. His recording of early French music was recently reviewed in these columns.

the Qui Tollis of the mass, even if no other source were available, that the organ which Raison played and for which this work was intended was one of four manuals. Herein is a striking display of changing colors in rapid passages. This changing appears to be between the cromorne, the cornet and two sets of echo-type stops. When this piece is inspected and performed it becomes obvious that this could be done, not with the aid of a personal stop manipulator, but through the use of four manuals.

Specifically again consider the work entitled *Plein Jeu* by Louis Marchand. This work calls for four-part polyphonic movement on the great organ and for two pedal parts to be executed on the reed stops. Could one conceive this work on some organ other than one built to provide the means of expressing such a type of composition? This and other such works of the period of music under discussion fail in performance at the hands of so many present-day organists who try to read from rather modern arrangements and play as the arrangements seem to in-

dicare instead of in proper historical perspective. Then there are the ever-obvious differences in design such as the inclusion in French organs of a bombarde organ with powerful reeds alone or the use of the voix humaine in the inimitable French manner or the tambour and the rossignol. Attention should be called to a very late installation from the point of view of all these considerations so far given. This is the great organ in the church of St. Sulpice reconstructed by Cavallé-Coll in 1862. This magnificent instrument has twenty-six stops on the great organ. The pedal division is complete with twelve stops. Six of these ranging from thirty-two feet to four feet in length are of flute and string classes. The remaining six bear out the great French tradition. They are reed stops within the limits of from thirty-two feet to four feet also.

Here the stoplist of the organ at Sainte Geneviève in Paris might do much to make this point final.

GRAND ORGUE

Montre, 16 ft.
Bourdon, 16 ft.
Montre, 8 ft.
Grosse Tierce, 6 2/5 ft.
Prestant, 4 ft.
Bourdon, 4 ft.
Flûte, 4 ft.
Double Tierce, 3 1/5 ft.
Nazard, 2 2/3 ft.
Doublette, 2 ft.
Flûte, 2 ft.
Quarte de Nazard, 2 ft.
Flageolet, 2 ft.
Grand Cornet
Fourniture
Cymbale
Trompette, 8 ft.
Cromorne, 8 ft.
Voix Humaine, 8 ft.
Clairon, 4 ft.

POSITIF

Montre, 8 ft.
Bourdon, 4 ft.
Prestant, 4 ft.
Flûte, 4 ft.
Nazard, 2 2/3 ft.
Doublette, 2 ft.
Tierce, 1 3/5 ft.
Larigot, 1 1/3 ft.
Fourniture
Cymbale
Cromorne, 8 ft.
Voix Humaine, 8 ft.

RECIT

Cornet
Trompette, 8 ft.

ECHO

Cornet
Cymbale
Voix Humaine, 8 ft.

PEDALES

Flûte, 8 ft.
Flûte, 4 ft.
Trompette, 8 ft.
Clairon, 4 ft.

This problem is all very well expressed by C. F. A. Williams in reviewing the composition *Kyrie* on the First Tone by Raison. The piece begins with a dignified motive appearing on the *plein jeu*. The pedal enters later with the theme played on the trompette. His observation is that the piece ought to be very effective, but it could not be played at all on a three-manual English organ; for, as he comments, if one were to couple the trumpet of the great organ to the pedal for the reed it would render the great useless for manual parts and there would be no *plein jeu*. This is so since an eight-foot reed

[Continued on page 28]

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THE DIAPASON

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CHICAGO, DECEMBER 1, 1958

Silver Anniversaries

Twenty-five years ago THE DIAPASON had the honor and privilege of being selected the journal of the Canadian College of Organists, that vigorous, flourishing counterpart of the American Guild which extends from sea to sea on the northern side of the Great Lakes. The quarter-century association has been a consistently happy one for THE DIAPASON.

We have been proud to have played some part in bringing the two great organizations into ever closer touch. The many active centres of the C.C.O. have furnished us with regular reports of their interesting activities. More and more Canadians attend each A.G.O. convention and many Americans found it pleasant and profitable to attend the fine C.C.O. convention in Ottawa in August.

Yes, the two great organizations have grown closer and closer in these twenty-five eventful years. THE DIAPASON rejoices in this and is grateful for the privilege of serving both these great guardians of North American musical ideals.

A Merry Christmas

The founder of THE DIAPASON, the late Siegfried E. Gruenstein, took particular delight in composing a Christmas editorial each year for the December issue. These little creations ranged from cheery greetings to more sombre and serious essays. A typical example of an editorial between these two poles is his one for December, 1928—thirty years ago. It seems to us a suitable selection for this first December issue prepared without his guiding hand—the first issue of our fiftieth year of publication.

“Christmas is approaching—too rapidly for most of us—and it is the privilege of THE DIAPASON to extend to its readers at this early date sincere wishes for a happy holiday season. We shall not try to express our feelings at length, for anyone who is rehearsing Christmas music early in December or who is wondering

whether he can finish the installation of all the organs under contract for completion by Dec. 25 has little time to read just now. A month hence we shall present a record of 1928, and as we all know, it will show that the year has been one which has made interesting organ history. Although there has been some business depression, this has affected the organ builders less than might have been expected, and since the election a number of them report a marked impetus to sales.

“This issue marks the beginning of the twentieth year for THE DIAPASON and it is with a feeling of gratitude for the many blessings that we are privileged to say ‘Merry Christmas’ to our readers and with the knowledge that there are more of them to whom we can say it than there ever before have been.

“See you after Christmas’ is this station’s announcement in signing off for 1928.”

Guild Sunday Observance

THE DIAPASON has received many programs and bulletins for Guild Sunday, Oct. 12. The rapid growth of interest in this observance, both by chapters and by organists in individual churches, indicates the wisdom of the change from a May date to the present autumnal one. The number and wide variety of compositions by living members of our national organization were a heartening feature of the programs; even more encouraging were reports of the wide attendance by laymen at chapter-sponsored services. These are steps in the right direction of wider public interest in and regard for our profession.

A matter of more specialized interest was the frequent use of the Guild service for the solemn installation of chapter officers. It seems to us that officers who first undertake their chapter duties in this dignified, religious atmosphere are more likely to feel the importance and the responsibility of their service to their fellow organists and to their profession.

The oft-mentioned dinner which was reported to have followed many Guild services emphasizes again the camaraderie and good fellowship which are a happy part of such professional organizations as ours.

Statement of The Diapason

Statement required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233) showing the ownership, management, and circulation of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1958.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher—Benjamin Hadley, 343 S. Dearborn St., Chicago 4, Ill.; Editor—Frank Cunkle, 343 S. Dearborn St., Chicago 4, Ill.; Managing editor—none; Business manager—Dorothy Roser, 343 S. Dearborn St., Chicago 4, Ill.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)—Halbert S. Gillette, 343 S. Dearborn St., Chicago 4, Ill.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)—None.

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HALBERT S. GILLETTE, Owner.
Sworn to and subscribed before me this 19th day of September, 1958.
(Seal)

DOROTHY ROSER.
(My Commission Expires October 28, 1961.)

Variety of Hymn
Preludes Appears--
Second “Messiah”

This column has been known to comment on the rapid growth in favor of pieces based on hymn tunes. A favorite form among the baroque composers, few serious writers for organ of our day have refrained from trying a hand at it. For basic material, contemporary composers enlist melodies ranging from early plain-songs to spirituals. Folk hymns have been favorites of many—the late Vaughan Williams, for example.

This month’s list is again heavily interlarded with hymn preludes. On the whole these are small scale and short and intended specifically for service use. J. Fischer’s group in this form is headed by a volume of “Thirty-five Interludes on Hymn Tunes” by Joseph W. Clokey. Dr. Clokey has made his selections from a wide variety of tunes, mostly familiar. He has done simple, useful things with them and he gives suggestions for their intelligent use. The same composer’s “Fantasy on a Mountain Song” treats a quaint old tune with tenderness and charm.

J. Alfred Schehl’s second volume of “Songs of Syon” (also J. Fischer) is a set of twenty improvisations on tunes from the St. Cecilia Hymnal; many of the melodies are equally familiar to non-Catholics. These are on two staves and have Hammond registration. Mr. Schehl’s Toccata on “All Glory, Laud and Honor” makes use of some rather obvious and unorganistic variation devices. George McKay’s “Three Pastoral Preludes” are appealing examples of the hymn prelude genre.

Also from J. Fischer are “And There Were Shepherds” by the late Edward Shippen Barnes, for piano and organ, and a “Pastorale” by Alinda B. Couper for organ and handbells.

Alma Milliken’s “In the Cloister” is a pair of short, easy pieces for not-too-serious players (Mills).

John Cook’s “Five Studies in Form of a Sonata” (Novello) provides well-contrasted pieces usable separately or together.

Roberta Bitgood joins the hymn prelude parade with one on the old Scottish “Covenanters Tune” (Flammer). It reflects Dr. Bitgood’s familiar abilities.

Gordon V. Thompson of Toronto issues a set of “Nine Hymn-Tune Voluntaries” by Alec Rowley on familiar tunes. These are small, easy pieces on two staves. The same publisher brings out a straightforward Chorale Prelude on “Rockingham” by Frederick C. Silvester.

A second organ accompaniment to “The Messiah” has reached us. Richard Gore’s version of part 1 for Concordia has many points to recommend it. To borrow a phrase from the automobile business, we suggest that you “look at all three.”

C. F. Peters suggests six string quintets by John Frederick Peter for use in church concerts. “Ten Sacred Songs” for soprano, strings and organ by a variety of Moravian composers come from the same source.—F.C.

Some New Books

Baltimore’s indefatigable octogenarian, Katherine E. Lucke, has published a little manual entitled “A Practical Drill in Keyboard Harmony for Organ and Piano”. It is especially adapted to class use and in the hands of a knowledgeable teacher might be very effective.

Charles Heaton’s small, inexpensive “How to Build a Church Choir” (Bethany Press, St. Louis) is down-to-earth and readable and avoids the unctiousness some such manuals have. He seems to us to caution directors against expecting the impossible and confines his suggestions to ways to achieve the possible.

“The Wonderful World of Music” by Benjamin Britten and Imogene Holst (Garden City Books) would make a beautiful Christmas gift for an adolescent who has a lively general interest in music. Its profuse illustrations and succinct text have an appeal for many kinds of music lovers.

Looking Back into the Past

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

The new Skinner organ in St. Thomas’ Episcopal Church, New York City, was opened with a feast of music. T. Tertius Noble, who had come to St. Thomas’ in the spring, gave his first recital before a New York audience Nov. 12. Will C. Macfarlane, Charles Heinrich and Arthur S. Hyde were others who gave recitals on the new instrument.

THE DIAPASON made explanation and apology in the following editorial for a false report of the death of the French organist and composer Theodore Dubois:

Usually we are glad when we are right. This time we are delighted to have been wrong. Theodore Dubois, whose death was recorded in the November issue of THE DIAPASON, as it was in the daily press of two continents and the musical papers as well, is alive. We have his word for it and know him to speak only the truth. . . . The report that he had met with a fatal accident was taken for accurate generally in the musical world, until the denial was issued in France, and with Mr. Eddy we say: “Our mourning has been turned into dancing.”

It seems that M. Dubois entertained the strongest doubts of the truth of the reports of his demise as soon as he read them. “Fiat Lux,” he said, and forthwith wrote to the editor of the leading musical paper in Paris that he was not “In Paradisum,” and that any “Cortege Funebre” played for him was grossly previous. “Laus Deo,” said the editor, and the good news was sent across the seas, reaching THE DIAPASON through Dr. Carl, whose watchful eye was the first to see it. So we may close this recital with “Alleluia.”

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

The committee of the American Guild of Organists authorized to prepare a code of ethics for organists, headed by Samuel A. Baldwin, made its report to the council and the proposed code was made public by Warden Charles H. Doersam.

Marshall Bidwell gave the initial recital on the rebuilt and enlarged Aeolian-Skinner organ in Carnegie Music Hall, Pittsburgh, Nov. 4.

Trinity Cathedral in Cleveland honored Edwin Arthur Kraft on his twenty-fifth anniversary as organist and choir-master of the cathedral and the Northern Ohio Chapter of the A.G.O. celebrated the anniversary, which also marked the twenty-fifth birthday of the chapter, at a dinner Nov. 6.

With the December, 1933, issue, THE DIAPASON became the official organ of the Canadian College of Organists.

Special articles in the December issue included one by Dr. Harold W. Thompson on the compositions of Dr. Alfred E. Whitehead and another by Ernest M. Skinner on the life and work of Sigfrid Karg-Elert.

Palmer Christian gave the dedicatory recital on the large Kimball organ in the Memorial Auditorium at Worcester, Mass., Nov. 6 before an audience of 2,500.

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

Dr. Albert Riemenschneider became acting president of Baldwin-Wallace College, Berea, Ohio.

E. Power Biggs introduced the Poulenc Concerto to Boston audiences Oct. 29.

Oscar Lofgren, head of the department of fine arts, Bethany College, Lindsborg, Kans., and director for many years of the Lindsborg Messiah festival, died Oct. 10.

Stoplists included: a four-manual Möller for St. John’s Episcopal Church, Jacksonville, Fla.; a three-manual Odell for the Protestant Dutch Church, New Utrecht, Brooklyn, N.Y.; a three-manual Casavant for Zion Lutheran Church, Fort Wayne, Ind., and a three-manual Kilgen for the First Baptist Church, Conway, Ark.

THE MUSIC TEACHERS National Association will meet in Kansas City, Mo., at the civic auditorium and the Muehlebach Hotel Feb. 24-28 for its national biennial convention. Among those appearing as speakers will be William Schuman, Howard Hanson, Grant Johanneson, Karl Kuersteiner, E. Power Biggs and Ellie Siegmeister.

Letters to the Editor

Disagrees with Gore

Leaside, Ont., Oct., 1958—

Dear Sir:

Regarding that splendid article in the September issue by Dr. Richard Gore, "Training the Young Organist" . . . there is one paragraph which does not seem to belong in such an otherwise clear line of reasoning. In reference to playing and singing hymns he states (in large type) that one must "PRESERVE THE INTEGRITY OF THE MUSICAL PHRASE". Surely a man of Dr. Gore's experience must realize that the music of a hymn or sacred song is merely a vehicle by which the thought of the words is conveyed or a frame in which to hang the word picture. It must cater to and follow the thought patterns, as the words are the militant factor to which the musical pattern must bow. When introducing the hymn-tune on the organ, by all means strictly observe the musical flow of the line, but once the words appear, commas, colons, exclamations and all, then the music assumes a different function.

I was soundly panned in the criticism I received in the recent A.C.C.O. examination session because in the hymn, "O for a Thousand Tongues" (tune "Richmond") I chose to preserve the integrity of the musical phrase in verse six—"Hear Him, ye deaf; His praise, ye dumb, . . . And leap, ye lame, for joy"—and I might add here that I have infinite respect for C.C.O. standards.

But perhaps I misunderstand Dr. Gore. When he refers to the "stupid enslavement to the comma", does he mean the organist who raises both hands and feet at least six inches from the keyboards at the mere sight of one? I disagree, too! But there surely cannot be any harm in releasing the right hand at commas within the line while holding the left hand and pedals to preserve the overall musical phrase and rhythm. I doubt that the feeblest sense of rhythm in the congregation would lose its grasp on the phrase if this were done. And what about maintaining the integrity of the thought pattern when tying in a comma-less line with the next line?

Possibly it is purely a matter of taste. But let's face it, aren't we musicians too often deafened to the verbal message in a hymn or song in our stupid enslavement to the almighty bar-line, the omnipotent note value and absolutely infallible rhythm? I'm not advocating careless treatment, mind you; merely putting the proper emphasis in the proper place.

Yours sincerely,

KENNETH DAVIS

Mailbag for Pashley 1

Burlington, Vt., Oct. 15, 1958—

Dear Sir:

Good grief! Must current organ magazines keep printing anti-tracker letters that usually reveal prejudice and ignorance? Cannot organists realize that the old can be combined with the new? I have played almost 600 tracker organs in America and Europe and know well the worth of all types of organ action. After all, if one must show off, a tracker can be built with electro-pneumatic stop and piston action, and modern tracker builders do install such things as concave pedalboards.

Mr. Pashley mentions (at length) the possible restoration of hand blowing. I certainly bow to the modern blower (having installed enough of them) and have had numerous disconcerting experiences with gas, water and human blowers. However, I have heard trackers that sound better when carefully hand pumped, a factor which can contribute great charm to a recital on an early organ. For instance: the exquisite 1800 Tannenberg organ in the Hebron Church at Madison, Va., definitely sounds less shrill when the two large handles are almost effortlessly pushed down. A large number of early organ enthusiasts visited the church last June and during the hour's stay the noisy blower was used for about five minutes.

Many people who condemn trackers are musicians who have perhaps played just one or two such organs, and it is likely that the few they have sneered at are organs either badly built or badly maintained. I almost weep when I think of the fine old organs that have been discarded for inferior modern machines (usually electronic) when a little maintenance was all that was needed. I'd far rather repair a tracker than an electric action! Despite the current popularity of antiques, churches can hardly wait to take their fine old organs to the city dump—organs pleasing to the ear as well as to the eye.

I should like to mention one fine old organ that should shake the arguments of the callous tracker hater. The Unitarian Church of Jamaica Plain, Mass., houses an 1854 Hook three-manual. This perfectly-preserved organ has a pleasing Gothic case, light and responsive action, an excellent stoplist containing an adequate independent pedal and plenty of upperwork, and it stands in the rear gallery of a resonant church. How many of the organs built today in America have even a fraction of these worthy attributes? What organist can say "I hate trackers" after playing this example? If still unconvinced, he should visit the new

three-manual Flentrop in the Germanic Museum, and it should then be evident that where a console can be close to the pipe-work (and it should be), tracker action is the only thing.

Well, I started on trackers, and I'll stick with them. I have just finished struggling with a Kimball, aged thirty years and full of dead notes, and in the words of Mr. Pashley, I left "with the fervent hope that I might never again be faced with playing upon such an instrument as long as I should live!"

Very sincerely,

E. A. BODWAY,
Secretary, Organ Historical Society

Mailbag for Pashley 2

Poughkeepsie, N.Y., Oct. 24, 1958—

Dear Sir:

Having been brought up on an organ with a tracker action, I most heartily concur with the reasons for human organ pumpers set forth by Mr. Pashley in the October issue of THE DIAPASON. No machine, whether run by water or electricity, can give the intimate personal touch to the wind supply to compare with that furnished by the arm and back of a boy or man.

I suggest that THE DIAPASON take immediate steps to revive the Guild of Former Pipe Organ Pumpers of America organized by the late Don Marquis about 1920. The art of organ pumping can be taught to the younger generation by those of us who learned it in our youth. Then when the tracker action becomes popular again there will be an adequate force of trained pumpers available. The exercise gained will aid in building healthy bodies for the pumpers and it may even be the answer to juvenile delinquency. "Blow for the wind is fleeting."

Yours,

GEORGE FOWLER, F.A.G.O.

Comments on Two Subjects

Nottingham, England, Oct. 10, 1958—

Dear Sir:

I was very interested to read your discussion of the word "diapason" in a recent number. It "got me where I live" for it was the first English word which really fascinated me (état 5½) when I read it (too many times by modern standards) on the stopknobs of an English cathedral organ. I suppose that there can be few other words which have kept their spelling (if transliteration be permitted) and their pronunciation (or something like it) for so long. Certainly it goes back to two or three centuries before the birth of Christ. The Greek word "diapason" meant "through all the notes" (i.e. 5 plus 4) in distinction to "diapente" meaning "through a fifth".

As Milton says: "Through all the compass of the notes it ran, the diapason closing full in man."

No doubt its earliest use by the English in England is lost in monastic obscurity, but in 1398 Trevisa, Barth De P.R. says: "Musyk hath names of nombres as it faryth in Dyarterreson, Dyapente and in Dyapason and in other Consonancis and accordes" and in 1509 Hawes writes "The lady excellent (no doubt a former Marilyn Mason!) played on base organs expedient. Accordyng well unto dyapason."

I was interested in your paragraph on Henri Mulet. Years ago I knew him well. I thought that he was now dead. I had had a photograph of him with a bucket feeding the animals on a farm. He had a great talent and was a scholar. So disgusted did he become with the intrigues which kept him from a good organ post, the exigent terms of employment as a Parisian organist and his failure to get any recognition comparable with his talents, that he left the capital in sorrow and went to work on a farm. It is little known that he wrote a book against the errors which had crept into organ design more than thirty years ago. Moreover he gave plans for tonal design which would be wholly acceptable today!

The "Byzantine Sketches" are the result of his playing (as deputy) at Sacré-Coeur in the first world war. If you know Sacré-Coeur, each movement means something. For the well-known toccata at the end, "Tu es Petrus", he goes outside Sacré-Coeur and sees St. Pierre de Montmartre, the oldest church in Paris built on a rock and next door to Sacré-Coeur.

With very best wishes,

W. L. SUMNER

Enjoys Peaker

Prince Albert, Sask., Oct. 25, 1958—

Dear Sir:

I enjoyed very much the Charles Peaker opus ("The Baroque Mystery") in THE DIAPASON for October. The gentle rib was further laid bare on a second reading, I found.

For no very apparent reason, because there is certainly no connection, I think of Dr. Dinty Moore who used to pop up in Roland Diggle's column of other years. Why not commission the kapellmeister of St. Paul's to do a periodic column in airy vein?

Yours sincerely,

JOHN V. HICKS

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LITTLE TROUBLE, BRILLIANCE, QUICK ACTION —

"We think it remarkable that the organ has given us so little trouble since its installation (one expects a few 'bugs' in such cases). We like its brilliance, its solo possibilities, its quick action, its chime action, and the grand adequacy of the full organ. In short, we like everything about it!" (First Methodist Church, Roxborough, Philadelphia, Pennsylvania.)

CHOICE OF SCALE, BLEND, VOICING—FAST COMBINATION ACTION —

" . . . He (recitalist) had nothing but praise for the choice of scales, blend, and voicing—also liked the console and mentioned that the combination action was one of the fastest he had used. . . . This . . . is the finest small organ we collectively have ever heard, bar none, and you can be proud of it." (First Presbyterian Church, Youngstown, New York)

MAGNIFICENT PERFORMANCE —

"The organ performed magnificently and the tone-quality was excellent. . . ." (Zion Evangelical Lutheran Church, Luckey, Ohio.)

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SEEMS LARGER —

"It seems to me that the instrument could hardly be improved upon, considering the size of the building and the space limitations of the organ chamber. The voicing was excellent, tonal variety well developed, and the instrument as a whole splendidly designed. Indeed, I felt that it was capable of playing almost anything in the literature. It actually gives the impression of being larger than it actually is. . . ." (St. Martin's Chapel, Ithan, Pennsylvania.)

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Noted Adjudicator Visits Centre

The opening dinner meeting of the Montreal Centre was held Oct. 25 at the Knox Crescent and Kensington Presbyterian Church with eighty members and friends present.

Following the business meeting Stanley Oliver, O.B.E., Hon. F.T.C.L., formerly of Montreal and now living in New Zealand, was introduced by Berkeley Chadwick. Mr. Oliver, who is enroute home after adjudicating at the world-famous international music festival at Llangollen, Wales, gave a very interesting talk on "Fifty Years with Choirs in Three Countries." Recordings of the schola cantorum of Wellington, N.Z., of which Mr. Oliver is conductor and founder, were played: "Kyrie", Rubbra; Three Shakespeare Songs, Vaughan Williams, and "Jesus and the Traders", Kodaly. John Robb, a former pupil, thanked the speaker and wished him Godspeed on his journey home.

HALIFAX CENTRE—The Halifax Centre held its first meeting of the season at a dinner at the Riverside restaurant, Bedford, Oct. 29. The guest speaker of the evening was Harold Hamer, who described his trip to England to attend a short summer school for music supervisors at Worcester College, Oxford. The subject of the summer school was the use of the harmonica as an instrument in junior high school. Mr. Hamer explained that there is a movement in English schools to teach recorder and harmonica playing and many schools have large harmonica bands. In addition to attending the summer school, he visited his home in Yorkshire, re-visiting the first church where he held the position of organist in Boston Spa, Yorkshire. Joseph MacDonald, chairman, welcomed members and outlined plans for the coming year. Roberta White gave a short report of a talk by Leo Sowerby (found elsewhere in this issue) to the organists at the annual convention in Ottawa.—SHIRLEY A. BLAKELEY.

BAY OF QUINTE CENTRE—The Bay of Quinte Centre displayed organ and choral music in the Bridge Street United Church, Belleville, Sept. 13. Music for the occasion was supplied by Novello, Oxford University Press, B. M. I. and Boosey and Hawkes.

The Rev. S. L. Osborne, Mus.D., principal of Whitby Ladies College, spoke to members, ministers, their wives and choir members Oct. 4 in the Christ Church parish hall. Dr. Osborne was introduced by A. A. Benvie, chairman. An organist as well as a minister, Dr. Osborne divided his talk into "The Introduction of Music" and "The Solemnization of Matrimony" and discussed each subject from the choir-master's as well as the minister's viewpoint. He regretted that ministers and choir-masters are so often poles apart in their outlook toward church music. On the subject of the wedding ceremony, Dr. Osborne felt that in the controversy over what music to use, choir-masters were neglecting the liturgical aspects of the service. Refreshments were served by women of the centre.—F. E. MOORE, Secretary.

TORONTO CENTRE — Reminiscences of last year's I. C. O. in London were plentiful at a meeting devoted to this event Oct. 21 at the College Street Baptist Church. Slides, recordings and movies all served to revive memories of the happy occasion. Alfred King acted as commentator for the slides, which traced the trip from the take-off to the return. William Findlay introduced various recordings which were heard to advantage on equipment contributed by C. L. Richardson. Of particular interest were those of Gordon Jeffery playing a Mozart Sonata in Westminster Abbey and Gerald Bales' rendition of the Willan Introduction, Passacaglia and Fugue on the Westminster Cathedral organ; also heard was the hospitable address by Sir William McKie. Movies were provided by Howard Jerome of Hamilton, who supplied an interesting commentary during the showing. A social period concluded the meeting.—JOHN DEDRICK.

OSHAWA AND DISTRICT CENTRE — A "dessert discussion" was held by the Oshawa Centre at Christ Memorial Church Oct. 20. Members of the Oshawa ministerial association were guests. Members and guests discussed problems over dessert and coffee, an innovation which enabled busy members of the clergy to fulfill engagements later in the evening. Various aspects of hymn singing were discussed: the desirability of using strong tunes and fine words, the propriety of choosing hymns set to secular tunes and methods of introducing new hymns to the congregation. Plans for a hymn festival to be sponsored were discussed and received the enthusiastic support of the clergy. A joint committee will draft a list of suitable wedding music to be used in city churches and to review problems. Refreshments were in the capable hands of Mrs. Mabel Joyce, convenor, and her assistants, Mrs. G. Fleming and Mrs. E. Elliott.—MARGARET DRYNAN, Secretary.

ST. CATHARINES CENTRE—Members of the St. Catharines Centre gathered at Christ Lutheran Church Nov. 2 for a recital on the new Hallman organ by Howard W. Jerome, A.C.C.O. Mr. Jerome's program provided an excellent demonstration of the many possibilities of this type of instrument and included the following: Toccata in F and "Come, Sweet Death", Bach; "O Sacred Head", Telemann, Kuhnau and Bach; "Good News from Heaven", Pachelbel; Sonata 6, Mendelssohn; "Berceuse", Verne; "Comunium", Purvis; Prelude in E minor, Bales, and Toccata, Symphony 5, Widor. Following the recital the members were entertained in the parish hall of the church, several visitors being present from out-of-town points.—GORDON KAY, Secretary.

GALT CENTRE—The Galt Centre had a werner roast followed by a business meeting Sept. 27 at the home of Lloyd Henderson in Ayr. Members enjoyed the atmosphere of a huge fire of cedar logs with bales of hay acting as a wind brake. M. Steele and Ivy Chapman were social convenors for the occasion. The business meeting was conducted by George Schaller. Excellent reports of the Ottawa convention were given by delegates Mrs. Chapman and Miss Steele, who also gave an illustrated travelogue of Ottawa. Mr. Schaller expressed the thanks of members to the host and hostess and the delegates who gave reports.—CLAUDE P. WALKER, Secretary.

KITCHENER CENTRE — Muriel Gidley Stafford, national president, was the guest speaker at the monthly meeting in the recently-renovated Knox Presbyterian Church, Waterloo. Mrs. Stafford conducted a choral clinic, the members forming the choir. Her methods, proven by the success of many years at the Park Road Baptist Church, Toronto, were explained to the organists and choir leaders who were appreciative of the lucid manner in which choral techniques were outlined. Gwilym Bevan, chairman, reported that five new members had joined the centre. Pauline Hymmen, organist of the host church, entertained the group at a social hour following the clinic.—DR. GLENN KRUSPE, DIAPASON Secretary.

OWEN SOUND CENTRE—On behalf of the Owen Sound Centre Kenneth VanSickler and his choir were hosts to members and their choirs at the Westside United Church Oct. 26. Following the church service, Victor Kerslake welcomed the guests and Mrs. Dillon introduced Peter Coates and the Shipmates Quartet of Collingwood. This group sang an enjoyable program. Women of the Westside choir served refreshments.—RETA MARSHALL, Secretary.

LONDON CENTRE—A meeting of the London Centre was held at the Church of St. John the Evangelist Oct. 5. The program was in charge of William H. Wickett who played records of the I.C.O. in England. The address by Sir William McKie, a portion of the Marilyn Mason recital in Westminster Abbey and part of the choral and organ program at St. John's College, Cambridge, were heard. At the conclusion of the program a brief business meeting was held with the chairman presiding, at which a report of the recent C.C.O. convention in Ottawa was given by Mr. Wickett. The date of the forthcoming recital by Marilyn Mason was set for March 9, 1959, at the Metropolitan United Church. Three new members were welcomed by the chairman.—MARGARET K. NEEDHAM, Secretary.

SARNIA CENTRE — The Sarnia Centre held its Oct. 14 meeting at the home of James Watson. The centre decided to sponsor Arthur Ward, F.R.C.O., Central United Church, in a recital Nov. 18 with proceeds for the building fund. Mrs. P. W. F. Cochrane reported progress on plans for the sixth annual praise service in February. B. A. Howard, A.C.C.O., spoke on the C.C.O. examinations, greatly encouraging prospective candidates. A question-and-answer period followed his talk. Mr. Howard was introduced by Chairman A. E. Harris and thanked by D. M. Young. Two new members were welcomed into the centre. At the social hour refreshments were served by the hostess.—MAURE ROWLEY, Secretary.

JOSEPH W. SCHREIBER



JOSEPH W. SCHREIBER has been appointed organist and choir-master of the St. Paul Methodist Church, Louisville, Ky. Mr. Schreiber has a master's degree from Northwestern University where he was a student of Thomas Matthews. He is the dean of the Louisville Chapter of the A.G. O. and is a member of the faculty of the University of Louisville. His opening recital at the St. Paul Church appears on the recital page.

EDMONTON CENTRE—H. Hugh Bancroft, F.R.C.O., a newcomer to Edmonton from Nassau, Bahamas, gave the first recital of the season in the Robertson United Church Oct. 27. Approximately 300 people heard Mr. Bancroft's program which started with three compositions by Bach, "We All Believe in One God", "Now Come, Thou Saviour of the Gentiles" and Prelude and Fugue in B minor. Mendelssohn's Sonata 6 concluded the first half of the program. Mr. Bancroft continued with Verne's Carillon, Peeters' Air, Purvis' Capriccio on the Notes of the Cuckoo, Parry's Prelude on "Old 104th", his own Pastorale and Bonnet's Concert Variations. A reception was held in the church parlors where members and guests were given the opportunity to meet the recitalist. Arthur Crighton, chairman, expressed appreciation for Mr. Bancroft's recital and to the board of the church for its hospitality.—MARVELYN SCHWERTMAN, DIAPASON Representative.

VICTORIA CENTRE—The Victoria Centre held its first meeting of the new season Oct. 11 at the home of Dr. and Mrs. D. B. Roxburgh. Graham Steed, chairman, opened the meeting by welcoming four new members. Margaret Abbott gave a lecture-recital entitled "The Soloist in Church". Mrs. Abbott gave an informative and entertaining talk in which she surveyed, from the soloist's point of view, the growth of church music from early times. She illustrated her talk with "O Grant Us, Mighty Lord", Bach, and "The Hostel", Baird, accompanied by Richard Proudman. Mr. Steed then mentioned some of the highlights of the recent C.C.O. convention. A social hour in which tea was graciously served preceded the adjournment of the meeting.

Approximately twenty members of the Vancouver Centre came to Victoria Oct. 13 to hear two organs recently installed by Hill, Norman & Beard. Following a welcome by Dean Brian Whitlow of Christ Church Cathedral, Mr. Steed played a short recital to demonstrate the new four-manual organ. He played: "Freu dich sehr, o meine Seele", Pachelbel; Scherzo and Finale, Sonata in E flat, Baird; "Musical Clocks", Haydn-Biggs; Carillon, Herbert Murrill. Following the recital members of the two centres talked shop for an hour at the Cherry Bank restaurant, proceeding afterward to St. Matthias' Church where Richard Proudman played a recital which showed what could be done with a two-manual instrument of a dozen ranks. His program included: Fantasia for Trumpet, Purcell-Biggs; "Magnificat" Fugue, Pachelbel; "As Jesus Stood beside the Cross", Scheidt; Voluntary in A, Selby; "O God, Thou Faithful God", Brahms; Sonata 2, Movement 1, Hindemith; "O My Soul, Rejoice with Gladness" and "Praise the Lord, O My Soul", Karg-Elert. This first inter-city meeting of the two Pacific coast centres was much enjoyed.—RAY BRACKETT, Correspondent.

LEWIS HENRY HORTON, Lexington, Ky., was one of two composers selected by the Ohioana Library Association for having made outstanding contributions to Ohio's cultural heritage. His choral music was being performed Nov. 1 at Nell House in Columbus under the Ohio state department of education auspices.

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Jazz Folk Mass Now Available on English Disc

The "Twentieth-century Folk Mass" by the Rev. Geoffrey Beaumont on Paxton Records (England) is now available in this country from the Seminary Book Service, Virginia Theological Seminary, Alexandria, Va. John Alldis is cantor; William Davies plays the Hammond electronic organ, and the choir consists of a double quartet. This controversial work was discussed at length by the distinguished W. Greenhouse Alit in his address Aug. 1, 1957, to the Incorporated Association of Organists at the I.C.O. which was later printed in THE DIAPASON for October of that year.

Although this reviewer had the opportunity to examine the score some time ago, the first notes of the introit (Psalm 150 with antiphon) come as quite a jolt. One's first impression is that it must be the introduction to a familiar "soap opera," but it gets worse: the ordinary is made up entirely of jazz rhythms. They have not been smoothed out nor hidden; they hit you with full force.

To quote from the jacket notes: "It is avowedly 'popular.' It cannot, therefore, claim to be 'great.' But neither is it vulgar—except in the best sense.

"There is an echo of the Negro Spiritual, a beguine in the penitential passages, a 'theme tune' of some grandeur; all musical conventions which will be familiar to a modern listener—and so to the modern congregation: for this setting is written to be used, and not, primarily, to be listened to."

We do not wish to doubt the sincerity of the composer, of the Bishop of Kensington who has approved it for use in his diocese, nor of the performers or anyone else involved. However, with the risk of being dubbed "an old fogey," we can

not see how the jazz, which developed from the American Negro, combined with Latin American rhythms, can have much to do with the "folk" music of those making up an average parish in the Church of England. If any reader has the urge to perform this in an American church, we humbly suggest that he have a new position waiting for the following Sunday.

In addition to the whole of the ordinary (including a setting of the "Our Father"), there is a complete set of propers and three hymns—all according to the "new theory." The use of the cantor in a line with the congregation repeating is probably a good one. We know of few congregations which could master the complicated rhythms even over a long period of time.

The World Library of Sacred Music sends three discs for Advent and Christmas. The Bonaventura choir under the direction of Omer Westendorf sings seven Advent hymns on a pair of seven-inch forty-fives, obviously designed for the layman and not the serious music listener. The choice of material is admirable: "O Come, O Come, Emmanuel," "On Jordan's Bank," "Behold a Virgin Bearing Him," "Creator of the Stars of Night," "Wake, Awake," "The Coming of Our God" and "Ye Heavens, Open from Above." All are sung in unison except the "Behold a Virgin." We feel the "Wake, Awake" might better have been sung in parts and that the three Gregorian melodies could stand without organ accompaniment. The choir is apparently an amateur group, which sings with spirit but is not overly polished. The last hymn sounds so much better in the "larger" acoustics.

The famous Bing Crosby narrates the other Bonaventura record (this time a twelve-inch thirty-three) labeled simply "Traditional Carols in Gospel Sequence." Eight carols and hymns from the "People's Hymnal" have been arranged by Han Van Koert with Gene Hemmer at the organ. Some of these are familiar Christmas fare with some lesser known items interspersed. The arrangements are a bit on the "fussy" side but well

performed. The plainsong profits from no organ. This must have been recorded in the same room as the last number in the above.

Gordon Young and his chancel choir of Detroit's First Presbyterian Church perform a potpourri on Grosse Pointe LP available from the church, Hudson's department store and Grinnell's music shops in the motor city. It is indeed a brave conductor who records a selection of such standards, knowing full well that all his colleagues have decided opinions and prejudices on how each should be performed. This reporter takes exception to but four out of fourteen. Mr. Young has trained his group well: good sound, clear diction and, with the exception of a wobbly soprano who also sings a solo bit in Rowley's "Praise," very fine blend. Rhythmically the second side is far superior to the first, especially in Glarum's "Sing Praises" and Williams' "Come Christians, Join to Sing." We object to the liberties in "Bless the Lord, O My Soul" by Ippolitof-Ivanof. Vaughan Williams' "O How Amiable" is impressive and Mr. Young's own "Now Let Us All Praise God and Sing" is conservative, simple and strong. Why he chose such slow tempi for Purcell's "Thou Knowest" and the Farrant "Call to Remembrance" is a mystery. "Jesu, Thou My Joy" is not in the generally accepted Bach style. Other composers represented are: Mendelssohn, Tchaikowsky, Fauré, Gadsby and Willan.—B. H.

MORE VAUGHAN WILLIAMS MEMORIAL MUSIC IS HEARD

The choir of Christ Church, Coronado, Cal., with Harold Chaney, organist-choir-master, commemorated the recent passing of Ralph Vaughan Williams at a service Nov. 2. The choir performed his communion service in D minor and the anthems, "O Taste and See" and "O How Amiable". Mr. Chaney played the three preludes on Welsh hymn-tunes. "Sine Nomine", "Down Ampney" and the coronation arrangement of "Old Hundredth" were the hymn-tunes used.

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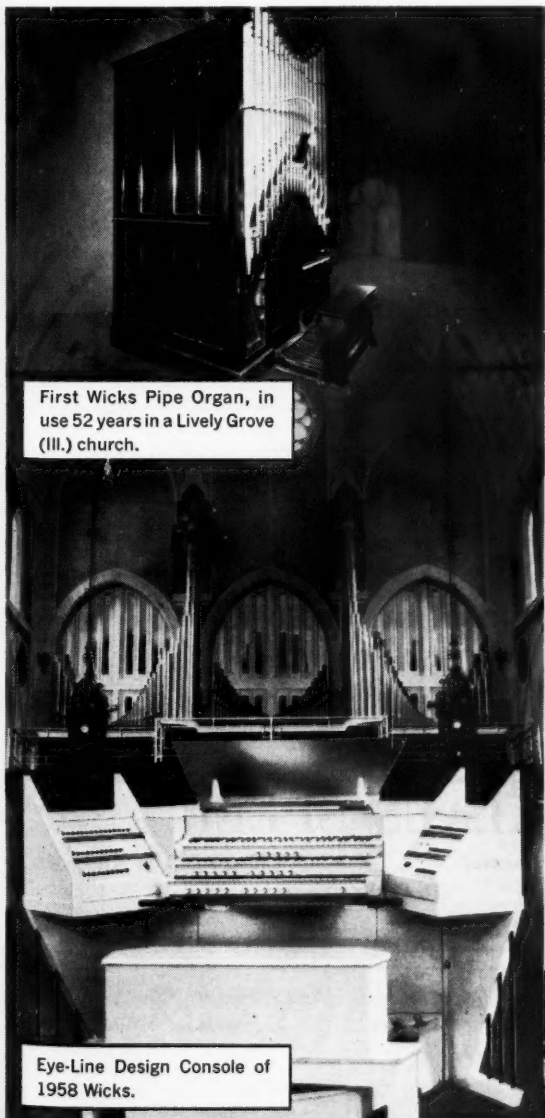
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NEW MÖLLER PLANNED FOR LYNCHBURG, VA.

SEVENTH IN CITY SINCE WAR

Fairview Christian Church Now Being Constructed Will Have Three-manual Organ—Completion Is Planned by End of 1959

The seventh three-manual Möller organ to be installed in Lynchburg, Va., since the war has been ordered. The Fairview Christian Church is in the process of building a new edifice. The memorial instrument, gift of Walter G. Mason, will be installed late in 1959. The specification was designed by Möller's representative, William Patat.

The stoplist is as follows:

GREAT ORGAN

Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Waldflöte, 2 ft., 61 pipes.
Mixture, 3 ranks, 244 pipes.

SWELL ORGAN

Rohrbourdon, 16 ft., 12 pipes.
Viola, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 49 pipes.
Rohrflöte, 8 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Scharff, 3 ranks, 183 pipes.
Bassoon, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Oboe Schalmel, 4 ft., 61 pipes.

CHOIR ORGAN

Gedeckt, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 49 pipes.
Nachthorn, 4 ft., 61 pipes.
Nasat, 2 3/4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Tierce, 1 3/8 ft., 61 pipes.

PEDAL ORGAN

Sub Bass, 16 ft., 32 pipes.
Contra Erzähler, 16 ft., 12 pipes.
Rohrbourdon, 16 ft.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.

ANNIE MAE NORTON



ANNIE MAE NORTON, prominent Atlanta, Ga., organist, died July 14 in the Baptist Hospital, according to belated word to THE DIAPASON. She became ill immediately after her morning service July 7 at the First Methodist Church where she had been organist for thirteen years.

A native of Atlanta, Mrs. Norton had her first organ lesson at the age of 13 in the same church she was serving at the time of her passing. She played an active role in the selection and design of the four-manual Reuter organ installed in the church in early 1955. (The stoplist appeared in THE DIAPASON for April, 1954.) Mrs. Norton was an active member of the Atlanta Chapter of the A.G.O. She leaves no near relatives.

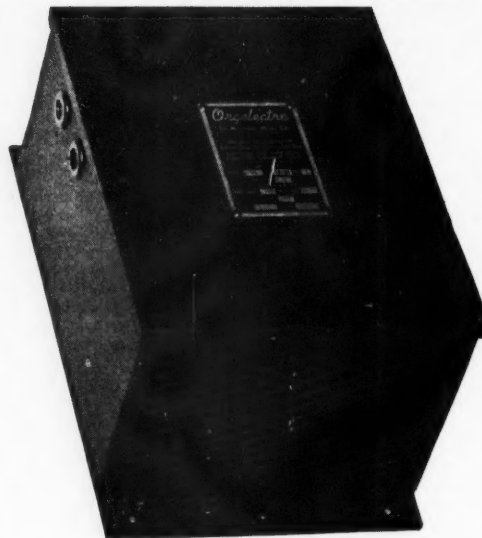
Mrs. Norton's successor is John H. Roark, a junior at the University of Georgia where he studies with Hugh Hodgson.

Rohrflöte, 8 ft.
Super Octave, 4 ft., 12 pipes.
Bassoon, 16 ft.
Contra Trompette, 16 ft., 12 pipes.
Bassoon, 8 ft.
Trompette, 8 ft.

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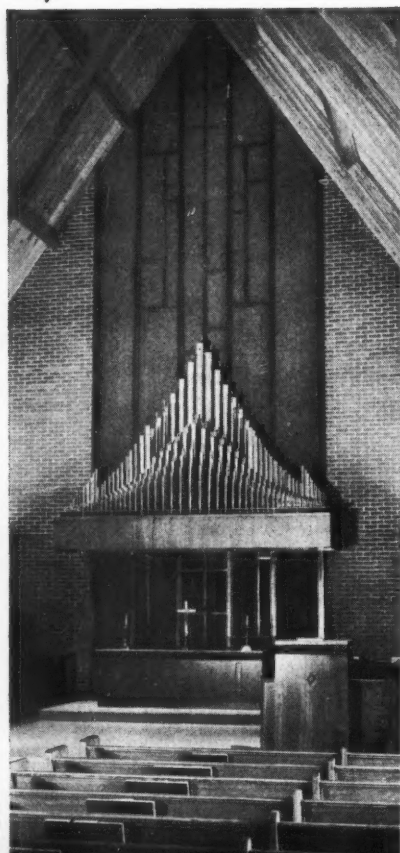
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bertine Fathers

A three-manual Casavant organ will be completed for the new St. Norbert Abbey church, De Pere, Wis., in time for the Easter season. The first complete monastic structure to be erected at one time in this country for many years, the abbey will be the home of the Canons Regular of Premontre, popularly known as the Norbertine Fathers. The magnificent abbey church will house a well-balanced organ, designed for recital purposes but primarily for accompanying the liturgical splendor of the 800-year-old ceremonies of the Norbertine order.

The stoplist is as follows:

GREAT ORGAN

Quintaton, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Trompette Harmonique.

SWELL ORGAN

Principal, 8 ft., 68 pipes.
Rohrfloete, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Rohrschalmel, 4 ft., 68 pipes.
Tremolo.

CHOIR ORGAN

Cor de Nuit, 8 ft., 68 pipes.
Spitzfloete, 8 ft., 68 pipes.
Spitzfloete Celeste, 8 ft., 68 pipes.
Prestant, 4 ft., 68 pipes.
Koppelfloete, 4 ft., 68 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Blockfloete, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Krummhorn, 8 ft., 68 pipes.
Trompette Harmonique, 8 ft., 68 pipes.

PEDAL ORGAN

Resultant, 32 ft.
Contre-basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaton, 16 ft.
Principal, 8 ft., 32 pipes.
Bass Flute, 8 ft., 12 pipes.
Quintadena, 8 ft.
Choralbass, 4 ft., 12 pipes.
Mixture, 3 ranks, 96 pipes.
Bombarde, 16 ft., 32 pipes.
Fagotto, 16 ft.
Bombarde, 8 ft., 12 pipes.
Claron, 4 ft., 12 pipes.

WILLIAM MAC GOWAN



WILLIAM MacGOWAN has been appointed organist in charge of evensong and recitals at the Old North Church, Boston. Programs are being offered each Sunday afternoon through April 19. Mr. MacGowan will leave the Village Congregational Church, Whitinsville, Mass., where he has served for more than seven years, Jan. 1. He will become organist and director at the Maple Street Congregational Church, Danvers, Mass., with the new year.

Mr. MacGowan played recitals Nov. 2, 16 and 23 at the Old North Church assisted by guest soloists. Donald Ingram played Nov. 9 and Edward Low conducted the Low Madrigal Nov. 30. Karen Johnstad will play Dec. 7 with a string quartet, recorder trio and tenor soloist; David Fuller is scheduled for Dec. 14. The Shaw House chorus will sing Saint-Saens' Christmas Oratorio Dec. 21 with Darnley L. Corbin conducting. The 235th anniversary of the Old North Church will be observed with a program Dec. 28.

**APPOINT YOUNG ORGANIST
TO WASHINGTON POSITION**

Richard Darne, 15-year-old student of William Watkins, has been appointed organist at the Capitol Hill Presbyterian Church, Washington, D.C., where Harold Copenhaver is the director of music. He previously served the Methodist Church in Falls Church, Va.

Mr. Darne was heard Sept. 22 in recital at the Georgetown Presbyterian Church. His program included: Prelude in C, Five Preludes from the "Orgelbüchlein", Trio-sonata in E flat and Toccata, Adagio and Fugue in C, Bach; "Lo, How a Rose E'er Blooming", Brahms; Scherzo and Finale, Symphony 2, Widor; "Magnificat 4" and "Ave Maris Stella 4", Dupre; Suite "Gothique", Boellmann.

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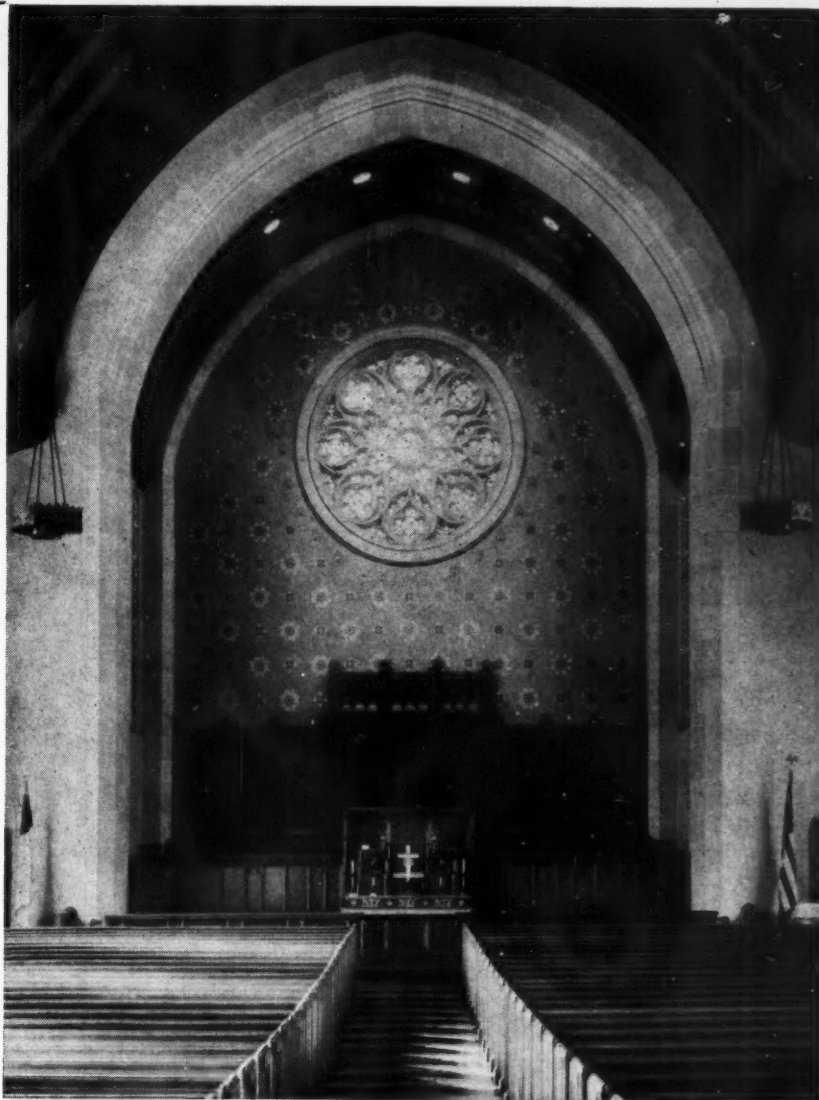
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The Reuter Organ
Lawrence, Kansas



STATELY SERVICE MARKS 8th GREGORIAN FESTIVAL

The Gregorian Association of Canada held its eighth annual festival service Nov. 5 in the Church of St. Mary Magdalene, Toronto. This took the form of a votive solemn evensong in honor of the patron saint of the church in which the service was held. A choir of twenty-four members sang the office before a gathering of nearly 500 people. Dr. Healey Willan, musical director of the association, was at the organ and the regular gallery choir of the church assisted in singing the fauxbourdon verses of the canticles, verses of the office hymn and the prose.

Five psalms were sung in conjunction with their antiphons proper to the feasts of holy women. For the office hymn of St. Mary Magdalene there was the Mode II melody that is so similar to the stirring tune for "Urbs Beata". The lengthy antiphon of St. Mary Magdalene was sung before and after the Magnificat, which was done to the Tallis setting of Tone VII with fauxbourdons. The Nunc Dimittis was sung to an anonymous seventeenth-century setting of Tone II with fauxbourdons, preceded and followed by the much-loved antiphon, "Preserve Us".

After the third collect the anthem of Our Lady, "Salve Regina", was sung in English to the traditional Mode I melody, followed immediately by the fourteenth-century sequence, "Gaude Pia Magdalena", translated by Provost T. I. Ball and sung to a joyous sixteenth-century melody in Modes V and VI.

Following an address by the Rev. Canon Guy Marshall, rector of St. Stephen's, Toronto, the hymn "King of Glory" was sung to a plainsong melody after which the stately pageantry was magnificently displayed in the festival procession which included clergy and servers from outside points. Two hymns were sung: "O Quanta Qualia" and "Sing Praise to God Who Reigns Above".

The service concluded with devotions before the Blessed Sacrament when "O Salutaris" and "Tantum Ergo" were sung to the Mechlin versions and between which the gallery choir again assisted with "Ave Regina" by sixteenth-century Peter Philips.

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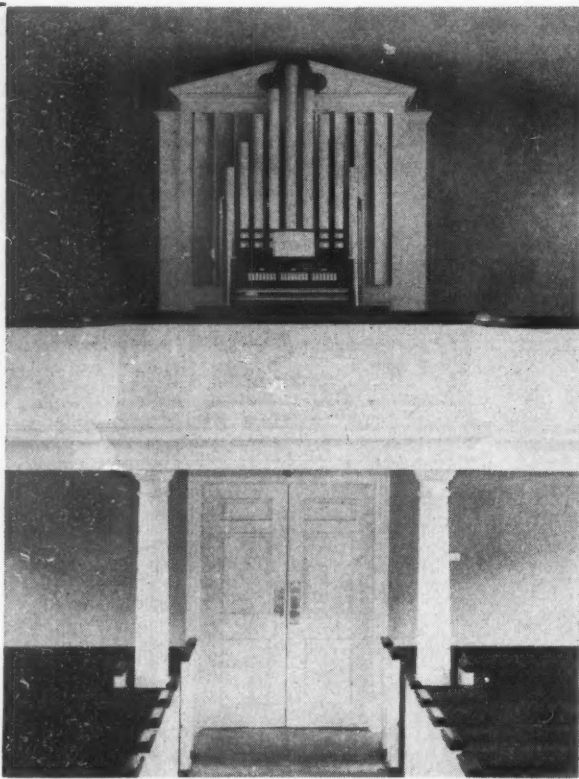
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Prepared by ERIC DOWLING

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

[Continued from November issue]

In planning the shape of an organ chamber, William H. Barnes in his book *The Contemporary American Organ* suggests the following: "The ideal shape of an organ chamber should be twice as wide as it is deep and as high as it is wide." In other words the chamber should be as shallow in depth as it is possible to have it.

The space-consuming components of the organ are the wind chests and pipes, and certain dimensions should be considered in providing the required space in a convenient and suitable shape. There must also be space provided for walk-boards, relays, off-set chests, tremulants, etc.; but these do not actually use much space.

The wind chest when installed is usually placed approximately three feet from the floor. Some builders do not allow quite as much, but this is a safe estimate. Allow three feet from the floor to the bottom of the chest. The depth of the chest is usually ten inches.

The standard length of a 68-note wind chest is eight feet six inches and some builders will use as much as ten feet six inches.

Each stop or set of pipes will average a width of nine inches on the chest. Depending on the number of pipes or stops on the chest, the width could vary from two feet to six feet.

• • •

In planning the required space it is important to discover if there are to be any full-length 16 foot pipes in either manual or pedal divisions so that the height of the necessary space can be ascertained. If there are to be no 16 foot pipes (full-length) then thirteen feet will be sufficient. If full-length pipes are to be used, a height of twenty-two feet should be made available as a full-length pipe of 16 ft. speaking length is actually eighteen feet six inches long.

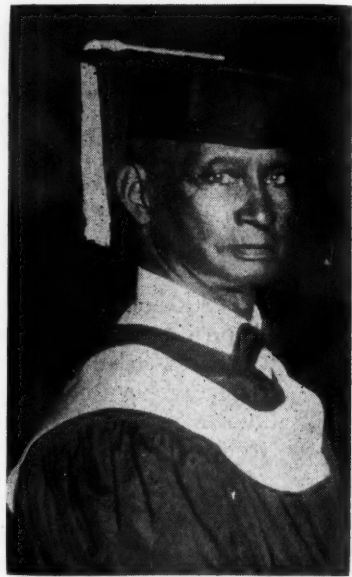
If a height of twenty-two feet is available the organ could be double-decked, thus increasing the original floor area by approximately sixty per cent.

Another way of assessing the amount of space required is in cubic feet. From the previously-mentioned report published by the American Guild of Organists the following suggestion is offered: "An average of 125 cubic feet is required for each independent stop or set of pipes in the modern organ."

Also quoting from the same source regarding the size of organ, it should be borne in mind that the "reasonable cost for an organ is ten per cent of the cost of the church auditorium. Inflationary conditions have affected the cost of organs as they have building costs."

Space outside the church auditorium must also be provided for the organ

W. H. ZACHARY



W. H. ZACHARY is observing his thirtieth anniversary at the First Baptist Church, Pine Bluff, Ark., at the same time the church itself observes its ninety-fourth. Mr. Zachary has studied at the New England Conservatory, Boston, Mass., and at the Eastman School of Music in Rochester, N. Y. He is an active member of the National Guild of Piano Teachers and of the American Guild of Organists, holding membership in the New York City Chapter. He maintains a studio where he has taught piano and organ for more than thirty years.

motor and blower. This should be as close to the organ as possible and is usually placed in the basement. This equipment should be placed in a room which is soundproof, fireproof and dust-proof. The size of the motor and blower will depend upon the size of organ to be installed. For an organ of any size up to thirty stops a minimum of eight by eight by eight feet is necessary and preferably a room twelve by twelve feet with a height of eight feet would be more satisfactory.

Space also in the church auditorium must be provided for the console of the organ. The smallest console for a two-manual organ would require five feet six inches square and for a three-manual console six feet six inches square. If the console is to be recessed then two inches all around should be allowed so that the panels can be removed when servicing of the organ is necessary. The above measurements include the space required for the bench. A great deal of care is necessary when planning the location of the console. It should be far enough away from the organ for the organist to hear in balance what he is playing and at the same time to hear his choir. If the console is placed very near the pipes, it is impossible to hear anything like the general effect of the tonal balance from that point. It is also important that the choir and organ shall be located in the same section of the building if a satisfactory musical performance is to result.



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Conclusions

In the drawing up of plans for a new church building it is imperative that the architect and organ builders work very closely together in order to provide a good design and to determine the materials to be used. The consideration of resonance, reverberation and reflection is a vital necessity when drawing the original plans. It must be remembered that the direct reflection of sound is desirable if not too long delayed. Reflection which causes multiple or flutter echoes and any perceptible echo should be avoided. (Long-delayed reflections of more than one-twentieth of a second are detrimental to the acoustics.)

Reverberation should be present in the building so that there will be a satisfactory blending of music and also a reasonable amount of support for speech.

To quote again from the joint report published by the American Guild of Organists, the following reverberation characteristics may be of assistance:

Vol. of Church	Rev. Time
10,000 cu. ft.	1.1 to 1.2 sec.
100,000 cu. ft.	1.4 to 1.6 sec.
1,000,000 cu. ft.	1.8 to 2.0 sec.

It should be stressed that these figures are given for 512 cycles a second, and of utmost importance to the successful performance of music is a proper relationship between the higher and lower frequencies of the tonal spectrum. Acoustical calculation should include frequencies at other than 512 cycles. Thus the need for uniformity in absorption characteristics of any artificial acoustical materials contemplated.

The above reverberation periods to exist when the audience is present.

It is well to remember that artificial acoustical materials absorb much more of the higher frequencies than they do of the low frequencies; hence to secure uniformity of absorption, acoustical materials should only be used with extreme care.

If the rear wall happens to be more than forty feet from the source of sound and is of a reflective character, it may reflect tone back with a time lag which of course forms an echo. Such reflection should be broken up by re-shaping the wall and only in some cases should acoustical material be used.

• • •

NOTE: If this report has made the reader aware of the various acoustical problems which can exist in church buildings and has started his thinking along acoustical lines it has served a good purpose. It must be realized that "good acoustics" do not "just happen" but are planned from the earliest stages in the drawing of plans for a new building.

If further information is required it can be obtained by writing the general secretary, Mrs. P. Pirie, 79 Empress Ave., Willowdale, Ont.

DAVID A. WEHR



DAVID A. WEHR has been appointed minister of music of the First Methodist Church, Boise, Idaho, succeeding Roland Crisci. Mr. Wehr comes to Boise from the Highland Park, Mich., Presbyterian Church where he served as organist and director of seven choirs. While in Michigan he was also assistant director of the Motor City chorus, initiated and directed the Symphonic choral society, directed the Chrysler chorus and the chorus which opened the Michigan State Fair and served on the executive committee of the Guild of Church Musicians.

His organ study was with Edward G. Mead at Miami University, Oxford, Ohio, and with Alexander McCurdy at Westminster Choir College, Princeton, N. J., where he earned the bachelor and master of music degrees.

Mr. Wehr has appeared as baritone soloist with numerous choral groups in New Jersey and Michigan. He has also held organist-director positions at the First Congregational Church, Hackensack, N. J., and the Lehman Methodist Church, Hatboro, Pa. His sacred choral works have been published by R. D. Row and Choral Services, Inc.

Mrs. Wehr, who holds a bachelor of music degree from Westminster Choir College, will assist in the direction of eleven graded choirs.



Konrad Paumann, the outstanding organist at the cathedral in Munich of the middle ages, died in 1473. A blind musician, he was a master of organ, lute, recorder, harp and violin.

The Picture Above Is a Wood Cut of His Tombstone.

FLORIDA CHURCH OFFERS EXTENSIVE MUSIC PROGRAM

More than thirty musical services and programs will be offered this season at the First Presbyterian Church, St. Petersburg, Fla. More than 300 voices of the eight choirs and orchestra of the church will combine under the leadership of Donald R. Mathis, minister of music. Major choral works, an cappella concert, operas, youth and children's choirs, recitals and guest choirs will share in this musical program.

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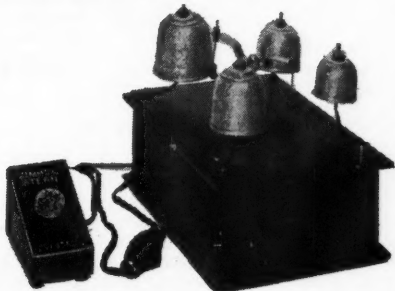
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December Offers Grab-bag; Choral Music in Variety

A more varied collection of choral music than reached the office of THE DIAPASON this month would be hard to imagine. There is variation in period, style, length, difficulty and usefulness.

From the oldest source comes "Born to Us Is the Christ Child" which Albert Seay has transcribed from a sixteenth-century Cambria manuscript with good results (Presser). Kjos issues a short cantata by Heinrich Graun, "O Come, Let Us Praise the Lord", which has orchestral parts available. There are no choral problems.

The British publisher Edward Arnold prints "Son of God", a set of three big unaccompanied motets by Philip Cannon which is available from the British American Music Co. Requiring division of parts, independence and accurate tuning, this work is for a disciplined group.

Concordia's two Hassler works for TTBB ("Let Us Give Thanks" and "Now to the Lord We Sing") are for trained men's choruses.

It is not feasible for us to try to evaluate a complex modern work such as Alan Hovhaness' "Magnificat" (C. F. Peters) from either the vocal score or the full pocket score, both photographed from manuscript. The work is scheduled for a January premiere and many will wish to investigate the work for themselves. Also from Peters is Haydn's "Missa Solemnis" in vocal score with orchestra parts available. "Two Benedictions" by Healey Willan—settings of the "Aaronic" and the "Apostolic"—will have wide usefulness; the latter uses divided sopranos and organ. Two anthems written by Thomas Tomkins some 300 years ago have considerable vitality; they have organ accompaniments. Both "Then David Mourned" and "O Lord, I Have Loved" belong in any versatile choir library.

The same comments hold for two other Tomkins anthems, "Behold the Hour Cometh" and "My Beloved Spake unto Me", published by Schott and available from Associated Music Publishers. These two are longer and use some solo voices.

"A Virgin Most Pure" by Noël Goe-manne (McLaughlin and Reilly) is SSATB; it presents several moods in short segments.

Two carols are included in material from Novello: "Sleep, Holy Babe" by Alec Rowley and "The World's Desire" by David Barlow. "Hail, Universal Lord" by George Dyson is a strong, rather long festival anthem. J. Eric Hunt's "Go Forth into the World" is a unison anthem for an adult choir and John Wood's "Lord, Be Thy Word My Rule" is an attractive two-part work for the same sort of choir.

Boosey sends some Christmas material: "A Babe Is Born", arranged by Robert Chambers; "Pat-a-pan", arranged by Frank Kinsman; "The Holly and the Ivy", arranged by Benjamin Britten; "The World's Good Morrow", arranged by Leslie Woodgate in TTBB and SSA (we still associate this tune with Easter), and "Winds through the Olive Trees" by Dale Barker. All of these are intelligently made. New editions of two classics are offered: "If by His Spirit" from Bach's "Jesu, Priceless Treasure" and "Blessed They" from the Brahms Requiem. Walter Ehret's little volume, "Music for Youth", is largely secular and for school use.

Gordon Jacob has made a new arrangement of the ever-popular "Brother James's Air" for junior and senior choirs (Oxford). Thomas Tunnard's "Short Communion Service" will be of interest to directors of formal services. Philip Tombling's "Put Thou Thy Trust in God", largely unison and block harmony, offers no problems. Bernard Rose's "Lord, I Have Loved the Habitation" for SSATB has high soprano and low bass tessitura and would require an experienced choir. C. Armstrong Gibbs' "This Great Hour" is a strong SAB chorale from a cantata. Ernest Bullock's "Give Us the Wings of Faith" is suggested for saints' days. Donald Cashmore's arrangement of "The Holly and the Ivy" emphasizes part-writing with passing tones. Martin Shaw's arrange-

FRANK S. WATKINS



FRANK S. WATKINS has been named minister of music at the Southport First Presbyterian Church, Indianapolis, Ind. He served in the same capacity at the Roberts Park Methodist Church and St. John's Evangelical and Reformed Church. He also directs the Sahara Grotto glee club and the Western Electric glee club and he heads the music department of Howe High School.

ment of the Czech carol, "The Birds", comes unison or SSA.

"Stars over Christmas" (Flammer) is a play with music for children by Vivian Merrill Young and Ruth Bampton; it gives detailed directions. James R. Gillette's "The Resurrection according to Nicodemus" uses a narrator, mixed choir and soloists; it is small and easy and introduces the congregation on familiar hymns. Katherine K. Davis' big SSATTB "Te Deum" has solo bits for all voices. A large, experienced choir should find it not difficult and should give it an impressive performance. Two more concert spiritual arrangements by Noble Cain are "Were You There?" and "Jacob's Ladder".

Christmas numbers from Flammer are the tender "A Babe Lies in the Cradle" and a "Good Christian Men Rejoice", both by Paul Van Dyke; Lois Myers Emig's "A Round for Christmas"; a rather ornate "What Child Is This?" by Charles Lowden; "Carol of the Star" by F. Broadus Staley; "Ukrainian Carol of the Bells", arranged by Alinda B. Couper for choir and handbells, and "Nativity", SA by Richard W. Harvey. These all might be placed on next season's "look over" list.

Two Easter numbers from Flammer are a rhythmic "Easter Fanfare" by E. E. Ferguson with a suggested brass quartet and "Christ Is Risen, Alleluia" by A. Okolo-Kulaks which divides all sections and likewise has something of a fanfare about it.

"Praise Him, All Ye People" by Anthony Donato, available from Educational Music Bureau, is short and easy and develops in a continuous crescendo. J. B. Marxsen's "O King Enthroned on High" utilizes several devices—chant and canon, for example—within a short work in a big style. An extremely simple rendering of a Praetorius tune is "To Us Is Born a Little Child" in Paul Steele's version. A familiar Handel aria forms the basis of "Dedication" by Lillian Durocher. Marjorie Elliott's SSA "Christmas Prayer" makes use of harmony and accompaniment too suggestive of the sentimental music of the TV networks.

Summy-Birchard, too, offers materials for next Christmas. James R. Gillette's "Early Carols of Christmas" avoids over-worked material and provides some welcome additions in SATB form. Samuel Adler's cantata "Glory to God" is for women's chorus, soli and piano accompaniment; it probably will find use in women's groups and schools. William Blanchard's "Song for Christmas" is simple and pleasant. "Jubilate Deo" by Edwin Fissinger uses some contemporary choral resources; it is for unaccompanied use. "Four Traditional Carols" arranged by Jerome Neff add nothing significant to the literature. Largely unison with a little block harmony, Lloyd Pfautsch's "Canticle to Peace" needs its suggested brass band accompaniment for its effect.

Richard Peek's "The Angel Gabriel" is an attractive work for a cappella use; its length assumes good tuning and control. Crawford Thoburn's "Come Thou, O Saviour" is a lovely Bach melody in a singable version. David H. Williams' "He Whom Joyous Shepherds Praised" has many devices most choir singers like; there is division of parts. A Mozart Alleluia from "Regina Coeli" as edited by John Glowacki has a very high optional solo; it has Easter possibilities. "Child of God" is a Georgia folksong for Christmas arranged by Thoburn. Another attractive Christmas folksong is a Norwegian tune arranged by Marie Pooler as "My Heart Is Always Wandering". Austin Lovelace's "From Eastern Lands" makes good use of a four-part men's choir and a descant, yet it poses few problems.

Our first choral music in some time from Toronto publisher Gordon V. Thompson contained names of several familiar British composers. There are, for example, "Breathe on Me, Breath of God" by Eric Thiman and "I Will Give You Rain in Due Season" by Alec Rowley. Easter is represented in this list by "Two Easter Carols" by Arthur Ward in straightforward style; "A Bright Dawn Is Breaking" by Maurice Blower, a big anthem, and "Christ, Being Raised from the Dead" by Keith Bissell, which has a bass solo. Mr. Bissell's "Hear Thou My Prayer" has some simple imitative writing. Desmond Ratcliffe's "Praise to God, Immortal Praise" is a harvest anthem in big style—for a future harvest season. Some altos would resent the low tessitura Arthur Ward gives them in "Jesu, the Very Thought of You", otherwise rather interesting. Maurice Blower's "Bless'd Are the Pure in Heart" follows familiar paths.

Some Christmas music from the Thompson company includes "Come, Rejoicing", an anthem by Martin Shaw with tenor and soprano solos and Shaw's usual command; Desmond Ratcliffe's "Hark! Hark! What News the Angels Bring" with a short soprano solo, and the same composer's "Three Carols for Christmas", simple, strophic settings of well-made tunes.

J. Fischer has some new and useful material for Roman Catholic use. This includes Missa "Rosa Mystica" for two equal voices by Joseph McGrath; Missa "Sinite Parvulos" for three equal voices by Carlo Rossini, and Mass "in Honor of St. Alphonsus Liguori" by Leopold Syré. In the general catalog is a big but not difficult "Men of God" which Joseph Clokey suggests "for rallies or for ordinations". Austin Lovelace's "O Thou in All Thy Might So Far" could be done effectively by most choirs without long rehearsal. Kathryn Rawls' "Touch Hands around the Rolling World" is well designed for children. Charles Black's arrangement of the "God of Our Fathers" tune uses a "Heralds of Christ" poem for a version with bass solo and an ornate organ part. A "Hymn of Rejoicing" by Jean B. Faure (erroneously printed Faure on the copy) turns up arranged for SSA by Robert Gibb.

For Christmas music J. Fischer sends an SSATBB "All My Heart this Night Rejoices" by Dale Barker; Charles Black's "Winds through the Olive Trees" with soprano solo and lots of hums and loolahs, and "Holy Voices" by Earl Larson for combined choirs.

Lawrence Curry's "Music for Communion" (Westminster Press) should be seen, especially by directors in the less formal churches who need guidance and ideas for enriching this important service.

Robert King offers something old and something new: a Praetorius "In Dulci Jubilo" for mixed chorus and brass choir and "Shepherds, Rejoice" by Arthur Frackenpole for male chorus, solo and brass choir. These should certainly be seen by all those lucky directors who can call on such resources.

Choral Services lists: "God Is Working His Purpose Out", a good New Year's item by David Wehr; "Service Music" by Normand Lockwood, four short introtos with an individual flavor; "Jesus Still Lead On", Drese-Frantz, small and usable, and a reprint already in most libraries, Farrant's "Lord, for Thy Tender Mercies' Sake".—F.C.

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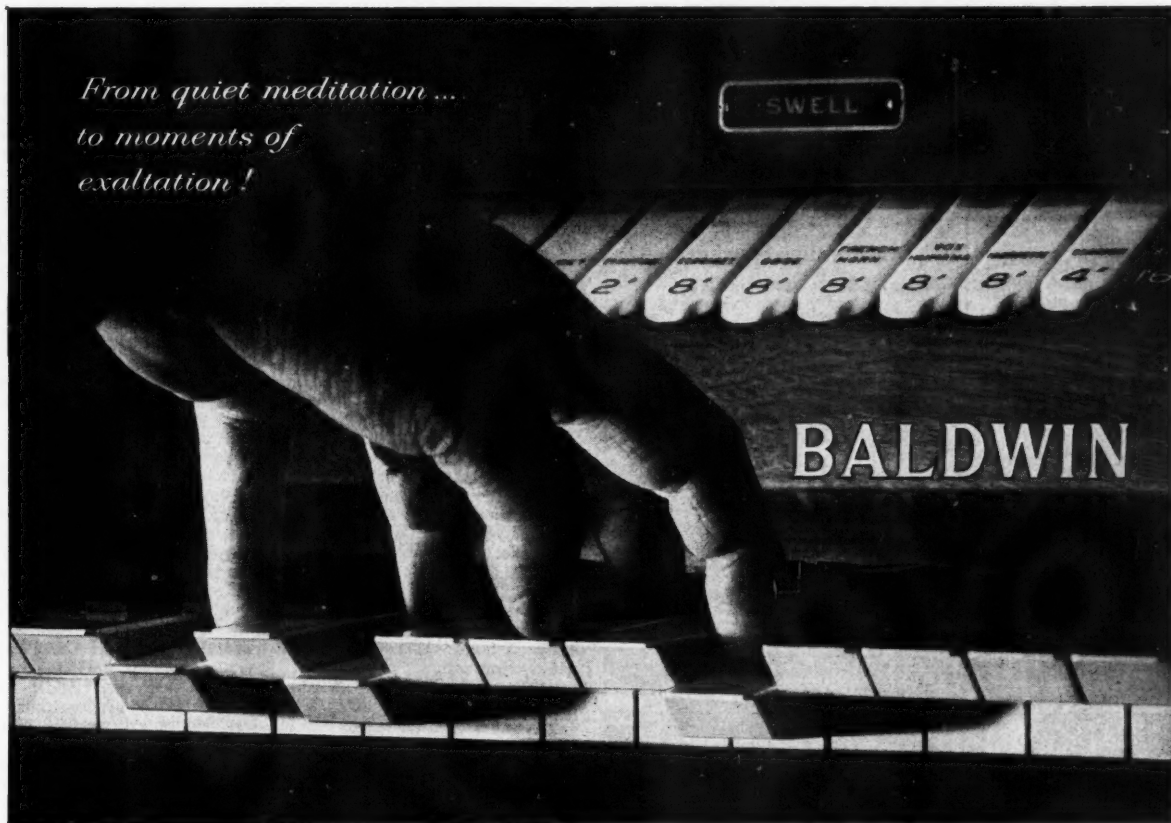
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**Find Organ Used
in French Church
from 8th Century**

By HARRY W. GAY
[Continued from page 21]

of trumpet character is practically unknown on an English pedal organ of this period. This observation was made as late as the year 1905, and one can recall the nature of the English organ of 1700 to realize that this piece would not have been manageable at any rate on one English organ at that time.

The other controlling factor which affected the type of music which the French organist-composer produced was, and still to a very real extent is, the organization which the composer served: the Church, that mystical body of Christ which so long had been the real source of new life for composers for centuries. Here again it was in the confines of the service that the organist first drew his real inspiration to express musically those details of service which were needed for the glorification of God. Of the regulations which governed the organist we might recall the Liber Organistoris mentioned earlier. This volume was used at Notre Dame of Paris from the thirteenth century. We know that the organist was told just what to play as has been indicated earlier by the report of Henri de Saxe. A manuscript of about 1335 lists the parts of the service which were to be sung. These included the Gradual and the Alleluia verses. The manuscript adds, however, that these were sung unless they were played on the organ. Even here was an indication of the later practice of alternative playing. Bartholomaeus de Glaville indicates in his writings of 1397 that the organ was used for the prose, sequence and hymns in the divine service. Much later, around 1662, the "Ceremonial de Paris" appeared to regulate the music of the services. During this extensive period the treatment of the organ in the churches was completely subordinated to the requirements of the liturgy.

Thus we see that the organist was told just when to play and nearly what to play in the services. Another aspect of this restraint is found when the time duration of the pieces is considered. These organ works were for a certain purpose and were required to fill in a rather definite period of time. Therefore, we realize that the French composers of this period were limited in the lengths to which they could safely go in selecting music for a portion of the service. For instance, a Kyrie movement could not conceivably last for five or ten minutes. The service would be protracted out of all proportion to the requirements of the occasion if this and other such lengthy movements occurred within the mass. Obviously the composers respected these limitations, as can be seen by a study of the innumerable short pieces found published as movements in the mass settings. It is true that there are some long works to be found, but the total number is so small as to be insignificant. These pieces are found primarily in the works of de Grigny and are not representative in any way of the total output of the composers of this era.

In addition to these two phases of the problem attributed to the Church is a third and salient factor. This is the continued use of plainchant. To use plainchant as a basis for composition, especially in religious works, had always been an accepted and respected practice. Yet the general musical activity of the baroque era was to supercede the ancient modal practices. The plainchant did not lend itself too well to the newer concepts of chromaticism as practiced by the composers who had come under the influence of the Protestant chorale. Consequently we find, even until 1750 in France, the adherence of more or less faithful nature to the confines of the modes. Even with the genius of du Mage we find his writing a "Suite in the First Tone." This continual fettering to the ancientness of the ecclesiastical worked as a stagnation to the composers who could produce a great quantity of works but always within rather narrow limitations. It is a real tribute to the genius of the men whom we have chosen to discuss that they were able to

write such works as they did, chained as they were to the invariance of tradition. It seems almost incongruous when we realize that the practical ultimate in the use of plainchant appeared with Titelouze, the earliest of the composers represented herein. From that time onward there seems to have been a real striving for something new but eventually no better. A limited number of themes had been set in strict polyphonic fashion and seem to have had their musical potential exhausted in one man. Hereafter are found solo settings, suggestions of themes, dialogues, récits and a number of media of expression. It is true as indicated earlier that many of these later works were good and highly noteworthy, but the use of the chant was less learned in many ways.

It does not take much investigation on the part of anyone who can compose a little music to see just how difficult it is to supply genuine, sincere and inspirational counterpoint in providing an idiomatic keyboard composition upon a theme which is as limited as plainchant. Furthermore, it is almost as difficult to supply a work of harmonic proportions upon such a theme. One needs only to review works built upon such themes as those written by Tournemire, Widor, Langlais and Messiaen, to mention but a few of the twentieth-century composers, to realize the boundaries within which a composer must work even today. Much of this type of music, regardless of the ingenuity evidenced in the writing, begins to sound very much alike after the fifth piece. The music becomes much like the theme—anonymous, traditional, obscure yet beautiful, but of the same genre. This matter of the regulations of the Church, then, posed a profound problem for the composers of this more ancient era of musical development.

With these two factors of regulation thus illustrated, it will be within these particular confines that the composers of the organ music of France must be considered. The organ works which can be found in the archives which precede the date of the first publication of organ music in France—that made by Pierre Attaignant in 1531—are real experiments in just what could be done in the way of writing music which was particularly conceived for the organ. It is not to be supposed that these works themselves were successful in this experiment, but there was progress made in establishing the beginnings of an independent style of expression. If the works included in the Attaignant collection are examined they will be found to consist of compositions of scalar character in the right hand supported by hollow chords in the left hand. Others will be efforts of severe contrapuntal nature, some built upon plainchant. The striking feature of these works is that they are certainly designed for the keyboards. It is impossible to conceive that they could be performed as vocal works with any reference to the prevalent vocal style of the times. This marks a valuable position in the efforts to evolve a style for the instrument as opposed to transcribing for it from vocal scores. These works are monotonous and this monotony is only concealed somewhat by the particular timbres of the instrument. Nevertheless, there was a pattern being evolved, a frame within which to work; a form of liberation was evident and the elements indicating the appearance of the fugue became apparent.

If we should choose to name those persons between the appearance of the anonymous authors in the Attaignant collection and the end of the sixteenth century who made profound contributions to this immanation of organ style, three would suffice to span this space of time. From the standpoint of genius alone the name of Claudin le Jeune would head the list. This man was the composer of the king's chamber music. He wrote for the Church, even though he was a Protestant, and he was an uncontested master of French polyphony. His great contribution to the realm of organ literature development was his Fantaisies Instrumentales for organ or viols. These were not published until twelve years after his death in a volume of Mélanges published in 1612. Several of these fantasies have secular melodies or themes while one is based upon a religious theme, the Benedicta ex Celorum. In this collection there is evidenced a new form for the instruments—the ricercare. This is exposed as a short

prelude on a given theme which is then subdivided into a number of episodes which follow each other in fugal style. These works surely represent a new era in this process of development and expansion of a truly keyboard style.

The second name to be entered on the rostra of those making real and original contributions to the solution of this posed problem is that of Charles Guillet. This musician flourished around 1654 and originally was from the city of Bruges. His was a type of theoretical work which included the composition of some twenty-four fantasies for the viols or the organ. These also were published in 1610. These fantasies were composed in four parts, and along with them in the volume were examples of some elegance which were designed to aid those who wished to learn how to write instrumental and polyphonic music in the ecclesiastical modes. This composer is noted for his use of chromaticism, which is encountered with some frequency. He seemed to know how to provide the spirit of animation to a musical phrase by the astute use of rhythm, as exemplified in Fantasies 7, 9 and 15. He also understood well the method of animating a phrase by the control of the volume of the melody as made evident in Fantasies 3 and 27. Only once did he resort to the device of augmentation so well established by his predecessor Eustache du Caurroy. This technique, which consists of doubling the value of the notes of a repeated subject, is found in Fantasia 10 in the sub-Ionian mode. Throughout all his work Guillet seems to have found often a new form of expression.

However, the works of the great Eustache du Caurroy seem to be the most successfully conceived for the organ. Caurroy was the canon of the Sainte-Chapelle du Palais and was several times lauréat duPay de Musique d'Evreux. This man was a scholar, a theorist, an interpreter and a composer possessing keen insight into the musical problems with which he dealt. It seems at times that he wrote for the mere sake of solving some particular musical problem which he had posed for himself. His works include vocal motets, masses, songs, psalms and a set of fantasies for the organ. These pieces are in three, four, five and six parts. These, as those of le Jeune and Guillet, can be performed by an ensemble of instruments; but the basic design seems to have indicated that the author had arrived at a place of detachment from other influences of style and had realized that beginning of the end of the solution to this problem of providing organ music for the organ. Some of these fantasies adapt themselves extremely well to the organ. Others, those of five and six parts, sometimes seem a little dense in sound. The listener can easily become confused in listening and lose the thematic development. Nonetheless, when they are studied and known, they offer no more of a problem to us than any other work of somewhat complex proportions. These were undoubtedly intended as a set of complete experiments in learning just how much could be expected from the arrangements for the organ.

Also one must consider that Caurroy had a magnificent instrument upon which to play these pieces. His was the organ which was made available for us to see in the ink drawings of Jacques Cellier. With such an instrument things could be achieved in the way of sound which might prove impossible or unsatisfactory on some other instruments. Of the fantasies in three and four parts the outstanding ones are those based upon the "Salve Regina" and the "Ave Maris Stella." In all these works the form used is that of the ricercare. However, within this form he outlines each piece in a different way.

One of the usual devices which Caurroy uses is that of decomposing the theme into smaller segments and stating these segments in polyphonic settings before the entrance of the theme itself in notes of longer value. Thus the theme is broken into parts and the parts become themes for each section of the whole. He is highly successful in this technique as a study of the fantasia based upon the Noel "Une Jeune Fillette" will show. Some of the themes he used were borrowed from plainchant. In addition to the two mentioned above, one fantasia is composed upon the theme of the "Pange Lingua." Theoretically Caurroy remained under the influence of the modes; yet he was daring enough to allow certain dissonances, such as seventh chords which led toward modern tonality, to enter and enrich his works.

These fantasies were not published until after the death of the composer. Even at that time they appeared in part books instead of in score. To this day they have not been edited and published in a reasonable form for organ performance. This is a current task of this author—to complete the presently begun arrangement of these fantasies for publication. A few, perhaps two or three, have made their ways into anthologies, but here they are distorted and the true meaning of the composer is not to be found. They are written generally on two staves and are usually indicated to be performed upon an ensemble of stops instead of appearing with each part as a distinct linear feature in the polyphonic structure of the pieces.

The unfortunate factor in all this information is that few of the actual compositions which were performed during this long period have come down to us in any manner of completeness. While we can read of organists as performers in various churches and cathedrals, many of the works performed are not mentioned and are not available. It is possible that the French were then, as they are now, given much to improvisation and that this form of musical expression took the place of many written works. If the improvisations of the cathedral organists in France today were written down each time a new piece was executed, the numbers of volumes filled by such music would be unbelievable.

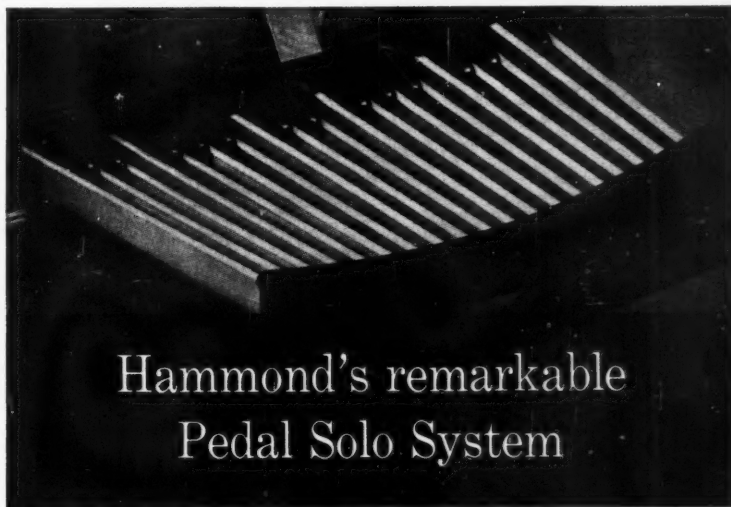
A case in point in a later period might indicate the extent of training and musicianship with which French organists were endowed if the instance of the appointment of Charles Racquette be considered. When auditioned for the position as organist of Notre Dame de Paris, Racquette was instructed by Pere Mersenne to extemporize a work based upon plainchant. Racquette did this, developing a long fantasia which completely amazed his examiners. This work, later written down, is still available in this author's published anthology (French Organ Music 1549-1765, St. Mary's Press). One can easily see that real source of amazement when the composition is performed on the organ.

Here then we gain a brief picture of the situation which existed in France from 757 until the work of Eustache du Caurroy. All would tend to point to a long history of the use of the organ in the services of the Church and to some extent in the secular works of the day.

A FOLK MUSIC Christmas program, "All the land's a-Caroling" will be given by the combined choirs of the Elmwood Park First Methodist Church, Chicago, Dec. 14. James L. Riedy is the newly-appointed choir director for the church. He was recently organist and choirmaster at Christ Presbyterian Church, Chicago.

A COMMEMORATIVE service of music by Vaughan Williams was given Nov. 4 at the Brown Memorial Church, Baltimore, Md.

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LUBBOCK, TEX., TO BE HOME OF NEW MÖLLER TO INSTALL WITHIN YEAR

First Presbyterian Church in West Texas City Contracts for Three-manual Organ—Charles Post Is Minister of Music

The First Presbyterian Church, Lubbock, Tex., has contracted for a new three-manual Möller organ. This is a church with a membership of 1,400. The minister of music is Charles Post.

The new organ will have a positiv division prepared for which will be exposed on the chancel wall opposite the main organ chamber. The specification for this three-manual was designed by Mr. Post in consultation with Möller's representative, Richard Helms. Completion of the installation is scheduled for October of 1959.

The stoplist is as follows:

GREAT ORGAN

- Quintade, 16 ft., 61 pipes.
- Bordun, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Flute Harmonique, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Carillon Bells, 25 notes.
- Tremulant.

SWELL ORGAN

- Rohr Gedeckt, 16 ft., 12 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Gambe, 8 ft., 61 pipes.
- Gambe Celeste, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagot, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Hautbois, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN

- Nasonflöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Gemshorn Celeste, 8 ft., 49 pipes.
- Fugara, 4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Sesquialtera, 2 ranks, 122 pipes.
- Carillon Bells.
- Tremulant.

POSITIV ORGAN

- Gedeckt, 8 ft.
- Prinzipal, 2 ft.
- Cymbal, 2 ranks.
- Tremulant.

PEDAL ORGAN

- Violone, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrgedeckt, 16 ft.
- Geigen Principal, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohr Gedeckt, 8 ft.
- Geigen Principal, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Bourdon, 2 ft., 12 pipes.
- Fagot, 16 ft.
- Fagot, 4 ft.

C.C.W.O. ANNOUNCES DETAILS OF ITS GRUENSTEIN AWARD

Pieces required for the annual competition for the Gruenstein memorial scholarship award offered annually by the Chicago Club of Women Organists have been announced by Hazel Quinney, chairman of contest arrangements. They are: Movement 1, Concerto in A minor, Vivaldi-Bach (volume 10, page 10, Peters edition of Bach; volume 6, page 10, Dupré edition, or volume 5, page 12, Widor-Schweitzer edition), and Pastorale, Milhaud. The compositions need not be memorized.

Candidates for the award must be women organists between the ages of 16 and 35. Application blanks are available from Mrs. Quinney, 1727 E. 67th Street, Chicago 49.

The second meeting of the C.C.W.O. for the season was a lecture-recital Nov. 3 by Dr. Corliss Arnold at the First Methodist Church, Oak Park, which appears on the recital page. At this event President Eugenia Wright Anderson announced a substantial gift by Mrs. S. E. Gruenstein to the club's scholarship fund established in memory of her late husband.

MUSIC FOR CORNERSTONE-LAYING AT INTERCHURCH CENTER



FRED SWANN at the console of the Conn electronic organ accompanies the massed bell choirs, under the direction of Dr. Doris Watson, First Presbyterian Church, Staten Island. Richard Weagly, Riverside Church, New York City, looks on. The scene is the Oct. 12 cornerstone-laying of the Interchurch Center in New York City in which President Dwight Eisenhower participated. The ceremonies were witnessed by more than 30,000 people.

The musical portion of the ceremonies was arranged by the Rev. George Litch Knight. The twenty massed choirs included those from the Riverside Church,

St. Mark's Methodist Church, Lafayette Avenue Presbyterian Church and St. Paul's Chapel, Columbia University. The massed bell choirs included those of the Village Lutheran Church, First Presbyterian Church, West Side Presbyterian Church, Ridgewood, N.J., Crescent Avenue Presbyterian Church of Plainfield, N.J., and Mountain Lakes, N.J., Community Church. There were more than 400 voices.

When completed the \$20,000,000 center will house the National Council of Churches and other denominational agencies which are dispersed throughout the New York area.

HAMILTON, ONT., ORGANIST COMPLETES HALF CENTURY

Ernest H. Crickmore, Hamilton, Ont., completed fifty years as organist and choirmaster Oct. 1.

As a boy chorister Mr. Crickmore sang before Queen Victoria on several occasions at Osborne House in England. He arrived in Canada in 1907, residing in Montreal, where he attended and studied the organ at the Church of St. John the Evangelist. He was appointed choir-master and organist of St. John the Evangelist Anglican Church, Hamilton, in 1908 and has served continuously ever since, except for a short period at St. John's Presbyterian Church. He has served under five rectors and three priests-in-charge. In his first year at St. John's he was made a licensed lay reader.

In addition to his duties as organist and choirmaster, he was for a number of years superintendent of the church school. He holds the office of vestry clerk and teaches a Sunday school class. He has displayed a devoted interest in Camp Artaban, Ancaster, since its inception and for several years has held office in the Hamilton Centre of the C.C.O. Three of his children and two grandchildren presently sing in the choir.

A special service was held Nov. 23 to mark fifty years of devoted service by Mr. Crickmore. A large number of former choir members as well as former members of the church were present for the occasion.

SEVEN ORGANISTS HEARD IN NOON CHAPEL RECITALS

Noonday recitals in October at St. Paul's Chapel, Columbia University, offered programs by the organist and choir-master, Searle Wright, Oct. 2 and 16, by the assistant organist, Ralph Kneeream, Oct. 7 and 21, by Wallace M. Coursen, Jr., Oct. 9, Herbert Burtis Oct. 14, Frederick Swann Oct. 23, Paul J. Sifer Oct. 28 and Allen Sever Oct. 30.

The music ranged from Mr. Burtis' largely pre-Bach recital to a first performance of Mr. Wright's "Lyric" Rhapsody.

D. DEWITT Wasson and Ruth Branch combined their choirs Nov. 23 for a performance of "The Messiah" at the South Presbyterian Church, Dobbs Ferry, N.Y. The oratorio will be repeated Dec. 4 at the Huguenot Church, Pelham Manor.

COLBERT-LA BERGE STABLE PLAYS MANY DEDICATIONS

Fall schedules by Colbert-LaBerge recitalists have included several dedicatory recitals. Alexander Schreiner opened the new organ at St. Helena's Cathedral, Helena, Mont., Nov. 19. William Teague played the opening recital Oct. 28 at the First Congregational Church, Albuquerque, N.M. Marilyn Mason's dedicatory recital Oct. 5 opened the new organ in the Zion Lutheran Church, Ann Arbor, Mich., and Robert Baker played for the inception of the instrument at Old First Church, Springfield, Mass.

Claire Coci's schedule included three dedicatory recitals: at the First Presbyterian Church, Stamford, Conn., Oct. 7, at the First Congregational Church, Oakland, Cal., Oct. 19 and at Union College, Schenectady, N.Y., Dec. 14.

THREE ANNIVERSARIES ARE OBSERVED IN ONE SERVICE

A festival service of thanksgiving honoring the ninetieth anniversary of the diocese of Central New York, the twentieth anniversary of the consecration of the Rt. Rev. Malcolm Endicott Peabody and the tenth anniversary of the consecration of the Rt. Rev. Walter M. Higley, bishop and bishop suffragan, respectively, was held in St. Paul's Church, Syracuse, on All Saints' Day, Nov. 1. The choir of St. Paul's under the direction of H. Winthrop Martin sang: Vaughan Williams' "Old 100th", the Darke service in F, a new anthem written especially for the occasion by Everett Titcomb and dedicated to Bishop Peabody entitled "Rejoice" and the Vaughan Williams Festival Te Deum in F. A brass choir assisted.

STATION AT INDIANAPOLIS HAS MUSIC FOR 7th SEASON

For its seventh year the program at the union railway station, Indianapolis, Ind., "Bringing the Church to the Traveler", will offer a schedule which involved 1500 church musicians, organists, ministers, choir directors, the church federation, the archdiocese of the Roman Catholic Church and all denominations of every race, color and creed.

Mrs. Cecil E. Millett started the program seven years ago and continues as general chairman.

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Organ Concerti Prelude Coming of Handel Year

In time to inaugurate the Handel year, the first volume of the complete recording of his organ concerti comes out this month with E. Power Biggs on Columbia. We believe this to be the first "complete" set by one organist. Vox has had a set out for some time with the same orchestra and conductor, but two organists were involved. In the initial release the Opus 4 (numbers 1 to 6) is included on four sides.

As usual, there is an accompanying booklet which is almost as interesting as the recording itself. In addition to the customary background material and notes on the music, there is the fascinating story of how this recording came about. After considerable research, Mr. Biggs found what is probably the only remaining organ in more or less its original state which was actually played by Handel. Even more authenticity is involved when it is known that the master designed this instrument in 1749. After several moves in its long history, it is now in St. James' Church, Great Packington, Warwickshire, a building blessed with fine acoustics. Mr. Biggs goes on to relate the monumental problems involved before the project came to fruition—all fascinating reading.

Sir Adrian Boult conducts players from the London Philharmonic Orchestra in a delightful and obviously dedicated manner. Mr. Biggs, of course, has probably done more to popularize these works in their original form than any other player. The rhythmic vitality, tasteful registration, meticulous phrasing, over-all grandeur, plus the genuine Handel atmosphere, make this set a masterpiece.

Another in the complete Bach series on Westminster with Carl Weinrich playing the organ in the Varfrukyrka, Skänninge, Sweden, is Vol. 7, Record 1, the first two Trio-sonatas and the Trios in G minor and C minor. The articulation throughout is superb—a most important point in trio playing. Phrasing is excellent and such movements as the second in No. 1 in E flat flow beautifully. The only general criticism might be the lack of repose at the more important cadences. Mr. Weinrich never admits the slightest ritard.

The third movement of No. 1 is taken somewhat slower than is often heard, but a certain dignity is gained. This reviewer objects to the use of the tremolo for the upper voices of the G minor Trio. This admittedly personal viewpoint may not be shared by others. It does remind one, however, of two wobbly sopranos singing a duet. The tremolos appear again in the second section of Sonata 2 in C minor. This time there seems to be too much movement for the added movement of the tremolo. In the Adagio of the C minor Trio, the device is again heard—only this time one of the voices is a reed and the effect is satisfying. The spritely Allegro of this trio is appealing. The authorship of the C minor, by the way, is disputed and is often attributed to Bach's pupil Krebs. J. Robinson prepared the informative jacket notes.

After an absence of several months, another volume of the documentary recording of the international congress of organists appears—Vol. 4 with recitals by Ralph Downes, Gordon Jeffery and Francis Jackson on Mirrosonic.

Mr. Downes lists his program on the specially-designed (by him) Walker organ in the Brompton Oratory as "a miniature anthology of English organ music." It offers such names as Byrd, Gibbons, Luge, Tomkins, Blow, Purcell, Stanley, Walond, Wesley, Darke and Malcolm Williamson. Mr. Downes plays with authority and taste an instrument he obviously knows thoroughly and in acoustics he understands how to exploit. His scholarship is evident in his interpretation of the early period and in the Darke and Williamson he proves he is also capable of fine performance of the romantic and contemporary styles. Walond's Voluntary 5, familiar to American audiences as In-

MRS. ROBERT C. MILHAM



MRS. ROBERT C. MILHAM, Aiken, S.C., has been appointed organist of the Reid Memorial Presbyterian Church, Augusta, Ga. She began her services there Oct. 5 and shares the church's musical responsibilities with the choir director, Mrs. George Craig.

Mrs. Milham received her bachelor of music degree from the Wesleyan Conservatory, Macon, Ga., and has done graduate work at the Juilliard School of Music and Westminster Choir College. She has also done private study with Claire Coci. She is an active member of the newly-organized Aiken Chapter of the A.G.O. which her husband, Dr. Robert C. Milham, serves as dean.

Mrs. Milham has appeared in recital in South Carolina and surrounding states and at Nassau, B.W.I. A program Oct. 26 at St. Thaddeus' Episcopal Church, Aiken, included: Concerto in A minor, Vivaldi-Bach; "In Dulci Jubilo" (two settings), Bach; "O Lord, to Me, Poor Sinner", Buxtehude; Psalm 19, Marcello; "The Last Supper" and "The Lord Jesus Walking on the Sea", Weinberger; Introduction and Passacaglia, Reger; "Picardy", Noble, and Toccata, Symphony 5, Widor.

roduction and Toccata, is taken at breakneck speed but is surprisingly effective. Many will want to investigate the three charming short pieces by Samuel Wesley.

It is very interesting to compare Mr. Jeffery's performance of Handel's Concerto 1 with the new Columbia recording mentioned above. The tempi are much slower, no doubt designed for the very resonant acoustics of the abbey since this was an actual performance; the organ is quite a different sound, as is the orchestra, and of course there is the contrast in the conductors and organists. Mozart's Sonatas 9 and 13 are delightful.

The distinguished organist of Yorkminster, Francis Jackson, was chosen to open the great international gathering in Westminster Abbey with a recital preceding evensong. He very graciously chose as his first number the familiar Toccata by American composer Leo Sowerby. Dr. Jackson's brilliant performance is marred slightly by the monitoring. The engineering throughout this series has been remarkable, especially considering the difficulties involved. It is quite evident here, however, that this was at the beginning and the recording engineers were feeling their way.

It is interesting to hear a leading British organist interpret two small Voluntaries out of England's past: in C minor by Maurice Greene and in E by Samuel Wesley. The group closes with the poignant Aria by Peeters, played in a very relaxed, comfortable and thoroughly lovely manner.

This fine set of albums has two more releases still to come.—B. H.

THE NINETEENTH annual Christmas concert by the Northwestern University Choral Union and symphony orchestra will be heard Dec. 7 in the Cahn Auditorium on the Evans-ton, Ill., campus.

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Programs of Organ Recitals of the Month

Heinrich Fleischer, Valparaiso, Ind.—Dr. Fleischer played the following recital Oct. 28 in Rockefeller Chapel, University of Chicago: "Weinen, Klagen", Liszt; "Soul, Adorn Thyself", Bach; Interlude, Sowerby; "Rhosymedre" and "Bryn Calfarina", Vaughan Williams; "Carillon of Westminster", Vierne.

Wayne Fisher, Cincinnati, Ohio—The Dayton Chapter of the A.G.O. and the Dayton Choirmasters' Club sponsored Mr. Fisher Sept. 28 at the Westminster Presbyterian Church. He played: Toccata, Mulet; Fantasie in F, Mozart; "Bells of Arcadia" and "The Awakening", Couperin; "The Hen", Clokey; Chorale in A minor, Franck; "Now the Sun Is Setting", Simonds; Allegretto, Sonata in G, Bennett; Carillon, Dupré. Mr. Fisher's recital to open the new organ at the First Congregational Christian Church, Troy, Ohio, Oct. 12 included: Toccata and Fugue in D minor, Bach; Noël, Grand Jeu et Duo, Daquin; "Ave Maria", Arcadelt-Liszt; Symphony 5, Widor; "Berceuse" and Scherzetto, Vierne; Finale, Franck.

Students of Heinz Arnold, Columbia, Mo.—Karen Rollie, Jane Norman, Carol Warner, Jo Ann Shaw, Judy Kuehn and Judy Barnett played this senior recital at Stephens College: Toccata and Fugue in D minor, Bach; Andante in G major, Stainer; Cantabile, Lemmens; Grand Jeu, du Mage; "Nun Lob' mein Seel' den Herren", Buxtehude; Versillo del Quil' Tono, deCabezon; "Mit ganzen willen Wunsch ich dir", Paumann; "The Soul of the Lake", Karg-Elert; Prelude in E major, Kuhnau; Adagio in G minor, Krieger; Toccata, Symphony 5, Widor.

Robert B. Owen, Bronxville, N.Y.—Mr. Owen played this dedicatory recital Oct. 5 on the new three-manual Austin organ in the Asbury Church, Crestwood, N.Y.: "My Jesus I Shall Ne'er Forsake", Walther; Voluntary, Boyce; Concerto 2, Handel; "O Lord, Have Mercy", "Jesu, Joy of Man's Desiring" and Triple Fugue in E flat, Bach; "Chant du Paix", Langlais; Chorale in A minor, Franck; "Rhosymedre", Vaughan Williams; "Carillon de Westminster", Vierne.

Nancy Anne Dahringer, Oyster Bay, N.Y.—Miss Dahringer, student of Paul J. Siffer, was heard in this recital Oct. 26 at Christ Church: Prelude in G, "Christians, Rejoice", "In Death's Strong Grasp the Saviour Lay", "Hark, a Voice Saith, All Are Mortal" and Prelude and Fugue in B flat, Bach; Andante con Moto, Beoly; Allegro, Concerto 12, Handel; "The Cuckoo", Daquin; Chorale in A minor, Franck; "Legende", Clokey; Rondo alla Campanella, Karg-Elert.

Robert A. Schilling, A.A.G.O., Washington, D.C.—Mr. Schilling's program Aug. 17 at the National City Christian Church included: Trumpet Tune, Corelli; Prelude and Fugue in E, Lübeck; "What God Ordains Is Always Good", Kellner; Fugue in E minor (Wedge), Bach; Sonata da Chiesa, Andriessen; "Les Cloches", le Bégué; "The Thunderstorm", Jacob; Three Bible Poems, Weinberger; "Mirror Reflecting Pool", Shure; "Comes Autumn Time", Sowerby.

Elbert Morse Smith, Grinnell, Iowa—Mr. Smith played the following dedicatory recital Oct. 26 on the new Reuter organ in the First Methodist Church: Toccata in E minor, Pachelbel; "I Call to Thee, Lord Jesus Christ" and Toccata in D minor, Bach; Adagio, Symphony 6, Widor; Canon in B minor, Schumann; "The Wind in the Chimney", Clokey; "Abide with Us" and "The Last Supper", Weinberger; "Thanksgiving", Demarest.

Robert P. Roubos, Hattiesburg, Miss.—Mr. Roubos played a faculty recital Oct. 5 in the auditorium of the Mississippi Southern College, including: Prelude and Fugue in E, Lübeck; Aria da Chiesa, Early Italian; "Kommst du nun, Jesu, vom Himmel herunter?", Bach; "Litanies", Alain; "Le Banquet Celeste", Messiaen; "Vom Himmel hoch", Pepping; Dialogue sur les Mixtures, Langlais; Prelude in C minor, Bach; Cantabile, Franck; "Tu es Petra", Mulet.

Richard E. Phipps, Muncie, Ind.—Mr. Phipps played this vesper program Oct. 12 in the First Baptist Church: Prelude and Fugue in C, "Christ lag in Todesbanden" and "Es ist das Heil", Bach; "Holy God, We Praise Thy Name" and "A Mighty Fortress Is Our God", Reger; "Truro", Bingham; "Martyrdom", Willan; Fugue, Honegger; Chorale, Song and Cortège, Peeters.

Raymond Martin, Decatur, Ga.—Mr. Martin played this Agnes Scott College faculty recital Sept. 30: "O Lamm Gottes" and "Schmücke dich", Bach; Sonata 3, Hindemith; "Brother James' Air", Wright; Finale, Symphony 5, Vierne. He repeated this program Nov. 6 in the University of Georgia chapel at Athens.

Donald McDonald, Montclair, N.J.—Mr. McDonald played a program Nov. 2 in the chapel of Duke University, Durham, N.C., on which the following were listed: "Kyrie, God, Holy Spirit", Bach; "What God Ordains Is Surely Just", Kellner; Adagio Cantabile, Violin Sonata 3, and "We Thank Thee, God", Bach; Allegro Vivace, Symphony 5, and Andante Sostenuto, "Gothic" Symphony, Widor; Dialogue for the Mixtures, Langlais; Suite, Opus 5, Durufé.

S. Raymond Parmalee, Shirley Ann Herley and Marcia Hannah, Long Beach, Cal.—Mr. Parmalee, Miss Herley and Miss Hannah played this recital Oct. 7 at St. Luke's Episcopal Church for the Long Beach Chapter of the A.G.O.: Chaconne in E minor, Buxtehude; "From God Shall Nourish Divide Me", Bach; "Chant de Paix", Langlais; "Hommage a Perotin", Roberts; Prelude in C minor, Bach; "My Heart Is Filled with Longing" and "Behold, a Rose Is Blooming", Brahms; Toccata, Suite Modale, Peeters; Scherzo, Symphony 2, Vierne; "Ave Maris Stella", "So How as We Journey" and Prelude and Fugue in B major, Dupré.

Margaret Westlake Powers, M.S.M., Waterbury, Conn.—Mrs. Powers played the following recital to open the three-manual Allen electronic organ in the Second Congregational Church: Concerto Grosso in D minor, Vivaldi-Bach; "Nun Komm der Heiden Heiland" and "Come Blessed Rest", Bach; Introduction and Passacaglia, Reger; "The Reed-grown Waters", Karg-Elert; "A Fancy", Stanley; "Greensleeves", Purvis; Noël, Daquin-Watters; "The Squirrel", Weaver; "Meditation", Drumm-Powers; "Ave Maris Stella" and "Magnificat", Dupré.

Charles Brand, Schenectady, N.Y.—Mr. Brand played this program Sept. 18 in the Pilgrim Congregational Church as a prelude to the first meeting of the Eastern New York Chapter of the A.G.O.: Prelude and Fugue in E minor and "I Call to Thee, Lord Jesus Christ", Bach; "Solemn" Prelude, Noble; Allegro ma Non Troppo, Sonata in A minor, Borowski; "Communion", Purvis; "Romance sans Paroles", Bonnet; "Lied", Vierne; Marche "Religieuse", Guilmant.

Alvin W. Keiser, Glen Ellyn, Ill.—Mr. Keiser played this program Oct. 19 at the First Congregational Church, La Grange: Toccata in E minor, Pachelbel; Basse et Dessus de Trompette, Clémambault; "Come, Saviour of the Gentiles" and Fugue in C (Fanfare), Bach; Chorale in A minor, Franck; Carillon, Sowerby; "Canyon Walls", Clokey; "Rhosymedre", Vaughan Williams; Carillon-Sortie, Mulet. Helen Carrell, soprano, assisted.

Robert Setzer, M.S.M., St. Petersburg, Fla.—Mr. Setzer played the following program Oct. 14 on the recently-rebuilt J. Walker and Sons organ in Christ Church Cathedral, Nassau, Bahamas: Voluntary in C, Purcell in G and Trumpet Voluntary in D, Purcell; "Von Gott will ich nicht lassen", "In dir ist Freude" and Fugue in E flat, Bach; "Berceuse", "Preamble" and "Cortège", Vierne; "Rhosymedre", Vaughan Williams; "Exultemus", Whitlock.

Charles H. Finney, F.A.G.O., Houghton, N.Y.—Dr. Finney played this Houghton College faculty recital Oct. 12: "The Pure Knight", Hofhaimer; Prelude in G, Purcell; "O God, Thou Faithful God", Bach; Allegro quasi Presto, Concerto 10, Handel; "Rhosymedre", Vaughan Williams; "Jerusalem, Thou City Set on High", Karg-Elert; "Lullaby on Two Ciphering Notes" and Ballade in the Phrygian Mode, Alain; "From Greenland's Icy Mountains", Bingham.

Bobby G. Ellerbee and John L. Bryant, Waco, Tex.—Mr. Ellerbee and Mr. Bryant, students at Baylor University, played this program Sept. 2 in the Curtis Baptist Church, Augusta, Ga.: Allegro, Concerto in A minor, Vivaldi-Bach; "Alle Menschen müssen sterben" and Prelude and Fugue in D, Bach; Chorale in A minor, Franck; "Rhosymedre", Vaughan Williams; Toccata, Lanquett.

George L. Jones, Jr., Ph.D., Potsdam, N.Y.—Dr. Jones played this program at Trinity Church Oct. 12 for the Canterbury Association of Clarkson College and the State University Teachers' College: Flute Solo, Arne; "Rhythmic Trumpet", Bingham; "Musical Clocks", Haydn; Andante Cantabile, Symphony 4, Widor; Sonata 12, Rheinberger; Carillon, Sowerby; Toccata in C, Bach.

Charlene L. Dreher, Niles, Mich.—Miss Dreher, student of Dr. J. Julius Baird, played this senior recital at Colorado College, Colorado Springs, Col., Aug. 4: Verses from the Te Deum, Anonymous; Toccata in E minor, Pachelbel; Trumpet Voluntary in D, Clarke; Sonata 1, Mendelssohn; Toccata, Symphony 5, Widor.

William Watkins, A.A.G.O., Washington, D.C.—Mr. Watkins played the dedicatory recital for the new Schlicker organ at the Capitol Hill Presbyterian Church Oct. 12. His program: Grand Jeu, du Mage; "When Adam Fell", Homilius; Flute Solo, Arne; Concerto 2 in B flat, Handel; Prelude and Fugue in D, Bach; Canons in B minor and B major and Sketch in C minor, Schumann; "Schmücke dich", "Herzlich tut mich erfreuen" and "Es ist ein' Ros", Brahms; Finale in B flat, Franck.

Corliss R. Arnold, Oak Park, Ill.—Mr. Arnold gave a lecture-recital Nov. 3 before the Chicago Club of Women Organists at the First Methodist Church, Oak Park. Organ numbers were: Fugue, Honegger; Pastorale, Milhaud; Prelude et Fugue sur le Nom d'Alain, Durufé; "Berceuse", Alain; "Fête", Langlais; "Jesus Comforts the Women of Jerusalem", Dupré; "Dieu parmi Nous", "La Nativité", Messiaen; Chorale 1, Sessions; "Martyr", Bingham; "Jubilante Deo", Sowerby; Sonata (first performance), Jack C. Goode. Bernice Little, violin, and Patricia Sage, contralto, assisted.

Thomas H. Webber, Jr., A.A.G.O., Nashville, Tenn.—Mr. Webber was sponsored by the Knoxville Chapter of the A.G.O. in a recital Oct. 6 at the Central Methodist Church. His numbers were: Prelude, Fugue and Chaconne, Buxtehude; Aria Pastorella, Rathgeber; Rondo for Flute Stop, Rinck; Allegro Maestoso, Handel; "Come, Sweet Death", "Rejoice, Christians" and Prelude and Fugue in D, Bach; Sonata "Eroica", Jongen; Cantabile, Clokey; Scherzo, Alain; "The Reed-grown Waters", Karg-Elert; Toccata, Andriessen.

Charles Stark, Beloit, Wis.—Mr. Stark played a program Oct. 5 at the Atonement Lutheran Church, including: Prelude and Fugue in E minor, Bruhns; "Christ Lay in Bonds of Death" and "All Glory Be to God on High", Bach; Concerto 6, Handel; "God's Time Is Best", Bach-Biggs; Toccata in F, Bach; Prelude and Improvisation, Suite "Medieval", Langlais; "Vision of the Eternal Church", Messiaen; Capriccio on the Notes of the Cuckoo, Purvis; Aria, Peeters; Toccata, Symphony 5, Widor.

Homer Whitford, Watertown, Mass.—Dr. Whitford played this recital Sept. 16 in the Eliot Memorial Chapel of McLean Hospital, Waverly: Trumpet Tune and Voluntary, Purcell; Sicilienne, Paradis; Allegretto, "Peasant" Cantata, Bach; Allegro, Concerto 10, Handel; "Benedictus" and "Thou Wondrous King", Karg-Elert; Moderato Cantabile, Symphony 7, Widor; Carillon, Vierne; "Autumn Idyll", "Festival", Scherzo-Pastorale and Toccata on "Nun danket", Whitford.

Joseph W. Schreiber, Louisville, Ky.—Mr. Schreiber played his first recital at the St. Paul Methodist Church Oct. 12, including: Sonata Pastorale, Fux; Chaconne, L. Couperin; "We Now Implore the Holy Ghost"; Buxtehude; "I Call to Thee, Lord Jesus," "Saviour of the Heathen, Come" and Prelude and Fugue in B minor, Bach; Sonata 2, Arne; "Gaudemus", Titcomb; "Prayer" and "Te Deum", Langlais. A string trio assisted.

Wilbur Held, F.A.G.O., Columbus, Ohio—Dr. Held played a recital Oct. 28 at Trinity Episcopal Church, Toledo. His program: Trumpet Voluntary, Purcell; "I Call upon Thee, Jesus", "Lord Jesus Christ, with Us Abide" and Prelude and Fugue in A minor, Bach; Sketch in D flat, Schumann; "Fairest Lord Jesus", Schroeder; "Sun of Righteousness", Pepping; "Now Thank We All Our God", Karg-Elert; "Twilight at Fiesole", Bingham; "Pièce Héroïque", Franck.

Ejnar Krantz, South Bend, Ind.—Dr. Krantz' monthly recital Oct. 26 at the First Presbyterian Church included: Prelude and Fugue in E minor, "Ein feste Burg" and "Erhalt' uns, Herr, bei deinem Wort", Buxtehude; Toccata, Adagio and Fugue in C and "Ich ruf' zu dir", Bach; Sonata 6, Mendelssohn; "Ach Gott, vom Himmel sieh' darein" and "Ein feste Burg", Walcha.

Theodore Herzel, Detroit, Mich.—Mr. Herzel played the following program Oct. 13 at Westminster Presbyterian Church: Introduction and Toccata in G, Walond; "Rejoice Now, Beloved Christians" and Fugue in E flat (St. Anne), Bach; "Repentance", Purvis; "Song of Peace", Langlais; "A Mountain Spiritual", Whitney; Carillon-Sortie, Mulet.

Robert Lynn, A.A.G.O., Meadville, Pa.—Mr. Lynn played this program Oct. 9 in the Ford Memorial Chapel at Allegheny, Pa.: Fantasie Chromatica, Sweelinck; Offertoire in D minor, Dandrieu; Prelude and Fugue in B minor, Bach; "Iam Sol Recedit Igneus", Simonds; Toccata, Sowerby.

Claire Coel, New York City—Miss Coel played this program for the St. Joseph Valley Chapter of the A.G.O. at the First Presbyterian Church, South Bend, Ind., Oct. 28: Prelude and Fugue in A minor, "Come Saviour of the Gentiles" and Sinfonia, Cantata 29, Bach; "My Inmost Heart Doth Yearn", Brahms; "Miniature", Rossi-Coel; Prelude and Fugue on "B-A-C-H", Liszt; "Prayer", Creston; "Flandria", Maelkelbergh; "Legende", "Fileuse" and Variations on a Noël, Dupré.

Lawrence Apgar, A.A.G.O., Ch. M., Richmond, Ind.—Mr. Apgar played this recital Oct. 7 at the First Methodist Church, Bedford, Ohio, for the Bedford Music Club: Fantasie in G and "Jesu, Joy of Man's Desiring", Bach; Concerto 13 in F, Handel; "The Reed-grown Waters", Karg-Elert; "Spinning Song", Dupré; "Comes Autumn Time", Sowerby; "The Son of God Has Come to Us", Paul Schwartz; "Good Christian Men, Rejoice", Bach; "Tumult in the Praetorium", de Maleingreau; "The Last Supper", Weinberger; "O Filii et Filiae", Farnam; "Prayer of Christ Ascending to His Father", Messiaen; Scherzo in E, Gigout; Toccata and Fugue in D minor, Bach. Mr. Apgar also played an all-Bach recital Oct. 3 at the Goddard auditorium, Earlham College.

Thomas H. Webber, Jr., A.A.G.O., Nashville, Tenn.—Mr. Webber played the opening recital on the new Möller organ at the First Presbyterian Church, Indianapolis, Ind., Nov. 11, including these numbers: Prelude, Fugue and Chaconne, Buxtehude; Aria Pastorella, Rathgeber; Rondo for Flute Stop, Rinck; Allegro Pomposo, "Water Music", Handel; "My Heart Is Filled with Longing", "Rejoice, Christians" and Prelude and Fugue in D, Bach; Cantabile, Clokey; Sonata "Eroica", Jongen; "The Reed-grown Waters", Karg-Elert; Scherzo, Alain; Toccata, Andriessen.

Gordon Young, Detroit, Mich.—Mr. Young played this program Oct. 2 on the new three-manual Möller organ as part of a week of dedicatory services at the Evangelical Covenant Church: Introduction and Allegro, Concerto 2, Handel; Largo, Concerto in A minor, Vivaldi-Bach; Toccata and Fugue in D minor, Bach; "Pageant", "Carillon" and "What a Friend", Young; "The Squirrel", Weaver; "The Primitive Organ", Yon; Carillon-Sortie, Mulet; Toccata, Symphony 5, Widor.

Peter S. Browne, Greenville, Miss.—Mr. Browne played a recital Sept. 4 in the First Methodist Church, including: Psalm 19, Marcella; "The Earl of Salisbury", Byrd; Introduction and Toccata, Walond; Prelude and Fugue in A minor, Bach; Sonata 3, Hindemith; "Rhosymedre", Vaughan Williams; Sonata (first performance), Browne; Toccata, Suite "Gothique", Böellmann. Thomas H. McGage, baritone, and Lillian S. Dunn, piano, assisted.

Lowell Enoch, A.A.G.O., Ch.M., Pasadena, Cal.—Mr. Enoch was sponsored by the Pasadena and Valley District Chapter of the A.G.O. Oct. 13 at All Saints' Church in the following program: Prelude and Fugue in D, "Meine Seele erhebt den Herren" and "Lobe den Herren", Bach; "Pièce Héroïque", Franck; Intermezzo and Adagio, Symphony 3, Vierne; Toccata, Sowerby; "Greensleeves" and "Brother James' Air", Wright; Variations on a Noël, Dupré.

Paul E. Koch, Oak Park, Ill.—On Mr. Koch's dedicational recital for the new Möller organ in the chapel of the First Presbyterian Church were heard: Pastorale, "Le Prologue de Jesus", Clokey; Flute Solo, Arne; Prelude and Fugue in C and "I Call to Thee, Lord Jesus Christ", Bach; Rondo for Flute Stop, Rinck; "Rhythmic Trumpet", Bingham; "Ave Maris Stella", Langlais; Trio on a Melody by Lully, Koch; Fantasie on "Ton-y-Botel", Purvis.

Eugene Belt, Baltimore, Md.—Mr. Belt played this recital in the Richard Ross series at the Brown Memorial Church Oct. 19: Prelude in B minor, "O God Be Merciful" and Trio-sonata 4, Bach; Chorale in E major, Franck; Cantilena, Dialogue for Mixtures and Arabesque for Flutes, Langlais; "Invocation", Ross; "Comes Autumn Time", Sowerby.

Neal Smith, Jackson, Miss.—Mr. Smith played these numbers Sept. 21 at the Central Presbyterian Church: "Sleepers Wake", Prelude and Fugue in G major and "If Thou but Suffer God to Guide Thee" (two settings), Bach; "Brother James' Air", Wright.

Thomas McBeth, Houston, Tex.—Mr. McBeth played this recital Sept. 28 at the First Baptist Church: Sonatina, Distler; Three Chorale Preludes, Brahms; "Brother James' Air", Wright; Voluntary on the Doxology, Purcell; Adagio, Liszt; "My Soul, Why Dost Thou Grieve?", Scheidt.

Programs of Organ Recitals of the Month

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Catharine Crozier, Winter Park, Fla.—The Texas Chapter of the A.G.O. sponsored Miss Crozier Oct. 28 at the Highland Park Methodist Church, Dallas. She played: Concerto in F major, Handel; "Une Vierge Pucelle", le Begue; Noel Grand Jeu et Duo, Daquin; Trio en Passacaille, Raison; Passacaglia and Fugue in C minor, Bach; Sonata 1, Hindemith; Dialogue sur les Mixtures and Arabesque sur les Flutes, Langlais; Fantasie 2, Alain; Prelude and Fugue in G minor, Dupré.

Para Lee Cain Curry, Dallas, Tex.—Mrs. Curry's recital at the Oak Cliff Christian Church Sept. 21 included: Prelude, Clérambault; Prelude and Fugue in C, Böhm; "All Praise to Jesus' Hallowed Name", "I Call to Thee, Lord Jesus Christ" and Toccata and Fugue in D minor, Bach; "The Fountain", DeLamarter; Movements 1 and 2, Sonata 1, Hindemith; "Carillon de Westminster", Vierne.

Frederick Jackisch, Springfield, Ohio.—Mr. Jackisch played a recital Sept. 28 in the faculty-artist series at Weaver Chapel, Wittenberg College. His program was as follows: Sonata, Zipoli; "Before Thy Throne I Now Appear", "Whither Shall I Flee?" and "O God, Be Merciful to Me", Bach; Noël, Daquin; Chorale in E major, Franck; "Plymouth" Suite, Whitlock; "In Paradisum", Lesur; Toccata, Bonset.

W. Lindsay Smith, D.S.M., F.A.G.O., Greenville, S.C.—Dr. Smith played this Furman University faculty recital Sept. 29: Canzona, Gabrieli; Pavanne, Byrd; "Ah, Whither Shall I Fly?", "O Man, Bewail Thy Grievous Fall", "We All Believe in One God" and Prelude and Fugue in C minor, Bach; Very Slowly, Sonatina, Sowerby; "Pasticcio", Langlais; Pastorale on a Christmas Plain-song, Thomson; "Litanies", Alain.

Charles Merritt, Akron, Ohio.—Mr. Merritt played this recital Nov. 9 to commemorate the 125th anniversary of the First Congregational Church: Chaconne, Couperin; Elevation, F. Couperin; Prelude and Fugue in C, Böhm; "I Cry to Thee, Lord Jesus Christ", "If Thou but Suffer God to Guide Thee" and Toccata, Adagio and Fugue in C, Bach; Variations on "God of Heaven and Earth", Merritt; "Cortege and Litanie", Dupré.

Harry Currier, San Antonio, Tex.—Mr. Currier played the following recital Oct. 12 at the Madison Square Presbyterian Church: Fantasie in C, "Come, Sweet Death" and Prelude and Fugue in C minor, Bach; "Solenn" Melody, Davies; "Quem Pastores", Willan; Adagio, Sonata 15, Handel; "Choeur Celeste", McKay; Toccata, Symphony 5, Widor.

Charles Shaffer, Santa Ana, Cal.—Mr. Shaffer played a recital Oct. 14 at the First Methodist Church using the following: Concerto del Sigr. Meck, Walther; Benedictus, Couperin; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in G, Bach; Thema met Variaties, Andriessen; Sketch in D flat and Canon in A flat, Schumann; Moment Musical, Robertson; Toccata, Widor.

Irene Robertson, Los Angeles, Cal.—Dr. Robertson was sponsored by the Riverside Musicians Association in a recital Oct. 5 at the Mission Inn, Riverside, assisted by Janet Weiss, flute, and Shirley Marcus, violin. Organ numbers were: Concerto in F, Handel; Fantasie in G, Bach; Dialogue, Langlais; "God with Us", "The Nativity", Messiaen.

Benjamin W. Lehn, Grand Rapids, Mich.—Mr. Lehn played this recital Oct. 1 at the First Park Congregational Church: Fantasie and Fugue in G minor and Eight Chorale Preludes, Bach; "La Nativité", Langlais; "Herzlich thut mich verlangen" (two settings), Brahms; Chorale in A minor, Franck.

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Gerald Greeley, Mankato, Minn.—Mr. Greeley played the opening recital Sept. 28 at the Community Church, Springfield, Minn., including these numbers: Prelude, Clérambault; Sarabande, Corelli; "Prologue de Jesus", Traditional; "Yucca" and "Joshua Tree", Seven Casual Brevities, Leach; "Vision", Rheinberger; "Eventide", Martin; "Greensleeves", Purvis; "Brother James' Air", Wright; "Dripping Spring", Clokey; Toccata in D minor, "Jesu, Joy of Man's Desiring", "Jesu, meine Freude" and Prelude in D, Bach.

William H. Shambaugh, Redstone Arsenal, Ala.—Sp. 5 Shambaugh played a recital in the post chapel Oct. 5, including these numbers: "Agincourt" Hymn, Dunstable; "Lord God, We All to Thee Give Praise", Pachelbel; "Rigaudon", Campra; "The Fifers", Dandrieu; Suite for Musical Clock, Haydn; "The Cuckoo", Daquin; Fugue in G, Bach; Adagio for Strings, Barber; "Come Christians, Join to Sing", Meditation on "Trinity" and Air, Shambaugh; "Holy God, We Praise Thy Name", Peeters.

Robert B. King, Conway, S.C.—Mr. King played the following recital Aug. 25 at the First Baptist Church, Hendersonville, N.C.: Rigaudon, Campra; "I Call to Thee, Lord Jesus Christ", "Jesu, Priceless Treasure", "Sleepers, Wake!" and Toccata and Fugue in D minor, Bach; Aria, Handel; "The Fifers", Dandrieu; Adagio, Sonata 1, Mendelssohn; "Forest Green" and "Greensleeves", Purvis; "Pièce Héroïque", Franck.

Gordon Young, Detroit, Mich.—Mr. Young played the dedicatory recital Oct. 19 on the new two-manual Casavant organ in Mount Pleasant, Mich.: Introduction and Allegro, Concerto 2, Handel; "O Lord, Have Mercy" and Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Preludes on "Aberystwyth" and "What a Friend" and "Pageant", Young; "Chant de Paix", Langlais; Carillon-Sortie, Mulet.

Harry Gay, Chambersburg, Pa.—Dr. Gay was recitalist Oct. 26 at the M.I.T. chapel, Cambridge, Mass., playing this program: Toccata, Muffat; "Nun bitten wir", Buxtehude; Prelude and Fugue in F minor, Handel; "Schmücke dich", Walther; Chaconne in F, Couperin; Fantasie in Three Parts, du Cauroy; Variations on a Noel, Balbastre; Grand Jeu, du Mage; Fonds d'Orgue, Marchand; "Vive le Roy", Raison.

Bernina Hostetter, Syracuse, N.Y.—Miss Hostetter played this recital Sept. 28 at the Lyncourt Methodist Church: Voluntary, Gibbons; "If Thou but Suffer God to Guide Thee", Bach; "A Lovely Rose Is Blooming", Brahms; "O Sacred Head", Reger; "Aberystwyth", Willan; "Rockingham", Rowley; "Rathbun", Bingham; "Ein feste Burg", Walcha; "Master Tallis' Testament", Howells; "O for a Closer Walk with God", Verrees.

William R. Gable, Glastonbury, Conn.—Mr. Gable played this recital Sept. 21 at the Central Baptist Church, Hartford: "Song of Joy", Langlais; Sonata 3, Hindemith; Two Pieces for Organ, Honegger; Variations and Finale on an old Flemish Song, Peeters; "Benedictus", Missa Solemnis, Beethoven-Gable; "The Bells of Berghall Church", Sibelius-Klein; Trio in C minor and Passacaglia and Fugue, Bach.

William Best, M. Mus., Marshall, Tex.—Mr. Best played this recital Nov. 9 at the Bethesda Baptist Church: Psalm 19, Marcello; "Sleepers Awake", "Jesu, Joy of Man's Desiring" and Fugue in D, Bach; Prelude, Fugue et Variation, Franck; "Netherlands", Fisk; "Fairest Lord Jesus", Edmundson; "Brother James' Air", Wright; "Romance sans Paroles", Bonnet; Suite "Gothique", Boëllmann.

Lorene Banta, Andover, Mass.—Dr. Banta played this recital Oct. 26 in Cochran Chapel, Phillips Academy: Triple Fugue in E flat, "Deck Thyself, My Soul" and "If Thou Wilt Suffer God to Guide Thee", Bach; Toccata for the Elevation, Frescobaldi; Trumpet Tune, Purcell; Benedictus and Fugue on the Kyrie, Couperin; Adagio and Andante, Concerto 1, Handel; "From Heaven Above to Earth I Come" and Toccata in D minor, Pachelbel; "Swiss" Noel, Daquin; Toccata in G minor, "Now Pray We to the Holy Spirit" and Prelude, Fugue and Chaconne, Buxtehude.

Mahlon E. Balderston, Jr., Santa Barbara, Cal.—Mr. Balderston played this recital Oct. 26 for the Unitarian Society: Prelude and Fugue in C minor, "Ich ruf zu Dir" and Fantasie and Fugue in A minor, Bach; "Liebster Jesu", Purvis; Chorale in E, Franck; Sketch in D flat, Schumann; "Clair de Lune", Karg-Elert; Toccata, Carillon and March, Faulkes; Adagio and Toccata, Symphony 5, Widor.

Steve Empson, St. Paul, Minn.—Mr. Empson played this program as the dedicatory recital on the new organ in the Tripolis Lutheran Church, Willmar, Minn., Sept. 28: Fugue on the Kyrie, Couperin; Adagio Cantabile, Tartini; Fantasie and Fugue in C minor and "I Call to Thee", Bach; Chorale, Jongen; "Blessed Are Ye Faithful Souls", Brahms; "The Swan", Saint-Saens; Sonata 2 in C minor, Mendelssohn.

Gale Enger, Oklahoma City, Okla.—Mr. Enger played the following recital at St. Luke's Methodist Church Oct. 26: Toccata in A minor, Sweelinck; "We Pray Now to the Holy Spirit", Buxtehude; Trumpet Voluntary, Purcell; "Through Adam's Fall", Homilius; Toccata, Adagio and Fugue, Bach; "Song of Peace", Langlais; Ballade in D, Clokey; "Sehr Langsam", Sonata 1, Hindemith; "Te Deum", Langlais.

William G. Paulick, Chicago.—Mr. Paulick played this program Nov. 2 at the Hermosa Methodist Church: Fugue in G minor, Arioso in A and "Praise to the Lord", Bach; Intermezzo, Symphony 6, Widor; Offertory and Communion, Bedelli; Benediction, Meditation and Finale, Marriage Mass, Dubois. The church choir assisted.

Robert E. Schanck, Cranford, N.J.—Mr. Schanck played a recital Oct. 26 at the First Presbyterian Church, including: "Fortuna" Variations, Scheidt; Fugue on the Kyrie, Couperin; Prelude and Fugue in D, Bach; Sonata 6, Mendelssohn; Concert Variations, Bonnet. Nancy Rall, soprano, and Fred Rall, baritone, assisted.

Kenneth Osborne, Fayetteville, Ark.—Mr. Osborne played this University of Arkansas faculty recital Oct. 10: "Meinen Jesum lass ich nicht", Walther; Two Canzonas in G, Buxtehude; Flute Solo, Arne; "Von Himmel kam der Engel Schar", "O Mensch bewein dein' Sünde Gross", "In Dir ist Freude" and Pastorale, Bach; Prelude and Fugue, Cecil Effinger; "In Paradise" and "Thou Art The Rock", Mulet.

Robert Wilson Hays, Manhattan, Kans.—Mr. Hays played this Kansas State College faculty recital Oct. 26: Prelude and Fugue on a Theme of Vittoria, Britten; Prelude and Fugue in G, Bach; "Dirge", Moore; Pastorale, Milhaud; "Priere", Franck; Prelude and Fugue, Shostakovich; Variations and Finale on an Old Flemish Song, Peeters.

Robert C. Bennett, Houston, Tex.—Mr. Bennett played this program for the Houston music teachers association Oct. 8 in St. Luke's Methodist Church: Concerto in D minor, Vivaldi-Bach; Concerto in F, Handel; "I Call to Thee, Lord Jesus Christ," Bach; Toccata, Franck.

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*Church Musician
Duties Defined
in CCO Lecture*

By LEO SOWERBY

[Continued from page 8]

gregations do give no encouragement for any sort of change in this situation. But the organist should be a leader, not a follower. He can lead tactfully, of course, but it is his fault if the congregation is satisfied with the same old stuff their fathers took to their hearts. The organist must expect plenty of criticism, but he must learn how to handle it and how to convince his people of the necessity of raising and then maintaining the standards. Now I'm not trying to make a case for the exclusive use of so-called "modern" music; far from it. I am merely pointing out that the smug, complacent organist who keeps repeating *ad nauseam* the same anthems and canticle settings is a blight on his profession. The *new* music he gets for his choir to learn may well be by Gibbons or Purcell or Palestrina or Bach.

The person satisfied with second-rate music is invariably ready to tolerate second-rate performance. A good director knows that it takes real work, hard work on the part of himself and his choir, to achieve a vital and finished performance. Too often we hear indifferent and slovenly readings of trite and commonplace music which is no more or less than an insult to God, to whom, ideally, it is being addressed. It must always be kept in mind that the choir's function, and that of the organist too, is not to entertain those who come to worship but to bring them into closer communion with the Almighty and to present the musical portions of the liturgy as a corporate offering to the Divinity. If the choir-master would always remember this, he might oftentimes be thoroughly ashamed of the results he achieves; he might then be spurred on to change and improve the situation. After all, the best way to forestall criticism is for the director to cultivate an attitude which demands disciplined effort on the part of the choir and first and foremost on his own part.

The organist and director must guard against looking down upon the simpler things, such as the hymns and chants, or allowing his choir to do so. The hymns and chants are not really so simple after all if one wishes to give them their just due. They should always be carefully rehearsed by the choir at practices, and the organist should also make sure that his playing of the accompaniments is above reproach. If an organist wishes to protect his own professional reputation, it is particularly necessary to give a good account of himself in such music, because these are the things the average member of the congregation knows best and where errors can most easily be detected. Few individuals in the congregation could spot mistakes, except the most flagrant ones, in the playing of a work by a Bach or a Franck, but he will know what to think of an organist who is making hash out of his hymn and chant accompaniments. I attended a service in a small church in Chicago not too long ago where the set organ pieces were quite adequately played; when the first hymn was begun, however, I was dumbfounded by the countless mistakes. In fact, the accompaniment developed into such a shambles that I felt that the organist was having an extreme case of the jitters. Actually, it was a tricky tune which he had not troubled to practice. This leads me to say that the teaching of hymn and chant accompaniment is fully as important as the teaching of organ repertory, yet it is often left severely alone by teachers who say they haven't time to give to it. They prefer to let their students stumble and bumble along in their efforts to prepare themselves as church organists; these students are, of course, being taught to be recitalists! There are already too many of these half-baked virtuosos on the loose, it seems to me.

I surely do not wish to leave the impression that the organist should seek to do good work only to protect or enhance his own reputation. The true musician who is devoted to his calling in the Church and who is a dedicated artist will want to do good work and produce good results for their own sakes and because

his instincts will permit nothing else. And the inspired chorister will feel this urge no less than his leader. In this connection I wish to quote a paragraph from an address given by Gerald Knight, director of the Royal School of Church Music at Addington Palace, Croydon, Nov. 24, 1957. He said: "What a responsibility rests on the people who sing in choirs and on the organists who accompany our church services, and how desperately hard it is for them to keep going, faithfully and efficiently, Sunday by Sunday, year in, year out. May I put these two aims before them? First, to give all you can, to give the whole of yourself, not only in the actual services, but in the practices beforehand. After all, you are preparing to lead the praise of Almighty God: nothing less than that. That is why to sing in a choir without taking the trouble to go to practice is a shame and a disgrace for any choir member. And the second aim is this: to be always thinking of the words that you are saying or singing, to make sure that they carry their full message. That is the way you can best help the rest of the congregation in their worship. And organists: you have it in your power to make or mar the music of your churches; that is the sober truth. You may play the right notes, but if you accompany the words which are being sung without really feeling them, then you are frustrating those who want to offer their very best in the worship of God."

The foregoing quotation from Mr. Knight's most admirable address brings forcibly to mind the fact that close attention to the text is always of paramount importance in the performance of choral music. One would think this an incontrovertible fact, but when one reflects upon the work of even those choirs whose standards are high, one realizes that this matter is one far too often overlooked by choral conductors. One feels, too, that the choristers are not sufficiently prodded by their directors so that they give evidence of being aware of the significance of the text. Yet it is strange that this should be so, because, quite obviously, the composer has, in his setting, made music with the direct purpose of heightening the expressive effect of the words; in fact, his whole approach to his music has been conditioned by the text. Choirmasters too often are satisfied if the choir learns to sing the notes correctly—one might think that the end and aim of the vocal performance was to make sounds, beautiful sounds if possible, but after all just sounds. There is little thought given for the line, for the phrase to be produced in any of the parts, because the choir-master has not, in his own study, made himself sufficiently aware of the meaning of the words convey. This isn't just a matter of inattention to diction; that too is a subject of the greatest importance; it is more fundamental than that, since it indicates that the director has been negligent in one of his principal duties—discovering what message the music endeavors to deliver. The choristers should be instructed to read the text often, aloud and together. Directions for phrasing and breathing should be worked out and actually marked in the copies of music at rehearsals. The director should constantly demand that the choristers think about what the text says and that they make themselves responsible at all times for assisting the composer in bringing out its full significance.

I have found that if each member of the choir has at all times the same copy of music from which to work he can then be encouraged to mark his music in such a way that an entire series of reminders of the instructions given by the choir-master at rehearsals confronts him each time he opens up the score. This is easily done by assigning each chorister a number such as soprano 1, 2, bass 1, 2, etc. The older members of the choir can keep the copies in their lockers or take them home for study once rehearsal on a given number has commenced. For the boys a system can easily be devised whereby the librarians see that each boy gets the same copy each time the work comes up for rehearsal or performance.

A final word to the organist in his job of choir-master: do not program music which is beyond the capacity of your choristers. I know a certain choir-master, who shall be nameless, who has high ideals and who, as a result, wishes to perform only the best of music in his services. Unfortunately, he has singers

of poor caliber whose abilities are severely limited. But he constantly confronts his choir with music which is so difficult that a proper performance of it is hopeless. He forgets that there is a great deal of church music which conforms to the highest standards which is not taxing to perform; it is his business to seek out such music and to provide his choir with the type of thing it has some possible hope of doing well. This man is simply trying to "keep up with Jim"; he probably resents the fact that he occupies a modest post in a parish where a fine choir simply cannot be assembled but satisfies his own ego by trying to do cathedral music in a mission church. This is no help to the composer nor to the choir or congregation. It is an affront to God in the sense that it is not meet to offer to the Almighty anything less than the best and most fitting of which one is capable. No, the choir-master and the choir can grow and progress together. By careful planning and attention to detail, the director can continually encourage progress; thus a choir can eventually achieve standards of perfection of which it could not originally have dreamed.

Festival services in which several choirs meet together are a fine incentive. But these are useless unless they are thoroughly prepared. A number of years ago in Chicago the choirs of four churches met once a year for a festival evensong; our intentions were the best. Our efforts, however, were misspent, or so it seemed to me, because we met for but one practice session before each service. At this time we invariably discovered that some of the choirs had not even managed to learn the proper notes of the music to be performed. This indifferent attitude was surely a poor augury for the success of such a venture. So don't undertake such a project unless you are assured that all taking part are capable and can be trusted to work faithfully in preparation. Hymn festivals should also be encouraged, as they serve to bring the congregations into active participation with the choirs. Advantage should be taken of these to enlarge the repertory of hymns and to stimulate the congregations to become familiar with an ever higher type of hymnody.

Since there is at present a surge of new organ construction, it seems to me that it would be well for the organist to bear in mind that he will often be in a position to influence the type of instrument which will be built and also that he will be held responsible for the installation of an organ suitable for the performance of all types of music which may properly be used for the purpose of worship. He must look ahead to the future and not devise a specification which will suit his own personal whim of the moment. If he is wise, he will not show himself to be an extremist in his ideas; he will also do his utmost to bring about the installation of an organ—not an electronic imitation thereof, which can never be more than an inferior substitute, more suitable for the public house than for the sanctuary of God.

Now I should like once more to address the organist in his capacity as organist. I have in mind a young man—a brilliant player who at first had the idea that he was most important to himself and everyone else as a virtuoso. For his organ music used as opening and closing voluntaries he nearly always attempted to perform impressive works calculated to astound his hearers by their brilliance and manifest his own technical prowess. He forgot that he was taking part in, and supposed to be setting the tone for, the service of worship of God Almighty. He was not giving a recital where it might perhaps have been quite legitimate to parade his accomplishments. This young man has now learned the error of his ways and has changed his approach so that the organ music he plays is fitting and proper to the atmosphere of the service. That does not exclude brilliant music on occasion, but it should exclude music that is merely showy and which draws attention to the performer.

Many years ago I recall an organist's getting up at a meeting of an A.G.O. chapter to announce that he regularly played the "Poet and Peasant" overture and other things of the same caliber as preludes to the service. He said that he believed in giving people what they liked, but I fear that he confused the church service with a circus. He quite overlooked the fact that in his position of

trust he was there not primarily to "give 'em what they like", but to be a leader and to encourage their acquaintance with things that are better and finer and above all to perform music that is a preparation for and an assistance to worship.

All organists should give serious attention to the playing of accompaniments to choral works on the organ. This is an engrossing study to which too little attention is given by the organ "soloist". But this is perhaps his principal job as a service player. During my time I have known some players who had very remarkable gifts in this direction. My old friend and mentor, Dr. Eric DeLamarter, had a positive genius for anthem accompaniment. He, as both composer and conductor, was also closely connected with the orchestra, and it was no problem for him to feel instinctively the orchestral colors inherent in the music he was performing on the organ and to adapt this color in terms of the organ's possibilities. But we cannot all be geniuses as he was. It well behooves the more modest performer who earnestly wishes to do fine work to study out these effects, leaving nothing to chance. He should work out everything in detail, even marking registration and manual changes as carefully as he would in preparing a solo piece. There was one of Dr. DeLamarter's students who persisted in trying to do these things on the spur of the moment; he was continually cautioned by his teacher to plan ahead more carefully and to make notations in the music. This student later went to Paris to study with the famous Dupré and when he came back he reported, as though he had made a startling discovery, that Dupré had instructed him always to mark registration in the music. I felt that his study in France had really been expensive—and unnecessary.

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This same problem is further complicated when one has to deal with works provided with a pianistic type of accompaniment. Why composers of sacred music should do this I do not know, but I suspect it is because they are ignorant of the possibilities of the organ and of how to write for it. Here the organist, if he wants a satisfactory result, must almost rewrite the original in the organ's own terms. Many performers, through lack of training in counterpoint and composition, are not equipped to do this, and the results of their poor attempts at accompanying are depressing to say the least. It is still more difficult to treat the sort of accompaniment found in most vocal scores which are reduced from an original orchestral score. As you know, such a reduction is almost always in terms of the technique of the piano, not the organ. We are confronted with this sort of thing in working with the better-known oratorios, "The Messiah", "The Creation", "Elijah". In working out this problem the organist faces one of his most difficult and demanding jobs, and a knowledge of the actual technique of orchestration is the prime requisite. A short example for illustration is a well-known piece, Holst's setting of "Turn Back, O man", in which he employs the tune, "Old 124th". Another example is Holst's "Festival" Te Deum. In these works the accompaniment is completely unorganistic and would sound ludicrous if performed literally. A careful study of these pieces and similar music will be a help to the organist who lacks this kind of experience. Dr. David McK. Williams, the former organist of St. Bartholomew's Church in New York City, had an uncanny ability to perform orchestral accompaniments on the organ without flaw and seemingly without effort, though I am sure that much study went into them. Yet, when all is said and done, the organ is but a substitute in this case and cannot and does not duplicate the orchestra. Therefore, the performance of these works on the organ, while often necessary, is likely to be somewhat frustrating, at least to the purist.

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There is much more I could say about the work of the church musician which, for lack of time, I must leave unsaid. There are things he should know in order to develop his musicianship to the point where he will be held in respect by his colleagues. He should endeavor to be a person of authority in his field. It is all very well to play the organ acceptably and to inspire a choir by one's gifts of leadership, but if one has not had training in the fields of counterpoint, form and

particularly the science of orchestration, he is ignorant in branches of musical knowledge which are of tremendous importance to the business of his being fully equipped for his job.

On a somewhat lower plane, perhaps, let me point out that the ability to transpose with ease and assurance is a practical necessity; in integrating the service of music it is frequently desirable to play a hymn, chant or sometimes even an anthem in a key other than the one in which it is printed—sometimes to pitch the music in a more convenient key for the singers and at other times to attain a better sequence of key relationship as one moves from one item to another in the service. Please, however, do not pervert this accomplishment by using it to raise the pitch of the successive stanzas of a hymn tune as I have heard done even in some churches where one would expect better taste to prevail. This practice is good enough in the night clubs where it originated.

One of my dear friends of former years was Dr. Roland Philbrook, dean of the cathedral at Davenport, Iowa, who long ago went to his eternal reward. He used to say that a student needed to be told a new thing seven times before it could be made to stick in his consciousness. My own experience as a teacher has confirmed this many times over. So, if I have repeated myself here in addressing you, I make no apology, as I hope that what I say to you will stick. Let me reiterate, then, by way of a final recapitulation, that even though it is difficult for the organist to absent himself from his own post, he should endeavor in every way possible to hear others and to go about enough so that he can discover, by comparison, the weak and strong points of his own work. In this way he is made aware of the proper standards; these standards he should strive always to maintain. To be associated with a fine performance of a worthy work is one of the most satisfactory experiences a director can ever have; yet this is not a matter of chance or good luck. It is the result of careful study and endless working out of all the finer points involved in the search for the proper interpretation of the music. It seems to me that one can never pay too much attention to detail. If the organist and director be one, he first studies the new work, then prepares his part on the organ, finally teaches it to the choir and eventually puts together the complete performance, not in the choir room, but in the church where one can realize the full effect of the whole.

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There are those who reserve a sneer for their fellows who would be perfectionists. I myself feel that every conscientious organist and choirmaster should always seek to be a perfectionist. The perfectionist perhaps never achieves perfection, as the perfect seems always to be just beyond our grasp. It is as well that this should be so, for we are all thereby kept in a proper state of humility; this fact should also prevent even the most able practitioner from being satisfied with his achievements and becoming careless as a result. He can never afford to let down the bars; he must always keep his ideals high and rise to the challenge they offer. The truly conscientious director has ever an anxiety to do his best work in performance, as do the great artists of the theater or concert stage. But he is probably never completely satisfied with the results.

In spite of his anxiety, however, he will be serene and unworried, for he will be confident that he and his forces are equal to the task in hand because of careful and disciplined preparation. We who serve in the Church know that all of this is done "a solo Dei gloria", as Bach wrote habitually at the end of his completed compositions—"to the glory of God alone". In dedicating his work to the praise of the Almighty, man confirms his own dignity and the musician prides himself upon unholding the highest standards of the art he professes to serve.

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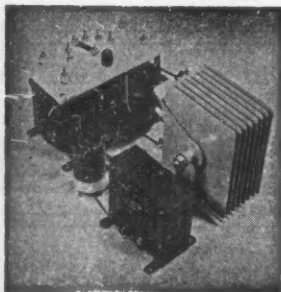
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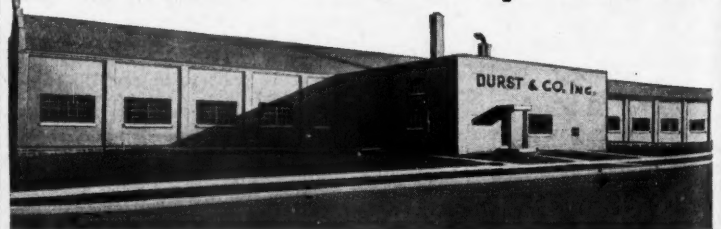
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