

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## CHURCH IN CANADIAN CITY GETS CASAVANT

### FRENCH CLASSIC DESIGN

Instrument in L'Eglise des Saints-  
Martyrs-Canadiens in Quebec City  
Will Have 68 Stops—Claude  
Lavoie Is Organist

L'Eglise des Saints-Martyrs-Canadiens, Quebec City, is to have a large four-manual organ of sixty-eight stops built by Casavant Frères. The specification was drawn up by Claude Lavoie, organist at the church, and Lawrence I. Phelps, tonal director at Casavant.

In keeping with the musical requirements and traditions of this large French-speaking parish, the organ was designed along French classical lines. The keyboards are arranged so that normally the grand orgue is the lowest manual followed by the positif. A special arrangement permits reversing these two keyboards so that the positif becomes the lowest manual. There is no borrowing or extension anywhere in the organ.

The stoplist is as follows:

#### GRAND ORGUE

Principal, 16 ft., 61 pipes  
Montre, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Flûte à Cheminée, 4 ft., 61 pipes  
Quinte, 2½ ft., 61 pipes  
Octave, 2 ft., 61 pipes  
Flûte à Bec, 2 ft., 61 pipes  
Fourniture, 4 ranks, 1½ ft., 244 pipes  
Cymbale, 4 ranks, ¾ ft., 244 pipes  
Bombarde, 16 ft., 61 pipes  
Trompette, 8 ft., 61 pipes  
Clairon, 4 ft., 61 pipes

#### RECIT

Bourdon, 16 ft., 61 pipes  
Principal Etroit, 8 ft., 61 pipes  
Viole de Gambe, 8 ft., 61 pipes  
Voix Céleste, 8 ft., 61 pipes  
Flûte à Cheminée, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Flûte Conique, 4 ft., 61 pipes  
Octavin, 2 ft., 61 pipes  
Sesquialtera, 2 ranks, 122 pipes  
Plein Jeu, 4 ranks, 2 ft., 244 pipes  
Basson, 16 ft., 61 pipes  
Trompette, 8 ft., 61 pipes  
Hautbois, 8 ft., 61 pipes  
Voix Humaine, 8 ft., 61 pipes  
Clairon, 4 ft., 61 pipes  
Trémolo

#### POSITIF

Quintaton, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Flûte Bouchée, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Flûte à Fuseau, 4 ft., 61 pipes  
Flûte des Bois, 2 ft., 61 pipes  
Larigot, 1½ ft., 61 pipes  
Sifflet, 1 ft., 61 pipes  
Cornet, 5 ranks, 8 ft., 305 pipes  
Fourniture, 4 ranks, 1 ft., 244 pipes  
Cymbale, 3 ranks, ½ ft., 183 pipes  
Cromorne, 8 ft., 61 pipes  
Chalumeau, 4 ft., 61 pipes

#### CHORAL

Salicional, 8 ft., 61 pipes  
Cor de Nuit, 8 ft., 61 pipes  
Flûte de Concert, 8 ft., 61 pipes  
Gemshorn, 4 ft., 61 pipes  
Nachthorn, 4 ft., 61 pipes  
Nazard, 2½ ft., 61 pipes  
Piccolo, 2 ft., 61 pipes  
Tierce, 1½ ft., 61 pipes  
Cor Anglais, 8 ft., 61 pipes  
Trémolo

#### PEDALE

Principal, 16 ft., 32 pipes  
Soubasse, 16 ft., 32 pipes  
Quintaton, 16 ft., 32 pipes  
Salicional Doux, 16 ft., 32 pipes  
Grasse Quinte, 10½ ft., 32 pipes  
Octave, 8 ft., 32 pipes  
Flûte, 8 ft., 32 pipes  
Gemshorn, 8 ft., 32 pipes  
Octave, 4 ft., 32 pipes  
Flûte Ouverte, 4 ft., 32 pipes

## ORGANIST AT PRESIDENT'S CHURCH WHO DIED SUDDENLY



THEODORE SCHAEFER, organist and choirmaster of the National Presbyterian Church, Washington, D.C., died suddenly Feb. 24 of an acute congestive heart failure at his home. Dr. Schaefer was in his twentieth year at the church which President Eisenhower attends. Plans were being made for an observance of his twentieth anniversary in September.

Theodore Schaefer was born in Galion, Ohio, in 1910, the son of a Lutheran pastor. He studied the piano abroad with Isidore Philipp at Fontainebleau; he was a graduate of Ohio Wesleyan University and had the M.S.M. degree from Union Theological Seminary. He also did graduate work at the University of Michigan. Maryville College in Tennessee awarded him an honorary music doctorate in 1957.

The choral music at the National Church gained a wide reputation under Dr. Schaefer's guidance. Choral vespers put emphasis on new music and the chancel choir has contributed many times to Washington's music life, appearing

with the National Symphony Orchestra, the Bach Aria Group and at the National and Phillips galleries. Several records of the choir under Dr. Schaefer's direction are available.

Active in A.G.O. activities, Dr. Schaefer was a past-dean of the District of Columbia Chapter. He had appeared as recitalist, lecturer and choral director at national and regional conventions. He was recently appointed to the commission on music, department of fine arts of the National Council of Churches.

He served as accompanist for such singers as Vivian Della Chiesa, Alice Howland, Jane Hobson, Mac Morgan, Mildred Miller and Richard Tucker. He accompanied Maria Callas at her recent Washington recital. He had accompanied Miss Miller for seven seasons.

Dr. Schaefer was a frequent contributor to music periodicals. He was Washington correspondent for *Musical America*.

## OBSERVE NATIONAL MUSIC WEEK AGAIN FOR 36th YEAR

Local, state and national music organizations in every part of the country will participate in the 36th annual observance of National Music Week May 3-10 sponsored by the National Federation of Music Clubs. Schools, colleges, amateur and professional music groups, civic associations, service clubs, educators and musicians in all phases of the profession will join in the week-long celebration. Centered around the theme, "There's Magic in Music," the objective is to "use it."

Fourniture, 3 ranks, 5½ ft., 96 pipes  
Cymbale, 4 ranks, 1½ ft., 128 pipes  
Bombarde, 32 ft., 32 pipes  
Bombarde, 16 ft., 32 pipes  
Rankett, 16 ft., 32 pipes  
Trompette, 8 ft., 32 pipes  
Hautbois, 4 ft., 32 pipes

## CLAVERUBUNG IS HEARD ON BERKELEY HOLTkamp

Carl Weinrich concluded his winter tour with a sold-out performance of the third part of Bach's "Clavierübung" on the Holtkamp organ in the new Hertz Auditorium of the University of California at Berkeley Feb. 18. Other recitals on the tour were given at: Ridgefield, N. J.; Columbus, Ohio; Nashville, Tenn.; Macon, Ga.; St. Louis, Mo.; Oak Park, Carbondale (Southern Illinois University) and Rock Island (Augustana College), Ill.; Grand Rapids, Mich., and Palo Alto, Stockton (College of the Pacific) and Fresno, Cal.

Mr. Weinrich will give an organ-orchestra concert of Handel concertos on the new Möller organ at St. George's Church, New York City, April 12 under the auspices of the New York City Handel festival committee.

## EARLIEST REGIONAL HELD AT SALT LAKE

### MORMON TABERNACLE USED

Darley, Markey and Asper Heard in Recital at Two-day Convention—Lectures Given by Two Deans—Five Chapters Involved

The earliest of the fifteen regional A.G.O. conventions was held Jan. 14 and 15 at Salt Lake City, Utah. The intermountain region comprises eastern Idaho, Wyoming and Utah. In this vast section there are just five Guild chapters: the Wyoming Chapter at Casper, the Idaho Falls Chapter and those at Provo, Ogden and Salt Lake City, Utah.

Included in the two-day program were three recitals, all given on the 189-rank Aeolian-Skinner organ in the famous Mormon Tabernacle. Roy Darley, assistant tabernacle organist, played the first recital at noon Jan. 14 including: Passacaglia in E flat minor, Willan; Chaconne, Couperin; Aria, Peeters; "Landscape in Mist," Karg-Elert, and Prelude and Fugue in G minor, Dupré.

In the evening Dr. George Markey, guest recitalist, was heard in: Sinfonia: "We Thank Thee God" and Sonata: "God's Time Is Best," Bach; "Musical Clocks," Haydn; Toccata in G, Dubois; "Pièce Héroïque," Franck; "Cantilene," Langlais; "Tumult in the Praetorium," de Maleingreau; "Brother James' Air," Wright, and Prelude and Fugue in G minor, Dupré.

Dr. Frank Asper played the third recital Jan. 15, scheduling: Concerto 2, Handel; "Supplication," Asper; Toccata, Demereux; "I Kneel before Thy Throne," Bach, and Carillon-Sortie, Mulet.

The convention dinner at the Lamb's Grill preceded Dr. Markey's recital.

Three interesting lectures by leaders in participating chapters were heard. J. J. Keeler, dean of the Provo Chapter and professor at Brigham Young University, spoke on "Baroque influences in the modern organ." Dean Lowell B. Hillier of the Ogden Chapter talked about "Modern business and the fine arts." "The organist's responsibility for inducing reverence in church services" was the subject of the lecture by Ruth Barrus of the Idaho Falls Chapter.

The concluding event of the convention was a rehearsal of the famed Tabernacle choir with Richard P. Condie conducting and Dr. Asper at the organ. Rehearsed numbers included: "Alleluia," Thompson; "Send Forth Thy Spirit," Schuetky; "Though I Wander," George Schumann, and numbers by Bach, Handel, Verdi, Mendelssohn and Brahms.

## LADY JEANS PLAYS ACTIVE CONCERT TOUR IN GERMANY

Word from Lady Susi Jeans tells of her appearance as soloist with the orchestra of Münster, Westfalen, Germany, at Beckum Nov. 25 and Nov. 26 and 27 at the new theater in Münster. She played a recital Nov. 29 on the Heinrich Schütz organ at the Dom of Herford, Westfalen, returning to Münster Nov. 30 for a duet recital (harpichord and organ) with Rudolf Reuter. Following this she went to Bremen to record for radio duets with Kate van Tricht, organist of the Dom in Bremen.

Lady Jeans broadcast Feb. 3 from the Dutch Church in London.

THE VERDI Requiem was heard March 16 at St. Paul's Chapel, Columbia University, with Searle Wright directing.

**CALIFORNIA CHURCH  
GETS MÖLLER ORGAN**

**COMMUNITY PRESBYTERIAN**

Three-manual Instrument Goes into Laguna Beach Edifice—William Blanchard Is Consultant; Mrs. H.S. Wright Is Organist

The beautiful Community Presbyterian Church, Laguna Beach, Cal., has contracted for a new three-manual Möller organ to be installed early in 1960. The specification was designed by William G. Blanchard, organist of Pomona College, in consultation with Colonel Annum Cook, chairman of the organ committee, Mrs. H. S. Wright, church organist, and Möller's representative, Eugene E. Poole.

The stoplist is as follows:

**GREAT ORGAN**

Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Aeoline, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Carillon Bells.  
Tremulant.

**SWELL ORGAN**

Flute Conique, 16 ft., 12 pipes.  
Flute Conique, 8 ft., 68 pipes.  
Viole de Gamba, 8 ft., 68 pipes.  
Viole Celeste, 8 ft., 68 pipes.  
Principal, 4 ft., 68 pipes.  
Flute Triangulaire, 4 ft., 68 pipes.  
Flautino, 2 ft., 68 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Trompette, 8 ft., 68 pipes.  
Tremulant.

**CHOIR ORGAN**

Concert Flute, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Nasard, 2 2/3 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Clarinet, 8 ft., 61 pipes.  
Tremulant.

**PEDAL ORGAN**

Violone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Flute Conique, 16 ft., 32 notes.  
Dulciana, 16 ft., 12 pipes.  
Octave, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Flute Conique, 8 ft., 32 notes.  
Dulciana, 8 ft., 32 notes.  
Super Octave, 4 ft., 12 pipes.  
Double Trompette, 16 ft., 12 pipes.  
Trompette, 8 ft., 32 notes.  
Claron, 4 ft., 32 notes.

THE FAURÉ REQUIEM was sung March 1 at Christ the King Chapel, Notre Dame College, Cleveland, Ohio, by the college choral club and the Case Institute glee club. Dr. Baird Whitlock directed and Karl Swartz was at the organ. Dr. Louis L. Balogh played his Prelude to Kodaly's "Ave Maria" to open the program.

**PROGRAM PUTS COMPOSERS  
IN PUBLIC SCHOOL POSTS**

The National Music Council is sponsoring a program to place twenty-five composers in secondary public school systems throughout the United States in the next three years. This program has been made possible through an appropriation of \$200,000 by the Ford Foundation. The council and the foundation will administer the program.

It is anticipated that twelve composers will receive grants for the scholastic year 1959-60 and thirteen for the year 1960-61. In the preliminary selection of composers, nominations will be invited widely from teachers of composition and others in schools of music and college and university departments of music throughout the country, as well as from unattached composers and from others who have been particularly concerned with the development of young American talent. Direct applications will also be invited.

In the selection of school systems particular attention will be given to those communities which have demonstrated a distinguished record for the performances of their secondary public school musical organizations, in state or regional competitions or in other ways.

The composer will be required to reside in the community selected. He will have no teaching responsibilities but will compose music written specifically for performance by the orchestra, chorus and band of the school system. The grant to each composer will be commensurate with the salary scale of the school system with which he will be associated, presumably in the neighborhood of \$5,000. The school systems participating in the program will receive modest grants to help meet expenses connected with the program, such as the preparation of parts for performance.

**CHURCH IN NEW YORK CITY  
HEARS EVENING CONCERTS**

A series of "evenings of music" at the Central Presbyterian Church, New York City, will close April 6 with a violin recital by Louis Francini. Charles Wilson, associate organist of the church, played the first recital in the series Feb. 17, including works of Bach and Franck and a first performance of Frederick Werlé's Metamorphosis on "Komm, süßer Tod."

The Mannes College chorus and orchestra and six soloists joined the church choir and Mr. Wilson at the organ March 10 for Mozart's Mass in C minor; Carl Bamberger conducted.

A recital by Jean Langlais was the March 17 event.

**THE DIAPASON**

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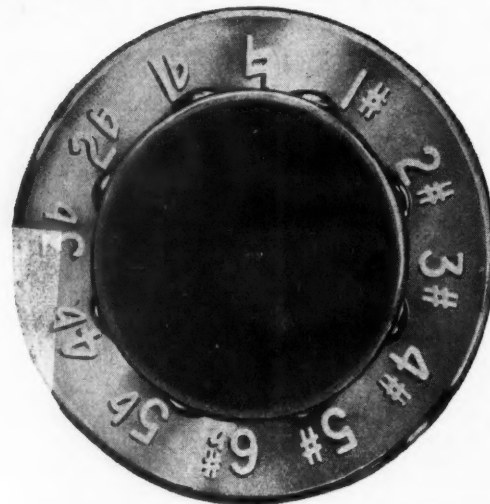
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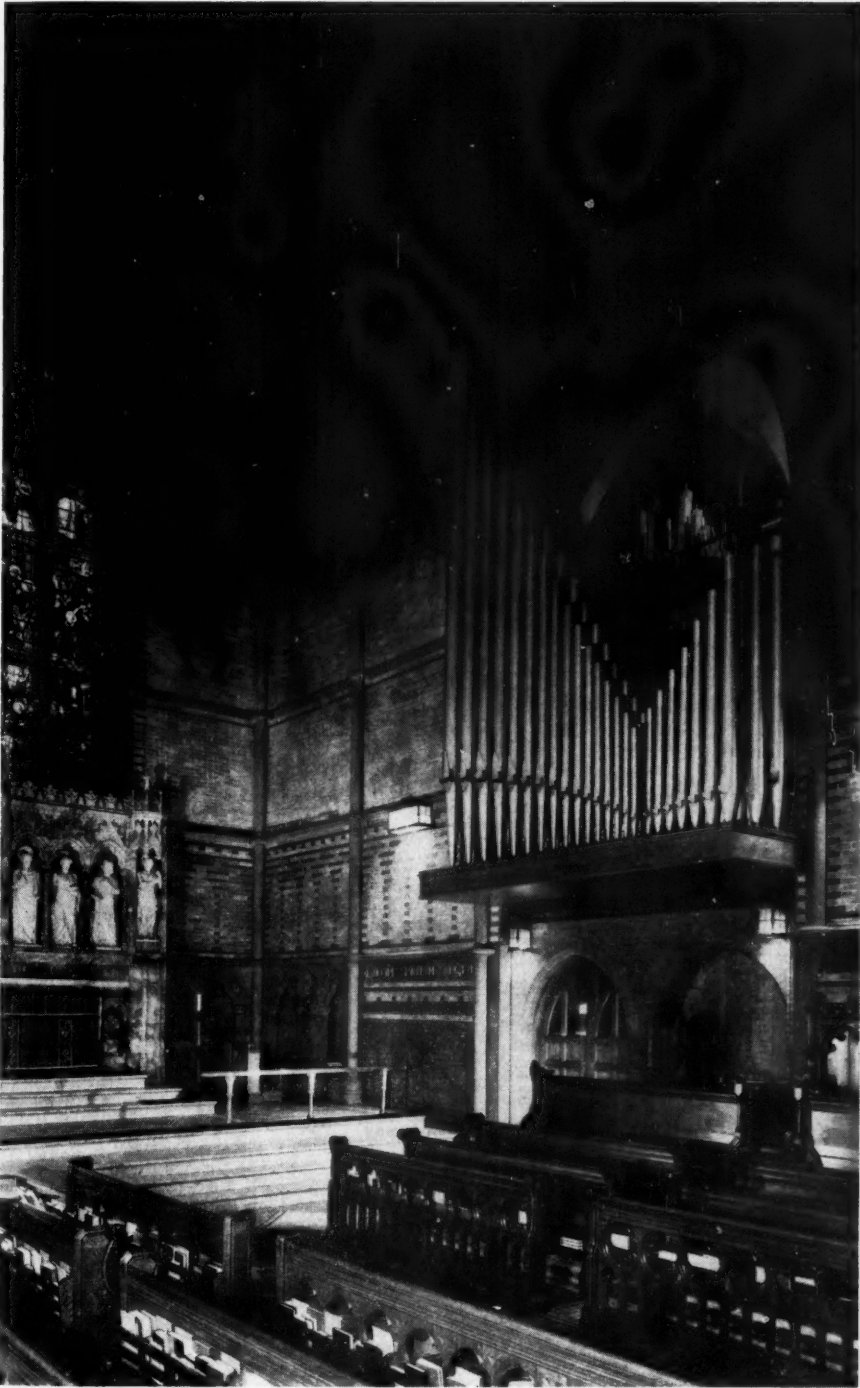
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**HISTORIC CHURCH  
WILL HAVE AUSTIN  
PLANS LARGE THREE-MANUAL**

First Presbyterian, Morristown, N.J.,  
Orders New Organ — Robert G. Lee  
Is Organist-director, Charlotte  
Garden Consultant.

Austin Organs, Inc., will build a new three-manual organ for the Presbyterian Church of Morristown, N. J., an old congregation organized in the early part of the eighteenth century. A charter was granted to the church by George II Sept. 8, 1756. The church now occupies its third "meeting house" built on or near the site of the first building which was an army rest home in 1777. George Washington often worshiped here. The present edifice was constructed in 1893. In 1840 a separate congregation, the Second Presbyterian Church, was formed by a division, but the two re-united in 1925.

The design of the instrument was drawn up by Richard Piper for Austin Organs in collaboration with Dr. Charlotte Garden and Robert G. Lee, director of music. Charles L. Neill, New York representative for Austin, handled the negotiations.

The stolist:

**GREAT ORGAN**

Quintaten, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Spitzflöte, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Quintaten, 4 ft., 24 pipes  
Superoctave, 2 ft., 61 pipes  
Furniture, 4 ranks, 244 pipes  
Scharff, 3 ranks, 183 pipes  
Chimes

**SWELL ORGAN**

Gedeckt, 16 ft., 68 pipes  
Viola, 8 ft., 68 pipes  
Viola Celeste, 8 ft., 56 pipes  
Hohlflöte, 8 ft., 68 pipes  
Dolcan, 8 ft., 68 pipes  
Dolcan Celeste, 8 ft., 56 pipes  
Spitz Principal, 4 ft., 68 pipes  
Rohrflöte, 4 ft., 24 pipes  
Blockflöte, 2 ft., 61 pipes  
Plein Jeu, 4 ranks, 244 pipes  
Fagotto, 16 ft., 68 pipes  
Trompette, 8 ft., 68 pipes  
Fagotto, 8 ft., 12 pipes  
Clarion, 4 ft., 68 pipes  
Tremolo

**CHOIR-POSITIV ORGAN**

Bourdon, 8 ft., 68 pipes  
Erzähler, 8 ft., 68 pipes  
Erzähler Celeste, 8 ft., 56 pipes  
Prestant, 4 ft., 68 pipes  
Koppelflöte, 4 ft., 68 pipes  
Prinzipal, 2 ft., 61 pipes  
Larigot, 1½ ft., 61 pipes  
Sesquialtera, 2 ranks, 122 pipes  
Zimbel, 3 ranks, 183 pipes  
Krummhorn, 8 ft., 68 pipes  
Bombarde, 8 ft., 24 pipes  
Tremolo

**PEDAL ORGAN**

Gedeckt, 32 ft., 12 pipes  
Contra Bass, 16 ft., 32 pipes  
Quintaten, 16 ft.  
Erzähler, 16 ft., 12 pipes  
Gedeckt, 16 ft.  
Principal, 8 ft., 32 pipes  
Quintaten, 8 ft.  
Gedeckt, 8 ft.  
Koppelflöte, 4 ft.  
Fifteenth, 4 ft., 12 pipes  
Mixture, 3 ranks, 92 pipes  
Bombarde, 16 ft., 32 pipes  
Fagotto, 16 ft.  
Trompette, 8 ft., 12 pipes  
Krummhorn, 4 ft.

**STAF NEES WHO WILL MAKE EXTENSIVE AMERICAN TOUR**



STAF NEES, renowned carillonneur and director of the International Carillon School "Jef Denyn" at Mechelen, Belgium, will make a recital tour of the United States and Canada from April 26 to July 12. The tour, arranged by Wendell Westcott, Michigan State University, East Lansing, will include about forty recitals, half of which are at church or chapel locations. It will be the most extensive in carillon history and its purpose is to stimulate wider interest in the carillon through these opportunities to hear one of its foremost exponents. The concerts will be given exclusively on traditional cast-bell instruments.

**KALAMAZOO HEARS 13th ANNUAL BACH FESTIVAL**

The thirteenth annual Bach festival sponsored by Kalamazoo, Mich., College was given March 13-15 at Stetson Chapel. Henry Overley, the festival's founder, directed the chorus of ninety voices and the symphony orchestra. Eminent soloists also participated.

The March 13 concert featured Cantata 65, "The Caravans from Sheba," Sonata 6 for violin and clavier and Cantata 21, "My Soul Was in Heaviness."

The March 14 event was a performance of the St. Matthew Passion. William Morris, Lillian Chookasian, Andrew Foldi, Henri Noel and Barbara Leichsenring were soloists and choirboys from St. Luke's Episcopal Church assisted.

Agi Jambor was soloist with the Kalamazoo Bach chamber orchestra March 15 in piano and harpsichord concertos.

**STELLA ROBERTS TALKS TO C.C.W.O. ON A.G.O. EXAMS**

Stella Roberts was the guest speaker March 2 when the Chicago Club of Women Organists met in the Federation of Music Clubs rooms. As the teacher responsible for perhaps the largest number of successful candidates for the Guild degrees in the area, Miss Roberts spoke interestingly and knowingly of organists, the Guild and the examination requirements for the academic degrees. Her objective viewpoint as a non-organist gave her apt and often witty remarks added color. A question period followed her address.

A student of the famed Jef Denyn, he and Kamiel Lefevère, Riverside Church, New York City, were the first pupils and graduates of the International Carillon School. Mr. Nees is a professor at the Belgian College for Sacred Music, the organist at Our Lady of Hanswyk Sanctuary and the city carillonneur at St. Rombout's Cathedral, all in Mechelen. He is also the conductor of the Royal Orchestra and Choir and the president of the association of Catholic choral societies of Belgium. He has made many carillon recordings for companies in the Netherlands, Belgium, Germany and France.

**PROTESTANTS AND JEWS UNITE FOR MUSIC SERVICE**

Choirs of the First Congregational and Westminster Presbyterian Churches in Akron, Ohio, took part in two noteworthy "sabbath of music" services with the co-operation of Cantor Norman Rose of Temple Israel. Charles Merritt, organist-director at the First Congregational Church, was the conductor and Dr. Farley Hutchins of Westminster Church was organist. The service was given Feb. 13 at Temple Israel and repeated Feb. 22 at Westminster Church. On the latter occasion Cantor Rose gave explanatory comments.

The music for the Sabbath Eve liturgy was by contemporary Jewish musicians. After Isadore Freed's "Invocation," played as the prelude, the following was heard: "Blessing over Sabbath Candles," Binder; "Adonoy Moloch," "Bor'chu and Sh'ma" and "Mi Chomocho," Schalit; "V'Shomru," Chajes; "Hashkivenu," Helfman; "May the Words," Jacobi, and "Kiddush," Helfman.

Following the liturgy Carissimi's oratorio "Jephthah" was heard.

**APRIL EVENTS ANNOUNCED FOR ROCKEFELLER CHAPEL**

Future events in the Sunday afternoon series at Rockefeller Chapel, University of Chicago, include Klaus Speer in an organ recital April 12 and Handel's "Israel in Egypt" April 26 with the choir and members of the Chicago Symphony Orchestra directed by Richard Vikstrom.

**STOLL TO REBUILD OSHKOSH CASAVANT TONAL DESIGN RETAINED**

Three-manual in First Congregational Church—La Vahn Maesch Is Consultant; Florence Hollenbeck Is Organist

The First Congregational Church of Oshkosh, Wis., has contracted with the Lee Stoll Company for the rebuilding of the three-manual Casavant organ originally installed in 1911. In consulting with Dr. LaVahn Maesch of Lawrence College, Appleton, and Florence Hollenbeck, organist, it was decided that the basic tonal structure and arrangement should not be changed. The present organ is a good example of tonal design prevalent at the beginning of the century.

The chancel is to be redesigned so that the new drawknob console will be in a pit in the center front of the chancel approximately twenty feet in front of the pipes. The present case will be retained with the great organ partially enclosed with the choir. The pedal organ will be exposed with the exception of the 16 ft. gedeckt.

Provision will be made for later additions to the swell and pedal organs. It is planned to have the organ and chancel finished by late summer in time for the 110th anniversary of the congregation.

The stolist:

**GREAT ORGAN**

Double Open Diapason, 16 ft., 73 pipes  
Open Diapason, 8 ft., 73 pipes  
Violin Diapason, 8 ft., 73 pipes  
Doppel Flute, 8 ft., 73 pipes  
Dolce, 8 ft., 73 pipes  
Octave, 4 ft., 73 pipes  
Harmonic Flute, 4 ft., 73 pipes  
Super Octave, 2 ft., 73 pipes  
Mixture, 4 ranks, 292 pipes  
Trumpet, 8 ft., 73 pipes  
Chime Reveille, 59 bars  
Sub Chime Reveille

**SWELL ORGAN**

Gedeckt, 16 ft., 73 pipes  
Open Diapason, 8 ft., 73 pipes  
Stopped Diapason, 8 ft., 73 pipes  
Quintadena, 8 ft., 73 pipes  
Viola d'Gamba, 8 ft., 73 pipes  
Voix Celeste, 8 ft., 61 pipes  
Aeoline, 8 ft., 73 pipes  
Traverse Flute, 4 ft., 73 pipes  
Violina, 4 ft., 73 pipes  
Fifteenth, 2 ft., 73 pipes  
Mixture, 3 ranks, 219 pipes  
Cornopean, 8 ft., 73 pipes  
Oboe, 8 ft., 73 pipes  
Vox Humana, 8 ft., 73 pipes  
Tremulant

**CHOIR ORGAN**

Open Diapason, 8 ft., 73 pipes  
Melodia, 8 ft., 73 pipes  
Violoncello, 8 ft., 73 pipes  
Dulciana, 8 ft., 73 pipes  
Waldfute, 4 ft., 73 pipes  
Piccolo, 2 ft., 73 pipes  
Clarinet, 8 ft., 73 pipes  
Chimes  
Tremulant

**PEDAL ORGAN**

Double Open, 16 ft., 44 pipes  
Violone, 16 ft., 32 pipes  
Bourdon, 16 ft., 44 pipes  
Gedeckt, 16 ft.  
Quinte, 10½ ft.  
Flute, 8 ft.  
Bourdon, 8 ft.  
Trombone, 16 ft., 32 pipes



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## ORGAN IN DAVENPORT REBUILT BY STANNKE

### ADD NINETEEN NEW RANKS

First Presbyterian Church in City  
in Iowa Remakes Old Bennett  
3-manual Instrument—  
Laurance M. Smith Is Organist

The Stannke Organ Company, Rock Island, Ill., has completely rebuilt the three-manual Bennett organ in the First Presbyterian Church, Davenport, Iowa. Eighteen ranks of the old instrument were retained and nineteen new ranks replace sixteen discarded ones. The changes have been toward a classic-type design. A new Reiser console has been added. Archer Hayes is director of music in the church and Laurance M. Smith the organist.

The stoplist is as follows:

#### GREAT ORGAN

Contra Virole, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Hohlfute, 8 ft., 61 pipes.  
Virole, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute Harmonie, 4 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Fourniture, 4 ranks, 244 pipes.  
Trumpet, 8 ft., 61 pipes.  
Chimes, 21 tubes.

#### SWELL ORGAN

Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Fugara, 4 ft., 73 pipes.  
Flute Traverso, 4 ft., 73 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Plein Jeu, 8 ranks, 219 pipes.  
Bassoon, 16 ft., 12 pipes.  
Trompette, 8 ft., 73 pipes.  
Rohrschalmei, 4 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN

Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 61 pipes.

Nazard, 2½ ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Terz, 1¾ ft., 61 pipes.  
Clarinet, 8 ft., 61 pipes.  
Tremolo.

#### PEDAL ORGAN

Diapason, 16 ft., 44 pipes.  
Contra Virole, 16 ft.  
Bourdon, 16 ft., 32 pipes.  
Dolce, 16 ft.  
Principal, 8 ft.  
Bourdon, 8 ft., 12 pipes.  
Virole, 8 ft.  
Octave, 4 ft., 32 pipes.  
Violina, 4 ft.  
Super Octave, 2 ft., 12 pipes.  
Mixture, 3 ranks.  
Bassoon, 16 ft.  
Trompette, 8 ft.  
Clarion, 4 ft.

#### HERFORD WORKSHOP GIVEN AT HASTINGS, NEB., COLLEGE

Julius Herford, musicologist and consultant, conducted a two-day workshop March 9 and 10 in Hastings, Neb. The Central Nebraska Chapter of A.G.O. cooperated with Hastings College in sponsoring the event.

Choral music and organ and piano works were included in the program. Mr. Herford gave background material with analyses and performance problems of the scores discussed. Illustrations of the music were played by faculty and students of the college as well as by Mr. Herford himself. Workshop sessions were held in the Perkins recital hall on the campus.

#### RIEMENSCHNEIDER BACH LIBRARY CATALOG IN WORK

A complete catalog of Baldwin-Wallace College's famous Bach collection is being prepared for distribution next fall. Compiled by Dr. Sylvia Kenney, the catalog lists the 2850 books, pamphlets, published music and manuscripts by and about Bach which comprise the Riemenschneider memorial library. Most complete in the United States and fourth largest in the world, the collection contains a number of rare and extremely valuable items.

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Lift Up Your Heads.....	S. Coleridge-Taylor	22
Hail the Day that Sees Him Rise.....	Garth Edmundson	20
Come, Holy Dove.....	George Fox	20
Lift Up Your Heads.....	J. L. Hopkins	15
Let Not Your Heart be Troubled.....	Norman Landis	22
The Earth is the Lord's.....	Clair Leonard	22
Prayer of St. Francis.....	John Leo Lewis	22
The Ascension.....	Charles Mills	40
God is Gone Up.....	Everett Titcomb	22
When Up to Heaven.....	Burck, arr. Whitehead	22
Sing We Triumphant Songs.....	Healey Willan	22

## WHITSUNTIDE (Mixed Voices)

Come, Holy Ghost.....	Mark Andrews	20
Spirit of Mercy.....	H. A. Chambers	18
Come, Holy Spirit.....	N. Coke-Jephcott	18
Come, Holy Ghost.....	Leo Sowerby	22
Peace I Leave with You.....	Ruth Turner	18
O Holy Spirit.....	Lloyd Webber	18
When God of Old Came Down.....	Maurice L. Whitney	18

## MOTHER'S DAY (Mixed Voices)

Jesus' Mother, and Mine (Adult and Youth Choirs).....	W. A. Goldsworthy	25
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*Song of Mothers.....	W. R. Voris	16
Mothers' Day (S.S. or Unison).....	Chester Kingsbury	22

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### LOYOLA OF SOUTH TO OPEN LITURGICAL MUSIC SCHOOL

Elise Cambon has been named chairman of the newly announced school of liturgical music of Loyola University of the South, New Orleans, La., which offers its first courses beginning June 10. Virginia D. Kock has also been appointed to the faculty of the new school.

Courses in organ, polyphony, Gregorian chant and liturgy will be available either to special students or to students working toward a bachelor of music degree with a major in liturgical music.

Miss Cambon, organist of New Orleans' historic St. Louis Cathedral for the last sixteen years and director of its choir for the last nine years, has been a Fulbright scholar and a student of Albert Leveque at the Paris Conservatory, Palmer Christian, Arthur Poister and Helmut Walcha. She has also studied at the Oberlin Conservatory and at the Abbey of Solesmes under Dom Gajard. Her training in conducting and harpsichord was at Frankfurt under Kurt Thomas and Maria Jäger Jung. Miss Cambon also teaches at the Louise S. McGehee School in New Orleans.

Miss Kock has degrees from Manhattanville College of the Sacred Heart, Purchase, N.Y., and the Pontifical Institute of Sacred Music in Rome.

The Rev. Clement James McNaspy, S.J., dean of Loyola's music school, is a doctor of music with training at Oxford, St. Louis and Montreal Universities. He is a past editor of the *Gregorian Review* and of the magazine *Worship*. He has done advance study at Solesmes and has taught at Boston College, St. John's University and Spring Hill College.

### VALPARAISO SEMINAR 16 SCHEDULED FOR MID-APRIL

The sixteenth Valparaiso University church music seminar will meet on the campus of Concordia Senior College, Fort Wayne, Ind., April 9-11. This seminar was organized in 1944 by Dr. Theo. Hoelty-Nickel. Four volumes containing lectures heard at the seminars have appeared under the title "The Musical Heritage of the Church." Volume 5 will appear in April.

This year's seminar will feature lectures, round-table discussions, choral readings and performances of choral and organ literature. The following will lecture: Paul Bunjes, Concordia Teachers College, River Forest, Ill.; Ralph Gehrke, Northwestern College, Watertown, Wis.; Dr. Hans Heinrich Eggebrecht, University of Erlangen, Germany; Richard Hillert, Wausau, Wis.; Edward W. Klammer, St. Louis, Mo.; Newman W. Powell, Valparaiso University; Dr. M. Alfred Bichsel, Valparaiso University; Dr. W. E. Buszin, Concordia Seminary, St. Louis; Dr. Hans Rosenwald, New York City, and Carl Schalk, St. Louis.

ELISE CAMBON



### MIDDLETOWN CHURCHES INSTALL TWO NEW ORGANS

Two new two-manual organs have been installed in churches of Middletown, Ohio. The Bethlehem Lutheran Church has replaced an old Felgemaker with a twenty-rank Möller designed by Robert Talbert, Möller representative, in co-operation with Mrs. Herbert Reinartz, organist of the church. The building, largely stone and glass, enhances the sound of the instrument.

The Episcopal Church of the Ascension has a new Holtkamp organ of twenty-two stops designed to support the musical portions of the service. The opening recital was played March 8 by Parvin Titus, Cincinnati, and included: Benedictus, Cooperin; Toccata and Fugue in D minor, Bach; "Wie schön leuchtet," Pachelbel; "Schmücke dich" and "Herzliebster, Jesu," Brahms; "Campanile," Mulet; "Song without Words" and Aria, Bonnet; "Were You There?," Purvis, and "Pièce Héroïque," Franck. Robert Eschenaur is regular organist.

### BENTEL DIRECTS LENTEN MUSIC AT DURHAM CHURCH

A Lenten series directed by E. Franklin Bentel at the First Presbyterian Church, Durham, N.C., included: Mozart's Mass in C done in two parts Feb. 22 and March 1 with violins, oboes, trumpet and organ accompanying; Gounod's "Gallia" and Edmundson's "Teach Me, Father" March 8, and five choirs in Palm Sunday anthems March 22.

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Sam Batt Owens, organist of St. Mary's Episcopal Church on the Highlands, Birmingham, Ala., and staff member of the Birmingham Conservatory, opened the new three-manual Schantz organ at the Hunter Street Baptist Church in the same city with a Nov. 16 recital. Asa D. Couch is minister of music.

Mr. Owens played these numbers: "As Jesus Stood beside the Cross," Scheidt; "O Sacred Head Now Wounded," Kuhnau; Basse et Dessus de Trompette, Clérambault; Suite for a Musical Clock, Haydn; Andante, Grande Pièce Symphonique, Franck; Dialogue on the Mixtures, Langlais; "Brother James' Air," Wright; Toccata, Adagio and Fugue in C, Bach.

The stoplist for the new instrument is as follows:

**GREAT ORGAN**

- Open Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Fourniture, 3 ranks, 183 pipes.
- Chimes.

**SWELL ORGAN**

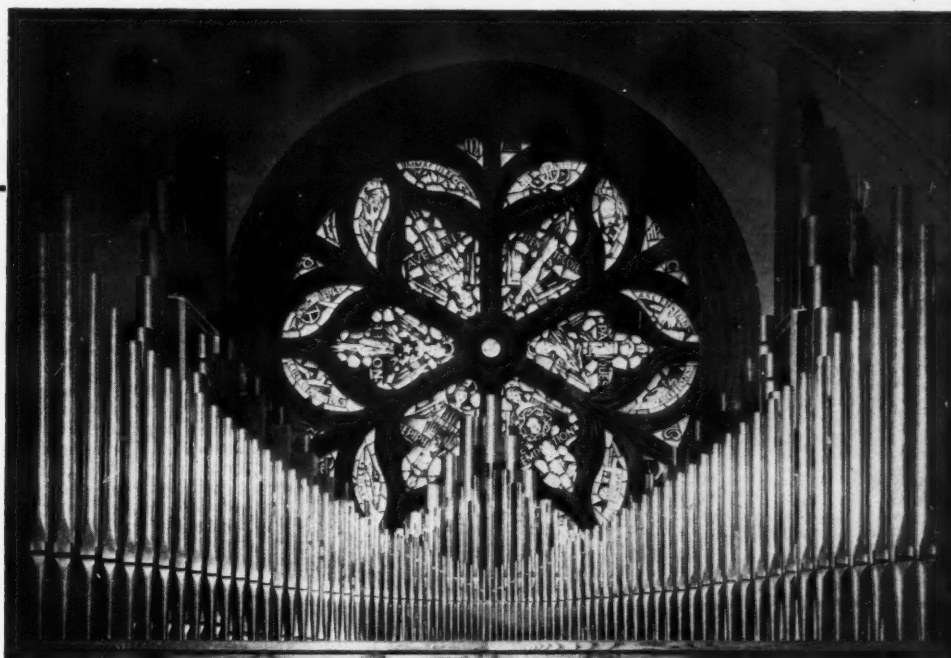
- Rohrfute, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 61 pipes.
- Geigen Principal, 4 ft., 73 pipes.
- Waldfute, 4 ft., 73 pipes.
- Flautino, 2 ft., 12 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremulant.

**CHOIR ORGAN**

- Gedeckt, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Koppelflute, 4 ft., 61 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Blockflute, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.

**PEDAL ORGAN**

- Contra Bass, 16 ft., 32 pipes.
- Rohrflöte, 16 ft.
- Dulciana, 16 ft. (prepared for).
- Quint, 10 3/5 ft., 32 notes.
- Bass Flute, 8 ft., 12 pipes.
- Rohrflöte, 8 ft.
- Dulciana, 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Mixture, 3 ranks (prepared for).
- Double Trumpet, 16 ft., 32 pipes.
- Contra Fagotto, 16 ft. (prepared for).
- Trumpet, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.



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—GRAND ORGUE—		—POSITIF—		—RECIT—		—PEDALE—	
Quintaton	16	Flûte Bouchée	8	Principal Etroit	8	Contrebasse	16
Montre	8	Salicional	8	Flûte de Concert	8	Bourdon	16
Bourdon	8	Prestant	4	Violo de Gambe	8	Quintaton	16
Prestant	4	Flûte à Fuseau	4	Voix Céleste GG	8	Principal	8
Flûte à Cheminée	4	Nasard	2 2/3	Gemshorn	4	Bourdon	8
Quinte	2 2/3	Quarte de Nasard	2	Flûte Traverse	4	Basse Chorale	4
Flûte à Bec	2	Tierce	1 3/5	Doublette	2	Mixture 19-22	11
Fourniture	IV	Cromorne	8	Cymbale	IV	Bombarde	16
		Tremolo		Trompette	8	Trompette	8
		Positif grave		Hautbois	4	Clairon	4
		Positif aigu		Tremolo			
				Récit grave			
				Récit aigu			

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## The Organist as a Missionary to the Architect

By JOSEPH E. BLANTON

*(Author of "The Organ in Church Design" (Venture Press) and lecturer at the national convention of the A.G.O. in Houston, Tex., in June, 1958)*

In the lead editorial, entitled "Wake, Awake!" THE DIAPASON for November, 1958, called attention to the then forthcoming conference on church architecture sponsored jointly by the Church Architectural Guild of America and the department of church building and architecture of the National Council of Churches of Christ, stating:

Organists and organ builders should feel vital involvement in this conference, for too often the music in churches is at the none-too-tender mercies of the church architect.

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

Early constructive criticism of this sort should have prompted the conference planners to make a place in the agenda for consideration of a subject which is an integral part of church architecture. Having attended the conference, I can assure the editors of THE DIAPASON that no change was made in the agenda and it would seem that the planners considered the organ and its placement topics unfit for the ears of church architects and church building committees.

There were two tours Feb. 19 and four on the 20th from which a registrant could choose one each day. The total embraced visits to thirty-one churches and the tour descriptions, prepared to enable one to choose his tours with reason, gave a brief of the points of particular interest in each church.

Although the points of interest included a great many subjects, such as furnishings and upholstered pews, worshipful use of color, reflecting pool, suspended crosses, natural art concrete, gymnasium, elevator, lighting fixtures and a 120-ft.-long moving wall, the organ and its location were mentioned as worthy of note in the case of only one of the thirty-one churches. Naturally I chose the tour which included that church and I was dismayed to find that the organ had been relegated to a chamber and was completely concealed by the usual grille. No provision had been made for our hearing the instrument; its disposition as disclosed by the names on the stop knobs revealed nothing noteworthy. Of the ten churches on my two tours, four had pipe organs and the remaining six had electronic instruments. Of the four organs, the newest was one just completed by one of the old, nationally-known and conservative builders. Also buried in chambers, it was so new it had not been dedicated. This three-

manual instrument was heavily overloaded with 8 ft. stops, was completely lacking in compound stops and possessed only one mutation, a faint twelfth, undoubtedly borrowed from a weak 8 ft. flute. As for qualifying tone, the one mutation was wholly negative. The majority of the thirty-one church buildings had been completed within the last three years and all were included as outstanding examples of contemporary design.

All this is convincing evidence that, while leading American church architects have at long last caught up with their European colleagues in the development of a contemporary style in church design, they are still lagging some twenty-five years behind the Dutch and the Danes in their treatment and location of the organ within the church. There are, of course, a few notable exceptions, but they are so few as to be negligible in the overall American picture.

Organists, as a group, seem to be more progressive than architects and it is in the area of the organ's place in contemporary church design that the organist must be a missionary to the architect.

The better organ builders of the United States are well aware that a church instrument, whether encased or unencased, should be free-standing within the enclosure which it is to serve, that it should have a well organized and cohesive tonal design with a developed harmonic structure, that it should have artistic unity and that its divisions should always be located close enough to one another for the sound to seem to emanate from a single source.

But when an architect, an organ committee or a building committee dictates requirements to a builder which the builder knows to be bad, we cannot in fairness expect the builder to put up a very forceful argument against what his prospective customers want, for it is too easy for the latter to switch their order to a company which will readily comply with the bad requirements. On the other hand, the organist is in a somewhat better position to kick, for usually it is not so simple a matter for a church to replace its organist. His is a much lesser risk.

Whenever a church undertakes a building or remodeling program, its organist, if he has kept abreast of the times, should certainly sit in from the beginning as a consultant in meetings in which the building committee outlines to the architect its requirements for the church proper, that is, the space within which the service of worship is held. If those responsible for such committee meetings are so thoughtless as not to invite the organist to advise with members, the organist should have some trusted and influential friend in the congregation do a bit of campaigning toward that end.

Much effective preliminary spadework can be accomplished by the organist simply through casual conversation. This need not be confined to members of building and organ committees but may well be carried further to others of the congregation. The organist can alert the membership to the fact that an unwise use of acoustical materials, carpets and other soft substances will be ruinous to the new building. He can let them know that organ chambers are nothing but subterfuges of lazy or ignorant architects and that en-

lightened organists and organ builders have been trying to do away with them altogether almost since their inception about 100 years ago. The organist, if he begins early enough, should be able to exert a beneficial influence upon opinion within the church membership. This may be thought of as the indirect phase of his mission to educate the architect.

As a first step in the direct phase, the organist should seek an opportunity to weigh the architect's knowledge of and interest in a proper organ environment and installation. This might be accomplished through a few minutes' conversation before or after a meeting. If the architect should be of open mind, he would probably be stimulated to do some research in this field if two or three puzzling but pertinent questions were put to him. If he should show a definite spark of interest, the organist could well give him a point of departure for his education in this facet of church design. If there should be installations worthy of study within visiting distance, the organist could suggest visits to them.

At the Houston A.G.O. convention I mentioned needing the architect, but this is advisable only if he is one of those who persist in thinking a church is perfect acoustically if it is perfectly dead or who, like Sir Christopher Wren, thinks of the organ as a "damned box of whistles" or, as more likely today, a necessary evil to be hidden and muffled within a hole in the wall. These are the ones who should be asked embarrassing questions in the presence of building committees, questions relating to sound absorption coefficients of various building materials, to desirable reverberation periods, to relative absorption of high, intermediate and low frequencies, to comparative efficiencies of organs within the worship space and those placed in chambers, to the estimated cost per square foot of any proposed organ chambers and to any other kindred subject with which the church architect should already be familiar. Some must be goaded into doing their homework.

Even more effective toward the general improvement of church organ installations than missionary work by the individual organists would be the sort of group education advocated by THE DIAPASON in the editorial quoted above. Those in charge of the program of the A.G.O. regional convention in Lincoln, Neb., in April of this year have invited members of the American Institute of Architects to join them in one session and Guild members in Atlanta have discussed a similar joint meeting. Possibly such joint meetings have already taken place in other areas.

Conventions of architects at both national and state levels customarily include seminars or workshops. The architects who spend their time and money to attend these demonstrate a desire to improve themselves professionally. If the relationship of the organ and its proper environment to church design has never been made a part of one of these seminars, perhaps the A.G.O. and the Associated Pipe Organ Builders of America are partially to blame even though it is difficult to understand why the Church Architectural Guild of America, whose function it should be, has not initiated a seminar in this field. It has not been the custom for the heathen to invite the missionaries; the organists must go out among the architects in order to convert them.

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### SPECIFICATIONS

#### SWELL ORGAN

Geigen Diapason, 8'  
 Viole de Gambe, 8'  
 Rohrflöte, 8'  
 Echo Viole, 8'  
 Flute Dolce, 8'  
 Viole Celeste, 8'  
 Echo Viole Celeste, 8'  
 Flute Celeste, 8'  
 Octave Geigen, 4'  
 Gemshorn, 4'  
 Nachthorn, 4'  
 Doublette, 2'  
 Spillflöte, 2'  
 Larigot, 1-1/3'  
 Plein Jeu III  
 Fagott, 16'  
 Trompette, 8'  
 Hautbois, 8'  
 Vox Humana, 8'  
 Clarion, 4'  
 Tremulant

#### GREAT ORGAN

Principal, 8'  
 Bourdon, 8'  
 Gemshorn, 8'  
 Dulciana, 8'  
 Octave, 4'  
 Rohrflöte, 4'  
 Spitzflöte, 4'  
 Quint, 2-2/3'  
 Super Octave, 2'  
 Blockflöte, 2'  
 Octave Quint, 1-1/3'  
 Mixture IV

#### CHOIR ORGAN

Hohflöte, 8'  
 Viola, 8'  
 Gedackt, 8'  
 Lieblichflöte, 8'  
 Aeoline, 8'  
 Viole Celeste, 8'  
 Unda Maris, 8'  
 Principal, 4'  
 Koppelflöte, 4'  
 Nazard, 2-2/3'  
 Waldflöte, 2'  
 Tierce, 1-3/5'  
 Larigot, 1-1/3'  
 Sifföte, 1'  
 Harmonic Trumpet, 8'  
 Krummhorn, 8'  
 Schalmey, 8'  
 Harp  
 Celesta  
 Carillon  
 Outdoor Carillon  
 Tremulant

#### PEDAL ORGAN

Contra Bass, 32'  
 Contra Violone, 32'  
 Bourdon, 16'  
 Violone, 16'  
 Lieblich Gedackt, 16'  
 Contra Bass, 16'  
 Octave, 8'  
 Gedackt Pommer, 8'  
 Violoncello, 8'  
 Still Gedackt, 8'  
 Choral Bass, 4'  
 Flute Ouverte, 4'  
 Flute Dolce, 4'  
 Grave Mixture II  
 Fagott, 32'  
 Bombarde, 16'  
 Fagott, 16'  
 Trompette, 8'  
 Bassoon, 8'  
 Clarion, 4'  
 Schalmey, 4'

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## The President's Column

It is an axiom that an army marches no faster than the supply line allows. In the Guild the responsibility of supplies rests with the treasurers and they are owed a special debt of gratitude by all of us. Recently the Portland, Ore., Chapter signally honored its retiring treasurer by a resolution and presentation in recognition of an extended period of devoted service. Much of the activity of the Guild depends upon deans and treasurers and it behooves the membership not to lose sight of this fact.

The meticulous task of the treasurer is often aggravated by the failure of members to pay their dues on time, thus adding to the burden while subtracting from the resource. Bookkeeping is complicated enough at best and though treasurers cannot make chapters they can break them. These long-suffering servants of the Guild, who sometimes find themselves butts of absent-minded members whose records do not support their memory, should not be allowed to remain "unwept, unhonored and unsung." Theirs is a thankless, sometimes pressing responsibility, exercised far from the spotlight. This we would intermittently remedy—at the moment of hailing with admiration their peculiarly unselfish contribution, urging upon all members the practical assistance they can render by the avoidance of financial delinquency. Appreciation expressed in the latter manner would, no doubt, be most acceptable to those who, by somewhat remote control, enable the Guild to march.

### Texas

The Texas Chapter sponsored Gladys Day, Southwestern Baptist Seminary, Fort Worth, in recital at Christ the King Church, Dallas. This was the annual exchange program for Texas and Fort Worth Chapters. Miss Day played works by Lübeck, Sweelinck, Bach, Dupré and Langlais. The organ is a four-manual Casavant described in THE DIAPASON for February, 1956. At the regular business meeting which preceded the recital, the nominating committee offered the following roster of officers: Robert S. Ekblad, dean; Ban A. Camp, sub-dean; Ada Terven, secretary; Annette Black, treasurer; Eric Hubert, registrar; Alice Knox Fergusson, historian; John D. Newall, parliamentarian; the Rev. Curtis Wiberg, chaplain; John Hammond and Charles Young, auditors; John D. Newall, Frank Seay, Rachel Ball and Dorothy Peoples, executive committee.

The chapter gave its third scheduled program in the annual recital series when Jean Langlais played at the Park Cities Baptist Church, Dallas, Feb. 17.

E. C. HUBERT

### Alamo

The Alamo Chapter met Feb. 16 in the home of Mrs. Homer Cornell, San Antonio. The program was devoted to the written portions of the Guild examinations. Mrs. Robert Cripe was in charge of the discussion which resulted in the decision to form small groups within the chapter membership to study the various sections of the examination material. Dean Harry Currier announced the next meeting and a number of special musical programs for the Lenten season. Mrs. Cornell served refreshments assisted by Mary Ann Lothringer and Mrs. Cripe.

HARRY N. CURRIER

### Fort Smith

The Fort Smith Chapter sponsored Grethe Krogh Christensen in recital at the First Presbyterian Church March 1. Her program included compositions by Clérambault, Buxtehude, Bach and a group by Danish composers: Gade, Sark, Moeller and Videro.

MRS. CHARLES W. McDONALD

### Fort Worth

The Fort Worth Chapter at the regular meeting Feb. 9 heard the Texas Boys' Choir, under the direction of George Bragg, in a lecture-demonstration program harking back to rehearsals in preparation for the program at the national convention last summer. The beautiful Broadway Baptist Church afforded a fine acoustical setting for the choir and the selections exhibited broad contrasts in color, pitch and intensity. Stanley Shepelwich accompanied. Gregorian Kyrie (choir with organ antiphonally) introduced the program, followed by "Sheep May Safely Graze," Bach; "Ave Maria," Kodaly; "Hear My Prayer," Mendelssohn, and "How Lovely Is Thy Dwelling Place," Brahms. It closed with the ethereal "Laudi Alla Vergine Maria" from Four Sacred Pieces, Verdi. The dinner and business meeting before the concert was attended by fifty-nine members and guests. Dean Emmet Smith presided. Committee reports were heard and new members received.

MRS. J. A. JOLLY

### North Louisiana

The North Louisiana Chapter sponsored Pierre Cochereau in a recital March 7 at the First Presbyterian Church. A brief business meeting was held with Dean Hansen presiding, after which members hurried to join the large audience awaiting M. Cochereau's appearance. The program was similar to the one on the recital page. A reception was held in the church parlors immediately after the program.

The North Louisiana Chapter met in the First Baptist Church, Shreveport, Feb. 3. A business meeting was held followed by a program of contemporary choral and organ music. Mrs. Otis C. Coles opened the program by playing "Abide with Us," "Lord Jesus Walking on the Sea" and "Hosanna," Weinberger, and "Thanksgiving," Purvis. Max Pugh played Six Preludes, Bloch. Harold Booth played a tape recording of his chancel choir singing five contemporary anthems. Copies of the anthems sung were distributed to chapter members while Mr. Booth gave a brief talk on the selections and composers.

SUSAN K. COLES

### Waco

The Waco, Tex., Chapter met in the fellowship hall of the Austin Avenue Methodist Church for the clergy-organist dinner presided over by Dr. Herbert Colvin, dean. Immediately following the dinner members went upstairs to the church for the annual Guild service conducted by the Rev. Robert Otterstad, chaplain. The address was delivered by Dr. G. Alfred Brown. Music was furnished by the large vested choir directed by Leland Fox. Organ solos and accompaniments were played by Mrs. Fred Smith.

PAUL BENTLEY

### Corpus Christi

For the first meeting of the reactivated Corpus Christi Chapter Lew Zailer played the following program: Prelude and Fugue in D minor, Buxtehude; "Vom Himmel hoch," Pachelbel; "Schmücke dich," Brahms; "Es ist ein Ros' entsprungen," Brahms; Cantabile, Franck; "Greensleeves," Purvis; "The Cuckoo," Daquin; "O Sacred Head," "Sleepers Awake" and Prelude and Fugue in B minor, Bach. Kenneth White was elected dean.

LEW ZAILER

### Tulsa

The Tulsa Chapter had an unusual program at the annual dinner for ministers March 3 in the parish house of Trinity Episcopal Church. The subject, "acoustics in the church," was discussed from the viewpoint of the architect by Donald McCormick who has designed many churches. This was followed by a discussion of organ installations and choir loft problems by Dupert Dennis. The final talk was given by the Rt. Rev. Chilton Powell, D.D., bishop of Oklahoma, who discussed the problem from the viewpoint of the clergy.

## National Annual Meeting

To all members of the American Guild of Organists:

Notice is hereby given that the national annual meeting of the American Guild of Organists will be held Monday afternoon, May 18, at three o'clock in the choir room of St. Bartholomew's Church, 109 East 50th Street, New York City, for the following purposes: (1) To elect national officers and councilors; (2) to vote on the proposed amendments to the constitution; (3) to transact such other business as may properly come before the meeting.

Every member of the American Guild of Organists is cordially invited to attend this meeting, but those who cannot attend in person are requested either to cast their ballots at the meeting held by local chapters for this purpose or to sign the proxy attached to the national ballot and mail ballot with proxy to national headquarters so that it will be received before May 18. National ballots in quantities are being sent to every dean and regent, thus enabling all members of chapters and branches to vote in the national election.

### Nominations for National Officers

**PRESIDENT**—Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L.  
**VICE-PRESIDENT**—George Mead, A.M., Mus.-Doc., A.A.G.O.  
**SECRETARY**—Charles Dodsley Walker, A.M., F.A.G.O.  
**TREASURER**—George E. Powers, M.Mus., F.A.G.O.  
**REGISTRAR**—Hugh McEdwards, A.A.G.O.  
**LIBRARIAN**—James Boeringer, A.A.G.O.  
**AUDITORS**—Willard I. Nevins, F.A.G.O., Alec Wyton, M.A. (Oxon.), F.R.C.O., Ch.M., F.A.G.O.  
**CHAPLAIN**—The Rev. Canon Edward N. West, D.D., Litt.D., F.T.C.L.  
**COUNCILORS** (term ending 1962—eight to be elected)—Lester W. Berenbroick, M.S., A.A.G.O.; Barbara Jane Brown, M.S.M., A.A.G.O.; Charlotte Lockwood Garden, Mus.Doc., F.A.G.O.; Bassett Hough; Gordon Jones, M.Mus., D.S.M.; The Rev. Robert B. Lee, M.S.M., B.D.; Paul Maynard, M.Mus., Ch.M.; Bronson Ragan, F.A.G.O.; Clinton Reed, A.A.G.O.; Willard Sektberg, F.A.G.O.; Joseph A. Surace, A.A.G.O., Ch.M.; Frederick Swann, M.S.M.; Allan Van Zoeren; Gerald Weale, A.A.G.O.; J. Clifford Welsh, A.A.G.O., L.T.C.L.  
**NOMINATING COMMITTEE**—Philip James, Mus.-Doc., F.A.G.O., F.T.C.L.; Ray F. Brown, A.A.G.O.; Clarence Dickinson, Mus.Doc., A.G.O.; Alice Gordon-Smith, A.A.G.O.; Joseph A. Surace, A.A.G.O., Ch.M.

### Amendments to Constitution

The following amendments to the constitution have been acted upon by the council and recommended to the Guild for adoption. (For economy in printing, please retain this copy of THE DIAPASON for reference in voting on the proposed amendments, as the ballot will refer to the proposed amendments by number only):

Article II, Section 4(e): Change to read: "Past presidents and wardens of the American Guild of Organists shall be honorary members of the A.G.O. and shall constitute a senate. The retiring president shall, upon completion of his term of office, automatically become a member of the senate of past presidents and wardens. The immediate past president shall serve as president of the senate which shall establish its own rules of procedure. The senate shall act in an advisory capacity and may perform any other duties which may be assigned to it by the national president." Change the

present (e) to (f).

Article III, Section 1(a): In the list of national officers, change "Librarian" to "Librarian-historian."

Article III, Section 4(f): The executive committee shall consist of the officers (with the exception of the chaplain) and such other members of the chapter numbering 3, 6, 9 or any multiple of 3, in addition to the officers, who shall be in good standing as members of the Guild. It shall act upon any matters specially referred to it by the chapter, shall undertake the dispatch of any business requiring prompt attention in the interval between chapter meetings and it shall report any action it may take to the chapter at the earliest opportunity for its ratification of such action. At the annual meeting the chapter shall elect successors to one-third of the members of the executive committee, other than the officers, to serve for three years. Vacancies may be filled by the executive committee for the unexpired term at any regular meeting of the executive committee.

### Houston

The Bethany Christian Church was host to the Houston Chapter at the Feb. 2 dinner meeting. A delicious filet mignon was served to members and their special guests, clergymen from all churches. After the business meeting conducted by Dean Herbert Garske, the annual Guild service was held. A feature was the singing of the prize-winning anthem from the competition the chapter sponsored this season. This introit anthem, "Come to this Reverent Place," is by Dr. Merrills Lewis. The message, "Harmonizing and the Art of Communication," was given by Dr. Lewis H. McAdow, pastor at the host church.

JEAN MENZIE

### Central Arkansas

The Central Arkansas Chapter held the monthly dinner meeting Feb. 10 at the Pulaski Heights Methodist Church, Little Rock. Dean Edgar Ammons presided at the business meeting which followed. Special recognition was given members who had joined the chapter within the year. Interesting reports were given by committees arranging for the southern regional convention in Little Rock June 15-19. At the close of the business meeting the group heard the host church choir under the direction of Murlin Kelsay sing Fauré's Requiem. Mr. Kelsay played "Priere," Jongen, and Chorale, Honegger.

MRS. H. C. HARRIS

### Galveston

The regular meeting of the chapter was held Feb. 10 followed by a social at the home of M. F. Collerain, Jr.

The chapter sponsored Ray Pylant Ferguson in recital Jan. 29 at Trinity Episcopal Church. Mr. Ferguson's program included: Prelude and Fugue in C, Böhm; "To God on High Be Thanks and Praise," "By the Waters of Babylon" and Prelude and Fugue in D, Bach; Variations on a Noël, Dupré; "He Who Doth Suffer God to Guide Him," "I Call to Thee, Lord Jesus Christ" and "Ah, God, from Heaven Come to Earth," Walcha, and "God among Us," Messiaen. Following the recital the artist was honored by members at a reception in Eaton Hall.

URSULEE RABE

### Texarkana

The Texarkana Chapter met at the First Presbyterian Church Feb. 28. At the business session members voted to sponsor Clyde Holloway, long-time member, in a recital. Mary Dorothy Fletcher was appointed by Dean Irene Pelley to keep a scrapbook of chapter activities. Mrs. William Hibbitts was in charge of the program and introduced Eugenia Dickey and Charlotte Thompson, pupils of Barbara Rogers, who played Air for Flute and Prelude and Fugue in C, Bach. The life and work of Albert Schweitzer was the subject of talks by Mrs. Hibbitts and Dorothy Elder. Mrs. Hibbitts spoke of his contribution to music, and the theological aspect was discussed by Mrs. Elder.

DOROTHY ELDER

# News of the American Guild of Organists—Continued

## Langlais Attracts 1400 to Recital, 91 to Master Class

The Oklahoma City Chapter had the privilege of assisting Jean Langlais celebrate two important occasions in his life and career.

On his birthday Feb. 15 the chapter sponsored M. Langlais in a master class attended by ninety-one persons. He discussed and performed his own compositions as well as the Ste. Clotilde organ and the Franck tradition. Immediately after this impressive session the members of the class joined together at a reception where they greeted M. Langlais with "happy birthday" American style.

The next evening, Feb. 16, M. Langlais played a magnificent recital for an audience of 1400 people at St. Luke's Methodist Church. His performance received an ovation with demands for encores. He graciously responded to the many autograph seekers following the recital, his 100th in the United States.

NANCY LAUGHBAUM RAGSDALE

### Oklahoma City

Members of the Oklahoma City Chapter met Feb. 2 at St. John's Episcopal Church. They were served a delicious dinner by women of the church after which a short business meeting was conducted by Dean Nancy Ragsdale. The group then proceeded to the church where Mildred Andrews was heard in a program on the life and works of Jean Langlais. Correspondence from students in Paris added interesting personal bits about his life and teaching. Two of her students played compositions by Langlais and some recordings of his music. The purpose of the program was to prepare members for the Langlais master class and recital Feb. 15 and 16, sponsored by the chapter.

MARY SCHULZ

### South Arkansas

The South Arkansas Chapter held an adult choir festival Feb. 1 at the First Presbyterian Church, El Dorado. Choirs from the First Baptist and First Methodist Churches of Camden also participated. About fifty singers took part. Music included: "Rejoice in the Lord Alway," Purcell; "Heavenly Light," Kopylow; "Behold Now, Praise the Lord," Titcomb; "Let All the World in Every Corner Sing," Thlman; "Praise, My Soul, the King of Heaven," Andrews; "Salvation Is Created," Tschesnokoff; "With a Voice of Singing," Shaw; "He, Watching over Israel," Mendelssohn. Directors and organists were: Richard Waggoner, William Trego and Mrs. Stephen Alexander.

ELIZABETH COPELAND

### Lexington

The Lexington, Ky., Chapter met Jan. 20 for the recital of Lucille S. Bradley in partial fulfillment of the degree of master of music in organ. Mrs. Bradley played compositions of Buxtehude, Bach, Haydn and Franck on the Holtkamp organ in the First Presbyterian Church, Georgetown, Ky. The chapter was entertained at a reception at Georgetown College after the recital and had the opportunity to inspect the small Schlicker organ at the college.

A recital Feb. 10 was given by six chapter members—Nyle Hallman, Betsy Steiner, Beulah Mae Stone, Faye McCready, Carl Beyle and Betty Mahan. They played compositions by Messiaen, Peeters, Böellmann, Bach and Buxtehude on the Holtkamp organ at Christ Church. A coffee hour followed at the First Presbyterian Church.

Members also enjoyed a master class and recital on Bach works by Heinrich Fleischer Feb. 21 and 22 at the University of Kentucky.

The March 10 meeting was at the Second Presbyterian Church with Dr. Almonte Howell giving the program on the "Organ Mass."

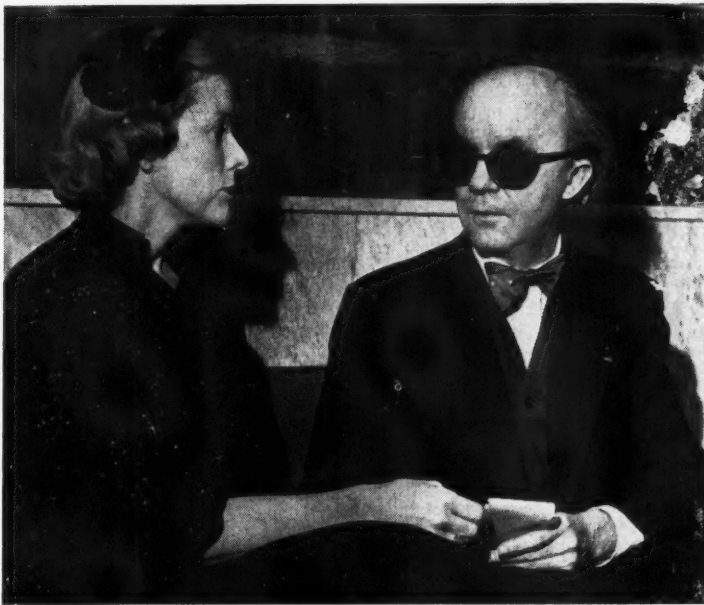
BETTY MAHAN

### Tampa

The Tampa Chapter met March 2 in the Seminole Heights Methodist Church. Hostess Mrs. George Hayman directed her junior choir in several numbers with Nancy Bast as pianist. Mrs. Hayman played works by Purcell, Franck, Purvis and Gade. Reports were given on activities and plans made to send a delegate to the regional convention.

HELEN M. WILTSHIRE

## DEAN RAGSDALE WELCOMES LANGLAIS



### Knoxville

The March 2 meeting of the Knoxville, Tenn., Chapter was held at the Second Presbyterian Church with Dean William F. Byrd as host. A delicious dinner preceded a short business meeting. A sterling silver bowl was presented to Dean Byrd as a gift of appreciation. He is moving to Raleigh, N.C. Dr. John Dougherty arranged a "stereophonic sacred symposium" which was enjoyed by all.

The Knoxville Chapter met Feb. 2 at St. James' Episcopal Church with Jane Wauford as hostess. Following a delicious dinner with Valentine decorations much in evidence, Joseph E. Lee and Alfred E. Lunsford gave an interesting and informative talk on organ design and building followed by a brief open forum. Announcement was made of the forthcoming chapter-sponsored student recital.

BETTY SCOTT

### Greenville

The Rhodeheaver auditorium on the campus of Bob Jones University was the meeting place for the Greenville, S.C., Chapter Feb. 16. Charles Ellis, sub-dean, presided over the business meeting. Wayne Selleck, senior at the university, was announced as contestant in the regional organ contest. James Greasby and a brass quartet played three numbers: Sonata Piano e Forte, Gabrieli; Noël, Daquin, and Voluntary in C, Purcell. Mr. Selleck played a portion of his senior recital, including: Prelude and Fugue in D, Bach; "O World I Now Must Leave Thee," Brahms; "Meditation," Sowerby, and "Truro," Bingham. A social hour followed with Esther Madsen and Phyllis Black as hostesses.

The fine arts building of Furman University was the meeting place of the Greenville, S. C., Chapter Jan. 19. Members and guests were welcomed after the meeting was called to order by the dean, Mrs. J. Riffe Simmons. Announcement was made concerning the regional convention at Columbia. Dr. J. Lindsay Smith and Edwin Clark were appointed as the nomination committee to select officers for the coming year. Robert B. King, a senior at Furman, played a portion of his graduating recital which included: "Balletto del Granduca," Sweelinck; "Sleepers, Wake" and Dorian Toccata and Fugue, Bach; Chorale in E, Franck, and "Greensleeves," Wright.

DAISY D. FONVILLE

### Aiken

The Feb. 10 meeting of the Aiken, S.C., Chapter was held at the First Baptist Church. A nominating committee was appointed by the dean to nominate officers for the next season and report at the March meeting. F. W. Moehlmann of the Wicks Organ Company showed the film "Capturing the Wind." He also had a small model of the Wicks direct-electric action.

K. L. GIMMY

### Memphis

The Memphis Chapter held a dinner meeting Feb. 9 at the First Presbyterian Church with Mrs. Darrell Henning as hostess. The business meeting was conducted by Mrs. Fred M. Niell, dean, followed by a program of organ music played by members: Basse et Dessus de Trompette, Clérambault; "I Am Black but Comely," Dupré, and Chorale in A minor, Franck, Mrs. William White; Voluntary in D, Purcell; "O Sacred Head," Bach, and "Cortège," Vierne, Robert Andrews; Sonata in E flat, Bach; "Celestial Banquet," Messiaen, and "My Soul Doth Magnify the Lord" and "Gloria in Excelsis," Dupré, David Ramsey; Prelude and Fugue in B flat, Bach; Fugue and Chorale, Honegger, and "Lord Jesus Christ, Be Present Now," Karg-Elert, Billy J. Christian.

The Memphis, Tenn., Chapter sponsored William Teague as its forty-fifth guest recitalist Jan. 30 at the Idlewild Presbyterian Church. His program was the one which appeared on the February recital page. Ushers were members of the new student group from Memphis State University. Following the recital the audience was invited to meet the guest artist at a reception in the church dining room.

### Central Florida

The Central Florida Chapter sponsored a program Jan. 11 commemorating the Handel bicentennial. The program in the Knowles Chapel, Rollins College, offered the Bach festival choir under Robert Hufstader in Chandos anthems with Elizabeth Shufelt at the organ and Ross Rosazza, baritone, and Lamar Simmons, tenor, in solo. An audience of more than 800 was in attendance.

The chapter held its March 3 meeting in the First Methodist Church, Winter Park. Dean Jessie Baker presided over the business meeting. Reports of the various committees were given concerning plans for the midwinter convocation to be held in December. After the business meeting a choral workshop was held with Mrs. Guy Bishop leading the discussion on repertory for the small choir. Mrs. Bishop led the group in reading through several anthems with Mrs. Elizabeth Shufelt at the organ. A period was given for questions and time was allowed for all to look over the materials. Lamar Simmons and Mrs. Shufelt entertained members at a social hour following the meeting.

JULIE BISHOP

### Chattanooga

The Chattanooga Chapter held a dinner meeting at the First Christian Church March 2. Mrs. Robert V. Curtis was hostess. Following the dinner and business meeting members adjourned to Hunter Hall on the University of Chattanooga campus. Isa McIlraith and her husband, Arthur Pletner, showed slides of churches, organ installations and other points of interest in "an organist's European holiday."

MRS. STANLEY E. ROWLAND

## Full Schedule at Midwinter Meet

Organists and ministers of music from Oxford, Corinth, Okolona, Blue Mountain, Amory, Columbus, Waynesboro, Quitman, Philadelphia, Decatur and Meridian attended the midwinter meeting of the North Mississippi Chapter in Meridian Feb. 28. Dean Valerye Bosarge presided at the one-day session and named Harry McCord, Mrs. Fred McGee and Esther Oelrich the nominating committee for the election of officers in May.

Four Meridian churches were visited. These were the Central Presbyterian, First Baptist, First Presbyterian and St. Paul's Episcopal. The day's recitalists were Miss Oelrich, Virginia Ann Avery, David Witt and Lester Groom.

Three social events were included in the day's program: a morning coffee at the Central Presbyterian Church with Mrs. J. H. Mallard as hostess, a luncheon at the Northwood country club and a coffee at St. Paul's parish house at which Mrs. T. J. Freeman and Mrs. Rudolph Matzner entertained.

David Witt and his wife shared a program of Buxtehude, Bach, Dubois, Bingham and Sowerby.

The final recital was given at St. Paul's Episcopal Church by Miss Oelrich and Miss Avery. Miss Oelrich played: Toccata in A minor, Sweelinck; "O Man Bewail Thy Mortal Sin" and Fantasia, Bach. Miss Avery's selections were Prelude and Fugue in G, Bach, and Prelude, "Improvisation and Acclamation," Suite "Medieval," Langlais.

At the business session the chapter planned to have representatives at regional and national conventions.

The opening session in the First Baptist Church with Ruth Meek as accompanist began with the group singing Bach's "O Sacred Head." This was followed by "Our Youth Speaks" with five members of the student group (Bobby Lew Frasier, Glenda Cooley, Linda Lockett, Gail Snowden and Ruth Pylatt) playing organ solos and speaking on the relationship of the pastor to the music, acoustics and church music. On the First Baptist organ, Lester Groom played Chaconne, Benedictus and Offertoire, Couperin, and two Bach chorale preludes.

An ensemble of Meridian string players with Mrs. Bosarge at the organ and David Cuttino directing played Mozart Sonatas 12 and 14. Directed by William Porter, regent of the Meridian Branch Chapter, the girls ensemble of the Meridian junior high school sang.

MRS. J. H. MALLARD

### Spartanburg

The Jan. 3 meeting of the Spartanburg, S.C., Chapter was held at the Bethel Methodist Church with A. M. White as host. Reports were made on the midwinter convocation. Recordings were used as illustrations.

Members of the chapter assisted the Spartanburg oratorio society Feb. 21 in a performance of "The Creation" by Haydn. John E. Williams conducted and accompanists were Rachel Pierce and Mary Ellen MacDaniel.

The annual organist-clergy dinner took place Feb. 27 at the Piedmont Club and was well attended. Speaker for the occasion was the Rev. Claude Guthrie of Wadesboro who stressed the need and importance of the church musician knowing theology. Guests included Henry Von Hasseln, state chairman, and Mrs. Guthrie.

J. SAMUEL WOODRUFF

### Charlotte

The Charlotte, N.C., Chapter met for its monthly dinner meeting Feb. 16 at the Myers Park Baptist Church. Members who are also on the Queens College staff were responsible for this meeting commemorating the 200th anniversary of the death of George Handel. A delightful program of Handel's music for organ and strings was played by Eunice Berg, organist, and instrumentalists in the Bell Chapel, Queens College.

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# News of the American Guild of Organists—Continued

## DISCUSS ORGAN COSTS

Ferree LeFevre acted as host to the Augusta, Ga., Chapter for a meeting March 16 at the Mann Memorial Methodist Church. A program dealing with the relation of the cost of an organ in proportion to the total cost of a church was led by Dean A. B. Harley. Others participating in the discussion included Dr. John Remington and Mr. LeFevre. The committee cited figures, estimates, etc. dealing with this vitally interesting subject and gave sample specifications for small instruments adequate for service playing in the average church. Emily H. Remington, A.A.G.O., Ch.M., state chairman, was present for the meeting and gave members some interesting facts about plans for the regional convention to be held in Columbia, S. C., in April.

The chapter sponsored Preston Rockholt, Mus. D., F.A.G.O., Albany, N. Y., in recital Feb. 1 at the First Presbyterian Church. His recital is listed on the recital page. After the recital Dr. and Mrs. Rockholt were honored at a reception by the choir of the church of which Dr. Rockholt is a former organist.

The chapter sponsored a master class by Dr. Rockholt the following day. Works played included basic compositions from the standard repertory. Helpful general suggestions were given on service music, hymn playing and practice helps.

J. WILLIAM POPPLER

## Greenwood

The Greenwood Chapter held its Feb. 23 meeting at the exhibition center, Due West, S. C., with Mrs. Calvin Koons, Lucy Anne McCluer and Mrs. Frederick Terry as hostesses. The dean, Mrs. George Parsons, presided at a business meeting where reports from membership and nominating committees were given. Dr. A. E. Adams, chairman of the nominating committee, offered the following slate of officers for the new year: Dean, Roberta Major; sub-dean, William Bobo; secretary, Mrs. Thomas Hutto; treasurer, Evelyn Martin; chaplain, the Rev. James Bowers. The chapter unanimously elected this slate. Miss McCluer, program chairman for the evening, showed the film, "Marilyn Mason in an Organ Recital."

The chapter and the Lander College music club co-sponsored Dr. Thomas Richner, Columbia University, in recital Feb. 15 in the First Baptist Church. Dr. Richner's program appears on the recital page.

ROBERTA MAJOR

## Columbus

The Columbus, Ga., Chapter held its Feb. 17 meeting at the newly completed Temple Israel. William Wardlaw directed the temple quartet in a number of service responses which were explained by Rabbi Alfred Goodman. A tour of the temple and social hour followed.

The chapter sponsored a series of daily noontide Lenten recitals at the First Presbyterian Church. This venture involved some forty organists and singers from many local churches.

MRS. TONY VICTOR

## Louisville

The Louisville, Ky., Chapter held its regular meeting at Immanuel Episcopal Church Feb. 9. Ministers of the churches represented by members were invited. An enthusiastic group of more than 100 organists, ministers and other guests greeted Dr. Austin Lovelace as he addressed them on the subject of hymns.

MRS. WALTER KENNEDY

## Miami

The Miami Chapter met at the Miami Beach Community Church Feb. 27 where the following program was played on the Schantz organ: Margaret Brooks Grubb performed Toccata, Muffat, and "Ton-y-BoTel," Whitford. Erle Spencer Grubb played the Adagio, Concerto 9 for violin by de Beriot, with Mrs. Grubb at the organ. Dale Wiloughby played "If Thou but Suffer God to Guide Thee," Bach; Prelude, Fugue and Chaconne, Buxtehude; "O Holy City, Seen of John," Bingham; Menuet, Suite "Gothique," Boëllmann. Afterward Gustav Kloehs, local Schantz representative, gave a talk about recent improvements made to the organ. A business meeting followed; the nominating committee offered a slate of officers to be voted on in May.

The Miami Chapter sponsored a master class by Dr. Alexander Schreiner Jan. 29 at the White Temple Methodist Church. He commented on many phases of organ playing and illustrated them on the Wicks organ. Following a thorough discussion of hymn playing and in answer to requests from members of the class, Dr. Schreiner discussed and played all or portions of various works by Bach, Brahms, Mendelssohn, Boëllmann, Vierne, Dupré and others. The class adjourned for lunch at Toby's Cafeteria where Dr. Schreiner's lively sense of humor contributed to an interesting conversation centered on organ and church construction in America and Europe.

He was sponsored in recital Jan. 30 at the same church. This was perhaps the best attended organ recital ever held in Miami and the enthusiastic audience called the player back for many encores. A reception followed in the basement of the church.

PATRICIA HILL

## Atlanta

A service of impressive beauty and inspirational reverence was the celebration of a solemn pontifical mass by the Most Rev. Francis E. Hyland, D.D., J.C.D., bishop of the diocese of Atlanta, at the Cathedral of Christ the King Feb. 9. The cathedral honored the Atlanta Chapter with this event, entertaining the members first at a dinner in the dining room of the school. The Rt. Rev. Msgr. Joseph G. Cassidy, P.A., acted as commentator, giving explanations and English translations. The mixed choir of the cathedral, under the direction of Mrs. Lawrence J. McEvoy, sang the mass. The processional was "Ecce Sacerdos," Griesbacher, and the recessional "Christus Vincit," Montani. Brian Keith Langworthy played as preludes "Jesu Dulcis Memoria," Peeters, and Elevation, Benoit, and as a postlude Peeters' Koraaal. Mrs. Foster Spain, dean, presiding at the brief business session at the dinner, requested each member to be a "special" publicity agent for the Marilyn Mason and Paul Doktor recital March 31 at the Second-Ponce de Leon Baptist Church. She also announced that Raymond Martin, Agnes Scott College, will represent Georgia on the four-states program at the southeastern convention in Columbia, S.C.

MOZELLE HORTON YOUNG

## Patapsco

The Patapsco Chapter met Feb. 7 at the Baltimore, Md., home of Geraldine B. Powell. The business meeting was presided over by Dean Charles Parker. Emma Poulson made a report of the midwinter conclave.

The recital sponsored by the chapter Feb. 15 at the Psalms Baptist Church featured Floyd Adams, organist, and the Romaro string trio. Organ numbers included: "I Call to Thee, Lord Jesus," Bach; "Benedictus," Reger; Flute Solo, Arne; "A Sea Song," MacDowell; Prelude and Fugue in E minor, Bach, and Chromatic Fantasie and Fugue, Thiele-Bedel.

## Roanoke

The Roanoke Chapter met Feb. 17 in the new DuPont Chapel at Hollins College for its regular meeting. The program was on Lenten organ music with Trenneck Marvil, Edmund Wright and Archie Boothe playing various selections. Following the program members were able to examine and play the new Holtkamp organ.

Several members from the chapter attended master classes in the French and German schools of organ playing conducted by Ernest White in Lynchburg Feb. 20-21 under the sponsorship of the Lynchburg Chapter.

The first two in a series of chapter recitals were played by Norman Allen Feb. 22 in the Virginia Heights Baptist Church and by Marvin Beinema March 8 in Calvary Baptist Church. Other programs will follow in April and May.

The Roanoke Chapter met Jan. 27 at the Green Memorial Church. The program consisted of a round-table discussion on "What Is a Good Hymn?" with Dean Paul McKnight as moderator. Following the lively and interesting discussion, Lois Ayers demonstrated the carillon bells.

PHILLIP ANN GARDNER

## Jacksonville

Thanks to mirrors, the audience of 1,000 was able to observe Virgil Fox play at the Church of the Good Shepherd, Jacksonville, Fla., Feb. 19 under the auspices of the Jacksonville Chapter. This was the outstanding musical event of the season in Jacksonville. A reception for the soloist was held after the recital.

AMELIA SMITH

## Delaware

The Delaware Chapter met Feb. 23 at Immanuel Episcopal Church, Wilmington. The program was a recital by Frank H. Thompson, organist and choirmaster of the host church. Compositions suitable for Lenten services were emphasized, including works by the following composers: Purcell, Raison, Bach, Pachelbel, Homilius, Honegger and Stanley. A reception in the parish house followed the program.

CAROLYN CONLY CANN

## Richmond

The Richmond, Va., Chapter held its Feb. 17 meeting at Northminster Baptist Church. This was a supper meeting followed by a lecture on hymn tunes by Dr. James Rawlings Sydnor, Presbyterian Assembly's training school. The Episcopal and Presbyterian hymnals were used to illustrate a variety of hymns, judged on melody, harmony, rhythm and form.

Pierre Cochereau played the annual chapter recital March 3 at the Grace Covenant Presbyterian Church. His program included Bach, Franck, Hokans and Durufé. A reception in the church parlor honored M. Cochereau.

MARY ELIZABETH KIMSEY

## Cumberland Valley

The Cumberland Valley Chapter held a regular meeting, Feb. 14 at St. Paul's Methodist Church, Hagerstown, Md., following an informal buffet supper. It was announced that the chapter was to sponsor "Olivet to Calvary" by Maunder March 15 at St. Paul's Methodist Church as well as several recitals by members. After the business session members enjoyed hearing a program of recorded numbers.

IDA MAE BECKLEY

THE ORATORIO society of Charlotte, N.C., sang Handel's "Messiah" in its entirety under the direction of Earl F. Berg Feb. 14 at Owens Auditorium.

## District of Columbia

Members and friends present at the regular meeting of the District of Columbia Chapter at the Metropolitan Baptist Church March 2 stood and observed a moment of silence out of respect for the late Theodore C. Schaefer, past-dean. A resolution to the Columbia Broadcasting System urging them to resume the weekly broadcasts by E. Power Biggs was prepared. J. Richard Rancourt, sub-dean, arranged a program entitled "A 'New Look' for Wedding Music." Performing on the program were: Carroll Mattoon, soprano; Richard J. Nessel, tenor; Neva Greenwood and Sharon Niemeyer, violinists; Kathryn Hill Rawls, A.A.G.O., Lawrence R. Sears and J. Richard Rancourt, organists.

Members of the chapter and the Alexandria, Va., Chapter were guests of the Montgomery County, Md., Chapter at a lecture-demonstration on modern tone design and registration by Ernest White at the Bethesda Methodist Church Feb. 23. Mr. White played the dedicatory recital on the new three-manual Möller in this church, where Ralph L. Beuthin is organist, the evening before.

CLEVELAND FISHER

## Pennsylvania

One of the highlights of the year was the annual organist-clergy dinner of the Pennsylvania Chapter in historic Christ Church, Philadelphia, Feb. 14. Approximately 135 members and friends enjoyed the dinner served in "neighborhood house" of the church. Francis Murphy, Jr., organist and choirmaster at the church, extended greetings. Due to the illness of the rector, George Robbins, lay assistant, gave a most informative historical sketch of the church. The Rev. John B. Rowland spoke on Bach's religious life in relation to his music. He cited many examples by means of tape recordings, playing selections from "Sleepers, Wake!" "Jesus, Dearest Master" and the B minor Mass.

VIRGINIA M. HEIM

## Montgomery County

The Jan. 13 meeting of the Montgomery County Chapter was held at all Saints' Episcopal Church, Chevy Chase, Md. Ralph Rexroth, state chairman, spoke to the group. A program on choral repertory was given by three members. The pre-baroque and baroque eras were given by Peirre Dostert, the romantic by Wilford Briggs and the modern and contemporary by Paul Deege. The chapter invited members of the District of Columbia and Alexandria Chapters to be guests Feb. 10 to hear Ernest White's discussion of modern tonal design and registration. Host church for the meeting was the Bethesda, Md., Methodist Church where a three-manual Möller has been installed under the supervision of Mr. White.

MRS. PAUL M. FRANTZ

## Wheeling

The Feb. 17 meeting of the Wheeling, W. Va., Chapter was held at the beautiful new Warwood Presbyterian Church. The business meeting in the lounge was conducted by Harry White, dean. A recital was played by Eleanor Bidka assisted in a group of chorales by four instrumentalists from the Warwood high school band. The program appears on the recital page. A social hour with refreshments followed.

LINDA I. POWELL

## Huntington

Members of the Huntington, W. Va., Chapter held their Feb. 16 meeting at the Marshall College music hall. Professor Thomas O'Connell of the department of music gave a program on the Gregorian chant in the Renaissance and Baroque periods. A number of recordings were played for illustration.

ALMA N. NOBLE

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# News of the American Guild of Organists—Continued

## MAJOR CRITIC GUESTS

The Wilkes-Barre Chapter sponsored Dr. Paul Henry Lang, musicologist, lecturer, author and music critic of the *New York Herald Tribune*, Feb. 2 in the educational building of the First Methodist Church. Dr. Lang's topic, "Music of the last twenty-five years," was in keeping with the local chapter's twenty-fifth anniversary celebration.

Dr. Lang, author of *Music in Western Civilization* and the soon-to-be-published *Handel*, stressed the general decline of church music through the years and discussed the effect of history on that music. Of particular interest were his remarks about the position of today's church musician.

### Allegheny

The Allegheny Chapter held its monthly meeting Feb. 24 in St. Stephen's Episcopal Church, Olean, N. Y. Dean Chester E. Klee presided over a short business meeting. Mr. Klee recently moved into the chapter's leadership, succeeding Jean Frantz, who has taken up duties in Orlando, Fla. Following business Harriet E. Lange, organist of the host church, gave a recital on the church's three-manual Austin instrument. Works by Couperin, Campra, Bach, Stamitz, Dupré and Schroeder made up the program. Refreshments were enjoyed by members following the meeting.

PHILIP F. SMITH

### Syracuse

The Syracuse, N.Y., Chapter met Feb. 2 in the parish hall of the Evangelical Lutheran Church of St. John and St. Peter for the annual minister's night dinner. The women of the church served a German-style sauerbraten to 130 people. Following dinner the group moved into the church proper to hear and participate in singing the second setting of the service from the new *Service Book and Hymnal* of the Lutheran Church in America. The Rev. Richard C. Pankow, chaplain, gave a few words of explanation and sang the service. The choir was formed of members of the choirs of the host church and of the First English Lutheran Church where Jeanette Kelsen directs the music. Will O. Headlee played the service and directed the choir. The service opened with the Buxtehude setting of "Lord, Keep Us Steadfast in Thy Word" as the prelude to the congregational singing of the same hymn. The anthem was Psalm 84 by Schütz and the postlude was the Fugue on the Magnificat by Bach.

The Jan. 5 meeting was held in the First Baptist Church. The program was a recital by members of the chapter on the large Casavant, the first opportunity to hear this instrument since the installation of a new four-manual console. Robert Kendall opened with the Chorale in B minor, Franck. Magdalene York performed "Entre" and "Improvisation," "Suite Médiévale," Langlais; "Herzliebster Jesu," Walcha, and the final piece from Kleine Praeludien und Intermezzi, Schroeder. George Oplinger played the Buxtehude "Wie schön leuchtet," the slow movement from Widor's Symphonie "Gothique," one of Whitlock's Seven Pieces on Psalms and Voutary, Selby. A business meeting followed and refreshments were served.

WILL O. HEADLEE

### Buffalo

The annual Buffalo Chapter's minister-organist meeting and luncheon was held Feb. 23 at Christ Methodist Church, Snyder. Dr. Charles Peaker, Mus. D., F.R.C.O., due to speak at eleven o'clock, was delayed at the Toronto airport by "weather." He arrived for the luncheon. Dr. Peaker interspersed much wit and serious concern in his talk on "The minister and the organ loft." Dean Clara Pankow moderated an unrehearsed panel for the earlier meeting. The subject was planning church music. Liturgical and non-liturgical services were discussed. The panel included: Dr. Charles C. Bachmann, the Rev. Leroy M. Kutz, Jr., John W. Becker, Roy W. Clare, A.A.G.O., Ch. M., and Reed Jerome.

EDNA M. SHAW

### Rochester

The Rochester, N.Y., Chapter met Feb. 10 at the Christian Reformed Church. Sub-dean David Cordy presided at a short business meeting. The remainder of the evening was given over to problems of the average and small church choir and repertory for the small organ. Dr. David Fetler rehearsed the choir of Trinity Methodist Church in three numbers with David Craighead accompanying at the piano and then at the organ. Dr. Fetler had provided printed lists of music and also copies of music. Mr. Craighead in a similar manner dealt with organ music. After the meeting refreshments were served in the dining room where a display of music was provided by the British American Music Company.

RUTH FAAS

## JOHN KLEIN



JOHN KLEIN will be featured at the regional convention for A.G.O. chapters of Pennsylvania, New Jersey and Delaware in Williamsport, Pa., June 23-25. Mr. Klein will play a recital on the Schuller-merich carillon bells on which he played fifteen programs in Cobh, Ireland, at last year's international music festival and at the world's fair in Brussels, Belgium (two daily recitals), from May 9 to July 2, 1958. He is well-known for his "Caroling on the Carillon" album.

Other events at the convention will be organ recitals by Robert Baker, Robert Getz and John Weaver. Parker Wagnild, Gettysburg, Pa., College, will conduct a choral workshop.

MRS. EUGENE D. WINNER

### Williamsport

The Feb. 22 meeting of the Williamsport, Pa., Chapter was held at the Covenant-Central Presbyterian Church, Williamsport. A capacity crowd attended the annual junior choir festival. Louis Stryker was in charge of the program on scripture and music. The service opened with the preludes: "When In Our Deepest Need," Bach, and "Mendon," McKinley, with Leland Mallet at the console. Each choir offered scripture with its choral offering. Nine churches of four denominations were represented. Directors and accompanists included: Frederick Snell, Mrs. Gerald Murohy, Louise H. Stryker, Donald Snider, Dexter N. Welkel, Mary Schweikle, Robert Sheffer, Joyce Simpson, Harold Reusser, James A. Schnars, J. Bertram Strickland, Dorothy Gallup and Nancy J. Moff.

The Jan. 16 meeting was held at St. Mark's Lutheran Church. The meeting took the form of a choral sight-reading session. Each member was asked to bring with him a quartet from his choir, thus forming a sight-reading choir. Fred Snell and Dexter Welkel were in charge. Among the selections used were: "Hear My Prayer, O Lord," van Hulse; "Alleluia," James; "Rejoice and Be Merry," Overley; "Sing We Noel," Carol; "Go, Labor On," Clokey; "Surely He Hath Borne Our Grievs," Graun, and Thiman's Lenten cantata "The Last Supper." Following this successful and interesting meeting refreshments were served.

JAMES A. SCHNARS

### Adirondack

The first meeting of the Adirondack Chapter this season was held Feb. 2 at the Queensbury Hotel, Glens Falls, N.Y. Dinner was served after which a business meeting was held. Officers elected were: Hugh Allen Wilson, dean; Roger Hannahs, sub-dean; Jean Ricketson, secretary, and Raymond LaFarr, treasurer. It was decided to have meetings once a month at different churches.

JEAN RICKETSON

### Staten Island

Claire Coci played a recital for the Staten Island Chapter Feb. 23 at Christ Episcopal Church. A reception attended by members and friends honored Miss Coci. Her program included: Prelude and Fugue in A minor, Bach; "Herzlich that mich verlangen," Brahms; "Miniature," Rossi-Coci; Prelude and Fugue in G minor, Dupré; Chorale in B minor, Franck, and Fantasie and Fugue on "Ad nos," Liszt.

IRWIN WILSON MILLER

### Monmouth

The Monmouth, N.J., Chapter met at the First Methodist Church in Freehold March 2 to hear a recital of service music from the Lenten season by Dean Arthur J. Reines. His program included: "O Sacred Head," Bach, Buxtehude, Reger and Edmundson; "Solemn" Prelude, Peeters, and "Dies Irae," Snow. At the business meeting which followed plans for the June regional convention in Asbury Park were discussed.

MARIAN W. TATEM

### Northern Valley

The Northern Valley Chapter held its monthly meeting Feb. 9 in the Central Unitarian Church, Paramus, N. J. The major portion of the program was devoted to "The Creation" by Haydn, performed with orchestra, organ and chorus. The chorus also sang Pavane by Fauré. The orchestra played Sinfonia 4 in E minor by Scarlatti. Virginia Baird was oboe soloist in two chorales by Krebs. Harriet Dearden played Fantasie in F minor, Mozart, and Allegro, Trio-sonata in D minor, Bach. Mrs. Dearden directed the entire program. Refreshments followed in the social hall.

Chapter members were guests of Calvary Methodist Church, Dumont, for the Jan. 12 meeting. Hostess for the evening was Elaine Heberd, who arranged for a diversified program by three of the church's eight choirs, and William Smith. The chapter held its regular business meeting following the concert, and members then adjourned for refreshments served by the chancel choir. President Harold Heeremans commented on the church's well-rounded musical development. The program included: "Yea, Though I Wander," Schumann; "Yimloch Adony," Bloch; "Peter, Go Ring dem Bells," Spiritual; "Ding Dong, Merrily on High," Woodward; "Lo, How a Rose," Praetorius; "What Child Is This," LeFebvre; Prelude and Fugue in D, Bach; "Prière de Notre Dame," Boëllmann; Antiphon, Dupré; "Roulaide," Bingham; "How Lovely Is Thy Dwelling Place," Brahms; "O Magnum Mysterium," Victoria, and "Hodie Christus Natus Est," Willan.

ANN DARFIMIAN

### Binghamton

Two choir festivals were arranged by the Binghamton Chapter for February. Seven youth choirs took part in a youth rally Feb. 1 in the First Presbyterian Church. The Rev. Louis M. Hirschson, D.D., president of Hobart and William Smith Colleges, Geneva, N. Y., was the speaker. The music included: "Jesu, Word of God Incarnate," Mozart; Palestrina's "O Bone Jesu"; "Jesu, Joy of Man's Desiring," Bach; "Now Let the Full-toned Chorus," Bedell; "When We Look to Heaven," Bach, and "Lord for Thy Tender Mercies' Sake," Farrant.

Eleven junior choirs furnished the music Feb. 22 for the annual junior festival of worship. They sang: "The Shepherds Had an Angel," English Carol; "Jesu Whom Thy Children Love," Button; "Saviour, Teach Me," Holler; "Jesu, Word of God Incarnate," Mozart, and "Come Lord and Rule," Thiman. Newton S. Fink directed and Paul Loomis presided at the organ.

A recital arranged by Harold O'Daniels in Christ Episcopal Church was played Feb. 11 by four members: Ronald Staude, Joel Weingartner, Ronald Stalford and Virginia Marion. The program consisted of numbers by Clérambault, Bach, Shaw, Widor, Purvis, Dupré, Lenel and Micheelsen.

MARION A. ROWLEY

### Auburn

The Auburn, N. Y., Chapter held its Jan. 12 meeting at St. Alphonsus' Church. Plans for the youth choir festival in April were discussed. The Rev. Benedict Ehmann, Watkins Glen, spoke on liturgical music of the Roman Catholic Church.

At the Feb. 9 meeting a nominating committee was appointed by the executive committee. After the meeting Franklin Pethel described methods of filing choir music at the Second Presbyterian Church. Bernice Ranf conducted a review of organ music suitable for church service, members contributing to the program by exhibiting music and playing it at the organ.

DIANNE BOCKES

### Northern New Jersey

Members of the Northern New Jersey Chapter were special guests of the Crescent Avenue Presbyterian Church, Plainfield, Feb. 24 for an all-Purcell program under the leadership of Dr. Charlotte Garden, F.A.G.O. The choir, with the co-operation of the Plainfield musical club, gave the following: Voluntaries in G, A and C. Jubilate Deo in D, "Morning Prayer and Evening Prayer," "The Bell Anthem," Overture to "Who Can from Joy Refrain," Fantasy on One Note and "Ode on St. Cecilia's Day." The program was one long to be remembered. All were invited to the large choir room for sociability and refreshments served by members of the club.

The Feb. 9 meeting of the Northern New Jersey Chapter was designated this year as ministers night. Many members, their ministers, wives and friends gathered for a roast beef dinner in the Lakeview Heights Reformed Church, Clifton. Ralph Correll, former dean, acted as master of ceremonies. Dean Anne M. Vonk had requested that each member relate some interesting or amusing experience while serving as organist. Many stories were told by organists and a few of the ministers too. After dinner the dean called a meeting of the nominating committee.

FLORENCE JEHN

### Metropolitan New Jersey

The Metropolitan New Jersey Chapter held its Feb. 9 meeting at the First Congregational Church of Irvington with Muriel Keller as hostess. After visiting the new church and organ members enjoyed a dinner served by the women of the church. Dean Mildred Wagner presided at the business meeting at which a report was given of the recent recital by Langlais and an announcement was made of a future one by Wilma Jensen. President Harold Heeremans was the speaker, inspiring as well as entertaining. He spoke of the development of the creative resources of the Guild and said that the needs of the local chapter are of paramount importance and give momentum to the Guild. He expressed delight at the initiative and imagination which the far-flung chapters were displaying. He stressed however that, although conformity is not desirable, artistic standards are autocratic. There is nothing democratic about them and hard work toward artistic goal is inevitable.

LEOLA ANDERSON

### Rockland County

The subject under consideration at the March 3 meeting of the Rockland County Chapter was organ repertory. The speaker was Harold M. Best of Nyack Missionary College. Preliminary remarks were centered around the respective roles played by absolute and functional music in relation to a well integrated worship service. Problems arising out of chromaticism, dissonance and other stylistic features were discussed. Mr. Best then offered a representative list of service music. Contemporary composers such as Langlais, Bingham, Sowerby, Read, Willan, Peeters were stressed.

KATHLEEN S. MARTINE

### Hudson-Catskill

The Hudson-Catskill Chapter sponsored Robert G. Owen, Bronxville, N.Y., in a recital at St. Paul's Episcopal Church, Kinderhook, March 8. A capacity crowd attended. His program included: Chaconne, Couperin; "O Man, Bewail Thy Grievous Fall," "Jesu, Joy of Man's Desiring" and "I Believe in One God," Bach; Flute Tune, Arne; Andante Cantabile, Symphony 4, Widor; "Romance sans Paroles," Bonnet; Aria, Peeters, and Chorale 3, Franck.

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# News of the American Guild of Organists—Continued

**Lincoln**

The Lincoln, Neb., Chapter met March 2 at the Y.W.C.A. for its cafeteria dinner and business meeting. At the business meeting the final plans were discussed for the regional convention April 13-15. After the dinner and business session the chapter went to the Redeemer Lutheran Church for the annual student group recital. Four colleges were represented: Doane, Concordia, University of Nebraska and Nebraska Wesleyan University. Ruth Marshall, Suzanne Hertel, Janet Sundberg, Leland Frese, Jerry Hohnbaum, William Parsons, Leah Watson, David Held and Sandra Salmon were the participating students. Their program: Toccata e Canon, Frescobaldi; "Wachet auf," "Wo soll ich fliehen hin," Toccata in C, Prelude in E flat, Prelude in B minor, "Ach bleib bei uns, Herr Jesu Christ" and "In dir ist Freude," Bach; Sonata 1 in F, Mendelssohn; Point d'Orgue, Langlais, and Carillon Sortie, Mulet.

MRS. DALE UNDERWOOD

**Arrowhead**

The Feb. 16 meeting of the Arrowhead Chapter, Duluth, Minn., was held at the First Lutheran Church with Mrs. Edwin Oisen and Mrs. George Heffernan as hostesses. The following recital was given by Mrs. Oisen: Psalm 20, Marcello; Two Chorales, Walthier; "The Night of the Star," Elmore; "Bible Poem," Weinberger; "The Good Shepherd," Benoit, and "Supplication," Purvis. The business meeting consisted primarily of planning for the Paul Manz recital at St. Paul's Episcopal Church April 13.

ISABELLE B. JOHNSON

**St. Joseph**

The St. Joseph, Mo., Chapter met Feb. 9 in the choir room of the Westminster Presbyterian Church. Mrs. Evan Ehlers, dean, presided. Elsie B. Durham and Mrs. Dayton Jennings led a group discussion on selecting hymns for power. Examples were played by Mrs. Wayne Nicholas and sung by the group. Variation in arrangements for congregational singing was discussed. The program was followed by refreshments.

MRS. DAYTON JENNINGS

**Salina**

The Salina, Kans., Chapter sponsored a festival of church choirs March 1 at the Sams Chapel, Kansas Wesleyan University. A chorus of 150 voices from ten choirs of five denominations sang a service of hymns and anthems. Gerald E. Hedges was chairman, John Sample conductor and Norman Hackler and Mayme Porter accompanists. The chapter met Feb. 23 at St. John's Lutheran Church. George Brown sang a group of songs for weddings accompanied by Mrs. Dwight Putnam. Mayme Porter, A.A.G.O., gave a demonstration of registration for the small organ. The Rev. Walter Moeller talked on the history of the Lutheran Church. A social hour followed with Mr. and Mrs. George Brown and Mrs. Charles Waller as hosts.

ROBERTA KAUFMAN

**St. Louis**

The beautiful new Kirkwood Presbyterian Church was the scene of the Feb. 23 meeting of the St. Louis Chapter with Robert Heckman as host. After feasting on a delicious roast beef dinner topped off with the season's traditional cherry pie, members were entertained and amused by Dr. George Y. Wilson, Indiana University, who related some of the highlights and humorous incidents of his recent trip to Europe. At the conclusion of the business meeting Dr. Wilson gave a short discourse on organ registration and played several selections on the new Möller organ. The movable console was brought forward so that Dr. Wilson was in full view of those in attendance.

The chapter will sponsor the third in this season's recital series April 13 in Graham Chapel, Washington University. The recitalist will be Franklin Perkins, Springfield, Ill.

DOLPHINE WAIBEL

**St. John's College G.S.G.**

The Student Group of St. John's College, Winfield, Kans., sponsored Charles Ore as guest organist Feb. 15 in the college chapel. A reception in the college library followed. Mr. Ore is a former group member. His program appears on the recital page.

ALMA NOMMENSEN

**Milwaukee**

The Milwaukee Chapter sponsored Robert Rayfield in recital March 1 at the Mount Carmel Lutheran Church. He played substantially the program listed on the recital page. A large audience received his program warmly.

February activities of the Milwaukee Chapter featured an adult choir festival and a seminar on organ planning. The festival was held Feb. 8 at the First Methodist Church under the direction of Paul Warren Allen of North Central College, Naperville, Ill. The organist was Gertrude Stillman who accompanied the choirs and played a program of organ solos. Members of the massed choir came from twelve churches representing Presbyterian, Lutheran, Methodist, Evangelical United Brethren and United Church of Christ denominations. All who participated found it an inspiring occasion.

The Grand Avenue Congregational Church was host to members and guests Feb. 16 for a discussion on organs led by A. C. Strahle, midwest representative of the Schantz Company. The seminar was advertised to several hundred churches in the Milwaukee area to give them opportunity to get assistance in planning for an organ. Mr. Strahle showed a movie on organ construction, discussed space and acoustical requirements for a good installation and answered many questions. The discussion was continued along with refreshments served by the choir of the church.

ALICE LEISMAN

**Mason City**

The Mason City, Iowa, Chapter met Feb. 17 at the First Christian Church with Mrs. Fred Clark, dean, presiding. She announced plans for a public program April 21 at the Congregational Church honoring the 200th anniversary of Handel's death. Mrs. J. E. Stinehart gave a report of the recital in Pasadena, Cal., by Ray Pylant Ferguson. Mrs. Max Bokmeyer, co-ordinator, gave brief reports on the lives of the Romantic period composers listed on the evening's program. Betty Nyhus opened the program with Sonata 6, Mendelssohn; Mrs. Hjalmer Peterson at the piano and Mrs. Pauline Hedgecock at the organ played a group of duets. Marie Von Kaenel played: "Blessed Ye In Faith Unswerving" and "My Heart Abounds with Pleasure," Brahms, and Rondo for Flute Stop, Rinck.

WILMA NYCE

**Twin Cities**

The Twin Cities Chapter held its Feb. 9 meeting in Sorin Hall, Hamline University, St. Paul, Minn., with Dean L. Robert Wolf presiding. After a chicken dinner Paul Manz showed colored slides of various churches and organs in England, Holland, Denmark, France, Sweden, Norway, Germany and Belgium. He also had tape recordings made while on a Fulbright scholarship in 1955 when he studied with Flor Peeters and Helmut Walcha. He interspersed his remarks with many humorous touches. Postcards were passed out to all members for their signatures. These were addressed to the CBS station WCCO with a mimeographed message requesting that the organ recitals of E. Power Biggs be put back on the air.

JANE AXNESS PETERSON

**Southeastern Minnesota**

Organ and choral music appropriate for the Lenten and Easter seasons was featured at the meeting of the Southeastern Minnesota Chapter at the Owatonna Methodist Church Feb. 8. Organists who appeared were: Stanley Hahn, playing "O Lord, Hear My Prayer," Krebs; Mrs. Wendell Ford, "Traurigkeit," Brahms. The choir, composed of chapter members and choir personnel from their churches, sang anthems under the direction of Rufus Sanders, Mrs. L. Moening, Dorr Thomas, Edward Kaelberer and Dean Harold Sweitzer. Copies of seasonal music were on display. A business meeting followed.

MARIAN TREDER

**Central Iowa**

The March 9 meeting of the Central Iowa Chapter was held at the First Methodist Church, Des Moines. Following a business meeting the program of sacred choral literature and anthem reading directed by Robert Burns included a brief discussion of recent publications of major choral music publishers, services provided for the choir director by the publishers, rental libraries and the reading of general and seasonal anthems for the volunteer church choir.

JEANNE LARSON

**MacPhail College G.S.G.**

A program commemorating the Handel bicentennial was given by members of the MacPhail Student Group Feb. 17 for the student convocation of the college in Minneapolis. The program consisted of a short talk on student groups, a biographical sketch of Handel and the playing of Handel's Concerto 10, a Larghetto for Strings and Movement 1 of Concerto 2.

**JEWISH MUSIC FEATURED**

Members and many guests of the White-water Valley Chapter braved forbidding weather to gather at Bethany Lutheran Church, Connersville, Ind., Feb. 10 for an introduction to Jewish ceremonial and secular music. Rabbi Harry A. Roth, Temple Beth Sholem, Middletown, Ohio, introduced Joseph Topel, Hebrew Union College, Cincinnati, for an informal and instructive lecture. Mr. Topel called attention to the vast influence of Jewish music, referring to the appearance of the "Kol Nidre" in the slow movement of Beethoven's C sharp minor quartet and the familiar Yigdal-Leoni in Smetana's "Moldau." He analyzed the use of different modes in Jewish music and played examples on a tape recorder. Mr. Topel also referred to other music and to books which he recommended. He listed sources useful to the Protestant musician. At the end of the program the Rev. Walter Davis played Pastoral, Isidore Freed. Mr. Davis and Robert Grove arranged an extensive display of organ and choral music with Jewish materials. Members of the Jewish community of Connersville had assisted the social committee, headed by Dr. John Comer, in preparing decorations and refreshments appropriate to the occasion.

The chapter gathered March 3 at the Reid Memorial United Presbyterian Church for a program by the student group of Earlham College, Lawrence, A.A.G.O., Ch.M., advisor, and organ pupils of two other members. Opening the program in the way that has been a part of each meeting this season, Robert Dafer played Liszt's "Introitus" on the church's newly rebuilt Wicks organ. In introducing the students Mr. Apgar pointed out the listing of a Schmieder catalog number identifying each of the Bach works played. All except otherwise noted are pupils of Mr. Apgar. Richard McPherson, pupil of Lillian Evans Adams, played Prelude and Fugue in C minor, Bach; James McCrae played Prelude in G, Bach; Alice Towle played Pentatonic Study, Elwell; Anna Burr Root, Variations 3, 5 and 6, "Christe, der du bist Licht und Tag," Bach; Helen Ellis Bingham chose "I Need Thee Every Hour," Bingham; Diane Clark, "Christum, wir sollen loben schon," Bach; Doris Baker, Prelude in D, Bach; Donald Peck, Adagio in A minor (Toccata, Adagio and Fugue), Bach; Carolyn Hodson, Prelude and Fugue in E minor (Cathedral), Bach; Susan Boxwell, pupil of the Rev. Walter Davis, Paritta on "A Mighty Fortress," Cor Kee. Mr. Peck is president of the group, Miss Clark the vice-president and Miss Hodson the secretary. A social hour followed, permitting members to become acquainted with the students.

MARJORIE BECK LOHMAN

**Wabash Valley**

The Wabash Valley Chapter, Terre Haute, met Feb. 22 at the new home of Lucile Egekivist Stageberg. Mrs. Irvin P. Hooper, dean, presided over a brief business meeting and distributed A. G. O. *Quarterlies* and a membership list of the local chapter. Dean Armstrong gave an interesting account of his trip to the West Indies. He saw and played several organs, one pumped by hand. He showed several souvenirs and played some recordings by the natives. At the close of the meeting Mrs. Stageberg served coffee and Danish Kringle.

MRS. GILBERT LEWSADER

**Dubuque**

Italian and Spanish music was heard by the Dubuque Chapter Feb. 22 in the Sacred Heart Church. Mrs. Al Wilberding of the host church arranged the program. After a welcome by the Rt. Rev. Msgr. J. Fred Kriebs, Dr. Rosemary Clarke began with Toccata Elevazione, Frescobaldi. Mark Nemmers followed with Soler's Concerto in G major. The men's choir sang the Ambrosian Gloria and Palestrina's "Jesu Rex ad Mirabilis" under the direction of John Mehrl, Jr. Mrs. Wilberding played "Christus Resurrexit," Ravanello, and Doris McCaffrey closed with "Cantantibus Organis," Esposito (1957). A social hour followed in the parish hall.

MARK NEMMERS

**Kansas City**

The regular dinner meeting of the Kansas City Chapter was held Feb. 16 at the parish house of Grace and Holy Trinity Cathedral with Dean Jack McCoy presiding. Guests for the evening were Robert Milton, who spoke on "Rehearsal Planning for Your Choir," one of a series of talks on the theme, "Make Music Mean More," and Arden Whitacre, who played a recital in the cathedral after the dinner-meeting. Announcements were made of plans for the mid-west regional convention in Kansas City June 22-24. The recital by Mr. Whitacre was enjoyed by all. He received those who wished to meet him in the parish house after the recital.

BERTICE YOUNG



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# News of the American Guild of Organists—Continued

## FESTIVAL SPONSORED

The annual junior-youth choir festival sponsored by the Western Michigan Chapter was held March 1 in the Central Reformed Church, Grand Rapids. Marie Joy Curtiss, Detroit, was guest director. Miss Curtiss also conducted a junior choir workshop Feb. 28 in the church. William Holby headed the committee handling arrangements and was organist for the event. More than 300 members of eleven junior and youth choirs were represented in the festival.

The program was as follows: "All Things," John Leo Lewis; "Rise Up Early," Kountz; "Sing Praise to God," Bach; "Spring Prayer," Caldwell; "Saviour Sweet," Bach; "The Wise May Bring Their Learning," Mueller; "Jesus in the Garden," Helen June Marth; "Alleluia! to the Triune Majesty," Richard Warner, and Carol, Helen Rockefeller Warner.

MRS. THOMAS M. MUELLER

## Toledo

The Toledo Chapter met Feb. 17 at the Lutheran Church of the Good Shepherd. A program of organ and choral music for Lent and Easter was heard with the church choir assisted by "the little choir" of Trinity Episcopal Church and Florence Fischer Miller, violinist; Daniel Ruening, vicar, was organist. This was a first opportunity to visit the new Holtkamp unenclosed installation of nine ranks. At the regular business meeting reports on the midwinter convalescence were given by members in attendance, Deane Partee and David Ring. Plans for the George Faxon recital April 7 were discussed.

JOHN J. FRITZ

## Port Huron Branch

The Port Huron, Mich., Branch Chapter sponsored William R. Denison in recital Feb. 17 at Grace Church. He played: Prelude, Fugue and Chaconne in C, Buxtehude; "Christe, aller Welt Trost" and Prelude and Fugue in B minor, Bach; Fantaisie in A, Franck; Suite "Francaise," Langlais. A reception in the church parlors followed the program.

## Youngstown

The Youngstown, Ohio, Chapter met Feb. 23 at St. John's Episcopal Church for an interesting session of anthem singing. The meeting, presided over by the dean, Mrs. A. B. Greene, was a version of a choir clinic or workshop at the grass-roots level. The meeting adjourned to the parish house lounge where light refreshments were served and a short business meeting held. The nominating committee read the slate of officers for the ensuing term.

The most recent in the chapter-sponsored recital series was one March 8 in Trinity Methodist Church by Raymond Coocek, Westminster College, New Wilmington, Pa.

DONALD L. LOCKE

## Central Ohio

The Feb. 17 meeting of the Central Ohio Chapter was held at the First Community Church in Columbus with Helen Eckelberry as hostess. Dr. Otis Maxfield talked on "how to love an organist," stressing the importance of the organist-director's and minister's understanding each other's role in the worship service of the church. A short discussion period followed.

The chapter sponsored on its patron series a lecture-recital by Dr. Richard T. Gore of Wooster College March 9 on the newly-rebuilt organ at the Central Presbyterian Church, Columbus.

HELEN SULLIVAN

## Lorain County

The Lorain County Chapter heard a program on wedding music at the annual dinner meeting Feb. 16 in the Elyria, Ohio, First Methodist Church. Ministers, choir directors and music committee members were guests. Mrs. John Pinkney, dean, conducted a brief business meeting following dinner. Mrs. John Schmidt, chairman of the nominating committee, gave her report. Guest speakers for the evening were: Dr. Richard Warner, Kent State University, the Rev. Howard Wiant, Youngstown, and Merle Andregg, Kent. Dr. Warner had compiled a list of appropriate music as a guide for the program. Wedding processions and recessions, vocal solos, hymns, choir music and anthems and organ music to be played before the wedding stressed that the "music be as dignified as the spoken words of the marriage service."

ALINE FERNER

## Lansing

The Lansing Chapter was entertained at a recital Feb. 6 by the student group—all students of James P. Autenrieth. Gregorian chants were sung and developments played. The chapter sponsored Jean Langlais in recital March 6.

ETHEL M. HEATH

## STUDENT GROUP IN TENNESSEE



MEMBERS of the Middle Tennessee State College Student Group are shown packing boxes to send to the Albert Schweitzer Hospital in Haiti. Margaret Wright, sponsor, is seen on the left.

Group activities of the Murphreesboro school have included sponsorship of Carl Weinrich in October, Christmas music in the school cafeteria before the holidays as well as the activity pictured above.

WYNONA JONES

## Cincinnati

The Cincinnati Chapter sponsored a student organ playing competition Feb. 9 at the Westwood First Presbyterian Church. Students participating were Judith Heimbaugh, Jo An Ott, John Weissrock and William Partridge. Mr. Weissrock was selected the winner by the judges and William Partridge was chosen for second place.

The chapter held its March 2 meeting at the North Presbyterian Church. A brief business meeting preceded the program. Plans for the regional convention to be held in Cincinnati June 22-24 were announced. A very interesting and informative film produced by the Schantz Organ Company was shown followed by a recital played by host-organist Roger Heather. Mr. Heather played the following program: Larghetto and Allegro, Concerto 13 in F, Handel; Adagio, Symphony 6, Widor; Chorale Prelude on a Tune by Vulpilus, Blackburn; "A Passiontide Fantasy," Mader, and "Rise Up, O Men of God," Bingham. An informal reception followed the program in the church parlor.

MRS. CARL H. HEIMENDINGER

## Southwest Michigan

The Southwest Michigan Chapter held its March 2 meeting at Trinity Lutheran Church. Mr. and Mrs. Clinton Jones were hosts. The business meeting was conducted by Dean Kathryn Loew and the speaker for the evening was William Rozeboom, representative of the Wicks Organ Company who described operations at the plant and then showed the Wicks motion picture. A discussion and question period followed. Of particular interest was "finishing" which Mr. Rozeboom defined as tonal regulation to cope with the many acoustical influences in the church building. Mr. Rozeboom advocated working closely with the architect in order to make certain that acoustical treatment would not be overdone.

GEORGE N. TUCKER

## Saginaw Valley

The Saginaw Valley Chapter met at the new suburban First Methodist Church, Saginaw, Feb. 24. Following the business meeting Martha Arnold gave an interesting talk on the history of hymns, tracing them from Gregorian chant to the most modern editions of hymn books. Each member had previously been asked to bring a list of his ten favorite hymns. Mrs. Arnold's dissertation was highlighted by the singing of a hymn from each of the various periods by a small choral group. George Davey played a number of selections in the beautiful new church.

JOSEPHINE HILL WALTHER

## Western Iowa

The Feb. 8 meeting of the Western Iowa Chapter was held at the First Congregational Church in Sioux City. A program was arranged by Mary Jo Weins, assisted by the host church choir. A tape recording was made of the program to be given to Bertha Kleckner, a member of many years who was unable to attend. A brief business meeting was held followed by dinner at the Steak House.

RUTH CORBIN

## Akron

The Akron Chapter met March 2 at the High Street Church of Christ. After the regular business meeting conducted by Dean Dorothy Warden, James Hamilton spoke to the group on organ maintenance. Mr. Hamilton services the organs at Oberlin College. A social hour followed under the direction of Miss Louise Inskip.

ELEANOR L. WELLS

## Waterbury

A potluck supper and meeting for the Waterbury, Conn., Chapter at the home of Robert Birt preceded a festival of music Jan. 4. The children's choirs of St. John's Episcopal Church, the First Lutheran Church and the First Methodist Church sang a splendid program conducted by Margaret Westlake Powers with Jerome Meachem at the organ.

A regular meeting was held at the First Baptist Church Feb. 9. A musical program under the direction of Jeanette Brown was followed by a social hour.

Robert Requa played a chapter-sponsored radio program honoring American composers on Station WBRY Feb. 22.

LILLIAN F. SKILTON

## Housatonic

The Housatonic Chapter met Jan. 21 in the parish house of the First Church of Christ, Cornwall Village, Conn. Mary Schiefelin gave a program devoted to the harpsichord, speaking on the history of the instrument and its contribution to religious music. She then played on her own harpsichord a Telemann suite accompanied with recorders played by Mrs. C. W. Hart, Mrs. John Currie and Mrs. Eric Hanf. The entire group joined to sing "In Dulci Jubilo," Buxtehude, and "Glory to God in the Highest," Vierdank.

The chapter's annual spring recital will feature Robert Baker May 20 in the chapel of the Hotchkiss School, Lakeville.

BLANCHE JACK

## Hartford

A large group of organists and pastors attended the annual pastor and organist dinner of the Hartford Chapter Feb. 9 at the South Congregational Church. Following dinner Esther Ellison introduced the speaker, Ray Berry, chairman of the commission on acoustics for the Guild and editor of *The American Organist*. He gave much information about acoustics and showed slides of various church interiors.

A business meeting was held at the Church of the Redeemer, West Hartford, Feb. 16. The slate of officers was read and other business was transacted. Dean Esther N. Ellison presided. Frederick Mitchell showed colored slides of various noted European churches and their organs which he visited last summer.

FLORENCE B. CASE

## Bridgeport

The annual pastor-organist dinner of the Bridgeport Chapter was held Feb. 9 in the Town House restaurant. Despite an extremely stormy night ninety-five members and guests braved the elements and enjoyed a roast turkey dinner followed by an entertaining and inspiring address by Dr. G. Wallace Woodworth, Harvard University, entitled "The Human Problems of the Organist and Choirmaster." Dean Florence Beebe Hill presided and a report from the nominating committee by Chairman M. Louise Miller announced the slate of officers for 1959-60.

PATRICIA Y. BROWN

## Stamford

An attentive audience was present to hear Adolph Teichert, harpsichordist and organist, in a recital Feb. 16 at St. Paul's Episcopal Church, Riverside, sponsored by the Stamford Chapter. He played first on the harpsichord, including Byrd, Rameau, Scarlatti, Cimarosa and Bach, and followed with seven Bach chorale preludes on the organ. Arrangements for the program were made by Anthony Truglia, sub-dean. Refreshments and a social hour followed.

## MAINE COMPOSERS FEATURED

The Portland, Maine, Chapter sponsored a program of sacred music by Maine composers as its contribution to American Music Week Feb. 16. The Westbrook Congregational Church was host and the Rev. Robert Wood gave the address, giving brief resumés of the careers of the Maine composers whose works were heard, five of whom are still alive.

Included on the program prepared by Fred Lincoln Hill, program chairman, were five solos, three anthems, five organ numbers and three hymns. Organists, soloists and choir members represented nine churches in the greater Portland area. The Rev. John P. Cranston, Jr., chaplain, read the scripture.

Maine composers were: Dr. Latham True, Herman Kotszschmar, George Marston, Will C. MacFarlane, C. Whitney Coombs, Karl P. Harrington, William P. Bradbury, Iza Mitchell, Dr. F. L. Jackson. Dr. Alfred Brinkler, Rupert Neily, William V. Bradley, Homer Humphrey and Fred Lincoln Hill, who are still participating in activities in and about Portland, were also represented.

MAUD H. HAINES

## New Hampshire

The fifty-first organ recital sponsored by the New Hampshire Chapter took place in the Suncook Methodist Church March 1. Trevor M. Rea, sub-dean, played two groups of hymn arrangements based on hymns found in the Methodist Hymnal. The Pilgrim handbell choir from the First Congregational Church, Concord, assisted with two groups of hymns. Following the recital refreshments were served in the lower hall by a committee from the host church.

The new organ showroom of Past-dean Roger Barrett was the meeting place for the chapter Feb. 8. After a brief business meeting a report on the coming regional convention was given by Robert Hale, general chairman. Organ and choral music brought by Rebecca Dole, dean, Alene Yoder, Neta Williams and Irving Bartley was examined, practiced and discussed. Refreshments were served. The evening closed with a demonstration of the new Chamberlin percussion organ by Mr. Barrett.

EVELYN FISHER

## Princeton

The Princeton, N. J., Chapter sponsored Marc Schaefer in a recital at Trinity Church Feb. 18. Mr. Schaefer's program included the following: Prelude and Fugue in F sharp minor, Buxtehude; "Mein junges Leben hat ein End," Sweetinck; Prelude and Fugue in E, Lübeck; Prelude and Fugue in B minor, Bach; "Jesu, meine Freude," Walther; Caprice sur les Grandes Jeux, Clérambault, and "Te Deum," Langlais.

The American Organ Players Club of Philadelphia visited Trinity Church Feb. 21 to hear and examine the organ. The Princeton Chapter was invited to join on this inspection tour.

RUTH A. REED

## Long Island

A program of liturgical music was the feature of the Long Island Chapter's meeting Feb. 8 at St. Killian's R. C. Church, Farmingdale, where Regina Strobel is organist and Arpad Darasz is music director. The general construction of the mass was discussed by the pastor of the host church who introduced each musical number by the men's and boys' choirs in humorous but factual vein. The illustrative music included Gregorian chant, selections by Mozart, Bards, Praetorius and Schehl. At the buffet supper-business meeting preceding the program Dean Sophy Toppin announced upcoming dates.

## Queens

The Queens Chapter observed its second anniversary Feb. 8 with a festival service at the Good Shepherd Lutheran Church, Bellair, L.I. David S. Walker at the organ directed a brass ensemble and the choir of the church in the service based upon the new Lutheran hymnal. The program included: Concerto for Two Trumpets, Vivaldi; Fanfares Based on Hunting Calls, Osborne; Three Chorales, Bach-Biggs; Festival Fanfare, Wolf; "O Come, Ye Servants of the Lord," Tye, plus service music and hymns.

The chapter held its March 8 meeting at the Woodside Community Church. The evening began with a devotional service led by the Rev. Arthur Morone. Robert Clearwater was organist. Following the service the annual business meeting was held; the report from the nominating committee was read. A kinescope of the United Nations concert featuring Pablo Casals was shown. Following the meeting refreshments were served by the church choir.

MARY KAHER

# News of the American Guild of Organists—Continued

## Sacramento

The program plans for the far-western regional convention, to be held June 16-19 in Sacramento, Cal., have been completed. The highlight of the convention will be a recital by Dr. Alexander Schreiner on the four-manual Estey in the Memorial Auditorium and the support from all churches and civic groups in this venture is most gratifying. Another high point will be the recital in the First Baptist Church by Marilyn Mason. Featured on her program will be the Normand Lockwood Concerto for organ and brass which Miss Mason introduced. She will also conduct a workshop. Dr. Richard Keys Biggs, dean of Catholic organists in the West, will give a short recital preceding the solemn high pontifical mass in the historic Cathedral of the Blessed Sacrament. A talk by Dr. Roberta Bitgood entitled "The Human Octopus," a discourse on the organist who also directs the choir, should be worth the price of the registration fee.

The chapter gathered for the Feb. 17 meeting in the parlor of the First Christian Church with Mary Ruth Aradis as hostess. Dean Helen Kilgore called the meeting to order. Grace Morse reported a panel of proposed officers for 1959-1960. Chairmen of various phases of the regional convention brought reports on their progress. Frederic Errett, chairman of the convention, showed sketches by art students of Sacramento State College entered in competition for use on convention program booklets. The sketch chosen was by Betty Kligger. Franklin Johnson gave a resumé of a story on which a program of ballet will be based at the convention. Fay Hanchette brought an interesting report on a choir school which she has been attending and a workshop on junior choir work under the direction of Roberta Bitgood. Following the meeting members examined organ music displayed by Maurice Silverman and tried out the Pels organ in the church. Refreshments and a social hour followed.

RUTH H. MARTIN  
G. LELAND RALPH

## FREDERIC ERRETT



FREDERIC ERRETT is serving as general chairman for the far-western regional convention at Sacramento, Cal., June 16-19. Organist of the Fremont Presbyterian Church and lecturer in music at Sacramento State College, he finds time in his busy schedule for frequent recitals and active service in the Sacramento Chapter. A graduate of Whittier College, Mr. Errett studied with Frank L. Anderson and Dr. Richard Keys Biggs. He has held several church posts in southern California.

## Orange Coast

A review of organ literature by periods and countries was the subject of an interesting and informative lecture-recital Feb. 10 for the Orange Coast Chapter by Ronald M. Huntington, A.A.G.O., in the First Presbyterian Church of Orange. A dinner was arranged by Kay Welch.

The first of a chapter-sponsored series of Lenten recitals was given by Gerald VanDeventer Feb. 15 on the Skinner organ in the First Presbyterian Church, Anaheim. The second at St. Mary's Episcopal Church, Laguna Beach, was given March 1 by Harold Chaney and a third March 15 at the First Presbyterian Church, Santa Ana, by Robert W. Larson.

AILEEN ADAMS

## Portland

The Portland, Ore., Chapter held its Feb. 14 meeting at Lewis and Clark College with Stanley Glarum of the music department as host for the evening. Paul Felsler played several numbers on the chapel organ following the business meeting. A tour through the new John Stark Evans memorial music building was conducted by members of the faculty.

DONALD R. McPHERSON Sonata 7.

## Northern California

Continuing this year's policy of featuring local talent, the Northern California Chapter met March 9 at the First Church of Christ, Scientist, in Berkeley. Ludwig Altman and Eileen Coggin gave a program on the three-manual Austin. Mr. Altman played eight of the "eighteen great" Chorales by Bach. Mrs. Coggin played the following: Canon in B minor, Schumann; Chorale in B minor, Franck; "Brother James' Air" and "Green-sleeves," Wright; "The Star Proclaims the King Is Here" and "Now Thank We All Our God," Peeters.

The chapter and the Choral Conductors' Guild co-sponsored a workshop, dinner and choral and organ program Feb. 9 and 10 in the interest of advancing good church music. Dr. Roberta Bitgood conducted a helpful workshop on junior choirs at the First Baptist Church. Between the discussion and the actual singing by the group of an attractive list of anthems for junior choir, refreshments were served by Dean Esther Johnson, Mrs. Coggin and John Burke, organist of the church. The second evening of this joint activity started with a dinner at the First Congregational Church, Oakland. Later Dr. Bitgood played a short recital on the new 71-rank Möller organ. David Schaub, organist of the church, and the chancel choir under the direction of Harold Youngberg also shared in an enjoyable program.

MARGARET L. FISHER

## Kern County

The Kern County Chapter, Bakersfield, Cal., has enjoyed combined activities with the student group for discussions. "The oratorio" was the subject of the discussion at the Jan. 13 meeting at the United Brethren Church. Vocal arias were sung by Mary Tedd and Margaret Sue Thomas.

The Feb. 10 meeting at the First Baptist Church featured an organ group by Mrs. Ronald Clark, followed by the showing of colored slides of Thailand and a display of jewelry, silks and brocades by Mr. and Mrs. Bradley Shelton.

The annual student recital March 1 at the First Congregational Church included Judy Mintier, Nancy Vanderpool, Donna Harrison, Barbara Hedge, Sharon Johnson and Thomas Russell.

In response to a request from the Bakersfield high school evening forum, the chapter has arranged fifteen-minute recitals on the Georgia Camp memorial organ in Harvey auditorium. Members participating have been Mrs. Clark, Mrs. Norman Nystrom, Margaret Bennage, Eleanor McIntire, Mrs. Sherlo Shively, Mary Cornell, Josephene Sweney and Mrs. Dan Sill.

MARY CORNELL

## Long Beach

The 125-voice choir of Long Beach, Cal., College sang a concert of choral music March 3 in the First Methodist Church under the auspices of the Long Beach Chapter. This outstanding choir sang choral masterpieces of all faiths written from the sixteenth century to the twentieth century. The fourth concert in the chapter's series "artists of the West" was directed by Royal Stanton with Helen Davenport at the four-manual Skinner organ. Assisting artists included the chamber orchestra from the college symphony directed by Nelson Keyes and soloists, Helen Davenport was heard in the Rheinberger

## Santa Barbara

The Jan. 20 meeting of the Santa Barbara Chapter was held at Trinity Episcopal Church. Evening prayer was followed by a short recital by Russell L. Wheeler, deputy organist, who played: "How Brightly Shines the Morning Star," Buxtehude; Trio-sonata 1, Bach, and Magnificat 5, Dupré. After the recital a discussion was held in the guild hall with Dorothy Westra, C. Harold Einecke, William Beasley and Brookes Davis serving as a panel. Topics discussed were: processions, service music, preludes and general topics relating to service-playing. Mrs. John Walser served Valentine refreshments. Plans were discussed by Dean Lucille Beasley for the recital of Pierre Cochereau April 1 and sponsor cards were given out.

Members were guests of Mr. and Mrs. William Goldsworthy at a dinner party Jan. 27 in honor of President and Mrs. Harold Heeremans. Mr. Heeremans, following the dinner, explained and discussed Guild activities on a local, state and national level.

DR. C. HAROLD EINECKE

## Los Angeles

The March 2 meeting of the Los Angeles Chapter began with dinner at Scrivener's restaurant in Inglewood. Special guests were members of the two local student groups from U.S.C. and B.I.O.L.A. After dinner the presidents told about the activities of these two groups. Guests then went to the Faith Lutheran Church to hear a recital by three young artists. The program was an inspiration to young and old. The artists and their respective programs were as follows: Anthony Newman played Prelude in G, "Rejoice Beloved Christians" and Fugue in G (Jig), Bach, and Chorale in B minor, Franck. Charlotte Crosby played Prelude, Fugue and Chaconne, Buxtehude, "Blessed Are Ye Faithful," Brahms, and Scherzo and Finale, Symphony 1, Vienne. Ladd Thomas played Passacaglia, Symphony in G, Sowerby, Phantasia and Ruhig Bewegt, Sonata 1, Hindemith, and Toccata, Suite, Opus 5, Durufé.

ELFRIEDA DOLCH

## San Jose

The San Jose Chapter held its Jan. 10 meeting in the home of Roy Monsen. Dean Herbert Nanney announced that the chapter was to sponsor Carl Weirich in a recital Feb. 15. Following the business meeting an illustrated talk on European organs was given by Thomas Rhoads who showed colored slides of his trip abroad last summer.

LILA LEVAN LOADWICK

## Central Arizona

The Central Arizona Chapter met Feb. 19 for a tour of two churches in Phoenix. Members gathered at Christ Lutheran Church where the Rev. William Pebler explained the symbolism of the church furnishings, reviewed the place of music in Lutheran worship and discussed the advantages of a balcony organ and choir. Walter Fritze played three selections and answered questions concerning the balcony location. The second church visited was the First Methodist where the Rev. L. Barrett Rice spoke on the design and furnishings of the church, and the organist, Eugene Harris, played several numbers demonstrating the organ.

MARVIN ANDERSON

## Eugene

The Three-manual Möller organ in the First Congregational Church of Eugene, Ore., described in THE DIAPASON for January, 1958, was opened by Alexander Schreiner Feb. 17 before a capacity crowd of 1,000. Dr. Schreiner's program included "O Man, Bemoan Thy Fearful Sin" and Toccata, Adagio and Fugue in C, Bach; Fantasie in A, Franck; "Star of Hope," R. K. Biggs; "Chanson," E. S. Barnes; Fanfare, Sowerby; "Meditation Religieuse," Mulet; "Water Nymphs" and "Carillon de Westminster," Vienne. The morning of Feb. 17 Dr. Schreiner conducted a master class for twenty-five members of the chapter and student organists from the University of Oregon.

## Tacoma

The meeting of the Tacoma Chapter was held Jan. 12 in the music building at the College of Puget Sound. Dr. Charles M. Fisher spoke on contributions of different religions and cultures to sacred music. He illustrated his talk with a number of organ recordings. This was followed by a social hour at the home of Mrs. Kenneth Oas.

Carolyn Harer, Annie Wright Seminary, was sponsored in a program of organ music Feb. 9 at the First Congregational Church. Her program included: Prelude, Fugue and Chaconne, Buxtehude; Prelude and Fugue in A minor, Bach; "Ave Maris Stella," Dupré, and Allegro Vivace, Symphony 5, Widor. Following the recital a social hour was held in the church parlors.

LUCILLE HORNUM

## Southern Arizona

The Southern Arizona Chapter met March 9 at the First Methodist Church in Tucson. Members brought five favorite anthems from their libraries and exchanged ideas. Dean Robert Lamm directed a sing. A business meeting and social hour completed the evening.

## Riverside-San Bernardino Counties

The Choral Conductors' Guild met with the Riverside-San Bernardino Counties Chapter at the First Baptist Church, Redlands, Feb. 9 for the annual dinner for ministers. Following dinner a panel of a minister, organist, choir director, singer and layman led an animated discussion. Afterward the chapter was introduced to the new Lutheran hymnal for a short hymn sing.

One of the "young organist recitals" sponsored by the Riverside-San Bernardino Counties Chapter was played for a packed house at the First English Lutheran Church, San Bernardino, by Herbert Iverson, candidate for a master's degree at the University of Redlands. The classic-type Holzinger organ, installed within the week, was designed by Charles Clarke and Mr. Iverson. By clever unification a great deal of variety was obtained from five ranks. This recital demonstrated suitability for congregational and solo singing as well as recital use. Most successful were the Handel Concerto, Daquin Noël, Böhm Prelude and Fugue and "Green-sleeves," Wright. This occurred Jan. 18. Charles Shaffer's chapter-sponsored recital the same evening appeared on the recital page in March.

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J. Herbert Springer played his annual Lenten recitals on the mammoth Austin organ (one of the world's largest with 12,809 pipes) in St. Matthew's Lutheran Church, Hanover, Pa. His March 1 recital honored the Handel bicentennial. Works by Handel included: Prelude and Fugue in F minor, Concerto in C minor, Concerto in F (Cuckoo and Nightingale), Suite for a Musical Clock, Largo and Allegro, Concerto 4 in F.

The March 15 program was made up of: Toccata in A minor and "My Young Life Hath an End," Sweelinck; "From the Depths I Call to Thee," "Deck Thyself with Joy and Gladness," "When in the Hour of Utmost Need" and Fugue in E flat (St. Anne), Bach; Cantabile in B, Franck; "Now Woods and Fields Are Sleeping," Edmundson, and Chorale 3, Andriessen.

**BACH FESTIVAL DETAILS  
SET FOR BALDWIN-WALLACE**

The program of the twenty-seventh annual Bach festival May 22 and 23 at Baldwin-Wallace College, Berea, Ohio, includes several unusual events: a lecture by Alfred Frankenstein, a performance of the Mass in A minor, solos on the harpsichord by Rafael Puyana and Cantatas 43, 50 and 51.

Vocal soloists announced are Lois Marshall, soprano, Lillian Chookasian, contralto, Glenn Schmittke, tenor, and W. S. Wright North, bass.

George Poinar of the Baldwin-Wallace faculty will as usual conduct all works announced except Cantata 50 which Cecil Munk will direct. The participating groups will be the Bach chorus, festival orchestra and the a cappella choir conducted by William J. McBride.

**BROCK MOVES TO POSITION  
IN CHURCH AT VANCOUVER**

R. Elliott Brock, organist and choir-master of Christ Church, Hudson, N.Y., has been appointed to a similar post at St. Luke's Church, Vancouver, Wash. He will assume his duties April 15.

Mr. Brock majored in music at Columbia University, where he was an organ student of Charles Henry Doersam, warden of the A.G.O. from 1932 to 1939. He did graduate work in education at Brigham Young University and is currently at work on a doctorate. Before assuming his present post, Mr. Brock served churches in New York City, Kansas and California. He is present dean of the Hudson-Catskill Chapter of the A.G.O.

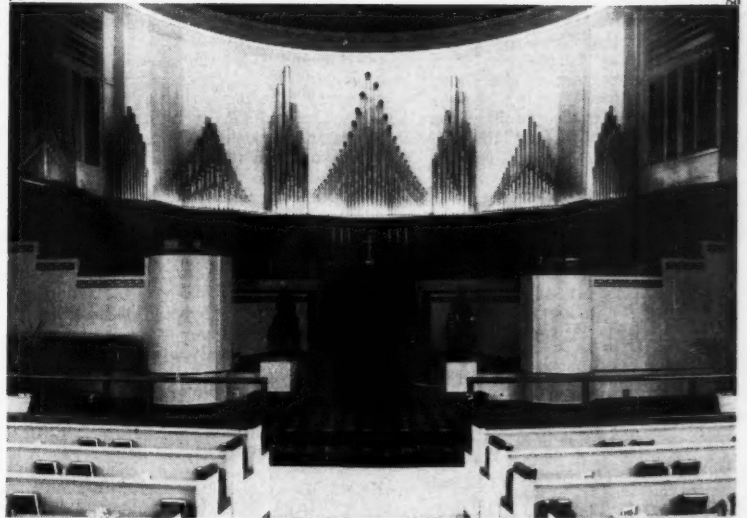
**ROBERT MCGILL IS GUEST  
AT SHREVEPORT FESTIVAL**

Eight Methodist churches in the Shreveport, La., area combined their junior choirs in a music festival March 8 in the First Methodist Church. Robert McGill, dean of the St. Louis Chapter of the A.G.O., directed the 200 voices in a program of Lenten and Easter anthems. Mrs. Harold Booth and San Terranova accompanied the choirs in eight anthems. Mr. McGill played organ music by Handel, Brahms, Rinck and Bach.

**UNIVERSITY GROUP OFFERS  
ANNUAL ANTHEM CONTEST**

The annual competition for anthems for average church choirs is announced by the chapel choir conductors' guild, Capital University, Columbus, Ohio. A prize of \$100 is offered. Everett W. Mehrley is chairman of the contest which closes Sept. 1, 1959.

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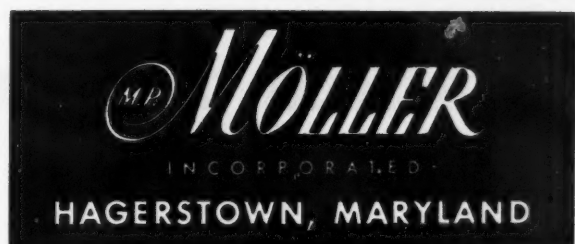


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**INSTALLATION IN CHAMBERS**

Suburban Pulaski Heights Methodist with 3,000 Members Will Have 3-manual Instrument — Murlin Kelsay Is Minister of Music

The Pulaski Heights Methodist Church, Little Rock, Ark., has given the Schantz Organ Company a contract to build a three-manual organ. The suburban church has more than 3,000 members. Two Sunday morning worship services are held and the present educational facilities are being expanded with a new building.

The organ is to be installed in two shallow chambers on each side of the chancel of the Gothic building. The console will be of the drawknob type; a small antiphonal division is prepared for.

Murlin Kelsay is minister of music. The musical program of the church includes four choirs.

Negotiations for the purchase were by Alfred E. Lunsford for the Schantz Company.

**The stoplist:**

**GREAT ORGAN**

- Lieblich Gedeckt, 16 ft., 12 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Chimes, 25 notes.
- Tremulant.

**SWELL ORGAN**

- Viola, 8 ft., 61 pipes.
- Hohlflöte, 8 ft., 61 pipes.
- Viola Celeste, 8 ft., 49 pipes.
- Flute Dolce, 8 ft., 61 pipes.
- Flute Celeste, 8 ft., 49 pipes.
- Spitzprincipal, 4 ft., 61 pipes.
- Hohlflöte, 4 ft., 12 pipes.
- Plein Jeu, 3 ranks, 244 pipes.
- Bassoon, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Bassoon, 8 ft., 12 pipes.
- Rohr Schalmel, 4 ft., 61 pipes.
- Tremulant.

**CHOIR ORGAN**

- Nason Gedeckt, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Gemshorn Celeste, 8 ft., 49 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 12 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Koppelflöte, 2 ft., 12 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- English Horn, 8 ft., 61 pipes.
- Tremulant.

**PEDAL ORGAN**

- Resultant, 32 ft.
- Principal, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft.
- Gemshorn, 16 ft., 12 pipes.
- Octave, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Gedeckt, 8 ft.
- Gemshorn, 8 ft.
- Super Octave, 4 ft., 12 pipes.
- Gedeckt, 4 ft.
- Double Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft.
- Clarion, 4 ft.

**HUGE THEATER ORGAN GOES  
TO HOME IN MINNEAPOLIS**

Byron Carlson, Minneapolis, Minn., has purchased the five-manual Wurlitzer organ in the Marbro Theater, Chicago. He will remove the organ and install it in his home in Minneapolis. The instrument was one of three Wurlitzers built of this size. Negotiations were handled by the Shanahan-Schmidt Organ Company which also has the removal contract.

**COLBERT LABERGE ARTISTS  
HAVE BUSY APRIL AHEAD**

Recitalists under the banner of the Colbert-LaBerge concert management look forward to a busy April.

Robert Baker will play April 15 for the A.G.O. regional convention in Columbia, S. C. Previous to this he will appear for the Guild chapter in Rochester, N. Y., April 6, in Rochester, Minn., the 8th, in Sioux Falls, S. D., the 10th, in Minneapolis the 12th and at the First Congregational Church, Oak Park, Ill., the 13th. The Chesapeake Chapter of the A.G.O. will sponsor him in Baltimore April 20.

Wilma Jensen will play for the Metropolitan New Jersey Chapter of the A.G.O. April 13 at Grace Episcopal Church, Newark. Later this month she will play two recitals in California: at St. John's Presbyterian Church, Berkeley, April 26 and for the San Diego Chapter of the A.G.O. at the First Presbyterian Church the 28th. She will be heard in Sioux Falls, S. D., May 1 and for the Chicago Club of Women Organists at St. James' Cathedral May 4.

Alexander Schreiner will make four appearances in the eastern part of the country in April, playing in Methuen, Mass., April 22, in Belleville, Ont., the 24th, in Painesville, Ohio, the 27th and in Omaha, Neb., the 29th. He will again go to California in May to play for the La Jolla A.G.O. Chapter at the First Presbyterian Church, San Diego, May 5, at the First Congregational Church, Long Beach, the 6th and at the Church of the Valley, Santa Clara, the 10th.

Claire Coci will be guest soloist with the Butler County Symphony Orchestra, Butler, Pa., April 4, playing the DeLamarter Concerto. She also will be heard in Gettysburg, Pa., April 2 and in Youngstown, Ohio, where she will play for the Guild April 12.

Robert Noehren, who recently returned from six months in Europe, will play in Bethesda, Md., April 5 under the joint sponsorship of the District of Columbia Chapter of the A.G.O. and the Bethesda Methodist Church. He will be heard in Philadelphia April 7.

Nita Akin will play for the Milwaukee Guild Chapter April 5 and has been invited to play at the U. S. Military Academy in West Point April 26.

**DAYTON CHURCH TO HAVE  
SECOND ARTS FESTIVAL**

The second May festival of religious arts will be sponsored May 1-3 at the Westminster Presbyterian Church, Dayton, Ohio. The first day's emphasis will be on the plastic arts; the second day will be devoted to drama with a performance of "Christ in the Concrete City" by the drama workshop of the College of Wooster, William Craig, director.

Two programs May 3 will feature the festival choir and soloists in a concert of sacred solos and choruses and Parker's "Hora Novissima." Robert M. Stofer will conduct.

**CHRISTIANSSEN TO DIRECT  
WORKSHOP AT CHAUTAUQUA**

Paul J. Christiansen, Concordia College, Moorehead, Minn., will conduct a choral workshop at Chautauqua, N.Y., July 6 to Aug. 16. Richard D. Hoffland, Sioux Falls, S.D., will also teach. The workshop will work closely with Chautauqua's school of music, headed by Julius Huehn, Eastman School of Music.

The school of music of Syracuse University is co-operating with the Chautauqua school to offer college credit to teachers and college students. The adult education division of the university administers the center.

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**Langlais in Chicago**

Jean Langlais played his fourth recital in the Chicago area and 150th in the United States March 8 as the third event in the subscription series sponsored by the Chicago Chapter of the A.G.O. An overflow audience greeted the eminent French recitalist and composer and gave him a warm welcome. The Möller organ in the new St. Paul's Episcopal Church was the instrument chosen. Like the three other contemporary French organists who have played here within the last two or three seasons, he did not make the most imaginative use of the American organ at his disposal, accepting it rather as a not wholly satisfactory substitute for a French instrument rather than as an instrument of its own intrinsic character.

M. Langlais opened with the "St. Anne" Fugue which displayed many of his musical strengths (and they are considerable). The Messiaen "Les Mages" was a bit monochrome but was musicianly and made easy listening. The sprightly performance of Bingham's "Rhythmic Trumpet" added a good note to the program. Tournemire's "Communion de la Nativité de la Sainte Vierge" was unrolled with feeling and understanding.

The organist took advantage of the building's dry acoustics for a very rapid tempo in the Finale from the Vienne Symphony I. It was puzzling that this grasp of his phonic environment did not extend to the adjustment of basic staccato and legato touches.

His playing of his own numbers found him at his best as regards both the communication itself and the exploitation of organ color. The movement from his early symphony, strongly flavored by a generation of French virtuosity, was hardly a match for the more recent smaller-scale works in individuality and expressiveness. Of the group we found the Scherzando and the "Pasticcio" the most rewarding. Organists react warmly to a competent composer giving authentic performance to his own works.

GEORGE POWERS, F.A.G.O., conducted Brahms' Requiem Feb. 15 at St. Mark's-in-the-Bouwerie Church, New York City.

**McGILL'S CHOIR APPEARS WITH ST. LOUIS SYMPHONY**

The seventy-five-voice choir of Grace Methodist Church sang Brahms' Requiem to a capacity congregation Feb. 22. The choir was accompanied by twenty-one St. Louis Symphony players with Robert Oldham, Monticello College, Godfrey, Ill., assisting at the organ. Robert M. McGill directed.

Besides singing two regular services each week and several special services of music each year at the church, the choir sang Handel's "Messiah" with the St. Louis orchestra at Kiel Auditorium Easter eve and Easter Day as a part of the regular symphony series. The symphony's new musical director, Edouard Van Reemoortel, conducted.

**CHRISTIANSSEN WORKSHOP SUMMER PLANS REPORTED**

The 1959 summer session of the Olaf Christiansen choral school workshop has been extended to ten days. The session will open June 29 and run through July 9 and will be staffed by Olaf C. Christiansen, director of the St. Olaf Choir, with Gerhard Schroth and Hazel Tkach assisting. It will be held at Penn Hall, Chambersburg, Pa. The workshop will include intensive courses in all phases of choral techniques, voice, conducting and repertory for both school and church. Recreational facilities include golf, swimming, tennis and riding in the beautiful Cumberland Valley. Neil Kjos is manager.

**BERENBROICK TO LECTURE AT PENNSYLVANIA SCHOOL**

Lester W. Berenbroick, Drew University, will deliver the annual organ-choral lectureship sponsored by Lebanon Valley College in co-operation with the Harrisburg ministerium of the Evangelical United Brethren Church at the college in Annville, Pa., April 15. His lectures will include the hymnal as a source book for the choir, organ and choral repertory, choral technique and the use of organ with other instruments.

**ELLSASSER CONDUCTS BACH FESTIVAL IN LOS ANGELES**

Upon his appointment as acting organist-choir director of the First Congregational Church, Los Angeles, Cal., Richard Ellsasser traveled more than 30,000 miles by air in a month while fulfilling his recital commitments.

Mr. Ellsasser served as director for the silver anniversary of the church's Bach festival, the third oldest one in the United States and the oldest on the west coast. He opened the series with a recital March 13. The annual Los Angeles school Bach program March 14 made use of 600 members of junior and senior high school choruses and orchestra. The festival closed with Mr. Ellsasser conducting the Mass in B minor with the cathedral choir of the church and members of the Los Angeles Philharmonic Orchestra.

Mr. Ellsasser will conclude his four-month tour playing April 3 at Marion, Ind., April 7 at La Crosse, Wis., April 9 at Mankato, Minn., April 12 at Erie, Pa., and April 22 at Canton, Ohio.

**BALES AND SEARCHFIELD DIRECT CALGARY FESTIVAL**

John Searchfield will share honors with Gerald Bales in the Calgary, Alta., festival of music to celebrate the anniversaries of Handel and Purcell. The festival, which will extend over the latter part of May, will culminate in a concert May 27 by a special festival choir organized for the occasion. Mr. Bales will direct Handel's "L'Allegro" and Mr. Searchfield a stage presentation of Purcell's "Dido and Aeneas" in the Jubilee Auditorium.

At the first two concerts organ concertos by Handel will be featured with both Mr. Searchfield and Mr. Bales appearing in the dual capacities of soloist and conductor.

SCUTZ' "Seven Words of Christ on the Cross" was heard March 15 at St. George's Church, New York City, under Charles Henderson's direction.

PIERRE COCHEREAU and his wife, Nicole, arrived in this country Feb. 27 via jet airline from Paris for his extended tour.

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Official Journal of the American Guild of  
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of Organists

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

CHICAGO, APRIL, 1959

## Organs in Civic Buildings

The active and alert District of Colum-  
bia Chapter of the A.G.O. recently passed  
a carefully-framed resolution regarding  
an organ for the proposed new Cultural  
Center in our nation's capital. It was pub-  
lished in full on page 10 of THE DIAPASON  
for March. How much more "on the ball"  
the chapter was than the authorities con-  
cerned with the project was illustrated  
when Richard L. Coe of the Washington  
Post discovered by questioning the White  
House that no one knows even who has  
authority to call a meeting of the trustees.

The whole matter of organs in public  
auditoriums seems to us one for some soul  
searching. One of the earliest editorials in  
this publication, written forty-nine years  
ago this very month and entitled "Great  
Organs in Desuetude," laments the aban-  
donment of a great public instrument in  
Topeka, Kans. A similar "Why Is the  
Organ Silent?" as soon again as Febru-  
ary, 1911, is based on a similar situation  
in Columbus, Ohio. And so it goes  
through the years. THE DIAPASON has  
published the descriptions of dozens of  
large, expensive instruments installed in  
municipal and civic halls. How many of  
these instruments even exist today? How  
many are in reasonable playing condi-  
tion? How many are ever played? We  
believe you can count them on your  
fingers: the two Carnegies in Pittsburgh,  
the Kotschmar in Portland, the Balboa  
Park outdoor organ in San Diego—a few  
others. True, many of the most famous  
instruments were better known for their  
thunder and lightning effects than for  
their tonal concepts, but fashions are fleet-  
ing and they may change again.

The D. C. Chapter has, to some extent,  
anticipated the disease which has brought  
about the demise of most of the municipal  
organs. It used such phrases as "proper  
care" but in reference to placement and  
use rather than to maintenance. The organ  
in the Ford Auditorium in Detroit; we are  
told, has no provision made for regular or  
adequate servicing and this in a new  
situation.

Are recitals in a big, half-empty public  
auditorium a real factor in bringing about  
general appreciation of organ music? Is  
an organ of dimensions suitable for a  
large hall likely to be ideal for use with  
either a small instrumental ensemble or a  
full symphony orchestra?

Several cities are now in the throes of  
planning civic auditoriums. Civic-minded  
organists in all of those cities will need  
wide information from unbiased sources  
to justify their support (or lack of sup-  
port) for organ installations. We wonder  
if the Guild will not expand its Lincoln  
Center project to provide an exploratory  
study of this whole matter.

## Those "All-" Programs

We have mixed feelings about those  
long familiar programs made up of the  
works of one composer. Once standard  
diet on symphony programs, all-Wagner  
and all-Tchaikovsky programs are (hap-  
pily we think) now a rarity; even all-  
Beethoven and all-Brahms programs are  
less staple fare than at one time.

Some of us can remember, perhaps with  
a touch of nostalgia, the all-Sousa band  
concert in the town park or even the all-  
Moody-and-Sanky hymn sings at revival  
meetings. Television put a firm quietus on  
the all-Kern and all-Irving Berlin pro-  
grams so dear to the hearts of the radio  
program directors.

But there still is a function, we believe,  
for certain "all-" programs. We enjoy  
Messiaen much more since a beautifully  
played all-Messiaen program we heard.  
And our appreciation of Sowerby was  
greatly enhanced by an all-Sowerby ser-  
vice. A friend of ours was turned from a  
strenuous aversion for Hindemith to ar-  
dent enthusiasm by the experiment of lis-  
tening to a recording of "Mathis der  
Mahler" exclusively for a week. An un-  
familiar idiom somehow seems much less  
strange if it is not surrounded by more  
familiar ones. (A problem for the psy-  
chologists?)

A program of familiar material by a  
single composer seems to us most legiti-  
mate when there is a closer tie than just  
the composer's name. The "Clavierübung"  
part 3 can be a memorable experience, as  
Dr. Fleischer showed us at Houston last  
summer. And there are few evenings of  
music to compare to the "Goldberg" vari-  
ations in the hands of Rosalind Tureck.  
But let's not allow the all-Buxtehude or  
even the all-Bach label to substitute for  
careful, intelligent program planning or to  
hide the lack of it.

## Doldrums

Like the ancient mariner of the Col-  
eridge ballad, organists and choir directors  
the first week after Easter often find  
themselves becalmed in the doldrums.  
Each of us needs those first few days after  
the great Christian festival to be "as idle  
as a painted ship upon a painted ocean,"  
but soon we begin to realize that our  
stretch of ocean between the high swells  
of Lent and Easter and the inviting sea-  
shore of the season's end is dreary and  
static largely because of ourselves. And it  
becomes time to trim our sails and, if we  
need to, dig out some old oars and start  
rowing.

Familiar and useful oars are choir par-  
ties and choir recognition ceremonies and  
even such remnants of yesterday as hay-  
rides and hymn festivals.

But you need to take a high-vitamin  
tonic to prepare for manning the oars.  
And the best tonic is good music itself—  
challenging music, demanding music. This  
is why planning an organ recital or a  
choir concert or digging right into plans  
for next season's music program is the  
best way to set your compass toward the  
new horizon. You will be surprised how  
soon you will find a fresh breeze to fill  
those sails again.

## The One Next to You

Within the last few weeks we have re-  
ceived several comments which boil down  
to the same old complaint: people just  
don't come out to organ recitals. Some of  
the remarks have come in letters that  
often read like this one from Toledo:  
"David Craighead played beautifully; the  
audience was a disgrace."

The publicity problem, as all of us  
know, is something of a vicious circle.  
Newspapers rarely keep people informed  
of organ recitals ahead of time and even  
more rarely review them afterward. If  
people are not told of recitals, they can  
hardly be expected to attend. Yet a stand-  
ard newspaper rejoinder is that "not  
enough people are interested to justify the  
space." And they point accusingly to the  
miserable attendance at recitals.

But this is only the problem of bringing  
in outsiders. Perhaps attendance, like  
charity, begins at home. In many places  
organists themselves do not attend organ  
recitals. An F.A.G.O. of our acquaintance  
not only refuses to support Guild chapter  
activities but has not attended an organ  
recital of any kind for more than five  
years. Dozens of organists cook up the  
most transparent excuses for staying away  
from recitals their chapters sponsor and  
for which in some cases they have already  
paid.

We put more than a little confidence in  
the effect which the overflow audiences of  
such magnetic performers as Biggs, Fox  
and Schreiner have on the growth of pub-  
lic interest in organ playing. This is all to  
the good. But there are hundreds of other  
players who can give pleasure, enlighten-  
ment and inspiration to non-musicians as  
well as organists—if there is an audience  
to listen.

The first step, it seems to us, is up to  
organists. They must get out to hear their  
own professional representatives even at  
personal sacrifice. The second step is a  
missionary one. In the words of the old  
gospel song: "You bring the one next to  
you and I'll bring the one next to me."

## Letters to the Editor

Matthew 5:9

Seymour, Conn., March 7, 1959—

Dear Sir:

Pondering the Mitchell vs. Thompson-  
Allen tracker-bicker has led me to a mos-  
happy conclusion: both of these men are  
correct!

If one of Mr. T.-A.'s "uninformed" may  
be permitted to shed the light of pure ig-  
norance on the matter:

First, we might justify Mr. M. thus: the  
channel above a pallet is at room pressure  
whether one or a half-dozen stops are on  
and it is not conceivable that the number of  
stops drawn can have any effect on the opening  
of the pallet. This is about what Mr. M.  
claimed and I expect it is so—but only for  
the precise instant of opening. As soon as  
the air starts moving, the situation changes  
and Mr. T.-A.'s side scores. As soon as the  
pallet has started to open, air rushes past it  
into the channel and out any open pipe  
holes. This air rushing past the pallet ex-  
erts pressure tending to close the pallet, just  
as a breeze blowing through an open door-  
way is inclined to slam the door—and often  
does. The more stops on, the bigger the  
breeze, the stronger the impulse to slam—  
and the heavier the touch.

Pardon the non-technical explanation. At  
least it seems to agree with the facts which,  
as William H. Barnes says, is a desirable  
quality for an explanation to have.

In closing I would beg my fellow corre-  
spondents to confine themselves to the sub-  
ject at hand and stop snapping at each other's  
backgrounds. It ain't becoming to the  
dignity of our calling!

Yours truly,

HARRY M. BRUNET

ORATORIO AND COLLEGE  
GROUPS JOIN FOR HANDEL

The Oratorio Society of New Jersey  
conducted by Peter Sozio will sing  
"Israel in Egypt" by Handel in collabora-  
tion with the Muhlenberg College choir,  
Ludwig Lenel, director, and full sym-  
phony orchestra April 12 at the Montclair  
State College memorial auditorium.

The Society will be guest with the  
Muhlenberg College choir at Allentown,  
Pa., April 15 with Mr. Lenel conducting  
the Allentown Symphony.

## Looking Back into the Past

Forty-five years ago the following news  
was recorded in the issue of April 1,  
1914—

The University of Illinois ordered a  
four-manual of seventy-four speaking  
stops, to be built by the South Haven,  
Mich., factory of Casavant Frères. The  
specification was presented.

The scheme of stops of the large Austin  
organ for the Panama-Pacific exposition  
at San Francisco was published. This  
instrument was later installed in the San  
Francisco municipal auditorium.

At a meeting of the council of the  
A.G.O. J. Warren Andrews was nomi-  
nated for warden, S. Lewis Elmer for  
sub-warden and Harold V. Milligan for  
general secretary.

Edwin H. Lemare played the opening  
recital March 26 on a four-manual Casa-  
vant organ in the First Congregational  
Church of Oak Park, Ill. The church  
and the organ later were destroyed by  
fire.

\* \* \*

Twenty-five years ago these occurrences  
made news in the April 1, 1934, issue—

A movement to unite the American  
Guild of Organists and the National As-  
sociation of Organists took definite form  
and the question was submitted to the  
membership of both organizations by a  
joint committee, the members of which  
were Charles H. Doersam, S. Lewis  
Elmer, R. Huntington Woodman and  
Frank Wright for the A.G.O. and Charles  
Heinroth, William C. Carl, Reginald Mc-  
All, Harold V. Milligan and T. Tertius  
Noble for the N.A.O.

Virgil Fox made his New York debut  
at the Wanamaker Auditorium March 14  
and immediately established himself as a  
youthful virtuoso.

\* \* \*

Ten years ago the following events were  
published in the issue of April 1, 1949—

J. Fischer & Bro., music publishers,  
celebrated the eighty-fifth anniversary of  
the founding of the enterprise.

Clara Mueller Pankow rounded out  
twenty-five years as organist of the Em-  
maus Lutheran Church, Buffalo, N.Y.

The southeastern regional convention at  
Columbia, S. C., Feb. 21-23 was reported.

Deaths noted in the issue included  
Harry Wheaton Howard, Washington,  
D. C., Nell Edwards, East Orange, N. J.,  
and Sir Stanley Marchant, London, Eng-  
land.

The Aeolian-Skinner company con-  
tracted to rebuild the Hutchings organ at  
Williams College, Williamstown, Mass.

## Religious Songs

Three Sacred Songs for soprano (Boo-  
sey and Hawkes) are edited and arranged  
by Thor Johnson and Donald McCorkle  
from autograph manuscripts in the Morav-  
ian archives. Like the anthems from this  
same source we have seen, these are inter-  
esting and useful but in no sense great  
music. Two of these ("The Days of All  
Thy Sorrow" and "I Will Make an Ever-  
lasting Covenant") are by Johann Fried-  
rich Peter. "I Love to Dwell in Spirit" is  
by David Moritz Michael. "Hallowed  
A-Be Thy Name," also Boosey, is a West  
Indian spiritual version of the Lord's  
Prayer arranged by Max Saunders.

Carl Mueller's "The Lord's My Shep-  
herd" sets the familiar rhymed version to  
the tune "Crimond" in a very simple way  
(Carl Fischer). Hall Johnson's "David"  
is a program rather than a service song.  
—F. C.

VETERAN FLORIDA ORGAN  
BUILDER DIES AT NEPHEW'S

H. H. Tchakarjian died Feb. 23 at the  
home of his nephew, Joseph S. Hovsepian,  
Oakland, Fla., with whom he had been  
engaged in organ rebuilding and mainte-  
nance for thirty-five years. Mr. Tchaka-  
rjian apprenticed to the Ingram organ  
company, Edinburgh, Scotland, before  
coming to this country in 1908 to join the  
Hope-Jones organization. He represented  
the E. M. Skinner Company in the New  
York area for several years before going  
to Miami, Fla., in 1921. He was an active  
Mason and a member of other organiza-  
tions. Services were held in Trinity  
Episcopal Church, Miami, of which he  
was a member.

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**John Doney**  
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**Corliss R. Arnold**  
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Temple B'nai Abraham Zion  
OAK PARK, ILLINOIS

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CENTRAL MORAVIAN CHURCH  
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**GEORGE FAXON**  
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**FINNEY**  
Chairman, Division of Music & Art,  
Houghton College, Houghton, N. Y.  
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DETROIT, MICHIGAN  
ART CENTER MUSIC SCHOOL

**CLARENCE MADER**  
Recitalist-Teacher  
Immanuel Presbyterian Church  
Los Angeles, Calif.

**WALTER N. HEWITT**  
A.A.G.O., CHM., F.T.C.L.  
Prospect Presbyterian Church  
Maplewood, New Jersey

**Warren E. Norden**  
Prince of Peace Lutheran Church  
Main Line Reform Temple Beth Elohim  
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FIRST BAPTIST CHURCH  
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SWARTHMORE COLLEGE

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Boy Choir Specialist  
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**NEWELL ROBINSON**  
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BOSTON

*Duplicate Copies for Review Cause Extra Work*

One of the difficulties which confound reviewers in such columns as this is the publisher—and there are several—who sends the same anthems again and again in his review packets. Some of this is perhaps unavoidable: a British publisher, for example, sends us material which is also sent by his American agent. It would simplify our lives greatly if these sources could somehow get together, but we can understand and justify this kind of duplication. Two New York publishers, on the other hand, regularly duplicate and triplicate issues sent from the same office. This very month one of them sent a considerable stack, every number of which had been mentioned in this column within four months; the other is an equally constant offender. We hope, charitably, that this is a result of carelessness rather than deliberate attempts to grab extra space. One of our friends suggests publishing the names of offenders just as county treasurers do those of tax delinquents; we hope this month's column will make them try to be more considerate and co-operative. At any event, the present amount of duplication means our re-checking every anthem we receive against past reviews—an expenditure of time we feel could be more valuable to both publisher and reader if used in some other way.

Some highly respected names appear among the new anthems in FitzSimons' Aeolian choral series. Glen Darst's "Shepherd of Israel" shows again this writer's skill in writing for the average choir. Stanley Glarum's block harmony "Trust in the Lord" is unaccompanied material most choirs can handle easily. Three small, rather intimate anthems by Austin Lovelace—"Breathe into Our Souls," "Bread of the World" and "Author of Life Divine"—are especially suitable for communion. Another Evanston composer, Thomas Matthews, has an opposite quality in his "The Trumpets and Singers Were as One," a big festival anthem with use for those big reeds. An Easter a cappella anthem by Will James, "Hail the Day That Sees Him Rise," requires divisi; otherwise it is not very difficult. Henry Overley's "Forty Days and Forty Nights" on "Heinlein" is for SA or SSA; he writes knowingly for young voices.

A careful and useful edition of works of Heinrich Schütz by Johannes Riedel is being issued by Schmitt, Hall and McCreary. Three numbers have so far appeared: "Oh Lord, Have Mercy upon

Us" and "Lamb of God," both from Cantiones Sacrae and both in linear counterpoint, and a set of Three Choral Psalms in straight vertical harmony. The first numbers will require concentrated work or long experience in the style. The Psalms might be a good introduction of Schütz to an average choir.

"After Christmas" by Hugh Baillie is a carol with tenor and baritone solos (Novello). "Father of Us All" by J. Eric Hunt is an introit with a soprano solo. George Thalben-Ball's Te Deum Laudamus in B flat is a useful and practical setting.

H. Alexander Matthews brings forth a big, conventional Easter anthem "Welcome, Happy Morning" with few problems (G. Schirmer). SAB arrangements appear of Mark Andrews' "Lauda Anima" and Beethoven's "The Heavens Are Telling" and an SATB of Clara Edwards' "Awake! Arise!"

Lawson-Gould, which distributes through G. Schirmer, sends three simple hymn arrangements in its Robert Shaw series: "Now Thank We All Our God," "Rise Up, O Men of God" and "Glorious Things of Thee Are Spoken." A Hassler "Gratias Agimus Tibi" for men's chorus comes from the same publisher.

Carl Mueller's "Prayer of St. Francis" (Carl Fischer) uses an obligato high voice solo to advantage; the whole piece "works." William Ward's "Be Thou My Vision" uses a fine tune with considerable decoration; a strained modulation before the closing stanza mars some of its effect. Jane Marshall's "Fanfare for Easter" is designed for one of those comprehensive choir plants; it uses a couple of choirs plus brass and timpani. Mrs. Marshall knows her medium. Another combined choir item is the old Tours "Hail to the Lord's Anointed" arranged by C. Albert Scholin.

Frank Palma publishes his own "Bless All Mothers, Lord, I Pray" in three different voicings. If the title appeals to your taste you may find the tune and words agreeable; the approach is frankly and naively sentimental and so is the craftsmanship.

Frederick Stanley Smith's "Easter Alleluia" is a resetting of "The Strife Is O'er" in a simple straightforward manner for volunteer choir use (Neil Kjos).

Oxford sends a set of Three Short Intros by Leonard Blake for special occasions: unison "Stand Up and Bless the Lord" by C. Kenneth Turner and "Litany to the Holy Spirit" by Peter Hurford, and, finally, two carefully edited and annotated works by two bright ornaments of British musical history: "A Sound of Angels" by Christopher Tye and "Rejoice in the Lord, O Ye Righteous" by Pelham Humfrey.—F.C.

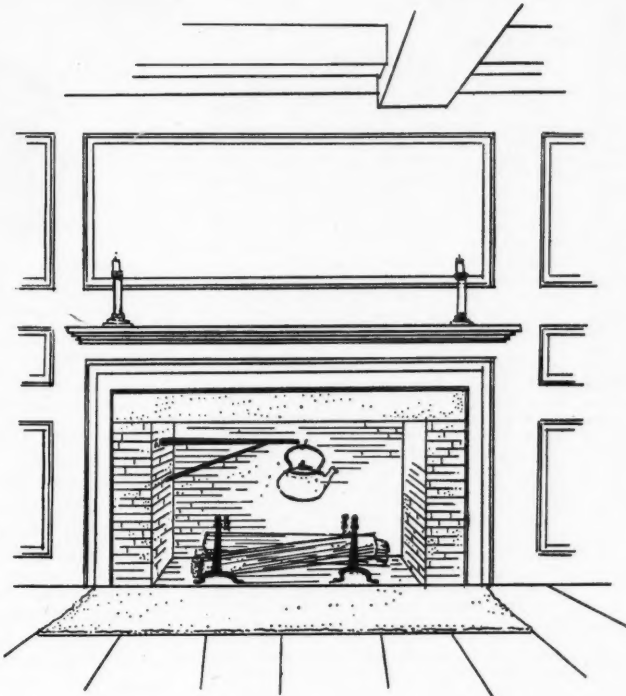
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### New Organ Music

Some interesting and valuable organ music appears in our new receipts. Some of this is new; some is newly edited material of more than ordinary worth.

Many will welcome *An Album of Praise*, a volume of six pieces, all on the bright side, from Oxford University Press. Each piece is by a separate respected contemporary composer and not one is a "space filler." "Festival" Voluntary by Flor Peeters is strong and direct; Gordon Jacob's "Festival Flourish" invites big reeds; George Dyson's Voluntary in D is lively and will be enjoyable to play; Norman Gilbert's Epilog develops logically to a big end; Healey Willan's Postlude in D is highly useful; Peter Hurford's "Paean" is a worthy companion to the others. Mr. Hurford also has Five Short Chorale Preludes which are simply made and should interest most church players more than a little; the tunes are fairly familiar but none is hackneyed. A First Organ Album edited by Lionel Lethridge contains short, rather easy works by Bach, Buxtehude, Frescobaldi and Walther; every teacher will see immediate use for this, perhaps even for his own enjoyment.

The Stanley voluntaries which the late Gilman Chase has combined for a "London" Suite (H. W. Gray) is another excellent combination of the useful with the enjoyable. Good notes compiled from Chase's materials are provided by John Rodgers. Most of us will not find use for the "suite," but the good edition of the pieces included is welcome.

Also from Gray is August Mackelberghe's "A Flemish Prayer," which has an intimate lyric quality, and William McRae's Arioso, which has a pleasant, quiet style. More explicit indications of the phrasing (perhaps "bowing" is the word) he expects might have been wise. David H. Williams' Meditation on "Pange Lingua" will be played often in Lent of 1960; he manages to be very easy and yet interesting. Gray has been assigned rights to Bingham's familiar Toccata on "Lennon."

New examples of current trends in German organ music come from Breitkopf

and Härtel (available from Associated Music Publishers). Reinhold Finkbeiner's Partita on "In dich hab' ich gehoffet" has a couple of variations the mere appearance of which would frighten many players away from further acquaintance. A second look provides a little more reassurance, but this music is for only a few at this point. Most organists would have too few uses for it to justify the work needed. Jürg Baur's Trio and Passacaglia are much less alarming; the trio would be worth the effort to a number of players; the passacaglia is based on a curious angular theme.

Number 12 in Novello's Early Organ Music series is a not certainly authentic Prelude, Trio and Fugue in B flat by Bach. We found Walter Emery's notes extremely valuable and stimulating. The fugue subject is an old friend in a new dress: a well-known C major work. The issue should find a home in most Bach libraries; it is far more than a curiosity.—F.C.

### HYMN SOCIETY CELEBRATES COMMEMORATIVE EVENTS

The Hymn Society of America sponsored two events Feb. 12 at New Brunswick, N.J. An afternoon convocation in the chapel of the New Brunswick Seminary celebrated the 450th anniversary of John Calvin's birth and the 175th anniversary of the seminary's founding. A hymn festival "For God and Country" in the Second Reformed Church that evening was part of the national observance of the 150th anniversary of Abraham Lincoln's birth. The national council of the Boy Scouts of America co-operated. The Rev. George Litch Knight gave the address and the music included American folk hymns and songs directed by George Gillespie, David A. Knickel and John Rodgers.

THE COMPLETE symphonic and choral works of Beethoven will be performed at the twenty-second Beethoven festival in Bonn, Germany, which opens Sept. 18 with the inauguration of the new Beethoven Hall.

### WARING WORKSHOP LISTS SUMMER PLANS FOR 1959

The annual series of sessions of the Fred Waring music workshop will be held as last year both "at home" at Delaware Water Gap and "on the road." The first session of 1959 will be at Indiana University, Bloomington, June 7-12 followed June 14-19 at the University of Oregon, Eugene. The final out-of-town workshop will be held after the home sessions, meeting at the Conrad Hilton Hotel, Chicago, Aug. 24-28.

At workshop headquarters in Delaware Water Gap the first session will be in elementary music education with the Columbus Boychoir directed by Donald Bryant and a faculty which includes Gladys Tipton, Teachers College, Columbia University, Beth Crook, University of Delaware, Leah Thorpe, Peabody Institute, and members of the resident Waring staff.

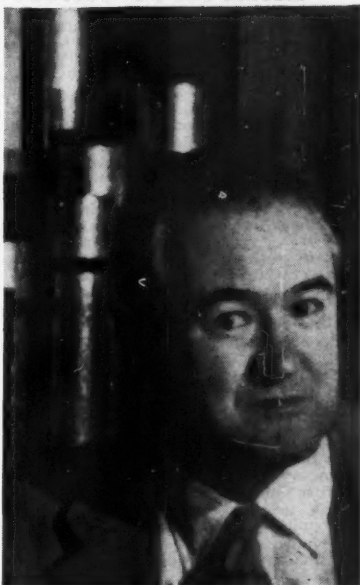
The choral workshops July 5-10 and 12-17 will follow the line of former seasons. Mr. Waring and members of his staff—Jack Best, Earl Willhoite, Ray Sax and others—will be in charge of the wide variety of courses.

### JANE MARSHALL HONORED AT MEET-COMPOSER EVENT

Jane M. Marshall was the honored guest at a "meet the composer" week observance Feb. 8 at the Highland Park Methodist Church, Dallas, Tex. Mrs. Marshall's own Northhaven Methodist choir was joined by that directed by Federal Lee Whittlesey at the host church and that in Robert Scoggin's charge at the University Park Methodist Church.

The program opened with Mrs. Marshall's 1957 A.G.O. prize anthem, "Awake, My Heart," and continued with these other works by the same composer: "Blessed All Who Love Thy Beauty, Lord," "Thy Wonders, Lord, Surround Us," "Jesus Was Born in Bethlehem," "Sing and Rejoice," "He Comes to Us," "None Other Lamb," "Bach," "David," "Jesus," "There Is a Song So Thrilling," "Let Us Break Bread Together" and "My Eternal King."

## HANDEL IN WARWICKSHIRE



In the village church of Great Packington, Warwickshire, England, E. Power Biggs recently found an organ designed and often played by Handel—the ideal one for recording the composer's 16 splendid Organ Concertos. Volume I of this 3-part bicentenary edition is already making high-fidelity history. Here now is the second in the series.

HANDEL: Organ Concertos Nos. 7-12—E. Power Biggs, organist, with Sir Adrian Boult conducting the London Philharmonic Orchestra.  
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 All correspondence should be directed to the Secretary.

### St. John

Members of the St. John Centre sponsored a community carol service Dec. 14 in St. Andrew's United Church. A large congregation, supported by chorists from various city churches, entered heartily into the singing of the Christmas carols and hymns. Special numbers were sung by the junior and senior choirs of St. Luke's Anglican Church with Muriel E. Thompson directing. Paul Murray led the Centenary-Queen Square United choir in two anthems and Marlon MacFarlane presided at the console for the combined choirs of the West Side Kirk and Carleton United. William J. Seely directed the congregational carol singing with Dr. Harry Dunlop, organist of St. Andrew's, providing the accompaniments.

Final plans for this were made at the Nov. 18 meeting presided over by Douglas D. Major. Ruth Clarke led members in the singing of newly published Christmas anthems. The meeting ended with a short recital by Patricia Spinney. The organ numbers were: "Bryn Calfarla" and Carol and Musette, Vaughan Williams, and Willan's "Quem Pastores" and "Lässt uns alle Fröhlich sein."

### Montreal

The Montreal Centre held its monthly meeting Feb. 21 at the Church of St. Columba, where Gordon White is organist. Guests were La Manecanterie Melleur from the Church of St. Eusebe de Verclie. This choir of thirty boys and fourteen men under the direction of Frere Julien sang sacred music by Soriano, Palestrina, Knecht, Vittoria, Daveluy, Perilhou and Gevaert. Careful training in this type of music was evident and the tone produced was excellent. The choir showed its versatility in the remainder of the program by singing some French Canadian songs arranged by local composers and some delightful "pop" numbers. A short business meeting preceded the choir and refreshments were served at the close.

DAVID T. BROWN

### Toronto

A Toronto Centre dinner meeting was held Feb. 23 in the Crown Room of Fran's restaurant in honour of Leslie Woodgate, chorus master of the BBC, who is in Canada adjudicating music festivals. Henry Rosevear, chairman, introduced the guest of honor who regaled those present with a humorous account of his voyage from England, his impressions of Canada and Canadians and the scope of his work with the BBC. In his concluding remarks he stressed that there is no need to import European or any other culture into Canada since the Dominion already has its own well established. Mr. Woodgate was thanked by John Hooper. Ronald Woolard outlined the attractions planned for the fiftieth anniversary convention and President Muriel Stafford spoke.

JOHN DEDRICK

### Owen Sound

Members of the Owen Sound Centre met in the First United Church Feb. 15. Jack Nunn gave a talk on the Hammond electronic organ followed by an open discussion and question period. A business meeting followed with Chairman V. Kerslake in charge.

RETA MARSHALL

### Windsor

A composite recital Feb. 16 at St. Andrew's Presbyterian Church featured Victor McCorry, Chatham, and the College Choir of the Windsor Centre under the direction of Kenneth Madill. Mr. McCorry's program consisted of: "If Thou but Suffer God to Guide Thee," "O Man, Bewall Thy Grievous Sin" and Toccata and Fugue in D minor, Bach; Pieces for a Music Clock, Haydn; "My Heart Is Filled with Longing" and "Deck Thyself," Brahms; Allegro Vivace, Symphony 1, Vienne; Pastel 3, Karg-Elert; Pastorale, Franck; Triptyque, Langlais. Mr. Madill directed these anthems accompanied by Alex Dubs: "Festival Hymn," Christiansen; "The Lord's My Shepherd," Hampshire; "Ye Watchers and Ye Holy Ones;" "How Brightly Shines Yon Morning Star," Bach; "Behold the Lamb of God," Handel; "Cherubim Song," Bortniansky; "Blessed Jesu, Fount of Mercy," Dvorak, and "The Heavens Are Declaring," Beethoven.

LEONARD PARENT

### Sarnia

The Sarnia Centre held its sixth annual praise service Feb. 8 in the Parker Street United Church with the Rev. D. Cavers giving the address of welcome. Familiar hymns were conducted by H. Sperling and accompanied by Mrs. R. B. Parker. Prelude and Fugue in G, Bach, was played by Herman DeJong; A. E. Harris, chairman, chose "Dominus Regit Me," Thiman. "I Will Lift Mine Eyes," Schreiner, was played by John Janssens. The Central United Church choir sang "O Thou, the Central Orb," Wood, under the direction of Arthur Ward, F.R.C.O., and the Devine Street United Church choir sang "Salvation Is Created," Tschesnokoff, directed by Haydn C. Weston. An innovation at this year's service which proved very popular was the singing of an unrehearsed anthem by all participating choirs. Haydn C. Weston directed approximately 150 voices in Martin Shaw's "With a Voice of Singing." The praise service committee under the con-venorship of Mrs. P. W. F. Cochrane included Mrs. Parker, Mr. Harris, J. Janssens and K. R. Cunningham.

MAUDE ROWLEY

### Peterborough

The regular meeting of the Peterborough Centre was held Feb. 7 in St. John's Anglican Church. These students were heard in recital: Mary Taylor, Ruth Beston, Sylvia Darby, Norma Branson, Frances McPhee, Ruth Hudson, Paul Walker and Robert Cuff. The program included: Interludes 2 and 3, Benedictus and Postlude, Thiman; Prelude on "Melcombe," Parry; Preludes and Fugues in G major and D minor (Little), Bach; Adagio Amoroso, Pleyel-Willan; Intermezzo and Finale, Willan; Prelude on "Crimond," Rowley; Chromatic Fugue, Pachelbel; Monolog, Rheinberger; Alla Marcia, Ireland.

### Bay of Quinte

The film, "The Life of Albert Schweitzer," was shown in the Bridge Street United Church, Belleville, Feb. 7 under the auspices of the Bay of Quinte Centre. Some 500 people saw this film which depicts in color the life of Albert Schweitzer from his childhood to the present day and a day in the hospital in Africa. An introduction of the film was given by A. A. Benvie, chairman.

The Jan. 17 meeting was in the form of an "organ crawl" in Trenton. The meeting was in charge of A. Roy Kendall. The organs heard and played by members were: King Street United, St. George's Anglican, Grace United and St. Andrew's Presbyterian. In the order heard were a 1931 Morell rebuild of a Karn-Warren, an 1888 Lye, a seven-stop Woodstock and a new Casavant unit organ. From a tonal viewpoint the oldest and newest organs were the most interesting. Refreshments were served by the choir of St. Andrew's to close an enjoyable evening.

F. E. MOORE

### London

A meeting of the London Centre was held at the London Teachers College Feb. 7. A tour of the new building was conducted by the music supervisor of the college, Lansing MacDowell. Following the inspection members and guests retired to the music room where Mr. MacDowell gave an interesting talk and demonstration of the music reading program in the elementary schools. A discussion followed. A brief business meeting was held with Chairman K. C. Clarke presiding.

MARGARET NEEDHAM

### FESTIVAL AT HAMILTON

Twenty church choirs from Hamilton and district and a sizable congregation assembled in the First United Church Feb. 16 for a hymn festival conducted by Muriel Gidley Stafford, national president. Keith L. Hopkins, F.C.C.O., presided at the organ and opened the festival with three preludes. After a prayer of invocation by the Rev. E. Melville Aitken and a welcome by Florence Clark, Mrs. Stafford conducted the festival through a set of fine hymns and made interesting comments on them as the evening progressed.

### St. Catharines

Members of the St. Catharines Centre met at First United Church March 1 to hear a recital by Keith L. Hopkins, F.C.C.O., A.R.C.T., of Burlington, Ont. Mr. Hopkins' program included: Diferencias sobre el "Canto del Caballero," de Cabezon; "From God I Ne'er Will Turn" and Prelude, Fugue and Chaconne, Buxtehude; "Have Mercy upon Me, O Lord," "Our Father in Heaven" and Fugue in C (Fanfare), Bach; Air and Variations, Handel-Hopkins; Communion, Willan; "Les Petits Cloches," Purvis; "A Stained Glass Window at Sunset" and Professional, T. J. Crawford. A social hour followed in the parish hall; plans were discussed for a visit to Hamilton in April.

GORDON KAY

### Edmonton

At the Feb. 16 meeting Arthur Newcombe, chairman and organist of the host church, the First Presbyterian, introduced four students who are pupils of members of the centre. Henry Lucas, pupil of Frank Johnson, played "Little" E minor Prelude and Fugue and "All Are Mortal," Bach. Sylvia Ruff, pupil of Erich von Fange, Concordia College, played "Rise My Soul to Watch and Pray," Walther, and "A Mighty Fortress" and "Praise God from Whom All Blessings Flow," Pachelbel. A student of Bob Pounder, Kathy McCurdy chose "Little" A minor Prelude and Fugue, Bach, and "Rockingham," Sylvester. Tom Wilson, who studies with H. Hugh Bancroft, played "In Thee Is Gladness," Bach, Introduction and Toccata, Walden, and "Now Thank We All Our God," Karg-Elert. Mr. Newcombe thanked the young artists for their good work and expressed the hope that some day they would become leading organists in Edmonton. Arthur Crighton, chairman, reiterated Mr. Newcombe's remarks and announced plans for a junior choir festival March 22 and a recital by Marilyn Mason in April. The second part of the program was led by Father Bottenberg, a music student at the University of Alberta. He gave an interesting slide lecture on churches and organs that he had seen in his native Germany. H. A. Wallin introduced two anthems by the Canadian composer, Keith Bissell, and the group sang through them. Coffee and cakes were served.

MARVELYN SCHWERMAN

### Victoria

The Victoria Centre sponsored an "offering of worship in music" by the chapel choir of the Shawnigan Lake boy's school Feb. 14 in Christ Church Cathedral. Supported well by the public as well as sang members, the choir under Ian Galliford sang the following: Psalms 20, 84 and 121, Schütz; Magnificat, Tone I, fauxbourdons by Morley; "Spotless Rose," Howells; "Jesu, Soul of My Heart's Desire," Moss; "My Lord, My Master, at Thy Feet," France; Introit of the Easter Eucharist, "O Sacred Feast" and "O How Glorious," Willan; "The Lamb's High Banquet," seventh century; "Christ the Lord Hath Risen," eleventh century; Collect, Weatherseed; "Bread of the World," Garland. Refreshments were served in the parish hall.

RAY BUCKETT

### Vancouver

The first of two recitals by artists of outstanding ability and sponsored by the Vancouver Centre took place in the Shaughnessy Heights United Church Feb. 18. The artist was Robert Noehren. His program, played in his usual convincing and scholarly manner, included works by Mendelssohn, Bach, Liszt, Tournemire, Vienne, Langlais and Noehren and provided a delightful evening for those who attended.

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- Flute, 4 ft., 12 pipes
- Twelfth, 2 3/4 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Chimes, 21 tubes
- Tremolo

**SWELL ORGAN**

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- Rohrflöte, 8 ft., 68 pipes
- Salicional, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 49 pipes
- String Diapason, 4 ft., 12 pipes
- Flauto Traverso, 4 ft., 61 pipes
- Nazat, 2 3/4 ft., 7 pipes
- Harmonic Piccolo, 2 ft., 5 pipes
- Plein Jeu, 3 ranks, 123 pipes
- Trompette, 8 ft., 63 pipes
- Oboe, 8 ft., 68 pipes
- Clarion, 4 ft., 12 pipes
- Tremolo

**CHOIR ORGAN**

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- Spitzflöte, 8 ft., 68 pipes
- Spitz Celeste, 8 ft., 49 pipes
- Dolcan, 8 ft., 68 pipes
- Koppelflöte, 4 ft., 68 pipes
- Viole, 4 ft., 12 pipes
- Flute Conique, 4 ft., 12 pipes
- Nazard, 2 3/4 ft., 61 pipes
- Flautino, 2 ft., 12 pipes
- English Horn, 8 ft., 68 pipes
- Harp, 49 bars
- Chimes
- Tremolo

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- Dulciana, 16 ft., 32 notes
- Octave, 8 ft., 12 pipes
- Gedeckt Pommer, 8 ft., 12 pipes
- Hohl Flute, 8 ft., 32 notes
- Flute Conique, 8 ft., 32 notes
- Dulciana, 8 ft., 32 notes
- Quint, 5 1/2 ft., 32 notes
- Choral Bass, 4 ft., 32 notes
- Trombone, 16 ft., 12 pipes
- Trompette, 8 ft., 32 notes
- English Horn, 4 ft., 32 notes
- Chimes

**Melville Smith on Tracker**

Several years ago Melville Smith, director of the Longy School of Music and organist-director at the First Church, Unitarian, Boston, gave a recital of early music on the old tracker organ in St. Mary's Church, North End, Boston. To many this organ was a rediscovered treasure, one which should figure more prominently for recitals.

Mr. Smith has again made another "find," this time an old Hook and Hastings of 1877, partially destroyed by fire in October, 1956, rebuilt with new chests and some new pipework by Conrad O. Olson in 1957. Located in Holy Trinity Church, Shawmut Avenue, Boston, a fine old German Catholic church, the organ speaks with assertive clarity and boldness, enhanced greatly by fine acoustics. Mr. Smith played a program there Feb. 10 entitled "Twenty Years of French and American Organ Music" (1921-1941) which made no attempt to offer "pleasing congregational-type music." It was music composed by musicians of high standing and performed by one dedicated to music at its very best.

With such a degree of understanding as Mr. Smith gave to both music and organ, the audience appeal could be considered secondary. But even among the many non-organists present, the music was well received. Beginning with Aaron Copland's 1921 Passacaglia, arranged by Mr. Smith, he next played Suite 17 from Tournemire's "L'Orgue Mystique." Programistic contrast was present in these two works as well as formidable technical difficulties. In Quincy Porter's Andante (1929) and Roger Sessions' Chorale 1 (1941) could be seen the contemporary composer's quest for new expression—new sounds and musical ideas accepted in the orchestral field which the organist has been slower to adopt and utilize.

After intermission Albert Roussel was represented by his Prelude and Fughetta (1930), followed by Bruce Simonds' well-known prelude on "Iam Sol Recedit Igneus." Dupré's "The World Awaiting the Saviour," Symphonie-Passion (1925), brought the program to a resounding climax which utilized every organ resource.

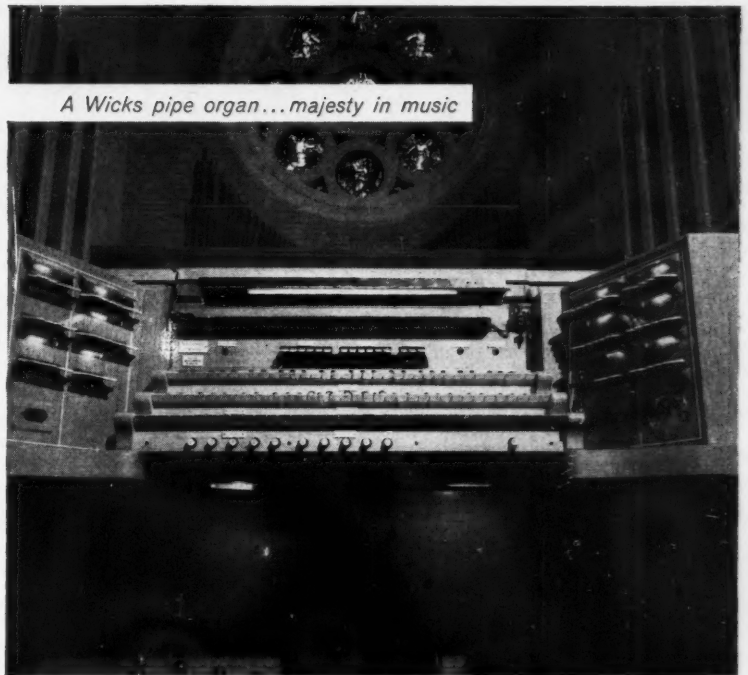
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An unusual recital of music by English composers was played March 19 by Peter Dickinson, F.R.C.O., Queens' College, Cambridge, England. It included music by Bull, Byrd, Tomkins, Gibbons, Stanley and Howells.

VIRGIL FOX was guest artist with Alfredo Antonini and the CBS orchestra March 8 in performances of three Handel Concertos from the Riverside Church in New York City.

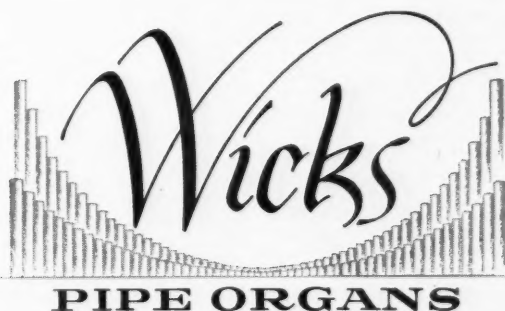


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## History of the King of Instruments Reviewed by Curator

By AUBREY THOMPSON-ALLEN

[The curator of organs at Yale University is a veteran organ builder, formerly managing director for Henry Willis & Sons, Ltd. In world war 2 he was in charge of salvaging hundreds of bombed and weather-exposed instruments. Reprinted from Religion in Life.]

In the eyes of many the organ was, and perhaps still is, the grandest of all musical instruments contrived by human genius. The art of composing and playing its music has never been esoteric; musicians through the ages have devoted their lives to the organ, and its library is vast.

I doubt if any one person would be able to give anything approaching a complete story of the organ, even by venturing into the realms of many encyclopedic volumes. Its interweaving with the long and involved history of music is in itself a prodigious task to survey. The organ is an elaborate and expensive instrument, and in more recent times attempts have been made to imitate its sounds through the aid of electronic and other means. But no such devices could ever supplant the classical instrument of tradition, an instrument with pipes (and sometimes reeds as well), a wind instrument, any more than the loudspeaker could replace the orchestra.

For how long has such an instrument been known? We know that it was in use in the Middle Ages, that it is a solemn instrument of music associated with the Christian Church. The organ reached a high state of aesthetic perfection from the fifteenth to the eighteenth centuries, perhaps the nineteenth century as well. But its development can be traced back through the ages of pre-Christian civilizations. In the Stone Age man devised the flute in primitive fashion by boring out the bones of animals. Here we have the first organ pipe and with the aid of human lungs a wind instrument some fifteen centuries or more before Christ. The flute or flue pipe of the Stone Age was developed very slightly through the Bronze and Iron Ages and a primitive mouthpiece was applied. Again the Greek mythical god Pan, the patron of shepherds, is regarded as the inspiration of Pandean pipes. These comprised a series of hollow tubes, fixed together with grass and sometimes wax, graduated in length and plugged at one end. Music was produced by blowing across the open end of the pipes. We have here a partial example from ancient civilization of a primitive organ or mouth organ. Incidentally, these Pan pipes were referred to by Homer (twelfth century B.C.) and by Virgil (first century B.C.).

In Asia, especially in China, terra cotta articles have been found dating from the fourth century B.C. and earlier, comprising vertical rows of pipes. This kind of instrument was known as a *cheng*; it consisted of twenty-one bamboo pipes with small brass reeds enclosed and all standing on a bowl-shaped wind chest. There were a number of holes which could be covered by the fingers and it also had a mouthpiece. Only those pipes sounded whose ventholes were covered by the fingers. From this evolved the bagpipes, so called because a bag was attached to the pipe chest to act as a reservoir to enable sustained and continuous notes to be sounded.

In the western civilization of the Romans there were two types of pipe organ—the *pneumaticus* and the *hydraulicus*. In the *pneumaticus* the air was blown into the wind chest by means of a leathern bellows or feeder. The supply of compressed air by this means would be erratic and uneven. A Greek mechanical genius, Ctesibius of Alexandria, invented the *hydraulicus* (or water organ) *circa* the second century B.C. It was hailed as a great advance as the supply of wind was rendered far more constant and regular. In this *hydraulicus* there was a vessel whose lower end was immersed in water—hence the name of the instrument. Air was pumped into the vessel and kept at a fairly constant pressure by the weight of the water which it displaced. The pipes of these instruments were of the open variety and were made of copper or bronze. There were anything from one to several sets of pipes and there were levers to operate the few diatonic notes of the scale.

The emperor Nero (about A.D. 60) is said to have been interested in the *clepsydra*, a form of water clock used by the ancient Egyptians. Ctesibius invented a much improved type of *clepsydra*, and Nero is recorded not only to have fiddled while Rome burned but to have combined these two ingenious devices, the *hydraulicus* and the *clepsydra*. In that combination we probably have one of the first references to a musical clock. Archimedes has also been credited with the invention of the *hydraulicus* principle in the third century B.C., but as a general rule Ctesibius has been accorded the honor, as well as that of being the first known organist. Marcus Vetrivius Pollio described a *hydraulicus* in the first century B.C., and this instrument had a one-and-a-half octave compass and three sets of pipes. The *hydraulicus* became very popular, in fact the rage of Rome, and by the year A.D. 400 no Roman nobleman's house was said to be complete without one.

After the decline of the Western Empire the organ seems to have been lost there, with other arts. But in the East (Byzantium) Constantinople remained the great home of organ building. The magnificence of the organ in the golden hippodrome is recorded by Byzantine historians. The obelisk erected at Constantinople by Theodosius the Great (A.D. 346-395) depicts an organ of eight pipes supplied with wind from a diagonal bellows on which two men are shown standing. Gradually the organ bellows superseded the *hydraulicus* principle.

In A.D. 757 an example of an organ was brought back to Europe by certain Byzantine ambassadors after an appeal from Pepin (King of the Franks and father of Charlemagne) to the Emperor Constantine Copronymus the sixth. It was placed in the Church of St. Corneille at Compiègne, and it is said to have been played by an Italian priest who had been in Constantinople. Then about the year A.D. 812 and shortly before his death, the Emperor Charlemagne had this instrument copied by French artificers and installed in his church at Aix-la-Chapelle, where he was buried in A.D. 814. From this time on, the occasional use of organs spread through Charlemagne's empire into the Christian Church. The art of making organs was also known in England by the beginning of the eighth century. The greatness of Charlemagne's dynasty, alas, terminated with his life. By the middle of the ninth century, through the Dark Ages, many of the organs of Europe were annihilated.

From the tenth century a nucleus of organ building began to center in Germany. The art of organ building started then afresh. Huge bellows were constructed, in keeping with the large Romanesque churches of the times. The outstretched hands of the organist could not span the compass of an octave. Sometimes the keys were struck with the fists. In the monasteries, meanwhile, the mechanism of the medieval organ advanced considerably and was much elaborated. Everything was made inside the monasteries, even down to the smelting and casting of the metals from which the pipes were made.

St. Dunstan, Archbishop of Canterbury in the tenth century, is known to have been an organ builder and an organist and superintended the building of some organs in England. One of the largest organs of the Middle Ages was installed in the cathedral at Winchester, England, *circa* A.D. 980. It is reported to have had 400 brazen and copper pipes, seventy blowers (more likely seven) and two organists. It is thought that there were some forty keys and ten draw-stops. Each key when struck by the *pulsator organum* (the organ beater) would have sounded anything from one to ten pipes, according to how many of these ten stops were drawn. The art of polyphony had not been developed very far. The keys were about three inches wide, and usually but one note was played at a time in the music of the church. We should not overlook the fact that the ancients had already discovered the harmonic sequence, and when the *hydraulicus* had been provided with more than one rank it is not unreasonable to assume that they added first the octave and then the super-octave.

In his reference to the Winchester organ, a contemporary monk named Wulstan made some profoundly interesting statements, and (translating from the Latin) I quote:

Twice six bellows are arranged in a row and fourteen lie below. These, by alternate

blast, supply an immense quantity of wind and are worked by seventy strong men, laboring with their arms, and covered with perspiration, each inciting his companions to drive the wind with all his strength, that the full-bosomed box may speak with its 400 pipes which the hands of the organists govern. Two brethren sit at the instrument and each manages his own alphabet. Like thunder the iron tones batter the ear, echoing in every direction, that everyone stops with his hand his gaping ears, being no wise able to bear the sound.

A special volume of music, now in the Bodleian library, was written for that remarkable Winchester instrument.

By the twelfth century A.D. two-part playing had developed, but in many instances the organ keys were (according to Praetorius, the well-known seventeenth-century German musical scholar and instrumental expert) still struck with the clenched fists. As a counterpart to these comparatively large organs a diminutive organ known as the portative and later an instrument called the regal had become very popular in the Renaissance period. The first regal was said to have been invented by Roll, an organ builder of Nuremberg, in 1575. Portatives, little pipe organs which were carried by means of bearing poles and set down by the bearers at the various halts in the processions of religious services, usually had about four stops or sets of pipes. Some of the very early portatives were so small they could be held in the palm of the hand. Back in the eleventh century Pope Sylvester II was a warm patron of these ingenious little instruments which grace so many paintings by the early masters. A beautiful example was depicted in the Munich Exhibition of the Master of St. Bartholomew Centre Panel, third century A.D.

The *positiv* or fixed small organ also became popular from the time of the early Gothic period onward. By the fourteenth century polyphony and harmonization had become more practicable. In Saxony there was installed a great organ with separate claviers and stops comprising principals, octaves and quints. Other mutation ranks were compounded together and called mixture stops, as at Halberstadt (near Magdeburg) in the fourteenth century.

In France the case of the organ in Amiens Cathedral dates from 1429 A.D. The Renaissance style of architecture overtook the Gothic style in France early in the sixteenth century so that early Gothic cases are very rare in that country. The great seventeenth-century French builders Francois Cliquot and Charles Dallery as partners built many fine organs, including those at the time in St. Gervais, St. Méry, St. Sulpice and the chapel of Versailles, etc.; Dallery built an organ at Notre Dame. By the end of the eighteenth century France probably had more examples of fine organs to show than any other country in the world.

Germany has always been famed for her high standard of organ building through the early and middle ages. Praetorius, the great seventeenth-century authority, tells us, in his *Organographia*, that some pedal keys had been introduced into the second Halberstadt organ built by Nicholas Faber in 1361 and that the ancient Greek scale of fourteen notes, from F in the bass clef to treble A, while retained, had eight chromatic notes superimposed. Thus we are assured, with confirmation from contemporary illustrations and paintings, that the chromatic keyboard was well in use by the end of the fourteenth century A.D. on the continent of Europe. Also in the Halberstadt organ a second clavier had been introduced and, according to Praetorius, was used mainly for accommodating the smaller pipe work of higher pitch and compass. Many great organs were built in the fifteenth century in Germany. A large one was built at Augsburg, St. Ulrich (in A.D. 1490) by Castendorfer, at a cost of 107 florins. Another very large instrument was built by Leonard Marca in 1479 for St. Lawrence, Nuremberg, which is said to have possessed 1,100 pipes in the main or great organ and 454 in the *positiv* section. The largest pipe was thirty-nine feet long. The oldest organ extant in Germany is said to be that in St. Valentin, Kiedrich. This ancient Rheingau village lies at the foot of the Taunus hills, somewhat north of Wiesbaden-Rudesheim road. Another organ in Delft, Holland, dating from 1455, with three claviers and separate pedal organ has been recorded, although there is controversy about this.

[To be continued]

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The director of music is Lin Mason and the chairman of the organ committee Cecil W. Chambers. The specification was designed by Möller's representative, Robert J. Talbert.

The stoptlist:

**GREAT ORGAN**

Diapason, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Quint, 2 2/3 ft., 61 pipes  
Super Octave, 2 ft., 61 pipes  
Fourniture, 4 ranks, 244 pipes  
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**SWELL ORGAN**

Rohrgedeckt, 16 ft., 12 pipes  
Rohrflöte, 8 ft., 61 pipes  
Viole de Gambe, 8 ft., 61 pipes  
Viole Celeste, 8 ft., 49 pipes  
Principal, 4 ft., 61 pipes  
Flauto Traverso, 4 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Trompette, 8 ft., 61 pipes  
Schalmel, 4 ft., 61 pipes  
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**CHOIR ORGAN**

Nasonflöte, 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  
Blockflöte, 2 ft., 61 pipes  
Tierce, 1 3/5 ft., 61 pipes  
Cromorne, 8 ft., 61 pipes  
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**PEDAL ORGAN**

Contrabasse, 16 ft., 12 pipes  
Bourdon, 16 ft., 32 pipes  
Rohrgedeckt, 16 ft.  
Quint, 10 3/5 ft., 32 notes  
Octave, 8 ft., 32 pipes  
Bourdon, 8 ft., 12 pipes  
Rohrflöte, 8 ft.  
Super Octave, 4 ft., 12 pipes  
Bourdon, 4 ft., 12 pipes  
Octavin, 2 ft., 12 pipes  
Double Trompette, 16 ft., 12 pipes  
Trompette, 8 ft.

**Noehren at Moody**

Robert Noehren played at the Moody Bible Institute, Chicago, Feb. 27. The event was almost totally unpublicized, apparently intentionally, and few Chicago organists even knew of the event. The moderate-sized audience was made up largely of regular Moody students and those outsiders in attendance at a workshop in which Dr. Noehren participated. We regret the absence of so many who would have enjoyed hearing this eminent American organist on the rather controversial Möller in Torrey-Gray auditorium. The organ itself never sounded better.

Dr. Noehren was slow in getting warmed up. Perhaps the long day of practice which preceded the recital left him tired. The anonymous verses of the Te Deum and "Le Moulin de Paris" and even the fine L. Couperin Chaconne in G minor were a little on the dry side. The F. Couperin Tierce en Taille was better and by the time he reached the same composer's Dialogue en Trio du Cornet et de la Tierce, the warm response of the audience and Dr. Noehren's own deep personal involvement in the music had seeped through. The freedom here, the lyric naturalness of the ornamentation and the genuine expressiveness of the playing gave an easy explanation for Dr. Noehren's enthusiastic reception in Germany. The Bach "St. Anne" Fugue had much of the grandeur of conception we feel it deserves. We shall look forward to what this player will do with it some ten years hence; it will be deeply moving. The Vivace from Trio-sonata 2 was a delight, but the Mendelssohn Prelude and Fugue in D minor was the surprise. In this player's hands it came vividly alive—at least the prelude did. One young listener remarked: "I didn't know Mendelssohn organ music sounded like that." It doesn't often and it is something of a revelation to know that it can. Even the pedestrian fugue was worth hearing.

The Moody organ is hardly warm enough for the Widor Andante Sostenuto, Symphony "Gothique." But the Franck A minor Chorale so nearly approached the conception of France's "golden age" of organ playing that we felt real regret at a slight accident and some less than perfect legato at which we would not have batted an eye in an average performance. Karg-Elert's "The Reed-Grown Waters" made good color use of the organ and Vierne's "Carillon de Westminster" provided an impressive close.

An ability to achieve personal penetration into various styles, a genuine instead of a surface eclecticism seem to us the keys to Dr. Noehren's special quality.

THE NORTHWESTERN University a cappella choir sang a performance of Handel's "Solomon" March 13 at Temple Emanuel, Chicago.

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"The church year in music" was the subject of a choir festival service Feb. 15 at the Madison Avenue Presbyterian Church, New York City. Twenty-five churches of the metropolitan area sent choirs to participate in the event. The conductors were Robert B. Lee and D. DeWitt Wasson; organists were Earl B. Collins, Dorothy K. Lee and Rose Marie Wildman. A brass quartet assisted.

Choral numbers representing the seasons of the church year included: "Let All Mortal Flesh Keep Silence," Holst; "The Snow Lay on the Ground," Sowerby; "Kings in Glory," M. Shaw; "The Children's Hosanna," Mozart; "Let Us Break Bread Together," Lawrence; "Surely He Hath Borne Our Grievs," Lotti; "On Easter Morn, Ere Break of Day," Lee; "Jesus Ascended," Lee; "Come, Holy Ghost," Thiman; "St. Patrick's Prayer," Burke, and "Advent Tells Us Christ Is Near," traditional.

**BROOKLYN CHURCH HEARS  
PROGRAM OF SOLO CANTATAS**

Matilda Nickel, soprano, and Harold Heeremans, organist, were heard in a solo cantata recital March 8 at the First Unitarian Church, Brooklyn, N.Y. Listed were: Drei kleine geistliche Konzerte ("Vom Namen Jesu," "Was hast du verwirkt" and "O du allerbarmerzigster Jesu"), Schütz; Cantata Pastorale, Scarlatti; "The Blessed Virgin's Expostulation," Purcell, and "Exsultate, Jubilate," Mozart.

**GEORGE WRIGHT IS HEARD  
AT CONCERT OF TEENAGERS**

George Wright, theater and recording organist, was soloist with 175 teen-age singers Feb. 10 in a concert of highlights from current musicals at Stockton, Cal. Fred Tulan conducted the homecoming concert. Mr. Wright is an alumnus of the Stockton high school.

A portion of the concert was filmed for showing on television.

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### CANADIAN PRIZE WINNER REPORTS HONORS, EVENTS

Robert Bell, who won the Canadian Council fellowship last year as reported in THE DIAPASON for June, 1958, is studying at the Royal School of Church Music in England. He has just won the Royal College of Organists' "Limpus prize" for highest marks in tests at the organ in the A.R.C.O. examination.

Mr. Bell recently played the organ for a service in the chapel in Lambeth Palace.

He writes that he attended the St. Cecilia's Day service in St. Sepulchre's Church, Holborn Viaduct, when parts of the choirs of Westminster Abbey, St. Paul's Cathedral, Canterbury Cathedral and the Chapel Royal united for a musical service conducted by Dr. John Dykes-Bower.

He also reports fine carol services at Christmas time, especially at the Church of St. Bartholomew the Great where a small choir of "lady-sopranos and male ATB" sang an unusual program under Dr. Paul Steinitz including Joubert's "There Is No Rose of Such Virtue" and Poulenc's "Quem Vidistis Pastores Dicite." Dr. Steinitz used the little Snetzler organ as well as the larger gallery instrument.

### WINSTON-SALEM IS SCENE OF MORAVIAN FESTIVAL

The fifth festival and seminar of early American Moravian music will be held June 22-28 at Winston-Salem, N.C., under the auspices of the southern province of the Moravian Church in America. Thor Johnson will be music director, Donald M. McCorkle co-ordinator and Austin E. Burke, Jr., band director. The festival chorus and orchestra and a seminar chorus will participate along with vocal soloists and chamber groups.

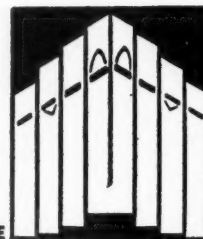
All the compositions to be heard will come from the archives of the Moravian Church in America.

### ST. LOUIS ORGAN MAN DIES AFTER 50 YEARS AT WORK

Harry G. Burchardt, who spent more than fifty years of his life in the installation and servicing of organs, died suddenly of a heart attack Feb. 14 at St. Louis, Mo. At the time of his death he was employed with the Kilgen organ service company, Brentwood, Mo.

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**THREE-MANUAL TO VERMONT**

First Congregational Receives Memorial Gift Organ—Organist Is Mrs. B. H. Stone, Consultant Is Robert G. Barrow

The First Congregational Church of Manchester, Vt., is to receive a new three-manual Möller organ as a gift from one of the members of its congregation. The organist is Mrs. B. H. Stone.

The great division is to be exposed, projecting into the chancel area. The specification was designed by Robert G. Barrow, Williams College, Williamstown, Mass., in consultation with Möller's New England representative, Donald Corbett. Professor Barrow was called in as a consultant by the church.

The stoplist is as follows:

**GREAT ORGAN**

- Principal, 8 ft., 61 pipes.
- Bordun, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Doublette, 2 ft., 61 pipes.
- Furniture, 4 ranks, 244 pipes.
- Chimes.

**SWELL ORGAN**

- Contra Gemshorn, 16 ft., 12 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- Prestant, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Waldflöte, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagot, 8 ft., 61 pipes.
- Tremulant.

**CHOIR ORGAN**

- Holzgedeckt, 8 ft., 61 pipes.
- Dolcan, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nasat, 2½ ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Terz, 1½ ft., 61 pipes.
- Tremulant.

**PEDAL ORGAN**

- Contrebasse, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Contra Gemshorn, 16 ft.
- Octave, 8 ft., 32 pipes.
- Flute, 8 ft., 12 pipes.
- Gemshorn, 8 ft.
- Super Octave, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Contra Fagot, 16 ft., 12 pipes.
- Fagot, 8 ft.
- Fagot, 4 ft.

ROBERT J. REICH



ROBERT J. REICH has been appointed organist and choir director at the Highland Congregational Church in Lowell, Mass. Mr. Reich studied organ playing with Russell H. Miles, Homer Whitford, Arthur Poister and H. Frank Bozyan. He holds the degrees of bachelor and master of engineering from Yale University and was formerly an assistant professor at Clarkson College.

At the present time Mr. Reich is secretary of the Andover Organ Company, makers of tracker organs. He spent the summer of 1958 on a study trip of European instruments. He is dean of the Merrimack Valley Chapter of the A.G.O. and chairman of the convention committee of the Organ Historical Society.

**INSTALLATION SERVICE  
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The choir of men and boys and the Collegium Musicum of the Cathedral of All Saints, Albany, N.Y., were joined by the choir of St. Andrew's Church to sing for the installation of the suffragan bishop of Albany Feb. 22. Dr. Preston Rockholt, F.A.G.O., directed and Russell Field was at the organ for: Psalm 100, Wood; Magnificat and Nunc Dimittis, Stanford; "I Was Glad," Parry; "Let My Prayer," Harris; "I Call with My Whole Heart," Sowerby, and Festival Te Deum, Vaughan Williams. Sowerby's "St. Patrick" and Mr. Field's "Litany" were heard on the organ.

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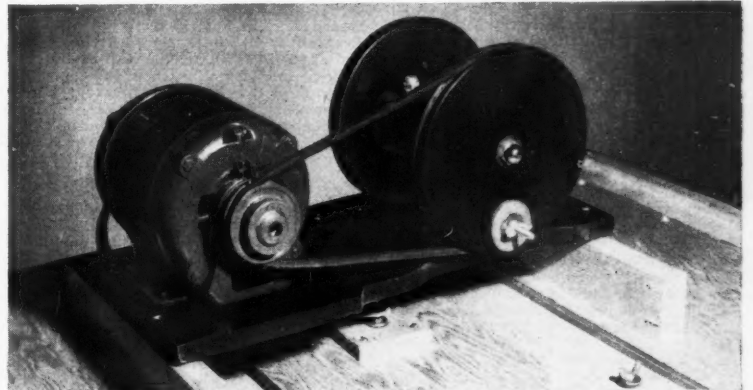
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# Programs of Organ Recitals of the Month

**David Craighead, Rochester, N.Y.**—Mr. Craighead played this program Feb. 4 at the Toledo, Ohio, museum of art: Concerto in A minor, Vivaldi-Bach; "How Brightly Shines the Morning Star," Buxtehude; Andante in F, Mozart; Pastorale, Roger-Ducasse; Two Casual Brevities, Leach; Carillon, Sowerby; Toccata, Suite, Durufé.

**John L. Baldwin, Jr., Hamilton, N.Y.**—Mr. Baldwin played the dedicatory recital Nov. 23, 1953, on the Johnson organ in the First Presbyterian Church, Waterville, N.Y., rebuilt by William Barlow. He played: Sonata 2, Pezel; "Music for Queen Mary," Purcell; Sonata 1, Pezel (with the Hamilton College brass ensemble); Elevation, Couperin; Trumpet Tune, Purcell; Concerto 5, Handel; "Ich ruf zu dir," "In Dulci Jubilo," "Wachet auf" and "O Haupt, voll Blut und Wunden," Bach; Flute Tune, Arne; Toccata and Fugue in D minor, Bach; Aria con Variazione, Martini; Scherzo, Symphony 2, Vienne; "Tu Es Petra," Mulet. He played most of the same music to open another Barlow rebuild Nov. 2 at St. Stephen's Episcopal Church, New Hartford, N.Y.

**Edward Eigenschenk, A.A.G.O., Chicago**—Dr. Eigenschenk played this recital March 1 at St. Peter's E. and R. Church, Elmhurst, Ill.; Toccata, Frescobaldi-Eigenschenk; Rondo, Rinck; "Jesu, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; "Les Heures de Burgundy," Jacob; "The Bells of St. Anne de Beaupré," Russell; "Impromptu," Vienne; "In Silent Woods," Rimsky-Korsakoff; Intermezzo, Symphony 3, Vienne; "Romance sans Paroles," Bonnet; Toccata, Symphony 5, Widor. The choir of the church assisted.

**Peter N. Christophersen, Jr., Delray Beach, Fla.**—Mr. Christophersen played this opening recital on the Möller organ in St. Paul's Church Feb. 16: Chaconne, Couperin; "Herzlich tut mich verlangen," Kirnberger; "Whither Shall I Flee?" and "O Man, Bemoan Thy Grievous Sins," Bach; Sonata 6, Mendelssohn; Prelude on "Quem Pastores," Warner; "I Am Black but Comely," Dupré; "Now Rest beneath Night's Shadow," Peeters; "Fountain Reverie," Fletcher; Entrée, Dubois.

**Stanton A. Hyer, Babylon, L.I., N.Y.**—Mr. Hyer played these numbers Feb. 23 at the First Church of Christ, Scientist, Smithtown: Toccata and Fugue in C, Bach; Andante, Stamitz; Improvisation for Strings, Hyer; "Ave Maris Stella 3," Dupré; Trumpet Tune and Peal, Purcell; "O God Be Merciful to Me," Bach; "Inspiration," Lemare; "The Squirrel," Weaver; "In Summer," Stebbins; Toccata and Fugue in D minor, Bach.

**Harold Chaney, San Diego, Cal.**—Mr. Chaney was sponsored in a recital at St. Mary's Episcopal Church, Laguna Beach, March 1. His program included: Concerto 2 in B flat and Five Pieces for Clay's Musical Clock, Handel; "Sheep May Safely Graze" and Passacaglia and Fugue in C minor, Bach; Fugue and Chorale, Honeger; Sonata 3, Hindemith; Fantasie in F minor, K. 608, Mozart.

**J. Bunker Clark, Columbia, Mo.**—Mr. Clark played this Stephens College faculty recital Feb. 22: Concerto del Sigr. Torelli, Walther; "Herzlich tut mich verlangen," Hassler, Buxtehude, Walther, Zachau, Pachelbel, Karg-Elert and Brahms; Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Margaret Sheldon, soprano, Ramona Dahlborg, flute, and Heinz Arnold, organ, assisted.

**Kenneth Thompson, Texarkana, Ark.**—Mr. Thompson played this program Feb. 22 at the First Methodist Church: Voluntary in C, Purcell; "A Mighty Fortress Is Our God," Bach; Cantabile, Symphony 2, Vienne; "Priere a Notre Dame," Boëllmann; "Ave Maria, Ave Maris Stella," Langlais; Prelude and Chorale in B minor, Mottu; Theme and Variations, Andriessen.

**Karen Brandenberger, Northfield, Minn.**—Miss Brandenberger played this Carleton College senior recital Feb. 8 in the Skinner Chapel: Six Schubert Chorales and Prelude and Fugue in D, Bach; Sonata 2, Hindemith; "In Praise of Merbecke," Wyton; "Episode," Copland; Kleine Präludien und Intermezzi, Schroeder.

**Gladys Eve Sinclair, New Orleans, La.**—Miss Sinclair played this recital Feb. 15 at the Beecher United Church of Christ: Rondo, Minuet and Sarabande, Purcell; "Rhosymedre," Vaughan Williams; Concerto in D minor, Vivaldi-Bach. Barbara Osborn Nester, soprano, was assisting artist.

**Heinrich Flescher, Valparaiso, Ind.**—Dr. Flescher played this all-Bach recital March 1 at Rockefeller Chapel, University of Chicago: Prelude and Fugue in C minor, "O Lamb of God, Most Holy," "Saviour of the Nations, Come," "Wake, Awake, a Voice Is Calling," Preludes and Fugues in G major, A major and E minor.

**Elmer A. Tidmarsh, Mus. D., Schenectady, N.Y.**—Dr. Tidmarsh played this recital Feb. 19 in the George Washington Masonic National Auditorium, Alexandria, Va.: Trumpet Tune, Purcell; "Shepherd Girl's Sunday," Bull; "The Cuckoo," Daquin; "Liebestod," "Tristan and Isolde," and "Ride of the Valkyries," Wagner; "Divertissement," Vienne; "Clair de Lune," Debussy; "Onward Christian Soldiers," Sullivan-Tidmarsh; "Softly Now the Light," Widor. He played this program March 1 at the Union College chapel: "Chant de Joie," "Chant de Paix" and "Chant Héroïque," Langlais; Casual Brevities, Leach; "Stations of the Cross," Dupré; "Evensong," Schumann; "Sunshine" Toccata, Swinnen.

**Ronald Davis, Hopewell, Va.**—Mr. Davis played a recital Feb. 4 on the new Casavant organ in the Washington Street Methodist Church, Petersburg, Va., including: Passacaglia in D minor and "Our Father Who Art in Heaven," Buxtehude; Fantasie, Pachelbel; Sonatina, Cantata 106, Arioso, Cantata 156, and Prelude and Fugue in D minor, Bach; "The King Shall Rejoice," Handel; "A Dream," Faure; Psalm 19, Marcellino; Kyrie, Langlais; Prelude and Fugue in D and "In Thee We Trust," Davis; Toccata, Suite "Gothique," Boëllmann.

**Gail Joyner, Wilson, N.C.**—Miss Joyner, pupil of Mary Hunter Brame, played this Atlantic Christian College senior recital March 1 in the First Christian Church: Psalm 19, Marcellino; "Vom Himmel hoch," Pachelbel; Rigaudon, Campa; "Alle Menschen müssen sterben," "Ich ruf zu dir," "In Dulci Jubilo" and Prelude and Fugue in E minor (Cathedral), Bach; "Gothic" Suite, Boëllmann; "Lo, How a Rose," Pasquet; Aria, Peeters; "Greensleeves," Purvis; "Now Thank We All Our God," Karg-Elert; "Litanies," Alain.

**Marjorie Jackson, Columbus, Ohio**—Miss Jackson was sponsored by Mu Phi Epsilon sorority in this Feb. 15 recital at St. John's Evangelical and Reformed Church: Toccata and Fugue in F, Buxtehude; Gavotte, Flocco; Chorale in A minor, Franck; "O God, Thou Faithful God," Peeters; "Den die Lobten Hirten sehre," Waicha; "The King of Love My Shepherd Is," Willan; "O World, I Now Must Leave Thee," Brahms; "Te Deum," Langlais. Marya Giesy, violin, assisted.

**Robert Brawley, Hartford, Conn.**—Mr. Brawley played the following recital to open the new Holtkamp organ in Trinity Church described in THE DIAPASON for November, 1958: Prelude in E flat, "Glory to God on High," "We All Believe in One God," "Our Father Who Art in Heaven" and Triple Fugue in E flat, Bach; Sonata 1, Hindemith; Concerto 2, Handel. Strings and an oboe accompanied the Handel.

**Barbara Buhrnsen, Syracuse, N.Y.**—Miss Buhrnsen played this Syracuse University graduate recital Jan. 9 in the Crouse Auditorium: Prelude and Fugue in E, Lübeck; "Nun komm' der Heiden Heiland" and "O Lamm Gottes unschuldig," Bach; Concerto in A minor, Vivaldi-Bach; Sonata 1, Hindemith; "Le Banquet Celeste," Messiaen; Prelude and Fugue in G minor, Dupré.

**Lauren B. Sykes, A.A.G.O., Ch.M., Portland, Ore.**—Mr. Sykes played this recital March 2 at the First Methodist Church: Rondo in G, Bull; Two Ritornelles, Rambeau; Preludio, Corelli; Toccata and Fugue in D minor, Bach; "Weinen, Klagen" Variations, Liszt; "Londonderry Air," Coleman; "Fileuse," Rowley; "Fantomes" and Finale, Symphony 1, Vienne.

**Paul Koch, Pittsburgh, Pa.**—Mr. Koch played the 2709th free recital Feb. 22 in Carnegie Hall, including these works: "Water Music" Suite, Handel; "O Sacred Head," Bach; Flute Solo, Arne; Andante Cantabile, Widor; Marche "Champêtre," Boex; American Fantasia, Herbert-Koch. Christina McShane, soprano, assisted.

**Virginia Herrmann, Denver, Col.**—Mrs. Herrmann played this recital Feb. 22 at the First Baptist Church: Concerto del Sigr. Meck, Walther; "Sheep May Safely Graze" and Prelude and Fugue in A minor, Bach; Sonata 1, Hindemith; Chorale in E, Franck.

**Robert Noehren, Ann Arbor, Mich.**—Dr. Noehren played this recital Feb. 18 in the Shaughnessy Heights United Church, Vancouver, B.C., for the Vancouver Centre of the C.C.O.: Prelude and Fugue in D minor, Mendelssohn; Vivace, Trio-sonata 2, "Farewell I Gladly Bid Thee" and "O God Be Merciful," Bach; Fantasie and Fugue on "B-A-C-H," Liszt; Offertoire-Toccata sur un Choral, "L'Orgue Mystique" 18, Tournemire; Fugue for Organ, Noehren; Improptu, Vienne; Pièce Modale, Langlais; "The Reed-grown Waters," Karg-Elert; Toccata and Fugue in D minor, Bach.

**Robert Sheffer, Royal Oak, Mich.**—Mr. Sheffer played this recital Feb. 3 at the Forest Park Methodist Church, Fort Wayne, Ind.: Prelude and Fugue in G minor (Dorian), Buxtehude; "I Call to Thee, Lord Jesus Christ," "Comest Thou, Jesus, Down from Heaven" and Prelude and Fugue in A minor, Bach; "Soeur Monique," Couperin; Chorale in B minor, Franck; Dialogue sur les Mixtures, Langlais; Finale, Dupré. He participated in a faculty artist recital Jan. 18 at Wittenberg College, Springfield, Ohio, playing much of the same organ music and joining Robert Dolbeer, flute, and Eleanor Lynn, piano, in ensemble music.

**Wesley R. Hartung, Ch.M., Toledo, Ohio**—Mr. Hartung played the following recital Feb. 4 to open the new Schantz organ in St. Thomas Church, Port Clinton, Ohio: Psalm 19, Marcellino; "Our Father Who Art in Heaven," Buxtehude; Fantasie in G minor, Prelude and Fugue in E minor (Cathedral) and "Come, Saviour of the Gentiles," Bach; "A Rose Breaks into Bloom," Brahms; "Rhosymedre," Vaughan Williams; Scherzo-Toccata, G.B. Nevin; Trumpet Tune and Air, Purcell; "Fireworks" Music, Handel; "Now Thank We All Our God," Karg-Elert.

**Charles Ore, Lincoln, Neb.**—Mr. Ore was sponsored Feb. 15 by the Guild Student Group of St. John's College, Winfield, Kans. In this recital: Prelude and Fugue in B minor, "From God Shall Naught Divide," "O Sacred Head" and "In Death's Strong Grasp the Saviour Lay," Bach; "Awake My Heart with Gladness," Peeters; "Holy Ghost with Light Divine," Willan; Prelude and Fugue in G minor, Buxtehude; Suite Brève and "Te Deum," Langlais.

**Beatrice Collins, New Orleans, La.**—Miss Collins played this recital Jan. 27 for faculty and students of the New Orleans Baptist Theological Seminary and the New Orleans Chapter of the A.G.O.: Sonata 1, Hindemith; "Musical Clocks," Haydn; Noël, Daquin; Chorale in A minor, Franck; Improvisation, Suite "Médiévale," Langlais; "Danse a Agni Vavishita," Alain; "Les Bergers," Messiaen; "Tu Es Petra," Mulet.

**Gordon Young, Detroit, Mich.**—Mr. Young played this program Feb. 10 as the final event of the series on the tracker organ in Trinity Church: Pastourelle, Ferrari; Gigue, Vivaldi; "Royal Fireworks" Music, Handel; Toccata and Fugue in D minor, Bach; "Nettleton," "Aberystwyth" and "Contemporanea" Suite, Young; Prelude and "Pasticcio," Langlais; "Pageant," Young.

**Walter A. Eichinger, F.A.G.O., Seattle, Wash.**—Mr. Eichinger played this University of Washington faculty recital Feb. 11 in the University Methodist Temple: Introduction and Trumpet Tune, Boyce; Prelude and Fugue in D, Bach; Canon in B major, Schumann; Sonata 1, McKay; Praeambel und Interludien, Schroeder; "Rhosymedre," Vaughan Williams; Fanfare, John Cook.

**Carol R. Barrett, Poughkeepsie, N.Y.**—Miss Barrett played this faculty recital Feb. 8 in the Vassar College chapel: Toccata, Adagio and Fugue, Bach; "St. Anne," John Hofmann; "O Christ, Thou Lamb of God," Lenel; "Christian Union," Richard Donovan; Chorale in A minor, Franck; Air, Loelliet; Variations on a Noël, Dupré.

**La Donna Sumner, Columbus, Ohio**—Miss Sumner, pupil of Marjorie Jackson, played this recital Feb. 17 at Capital University: Psalm 20, Marcellino; Siciliane, van Gheim; Diferencias, de Cabezon; Noël, Daquin; Prelude and Fugue in A minor, Bach; Chorale in E, Franck; Carillon, Sowerby; Prelude and Fugue in G minor, Dupré.

**Robert Rayfield, Chicago**—Mr. Rayfield played this program Feb. 22 at the Torrey-Gray Auditorium of Moody Bible Institute: Service for the Use of Parishes, Couperin; Prelude and Fugue in G minor, Bach; Sonata 2, Hindemith; Scherzo, Symphony 2, Vienne; Carillon, Sowerby; Finale, Franck.

**Susi Jeans, Dorking, Surrey, England**—Lady Jeans played the third of the 1958-59 series of international recitals at Colston Hall, Bristol, Nov. 19: Concerto in G, Vivaldi-Bach; "Nun komm' der Heiden Heiland" (two settings), Canonic Variations on "Vom Himmel hoch" and Prelude and Fugue in G, Bach; "Revenant," Bull; Trumpet Voluntary, Croft; Voluntary, Barrett; Two Fantasies sur le Jeu des Hautbois, Couperin; "Straf mich nicht in deinem Zorn," Rinck; Prelude and Fugue in G and Toccata in C, Franz Schmidt.

**Fred Mauk, Wilmington, N.C.**—Mr. Mauk played this recital Feb. 22 at the First Presbyterian Church: Three Preludes on Welsh Hymn Tunes, Vaughan Williams; "Brother James' Air," Wright; "Greensleeves," Purvis; "While the King Sitteth" and "I Am Black but Comely," Dupré; Little Preludes and Intermezzi, Schroeder. He played this program Feb. 11 at the Shangon Presbyterian Church, Columbia, S.C.: Fugue on the "Kyrie," Couperin; Fantasie in G and "From God Shall Naught Divide Me," Bach; Cantabile, Franck; Scherzo, Suite Modale, Peeters; Introduction and Passacaglia, Sonata 8, Rheinberger.

**Charles F. Boehm, Hicksville, L.I., N.Y.**—Mr. Boehm played the following opening recital Feb. 22 on the new Allen electronic organ in Christ Episcopal Church, Garden City: Chaconne and Elevation, Couperin; Aria, Buxtehude; Fugue, Honeger; "I Call to Thee, O Christ," "Now Thank We All Our God," "I Stand before the Gate of Heaven," "O Sacred Head" and "Cathedral" Prelude and Fugue, Bach; Trumpet Tune, Purcell; "A Song of Peace," Langlais; "Solemn Melody," Davies; Canzona, Purvis; "The French Clock," Bornschein; "Dreams," McAmis; "Nun danket," Karg-Elert.

**Betty Louise Lumby, Montevallo, Ala.**—Dr. Lumby played a recital Jan. 16 for the Mobile Chapter of the A.G.O. at Christ Episcopal Church, including: Chromatic Fantasie, Sweetinck; Flute Solo, Arne; Adagio, Flocco; Aria con Variazione, Martini; "Orgelbüchlein" Chorales and Prelude and Fugue in E flat (St. Anne), Bach; "Background for a Worshipper," Lumby; Introduction, Passacaglia and Fugue, Willan.

**Allan Willis, Minneapolis, Minn.**—Mr. Willis played this recital Feb. 22 at the Judson Memorial Baptist Church: Trumpet Voluntary, Purcell; "Come, Saviour of the Gentiles," "Rejoice, Beloved Christians," "In Thee Is Gladness" and Passacaglia and Fugue, Bach; Chorale in A minor, Franck; Arioso, Sowerby; "Folk Tune," Whitlock; Carillon-Sortie, Mulet.

**Phyllis Stringham, Chatham, Va.**—Miss Stringham played this recital Feb. 1 at the Washington Cathedral: Tierce en Taille, Mass for Parishes, F. Couperin; Chaconne, Buxtehude; Fantasie and Fugue in C minor and "Kyrie, Gott Vater in Ewigkeit," Bach; "Prière du Christ montant vers son Père," Messiaen; Chorale in B minor, Franck.

**George E. Klump, Syracuse, N.Y.**—Mr. Klump played this Syracuse University graduate recital Jan. 16 in the Crouse Auditorium: "Warum betrübst du dich, mein Herz," Scheidt; "Nun freut euch" and Prelude and Fugue (Wedge) in E minor, Bach; "Wachet auf," Distler; "Elegie," Peeters; Three Preludes on "Vom Himmel hoch," Pepping; Toccata, Suite, Opus 5, Durufé.

**Will Tate, Ann Arbor, Mich.**—Mr. Tate played this program Feb. 3 in the chapel of the Southern Baptist Theological Seminary, Louisville, Ky.: Chaconne, L. Couperin; "How Brightly Shines the Morning Star" and Prelude and Fugue in G minor, Buxtehude; "Kyrie, God the Father" and Toccata in F, Bach; Toccata and Fugue, Pepping; Suite Brève, Langlais.

**Tom Ritchie, Springfield, Mo.**—Mr. Ritchie played this Drury College faculty recital Feb. 11: "We All Believe in One God," Bach; "As Jesus Stood beside the Cross," Scheidt; "O Sacred Head," Kuhnau; "Salvation Now Has Come to Earth" and "Christ Lay in the Bonds of Death," Bach; "Hosannah," Dubois. Sharon O'Brien, mezzo-soprano, assisted.

**Richard Enright, Evanston, Ill.**—Mr. Enright played these organ numbers Feb. 15 at the First Presbyterian Church: Trumpet Tune and Air, Purcell; Two Chorale Preludes, Walcha; Two Chorales, Bach; Adagio, Symphony 5, Widor; Chorale in A minor, Franck. Clara Mae Enright, soprano, was assisting artist.



# Programs of Organ Recitals of the Month

## Important Notice

THE DIAPASON cannot accept for publication news of events reported more than six weeks after they occur. Exact dates, locations and full names of persons mentioned must be included.

**Pierre Cochereau, Paris, France**—M. Cochereau played this recital March 1 at the Duke University chapel, Durham, N.C.: Toccata, Adagio and Fugue, Bach; Chorale in B minor, Franck; Scherzo, Henry Hokans; Prelude and Fugue on "A-L-A-I-N," Durufé.

**Mabel Zehner, Ashland, Ohio**—Miss Zehner played the opening recital Feb. 8 on the new Hillgreen-Lane organ in the First Evangelical United Brethren Church, Canton, Ohio. Her program: Prelude, Fugue and Chaconne, Buxtehude; "Wake, Awake" and "O God, Thou Faithful God," Peeters; Ronde Française, Boëllmann; Theme and Variations in A flat, Thiele; Fantasie in F minor, Mozart; "Land of Rest," Donovan; "The Little Bells," Purvis; Rhapsodie "Catalane," Bonnet; "Harmonies du Soir," Karg-Elert; "The Squirrel," Weaver; "Sunshine" Toccata, Swinnen.

**Richard Peek, Charlotte, N.C.**—Dr. Peek played this program Jan. 19 at the Covenant Presbyterian Church under the auspices of the Charlotte Chapter of the A.G.O.: Prelude and Fugue in D, Bach; Suite on Tone I, Clérambault; Chorale in B minor, Franck; "Greensleeves," Wright; Prelude on a Theme by Tallis, Peek; Toccata in B minor, Gigout. The program was repeated Jan. 28 at the Shandon Presbyterian Church, Columbia, S.C., with Sowerby's "Requiescat" replacing the Franck, and Feb. 8 at the First Methodist Church, Brevard, N.C.

**Margaret Ann Black, New Wilmington, Pa.**—Miss Black played this Westminster College senior recital Feb. 24 in the college chapel: Prelude and Fugue, Bruhns; Andante, Violin Sonata in A minor, Bach-Helman; "Sheep May Safely Graze," Bach-Biggs; Sinfonia to "Wir danken dir, Gott," Bach-Grace; "Weinen, Klagen," Liszt; Kleine Praeludien und Intermezzi, Schroeder; Allegretto, Sonata in E flat minor, Parker; Toccata, Jongen.

**Paul Lindsley Thomas, F.A.G.O., Hartford, Conn.**—Mr. Thomas played this faculty recital Feb. 8 in the chapel at Wesleyan University, Middletown, Conn.: Prelude and Fugue in D, "O Mensch bewein' dein Sünde gross" and "Gigue" Fugue, Bach; Variations on "Aberystwyth," Thomas; "Le Banquet Celeste," Messiaen; Sonata 1, Hindemith; Fugue, Sonata on Psalm 94, Reubke. He repeated the program Feb. 11 at the First Church of Christ, Simsbury, Conn.

**A. Allen Johnson, Pine Bluff, Ark.**—Mr. Johnson played this faculty recital at Caldwell Hall, Agricultural, Mechanical and Normal College, Feb. 1: Prelude and Fugue in E minor, Bruhns; "Now Pray We to the Holy Spirit," Buxtehude; "Sleepers Wake" and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Sketch in D flat, Schumann; Andante, Symphony in F, Josephus Robinson. Grace D. Wiley, piano, assisted.

**James W. Hall, Lewisburg, Pa.**—Mr. Hall played this Bucknell University senior recital Feb. 8 at the Beaver Memorial Methodist Church: "Da Jesus an dem Kreutze Stund," Scheidt; Fugue, Frescobaldi; Prelude and Fugue in G, Bach; Fantasie in F minor, K. 608, Mozart; Chorale in A minor, Franck; "Schmücke dich," Brahms; "In Dulci Jubilo," Dupré; "Chant de Paix," Langlais; "Carillon de Westminster," Vierne.

**Robert Clark, Baldwin, Kans.**—Mr. Clark played this program March 2 at St. Thomas' Church, New York City, in the series sponsored by the New York City Chapter of the A.G.O.: Prelude and Fugue in F sharp minor, Buxtehude; Trio-sonata 6 in G and "Kyrie, God, Holy Spirit," Bach; Magnificat Suite in G minor, Dandrieu; Chorale in B minor, Franck; Dialogue on the Mixtures, Langlais; "Homage to Perotin," Roberts.

**Henry Hokans, Worcester, Mass.**—Mr. Hokans played this program March 16 at St. Thomas' Church, New York City, in the series sponsored by the New York City Chapter of the A.G.O.: Suite Breve, Langlais; Prelude and Fugue in G, Bach; Allegro, Concerto 1, Handel; Finale, Symphony 1, Langlais; Suite, Opus 4, Durufé.

**Arden Whitacre, Winter Park, Fla.**—Mr. Whitacre played this recital Feb. 16 at Grace and Holy Trinity Cathedral, Kansas City, Mo., under the sponsorship of the Kansas City Chapter of the A.G.O.: Toccata and Fugue in D minor, Bach; "Qui Tollis," Couperin; Toccata in A, Sweelinck; Prelude and Fugue in G, Bach; "Litanies," Alain; Aria and Toccata, Peeters.

**Eugene M. Nye, Seattle, Wash.**—Mr. Nye played this recital Feb. 8 for the Spokane Chapter of the A.G.O. to open the Stinkens organ at the Donald Gorman residence: Trumpet Minuet, Clarke; "Praise God, Ye Christians" and "We Pray Now to the Holy Spirit," Buxtehude; "A Lesson," Selby; Noël "Josef est bien marie," Balbastre; "O Man, Bewail Thy Grievous Sin," "Sleepers Wake" and Fugue in B minor (Corelli), Bach; Suite in F, Corelli; "Deck Thyself," Brahms; "Jubilate Deo" and "Le Bon Pasteur," Benoit; "Praise Be to Thee" and "In Bethlehem's Low Stable," Walcha; "Deo Gratias," R. K. Biggs.

**Thomas Curtis, Bowling Green, Ohio**—Mr. Curtis played this Bowling Green State University faculty recital Feb. 8 in the recital hall: Chaconne, L. Couperin; "Ave Maris Stella," Titelouze; Trio, "Tis My Pleasure," Sinfonia, "I Stand with One Foot in the Grave" and March, "Dramma per Musica," Bach-Grace; "Blessed Are Ye, Faithful Souls," Brahms; Prelude and Fugue on "B-A-C-H," Liszt; Processional, M. Shaw; Prelude, Jacobi; Symphony 3, Vierne.

**Elaine Prager, El Paso, Tex.**—Miss Prager, pupil of Lester Silberman, played this recital Feb. 22 in the Asbury Methodist Church: "Christ Lay in the Bonds of Death," Prelude and Fugue in A minor (Little), "In Thee Is Gladness," "Jesu, Joy of Man's Desiring" and "O Man, Bewail Thy Grievous Sin," Bach; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; "Berceuse," Dickinson; "Rhosymedre," Vaughan Williams; Suite "Gothique," Boëllmann.

**Preston Rockholt, Mus. D., F.A.G.O., Albany, N.Y.**—The Augusta, Ga., Chapter of the A.G.O. sponsored Dr. Rockholt Feb. 1 in this program at the First Presbyterian Church: Prelude and Fugue in F sharp minor, Buxtehude; "Sleepers, Awake," Krebs; Toccata in F, Bach; Fantaisie, Franck; Scherzo, Symphony 2, Vierne; Suite Médiévale, Langlais; Psalm Prelude 2, Set 2, Howells; Toccata, Sowerby.

**Linnea Hendrickson, La Grange, Ill.**—Mrs. Hendrickson played this recital Feb. 22 in the First Methodist Church: Prelude, Fugue and Chaconne, Buxtehude; Toccata per l'Elevazione, Frescobaldi; Bassus et Dessus de Trompette, Clérambault; Fugue in E flat (St. Anne), Bach; Scherzo, Symphony 1, Vierne; Pastorale, Bethuel Gross; Toccata, Jongen. John MacDonald, bass, was assisting artist.

**Robert Lodine, F.A.G.O., Evanston, Ill.**—Dr. Lodine played this March 2 recital at the Hill Auditorium, University of Michigan, Ann Arbor: Concerto 5 in F, Handel; Récit de Basse de Trompette, Récit de Tierce en Taille and Dialogue, de Grigny; Prelude and Fugue in B minor, Bach; Andante in F, Mozart; Theme and Variations, "Hommage à Frescobaldi," Langlais; "Transports de Joie," Messiaen; Pastorale and Finale, Franck.

**William Self, New York City**—Mr. Self played this recital March 23 in the A.G.O. series at St. Thomas' Church: Prelude and Fugue in F minor, Handel; Air, Purcell; Tierce en Taille, de Grigny; Andante, Stamitz; "Regina Coeli," Titcomb; Symphony "Romane," Widor.

**Virgil Fox, New York City**—Mr. Fox played this recital in the winter series at the First Presbyterian Church, Fort Wayne, Ind.: Concerto 5 in F, Handel; "Ye Sweet Retreat," Boyce; Passacaglia, Bach; "Northern Lights," Karg-Elert; Grande Pièce Symphonique, Franck; Canon in B minor and Allegro in F, Schumann; Allegro, Symphony 6, Widor.

**Jean Valerio, Huntington, N.Y.**—Mrs. Valerio played the following recital March 1 at the Old First Church: Grand Jeu, du Mage; "Domine Deus, Rex Celestis," F. Couperin; Allegro, Voluntary 5, Stanley; Largo, Concerto Grosso in D minor, Vivaldi-Bach; Flute Solo, Arne; "Rejoice Christians" and Fugue in E flat (St. Anne), Bach; "The Musical Clocks," Haydn; "Behold, a Rose Breaks into Bloom" and "Ah, Jesu," Brahms; Prelude and Fugue in G minor, Dupré. Bets and Ann Gantwoort, sopranos, William Miller, tenor, and Arthur Frank, flute, assisted.

**Albert L. Campbell, Seattle, Wash.**—Mr. Campbell played this University of Washington graduate recital Jan. 20 at the University Methodist Temple: Introduction and Toccata in G, Walond; Toccata, Adagio and Fugue and Sonata 1, Bach; Chorale in B minor, Franck; "Fröhlich soll mein Herze springen," "Ich ruf zu dir, Herr Jesu Christ," "Nun freut euch," "Den die Hirten lobten sehre" and "Ist Gott für mich, so trete," Walcha; Passacaglia, Symphony in G, Sowerby.

**Thomas Richner, New York City**—Dr. Richner played this program Feb. 15 at the First Baptist Church, Greenwood, S.C., for the Greenwood Chapter of the A.G.O. and the Lander College music club: Prelude and Fugue in A, Selby; "Meinen Jesum lass' ich nicht" Variations, Walther; "Nun bitten wir den heiligen Geist," Buxtehude; Fugue in E flat (St. Anne), Bach; Andante in F, K. 616, Mozart; Chorale in E, Franck; Elevation, "Hommage a Frescobaldi," Langlais; "Litanies," Alain.

**Eleanore Bidka, Wheeling, W. Va.**—Miss Bidka was sponsored by the Wheeling Chapter of the A.G.O. in the following recital Feb. 17 at the Warwood Presbyterian Church: Prelude and Fugue in G minor, Brahms; Prelude on "Adam's Fall," Homilius; "O God, Look Down from Heaven Above," "How Lovely Shines the Morning Star" and "Praise God from Whom All Blessings Flow," Kauffmann; Noël en Dialogue, Duo et Trio, Daquin; "Chartres," Purvis; "Carillon de Westminster," Vierne. Oboe, clarinet, flute and trombone assisted.

**Herbert M. Iverson, San Bernardino, Cal.**—Mr. Iverson played this dedicatory recital Jan. 18 on the new Holzinger organ in the First English Lutheran Church: Voluntary in D, Stanley; "In Dulci Jubilo," Bach; Noël Grand Jeu et Duo, Daquin; Largo, Concerto in D, Vivaldi-Bach; Gavotte, Wesley; Prelude and Fugue in C, Böhm; "Behold, a Rose Breaks into Bloom" and "My Faithful Heart Rejoices," Brahms; "L'organo Primitivo," Yon; "Greensleeves," Wright; Concerto 2 in B flat, Handel.

**George Clark, Laurens, S.C.**—Mr. Clark was sponsored Feb. 11 by the Cora Cox Lucas music club in a program in which he played: Rigaudon, Campa; "The Fifers," Dandrieu; "When in the Hour of Utmost Need" and Toccata, Adagio and Fugue in C, Bach; "Forest Green," Purvis; "Cortège et Litanie," Dupré; "Chant de Paix," Langlais; Suite "Gothique," Boëllmann. Kenneth Hough, tenor, and a choral group assisted.

**Harold Sweitzer, Rochester, Minn.**—Mr. Sweitzer played these numbers at a service of music March 1 at the First Methodist Church: Introduction and Toccata, Walond; "Jesu, Joy of Man's Desiring" and "My Heart Is Filled with Lonsing," Bach; "I Need Thee Every Hour" and "O Holy City, Seen of John," Bingham; "The Day Thou Gavest," McKinley; "West Wind," Rowley; "Schönster Herr Jesu," Schroeder; "Te Deum," Langlais. The senior choir assisted.

**H. Frank Bozyan, New Haven, Conn.**—Mr. Bozyan played an all-Bach recital Jan. 11 at Battell Chapel, Yale University, including: Concerto 4 in C, "Ach Gott und Herr," "Christ lag in Todesbanden," "Allein Gott in der Höh sei Ehr," Aria in F (trio), Prelude and Fugue in A, "Magnificat," "Liebster Jesu, wir sind hier" and Variations on "Sei gegrüßet." His all-Sweelinck program Feb. 8 included: Fantasie ut sol fa mi, Echo Fantasie, Ricercar, "Wir glauben an ein einen Gott," "Wie nach einem Wasserquelle," "Ich ruf zu dir, Herr Jesu Christ," "Mein junges Leben hat ein End" and "Balletto del granduca."

**Trevor Rea, Contoocook, N.H.**—Mr. Rea was sponsored by the New Hampshire Chapter of the A.G.O. March 1 at the Suncook, N.H., Methodist Church. His program included: "Praise God from Whom All Blessings Flow," Walther; "O Sacred Head," Buxtehude; "Praise to the Lord, the Almighty," Walther; "All Things Are Thine," Telemann; "I Need Thee Every Hour" and "Work for the Night Is Coming," Bingham; "Above the Hills of Time," Coke-Jephcott; "A Mighty Fortress," Whiteford. The Pilgrim handbell choir assisted.

**Ernest White, Hagerstown, Md.**—Mr. White played the opening recital on the Möller in the Bethesda, Md., Methodist Church described in THE DIAPASON for December, 1957. His program: Lentement, Marchand; Mass for Parishes, Three Movements, Couperin; "Schmücke dich, o liebe Seele," Bach; Adagio, Fiocco; Flute Solo, Arne; Larghetto, Bassani; Aria with Variations, Martini; Allegro Moderato, Concerto 4, Handel; "Cortège et Litanie," Dupré; "Legend of the Mountain," Karg-Elert; Chorale in B minor, Franck.

**Clifford Gilmore and Karen Beason, Anderson, Ind.**—Mr. Gilmore and Miss Beason, students of David Ramsey, shared the following program Feb. 15 at the First Methodist Church: "In Death's Dark Bonds the Saviour Lay," "O How Futile" and Fugue in G, Bach; Suite "Gothique," Boëllmann; "Cathedral" Prelude and Fugue, Bach; "Morning Song," Talmadge; Pastorale, Ehrlich; "Entreaty," Cross; "Hark! a Voice Saith, All Are Mortal" and "In Thee Is Joy," Bach.

**Don Gibson, Winfield, Kans.**—Mr. Gibson, student of Roger Nyquist, played this Southwestern College recital Feb. 24 at the Richardson Auditorium: Fanfare in C, Purcell; "How Brightly Shines the Morning Star," Buxtehude; Prelude and Fugue in D, Bach; Fantasie in F minor, K. 608, Mozart; "Come, Let Us Praise Christ," "How Shall I Receive Thee?" and "The Son of God Is Come," Pepping; Aria, Peeters; "Te Deum," Langlais.

**Helen R. Henshaw, F.A.G.O., Schenectady, N.Y.**—Miss Henshaw played the following recital March 4 in St. Augustine's Church, Iliou, N.Y.: "In Thee Is Joy," Bach; Prelude, Fugue and Chaconne, Pachelbel; "Twilight at Fiesole" and "March of the Medici," Bingham; "Spinning Song" and "Nocturne," "Midsummer Night's Dream," Mendelssohn; "Tumult in the Praetorium," de Maleingreau; "Chant de Paix," Langlais; "Westminster Carillon," Vierne.

**Reginald Lunt, Lancaster, Pa.**—Mr. Lunt played this recital Feb. 8 at the First Presbyterian Church in commemoration of ten years of service: Allegro, Concerto in F, Handel; "I Call to Thee, Lord Jesus Christ" and Toccata and Fugue in F, Bach; "The Fifers," Dandrieu; "The Hen," Rameau; Trumpet Minuet, Hollins; "Dessels Eternels," Messiaen; "Cantilene," Langlais; Chorale in B minor, Franck; "Carillon de Westminster," Vierne.

**Mary Page Lay, Arlington, Va.**—Mrs. Lay, a student of William Watkins, played the following recital at the Georgetown Presbyterian Church, Washington, D. C., Feb. 22: Concerto 2 in B flat, Handel; Prelude and Fugue in D, Bach; "My Faithful Heart Rejoices," "Deck Thyself, O God" and "Thou Faithful God," Brahms; Baroque Prelude and Fantasia, Arnell.

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**Educational Material**

Several issues from familiar publishers this month seem to us not to fit comfortably into our regular categories, thus this little column.

Jane H. Marshall and Mary Elizabeth Montgomery have made a curious and remarkable attempt in "We Learn to Sing" (Carl Fischer) to combine some modern kindergarten methods into a junior choir system. Certainly there is some inventive and original thinking here.

William Grimes' "More Songs and Carols for Children" (also Carl Fischer) is for a very elementary level. We have never been sure that children need to be approached on quite this naive and patronizing plane. We believe they are often underrated and can usually rise to what is expected of them. Certainly Jan Bender's "Sing to the Lord a New Song" (Concordia) expects enough of children. This "primer of Christian song" uses rounds and canons to teach some important religious material. It comes in a full music edition and a children's edition, both with a decidedly Lutheran slant.

Walter Ehret's Choral Conductor's Handbook (E. B. Marks) is a highly practical, useful and complete little book of its kind. It is well organized and full of clear analyses and good suggestions.

Though it has no religious connotation except at its very end, we feel that the late Alec Rowley's choral suite for women's voices, "The Seasons," may interest some of our readers (Boosey and Hawkes).

A First Organ Book (Carl Fischer) by Edith McIntosh and Kedra Greaves is for teaching the home diddler at the organ, not the potential serious player of real organ music.

**WAUCHOPE IN BROWNELL  
AEOLIAN-SKINNER POST**

A. Douglas Wauchope, Brevard, N.C., has been appointed service and installation representative for the Aeolian-Skinner Organ Company in the South Carolina, North Carolina and Virginia area. He succeeds Howard A. Brownell who died last fall.

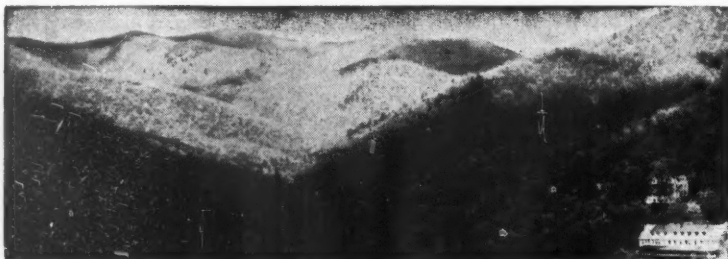
**DREW UNIVERSITY HOLDS  
SIXTH MUSIC CONFERENCE**

The sixth conference on church music will be held May 2 at Drew University, Madison, N. J. Designed to provide an opportunity to learn new ideas, music and techniques relating primarily to volunteer choir organizations, the conference will include a program by Clarence Dickinson consisting of his own choral and organ works and arrangements. Assisting will be the Wesley boy choir of the First Methodist Church, Westfield, the choir of the Madison Methodist Church, the handbell choir of the Presbyterian Church of Madison and an ensemble of strings, brass and timpani.

The day's program will include also a session on choral diction by Madeleine Marshall, a choral workshop by Lester W. Berenbroick, Drew University, and an introduction to the newly-published Wesley Hymnal by its author, the Rev. Dr. Franz Hildebrandt, also of Drew. Other conference leaders will include the Rev. Alfred B. Haas, Dr. Dika Newlin, Minabelle Swann, Donald F. Jensen, Norman Greyson and the Rev. Dr. Henry B. Lambdin. There will be an exhibit at the conference of organ and choral music from a number of publishers.

**COLLEGE OF PUGET SOUND  
LISTS WORKSHOP FOR JULY**

The third annual church music workshop at the College of Puget Sound, Tacoma, Wash., under the direction of Dr. Charles M. Fisher, will be held July 27-31 and will feature: Ifor Jones, classes in choral technique and conducting; Ruth Krehbiel Jacobs, techniques and materials for the junior choir; a master class in organ conducted by C. Griffith Bratt, and Charles Fisher conducting a series of lecture demonstrations on music in worship. In addition there will be sessions on special problems and on anthem, solo and organ repertory. The one-week workshop is conducted concurrently with the annual pastor's school of the northwest conference of the Methodist Church. College credit is available.



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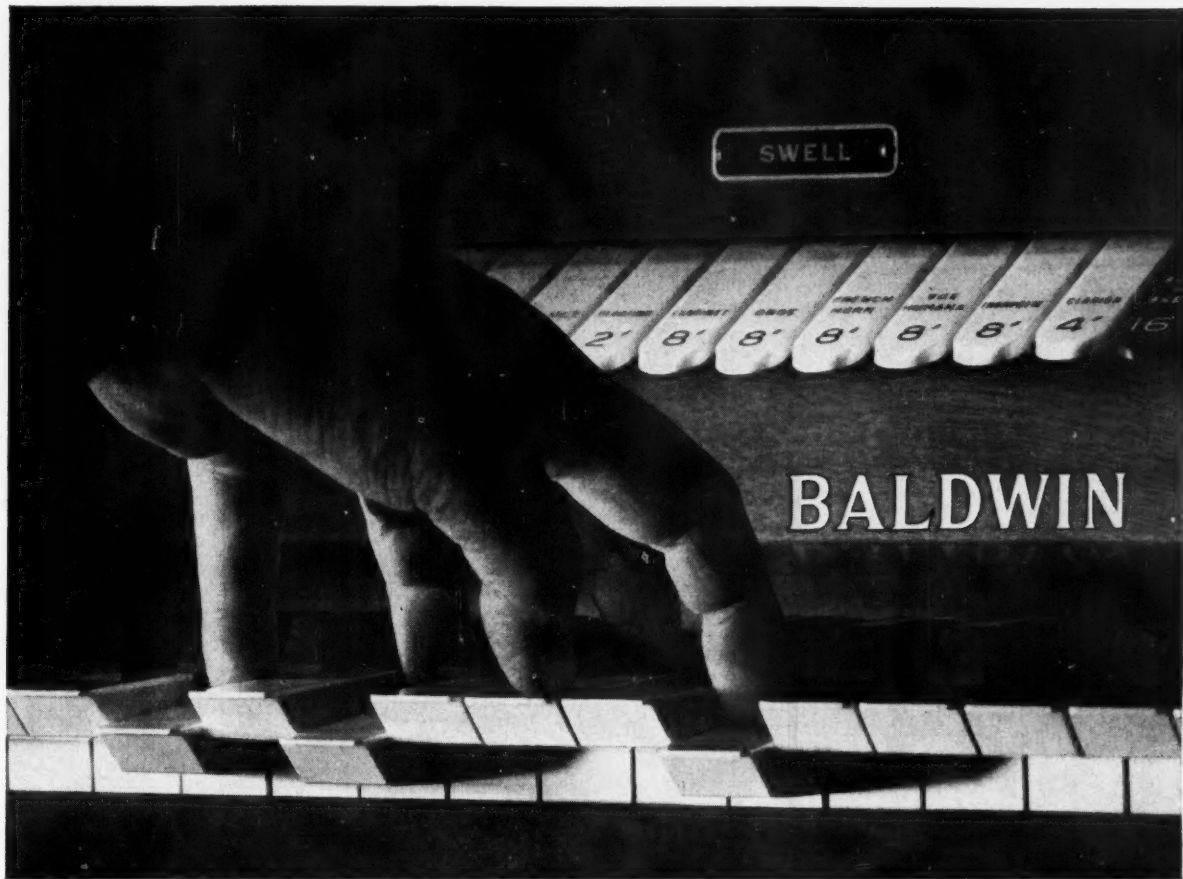
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A series of sacred musical programs is being heard in the Lenten season at Trinity Episcopal Church, Bridgeport, Conn., where Robert G. Radel is organist and musical director. Liturgical music in English and church Slavonic by the senior choir and male chorus of St. John the Baptist Carpatho-Russian Church of Bridgeport was directed by Andrew M. Griz Feb. 15 with the Very Rev. Joseph G. Simko as narrator. Mr. Radel, assisted by Mary Booth Proctor, soprano, performed works by Franck, Purcell, Handel, Ross, Bach, Couperin and Titcomb Feb. 22.

A program of sacred music by the boys' and men's choir of Trinity Episcopal Church, Southport, under the direction of James M. Litton is being given March 1. Rossini's "Stabat Mater" by the Trinity Chorale under the direction of Mr. Radel is scheduled for March 8. Evensong and benediction will be the Passion and Palm Sunday programs.

**SALEM COLLEGE ANNOUNCES A SUMMER CHOIR SCHOOL**

Salem College, Winston-Salem, N. C., will have a summer choir school June 15-20. On the staff will be Henry Pfohl, New York City; Mrs. Haskell Boyter, children's choir specialist, and the following from the Salem College faculty: Paul Peterson, Mr. and Mrs. John Mueller and James M. Hart. Mrs. Pfohl will act as hostess. Separate classes will be offered for beginning and advanced students.

**LODINE CONDUCTS MOZART MASS AND HANDEL WORKS**

Mozart's "Coronation" Mass and Handel's Concerto 5 for organ and Concerto 3 for oboe were heard Feb. 22 at the Hyde Park Baptist Church, Chicago. Dr. Robert Lodine directed the choir and members of the Chicago Symphony Orchestra and was organ soloist. The Chicago Pathological Society sponsored the event.

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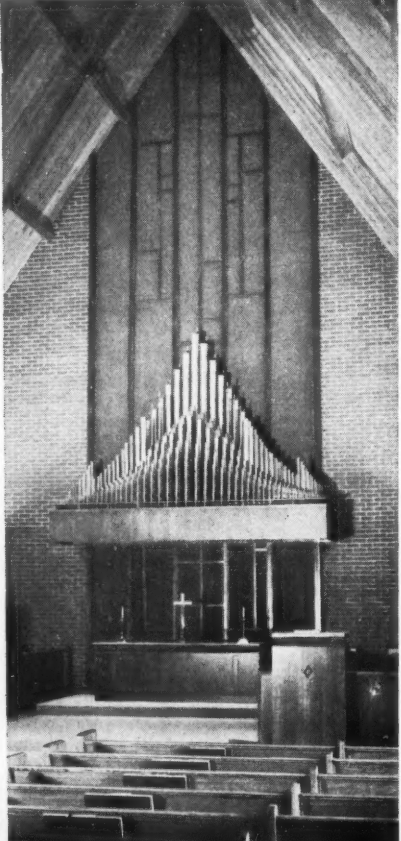
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- Diapason, 8 ft., 68 pipes
- Harmonic Flute, 8 ft., 68 pipes
- Gemshorn, 8 ft., 68 pipes
- Octave, 4 ft., 68 pipes
- Chimney Flute, 4 ft.
- Twelfth, 2 3/4 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Mixture, 4 ranks, 244 pipes
- Chimes

**SWELL ORGAN**

- Flute Conique, 16 ft.
- Violin Diapason, 8 ft., 68 pipes
- Rohrflöte, 8 ft., 68 pipes
- Viola da Gamba, 8 ft., 68 pipes
- Voix Céleste, 8 ft., 61 pipes
- Principal, 4 ft., 68 pipes
- Flauto Traverso, 4 ft., 68 pipes
- Flautino, 2 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Contra Fagotto, 16 ft., 68 pipes
- Trompette, 8 ft., 68 pipes
- French Hautbois, 8 ft., 68 pipes
- Vox Humana, 8 ft.
- Clairon, 4 ft., 68 pipes

**CHOIR ORGAN**

- Viola, 8 ft.
- Cor de Nuit, 8 ft., 68 pipes
- Spitzflöte, 8 ft., 68 pipes
- Spitzflöte Celeste, 8 ft., 56 pipes
- Koppelflöte, 4 ft., 68 pipes
- Nazard, 2 3/4 ft., 61 pipes
- Blockflöte, 2 ft., 61 pipes
- Tierce, 1 3/4 ft., 61 pipes
- Cymbel, 3 ranks
- Clarinet, 8 ft., 68 pipes
- Tremulant

**PEDAL ORGAN**

- Contra Bass, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Quintaton, 16 ft.
- Flute Conique, 16 ft.
- Principal, 8 ft., 32 pipes
- Bass Flute, 8 ft., 12 pipes
- Rohrflöte, 8 ft.
- Nachthorn, 4 ft., 32 pipes
- Super Octave, 4 ft., 12 pipes
- Mixture, 2 ranks, 64 pipes
- Fagotto, 16 ft.
- Bombarde, 16 ft., 32 pipes
- Trompette, 8 ft., 12 pipes
- Fagotto, 8 ft.
- Clairon, 4 ft., 12 pipes
- Chimes

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Handel's "Samson" was sung by the Canterbury Choral Society March 8 at St. Thomas' Church as part of the New York Handel festival. The mixed chorus of 100 voices, now in its seventh season, was conducted by its founder, Charles Dodsley Walker. Orchestral accompaniment, using Handel's original instrumentation, was provided by the Collegium Musicum, Fritz Rikko, musical director.



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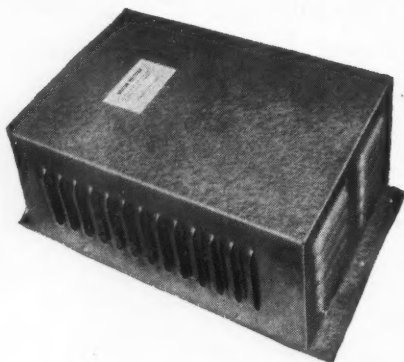
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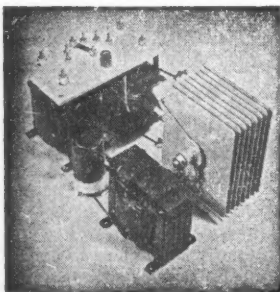
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The specification was designed by the  
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The stoplist:

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Waldflöte, 2 ft., 61 pipes.  
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Chimes, 21 tubes.

**SWELL ORGAN**

Rohrgedeckt, 16 ft., 12 pipes.  
Rohrflöte, 8 ft., 61 pipes.  
Viole de Gambe, 8 ft., 61 pipes.  
Viole Celeste, 8 ft., 49 pipes.  
Principal, 4 ft., (1) pipes.  
Koppelflöte, 4 ft., 61 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Trompette, 8 ft., 61 pipes.

**CHOIR ORGAN**

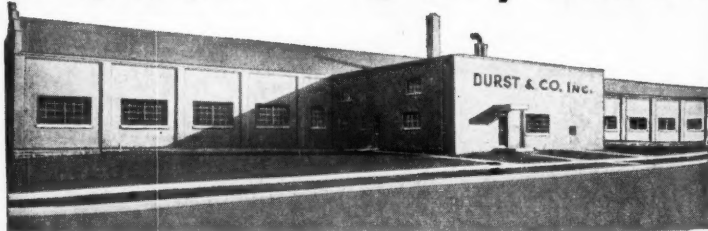
Gemshorn, 8 ft., 61 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Principal, 2 ft., 61 pipes.  
Larigot, 1½ ft., 61 pipes.  
Siffnöte, 1 ft., 61 pipes.  
Rohrschalmei, 4 ft., 61 pipes.

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Contrebasse, 16 ft., 12 pipes.  
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Rohrgedeckt, 16 ft.  
Octave, 8 ft., 32 pipes.  
Bourdon, 8 ft.  
Rohrflöte, 8 ft.  
Super Octave, 4 ft., 12 pipes.  
Rohrflöte, 4 ft.  
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