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THE DIAPASON

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

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PROMINENT FLORIDA CHURCH ORDERS PELS

ORLANDO'S FIRST BAPTIST

Large, New Edifice Will Have 62-rank 4-manual in Summer of 1960—Mr. and Mrs. Edwin Irey Serve as Ministers of Music

The First Baptist Church of Orlando, Fla., has chosen the Pels Organ Company to build a large four-manual instrument for its new building. The edifice, for which Ivey and Crook of Atlanta, Ga., are the architects, will be one of the most beautiful church structures in the South.

The tonal design of the instrument comprises sixty-two ranks of pipes with a large antiphonal division having its own pedal section to be located above the rear balcony. The main organ will be installed in chambers on either side of the chancel.

The ministers of music at the church are Mr. and Mrs. Edwin S. Irey, who direct a multiple choir program comprising seven choirs with a total membership of 350.

The specification was drawn by A. Blackmore Watson and Henry Brandt Rose of the Pels Company in consultation with the organist, Mr. Irey. Negotiations for the company were by J. Robert Marcellus, Florida-Georgia representative. Installation of the organ is planned for the summer of 1960.

The stoplist is as follows:

GREAT ORGAN

Hohlquintadena, 16 ft., 61 pipes
Diapason, 8 ft., 61 pipes
Nachthorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Hohlflöte, 4 ft., 61 pipes
Quint, 2⅔ ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Mixture, 4 ranks, 244 pipes
Chimes

SWELL ORGAN

Rohrgedeckt, 16 ft., 73 pipes
Geigen, 8 ft., 73 pipes
Rohrflöte, 8 ft., 73 pipes
Viole de Gambe, 8 ft., 73 pipes
Viole Celeste, 8 ft., 61 pipes
Aeoline, 8 ft., 73 pipes
Principal, 4 ft., 73 pipes
Flute Harmonic, 4 ft., 73 pipes
Octavin, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Fagot, 16 ft., 73 pipes
Trompette, 8 ft., 73 pipes
Vox Humana, 8 ft., 73 pipes
Clarion, 4 ft., 73 pipes
Tremolo

CHOIR ORGAN

Nason Flute, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Gemshorn Celeste, 8 ft., 56 pipes
Prestant, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Nasat, 2⅔ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Terz, 1⅗ ft., 61 pipes
Larigot, 1⅓ ft., 61 pipes
Sifflöte, 1 ft., 61 pipes
Krummhorn, 8 ft., 61 pipes
Schalmei, 4 ft., 61 pipes
Tremolo

ANTIPHONAL ORGAN

Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Voix Celeste, 8 ft., 56 pipes
Flute Celeste, 2 ranks, 8 ft., 110 pipes
Diapason Conique, 4 ft., 61 pipes
Flute Octaviante, 4 ft., 61 pipes
Waldflöte, 2 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Trumpet, 8 ft., 61 pipes
English Horn, 8 ft., 61 pipes
Tremolo

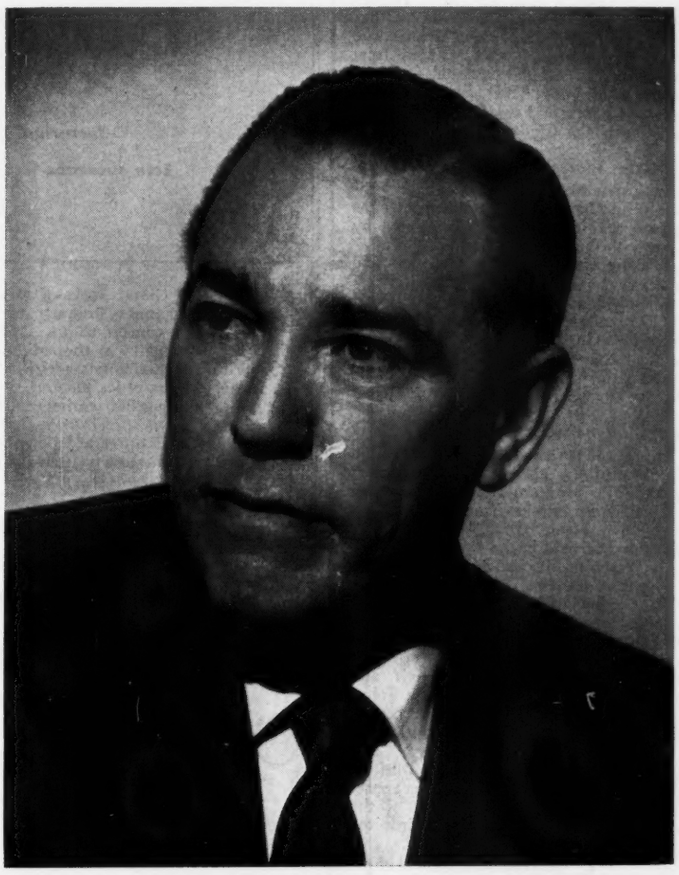
PEDAL ORGAN

Contrebass, 16 ft., 32 pipes
Subbass, 16 ft., 32 pipes
Hohlquintadena, 16 ft., 32 notes
Rohrgedeckt, 16 ft., 32 notes
Gemshorn, 16 ft., 12 pipes
Principal, 8 ft., 32 pipes
Gedecktbass, 8 ft., 12 pipes
Quintadena, 8 ft., 32 notes
Rohrflöte, 8 ft., 32 notes
Gemshorn, 8 ft., 32 notes
Choralbass, 4 ft., 12 pipes
Nachthorn, 4 ft., 32 pipes
Spitzflöte, 4 ft., 32 notes
Octavin, 2 ft., 12 pipes
Mixture, 4 ranks, 128 pipes
Posaune, 16 ft., 32 pipes
Fagot, 16 ft., 32 notes
Trumpet, 8 ft., 12 pipes
Fagot, 8 ft., 32 notes
Clarion, 4 ft., 12 pipes
Zinc, 2 ft., 12 pipes
Chimes

ANTIPHONAL PEDAL ORGAN

Spitz Principal, 16 ft., 32 pipes
Bourdon, 16 ft., 12 pipes
Principal, 8 ft., 12 pipes
Bourdon, 8 ft., 32 notes
Octave, 4 ft., 12 pipes
Flute, 2 ft., 32 notes
Trumpet, 8 ft., 32 notes

CLARENCE MADER, GRANTED LEAVE ON 30th ANNIVERSARY



CLARENCE MADER has completed thirty years as organist of the Immanuel Presbyterian Church, Los Angeles, Cal. The church has granted him a year's leave of absence for travel, study and research in Europe where he will visit many of the organs he did not see on his trip in 1957. He hopes to exchange ideas with many of Europe's foremost organists and to introduce some American music abroad. His previous trip resulted in illustrated lectures for many chapters of the A.G.O. and for other interested groups.

Mr. Mader is southern California A.G.O. chairman and head of the organ department of Occidental College. For the period of his absence Robert Prichard of the Occidental faculty will assume his duties at the college. Ladd Thomas, finalist in last year's organ playing competition at the Houston A.G.O. convention, will fill Mr. Mader's church post.

Mrs. Mader, organist of the Westwood Presbyterian Church for the last ten years, has also been granted a leave. The Maders will meet their son, George, and his wife for a period of travel together before the younger Maders return to the United States after a year spent in the Netherlands on a Fulbright grant.

TRACKER ORGANS ASSURED BY MÖLLER-FLENTROP PACT

The M. P. Möller Company, Hagerstown, Md., has entered into an arrangement with Dirck Flentrop of Holland to supply complete tracker actions and chests for organs that will speak with pipes made in the Möller factory to classic scaling and voicing techniques.

The revival of interest in tracker instruments is the basis for this arrangement. The Möller Company made tracker organs eighty years ago, but the company is presently the largest builder of organs with electro-pneumatic actions.

The agreement with the Dutch builder will make possible the availability of tracker instruments by the Möller Company without altering its primary emphasis. A sample of the work proposed will be on view in the Möller factory by the summer of 1960.

AS MARSHALL Bidwell closes his twenty-seventh season this month as organist of the Carnegie Institute in Pittsburgh, Pa., he will play the 4,400th program in the institute's long-famed recital series.

COLUMBIA, S. C., PLAYS HOST TO REGIONAL

ATLANTIC COASTAL STATES

Services, Concerts, Workshops, Playing Competition, Panels Fill Three Days —Southern Hospitality in Evidence

The southeastern regional convention of the A.G.O. opened April 13 at the Hotel Columbia, Columbia, S. C., with registration of members and the opening of displays and exhibits in the morning hours and the student competition in organ playing at noon.

Much credit is due the regional chairman, A. Elbert Adams, for the fair and careful way in which the contest was held and judged. Each of the nine contestants from the four states (Florida, Georgia, North and South Carolina), winners of chapter contests, played a composition by Bach and music from the romantic and contemporary periods. The contest was held at the Shandon Methodist Church on a three-manual Möller organ. Judges were the four state chairmen. The winner of the contest was John H. Roark from the Athens, Ga., Chapter, organized less than three months ago. Second place winner was Sam Wilson, Spartanburg, S. C., Chapter, student of Dr. Richard Peek. Both Mr. Roark and Mr. Wilson were awarded scholarships at the 1959 Potomac summer school for organ.

Commemoration Service

Robed Guild members followed the choir and ministers into the Ebenezer Lutheran Church where the Guild commemoration service was held for members whose deaths occurred since the last convention. The Rev. Carl A. Honeycutt, D.D., preached on the joy of living and dying in faith. Prelude and Fugue in C major, Bach, was played by Lawrence Robinson, the service by Gordon Beaver, M.S.M., and the anthem sung by the Lutheran Seminary choir, the Rev. Richard Fritz, director. Dr. Adams read the lessons. A tea was held in the parish house.

Choral Concert

In the evening at the First Presbyterian Church the Columbia choral society and chamber orchestra, with Guthrie Darr conducting, sang a sacred concert of compelling unity and beauty. The works heard were Schubert's Mass in G and Vivaldi's Gloria in D. Between the two works Fred Parker, on behalf of Dr. Adams, welcomed members and guests and spoke briefly of the part of the Guild in striving for the betterment of church music and the encouragement of young organists. John Roark, competition winner, played the Bach chorale prelude on "Hark! A Voice Saith," preceded by the chorale, and the Bach Prelude and Fugue in C. The evening closed with a reception in Jackson Hall.

Tuesday Morning

The second day began with a breakfast in the Empire Room of the Hotel Columbia. Dr. Adams presided and introduced the Hon. Lester L. Bates, mayor of Columbia, who gave a warm welcome to the guests.

Dr. Richard C. Hoeffler, S.T.M., professor of liturgics and homiletics at the Lutheran Theological Seminary in Columbia, gave the principal address entitled "The Arts in the Church." Reports were given from twenty-three chapters by deans or state chairmen. Florida chairman is Ann Ault; Georgia, Mrs. John Reming-

ton, A.A.G.O., Ch.M.; South Carolina, Henry von Hasseln, and North Carolina, Mrs. William Miller. An enthusiastic invitation to the national midwinter conclave was given by Jesse Baker of the Orlando-Winter Park Chapter. Catharine Crozier will be the program chairman for the conclave.

Four-state Recital

After breakfast delegates were driven through a residential area ablaze with spring flowers to the Eastminster Presbyterian Church where recitalists from each of the four states were heard. Mary Elizabeth Avinger, dean of the Columbia Chapter, presided. John Morton, F.A.G.O., Jacksonville, was heard in the "Wedge" Fugue, Bach, Improvisation, Karg-Elert, and "Seelingbrautigam," Elmore. North Carolina was represented by Judith Eckerman, Durham, who played Buxtehude's Prelude and Fugue in G minor, the Mechanical Clock Piece, Haydn, and "Pageant," Sowerby. After a break for sandwiches and coffee Wilbur Sheridan, Winthrop College, Rock Hill, S. C., played the Bach Prelude and Fugue in B minor and Karg-Elert's "Jesus, Still Lead On." Raymond Martin, Agnes Scott College, Decatur, Ga., concluded the recital with Hindemith's Sonata 3 and Final, Symphony 5, Vierne.

Delegates were entertained at a luncheon given by the choir of the Eastminster Church with Henry von Hasseln presiding. Thomas Alexander, Chattanooga, Tenn., gave a lively lecture entitled "The Organist's Photograph from the Congregation" in his humorous and thought-provoking style. Following luncheon delegates were taken on a tour of the city ending with a tea at the home of President and Mrs. R. Wright Spears of Columbia College.

Junior Choir Festival

The junior choir festival at Trinity Episcopal Church was under the capable direction of Robert Van Doren, F.T.C.L. Junior choirs of fifteen Columbia churches were represented, comprising 500 voices. Fred Mauk, M.S.M., Wilmington, N. C., was organist for the prelude and postlude, playing Three Preludes on Welsh Hymn Tunes, Vaughan Williams, and Sarabande, Howells. Gordon Beaver was organist for the service. Mr. Van Doren exhibited remarkable control of the large number of children.

Tuesday evening a banquet was held at the Laurel Hill theater restaurant, with Gregory Pearce as master of ceremonies. It was one of the highlights of the entire meeting.

Salvador Plays

A program of liturgical music in the chapel of the University of South Carolina, at which Dr. Hugh Williamson presided, opened the third day. Mario Salvador, S.M.D., St. Louis, Mo., played Allegro Giocoso, "Water Music" Suite, Handel; "Dorian" Toccata, Bach; Chorale in B minor, Franck; Minuet, Brahms-Fischer, and Fugue in G, Bach. An interesting and informative paper was read by the Rt. Rev. Martin C. Murphy entitled "Church music: its influence on the history of the Roman Church."

The Columbia College choir, with Guthrie Darr, director, and Dr. Salvador, accompanist, gave a moving performance of "Stabat Mater," Dohnanyi, characterized by fullness and clarity of tone, exquisite shading and unity of thought and purpose. Dr. Salvador closed the program with Toccata, Wood; "Belgian Mother's Song," Benoit; Pedal Concert Study on "Salve Regina," Manari; Bouree et Musette, Karg-Elert, and "Tu Es Petra," Mulet. Dr. Salvador showed extraordinary technique and mastery of tone effects on the church model Hammond electronic organ on which he played.

Robert Van Doren presided over and Thomas Alexander moderated a panel on "church music, past and present." Monsignor Murphy represented the Roman Catholic Church, and the Rev. Homer Goumenis the Greek Orthodox. Other members of the panel were Dr. George Anderson, Lutheran Seminary; Mrs. John Remington, A.A.G.O., Augusta, Ga.; the Rev. Fred V. Poag, Th.D., Shandon Presbyterian Church, and Eugene Craft, Myers Park Methodist Church, Charlotte, N. C.

Hufstader Workshop

An instructive workshop on choral directing by Dr. Robert Hufstader, Rollins College, was effectively demonstrated by the use of the university choir.

A delightful recital for organ and strings was played at the Shandon Presbyterian Church by Richard M. Peek, S.M.D., and a string quartet, playing Concerto 2 in B flat, Handel; Fantasie and Fugue in D minor, Op. 135b, Reger; Concerto in C, Haydn, and Chorale and Toccata (premiere), Richard Peek.

Recital by Baker

The closing recital of the convention was beautifully played by Dr. Robert Baker. The program is listed elsewhere in this issue. Following the recital a reception in honor of Dr. Baker and Dr. Salvador was held in the Columbia Museum of Art with Mr. and Mrs. Emert Rice as host and hostess.

The Columbia Chapter deserves plaudits for the unusually fine way in which the convention was planned and handled, due in very large measure to the general chairman, Mrs. F. Lawrence Davis, and the program chairman, Mrs. Latta Johnston. The three-day program proceeded without a single hitch or interruption.

It was the consensus of opinion that this convention had been very helpful to all the delegates who returned home appreciative of the excellent qualities of the Columbia Chapter as a host and inspired to become better church musicians.

CATHERINE RITCHEY MILLER,
North Carolina Chairman
EMILY REMINGTON,
Georgia Chairman
HENRY VON HASSELN,
South Carolina Chairman

THE DIAPASON
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CHICAGO
HEIGHTS

LINCOLN PLAYS HOST TO APRIL REGIONAL

TEAGUE AND SCHARF PLAY

Hilty, Blanton and White Lecture—Brahms Requiem Heard—New Mexico, Colorado and Nebraska Chapters Are Represented

The fifth biennial American Guild of Organists regional convention of New Mexico, Colorado and Nebraska was held in Lincoln, Neb., April 13-15. An excellent program designed to be instructive as well as entertaining was provided by the Lincoln Chapter.

Sight-seeing trips were conducted Monday morning during the registration period. The convention opened officially with a luncheon at the Cornhusker Hotel. At this meeting Myron Roberts introduced a resolution seconded by Josephine Waddell condemning the action in which the national council changed the student competition. This resolution was voted upon favorably and will be forwarded to the national council and other regional conventions.

The afternoon was given over to a workshop conducted by E. J. Hilty on choral and organ music for the small church. Fifteen anthems and collections were reviewed followed by fifteen organ numbers and collections. The somewhat rushed survey covered music by composers from the renaissance to the present with a running commentary on performance suggestions and registration.

In the evening William Teague played the following numbers on the three-manual Möller at the First Methodist Church described in THE DIAPASON for September 1957: Fantasie in F, Mozart; "Kommst du nun, Jesu" (Schübler), Bach; Sonata 1 in F minor, Mendelssohn; "Berceuse," Dupré; "Roulade," Bingham, and Symphonie "de l'Agneau Mystique," de Maleingreau. He responded to his enthusiastic audience with two encores, the Widor Toccata from Symphony 5 and the Reger "Benedictus."

The following morning Mr. Teague conducted a master class on preannounced organ compositions. The open music with pencil in hand and various questions of the "students" attested to the value and success of the morning session.

Luncheon was followed by a fascinating lecture entitled "The Architect and the Organ Movement" by Joseph Blanton, author of *The Organ in Church Design.*

Margaret Rickerd Scharf, Hastings College, played the following recital at the Westminster Presbyterian Church: Sonata 1, Hindemith; Fugue in C and "From God I Ne'er Will Turn Me," Buxtehude; Prelude and Fugue in D, Bach; Chorale in B minor, Franck; Two Chorale Preludes, Brahms, and Suite "Médiévale," Langlais. In a fantastic display of technical skill and precision Mrs. Scharf tossed off difficult numbers as though they were child's play, proving herself another superb addition to our growing group of fine young concert artists.

The evening was given over to a careful reading of the Brahms Requiem by the University of Nebraska singers under the direction of Earl Jenkins. Myron Roberts, organ, and Kent Phillips, timpani, gave a highly effective accompaniment.

The convention came to a close Wednesday morning with an illustrated talk on organ stops and the performance of organ literature on contemporary classic-designed organs by Ernest White, tonal consultant for M. P. Möller, Inc. Drawing upon his rich background as musician and organ builder, Mr. White opened our minds to many facets in design and interpretation which have been outside the thinking of many of us. This session was one of the high points of a convention filled with many high points.

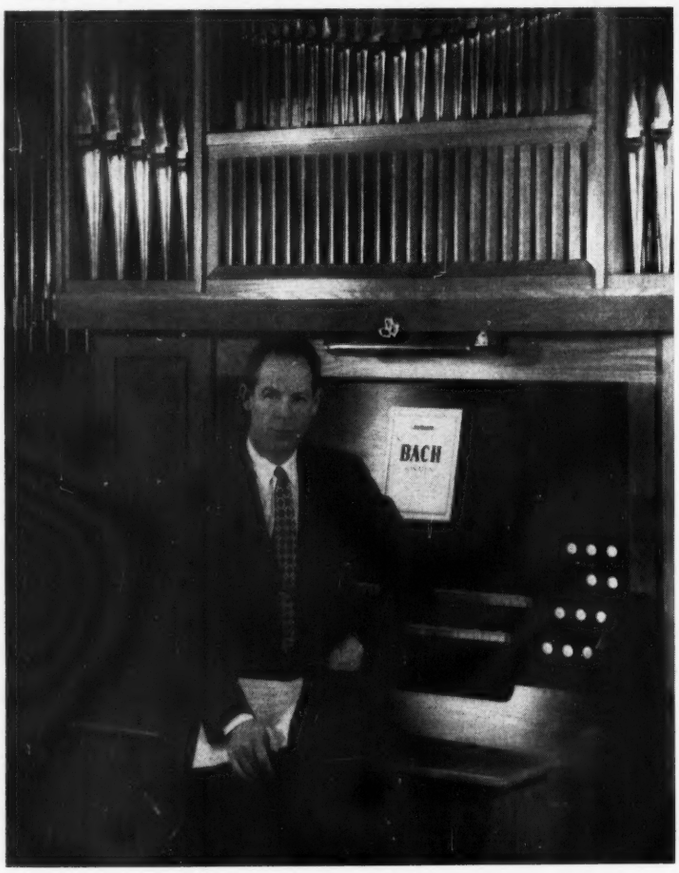
Dean Charles Tritt and the Lincoln Chapter were responsible for an outstanding regional convention.

EVERETT JAY HILTY

LLOYD M. PINKERTON directed the Fort Wayne, Ind., community chamber choir with string orchestra, harp and organ in Kodaly's Missa Brevis, Loeffler's "By the Rivers of Babylon" and Haydn's Te Deum Laudamus March 10 at the First Presbyterian Church.

HEINZ ARNOLD directed the Stephens College chapel choir, soloists and instruments in a renaissance concert April 23 at the college chapel in Columbia, Mo.

SQUIRE HASKIN AND NEW SCHLICKER AT U OF BUFFALO



SQUIRE HASKIN, pictured at the console of the new teaching organ by Schlicker at the University of Buffalo, is instructor of organ at the university. He is also organist and choirmaster of the First Presbyterian Church and official pianist of the Buffalo philharmonic orchestra.

The teaching organ has twelve registers and fifteen ranks. The manuals and couplers have tracker action. The pedalboard is radiating and concave and the pedal registers are controlled by electro-pneumatic action. This is the second installation made by the Schlicker Company at the university.

The music department now has more than 200 students enrolled. The Frank Burkett memorial music building was completed and dedicated in 1957.

ARTS FESTIVAL AT CHURCH IN ROCHESTER IS SUCCESS

A religious arts festival at the Central Presbyterian Church, Rochester, N.Y., was a great success April 19 to 26 and will be tried in other churches next year. The program of contemporary religious music April 26 drew a large crowd. D. Donald Cervone, Meadville, Pa., was announced at this event as the winner of the choral composition contest for his anthem "Lord God of Hosts." Kenneth C. Donmoyer, minister of music, directed a sixty-two-voice choir.

Emma Lou Diemer was both composer and organist on the program, playing her Festival Voluntary for the Feast of St. Mark and her Fantasy on "Crown Him with Many Crowns" and being represented in the choral program with "Praise the Lord" and "I Will Give Thanks." Thomas Canning's Psalm 24 was commissioned for the festival. Other composers represented were: John Diercks, Donald Jones, John Davison, Robert Graham, Paul Manz, Alan Hovhaness and Randall Thompson.

DR. PEAKER'S MUSIC GOES SAILING DOWN THE SEAWAY

The tremendous effect of the new St. Lawrence seaway upon the lives of those millions who dwell along its reaches is aptly indicated in this sentence from a recent letter of Dr. Charles Peaker:

I interrupted Handel number 1 yesterday morning to prelude a little on "Shall We Gather at the River?" to the infinite amusement of the archdeacon who explained the significance of the thing to the smiling crowd before his sermon proper began.

LIST POULENC, SOWERBY & BERNSTEIN AT YOUTH GALA

The Prologue and Epilogue from Sowerby's "Forsaken of Man" and Poulenc's "Litanies a la Vierge Noire," in French, were heard in the new St. Paul's Methodist Church, Stockton, Cal., by the Daniel Webster junior high school choir, Fred Tulan conducting. The youngsters were also heard in Thiman's "King of Glory, King of Peace" and Jester Hairston's "Live A-Humble" with David T. Lawson conducting.

Guest organist for the concert, part of the dedication activities, was Inez Pope who accompanied the choir and played Claire Coci's transcription of Daquin's "The Cuckoo" and Purvis' "Poème Mystique" written for Stockton's Mrs. Lawton Harris.

Two students joined Mr. Tulan in Bach's Sinfonia from the Easter Cantata, for brass and organ, and Mr. Tulan's transcription of the finale of Leonard Bernstein's "Jeremiah" Symphony.

POISTER WILL HEAD 3-DAY CONFERENCE AT DRAKE U

Drake University, Des Moines, Iowa, will have Arthur Poister, Syracuse University, to conduct a three-day church music conference June 25-27. The major emphasis will be on organ master classes. Enrollment may be made with or without graduate or undergraduate credit. Dormitory accommodations are available.

Master classes will be held at the University Christian Church. Russell Saunders of the organ and church music department at Drake will play a recital with instruments at the conference.

Important Notice

Effective July 1 the direct subscription price for THE DIAPASON *will be $2.50 annually. Single copies will be 25¢, those over two years old 50¢.*

Subscriptions which are a membership service of the A.G.O. and the C.C.O. and are paid to chapter and centre treasurers are not affected by this change.

WILMA JENSEN OPENS ORGAN IN OWN CHURCH

AEOLIAN-SKINNER 3-MANUAL

First Presbyterian, Westfield, N. J., Dedicates New Instrument with Two Services and Recital — Donald Jensen Directs Choirs

The ten-choir, 300-voice music program of the First Methodist Church, Westfield, N.J., enjoyed a significant stimulus when a new three-manual, forty-two-rank Aeolian-Skinner organ was dedicated April 19. Dedication services were held at identical morning worship services when the choirs were heard in anthems displaying the accompanimental versatility of the new instrument, including: "Surely the Lord Is in this Place," Coke-Jephcott; Psalm 150, Curry; Sampson's "Our Times Are in Thy Hands," and Holst's Short Festival Te Deum. Choirs are under the direction of Donald F. Jensen.

Wilma Jensen played the opening recital in the afternoon. Her program included: Toccata and Fugue in D minor, Bach; Diferencias sobre "El Canto del Caballero," de Cabezon; Benedictus, Couperin; Flute Solo, Arne; Chorale in B minor, Franck; Sketch in F minor, Schumann; Carillon, Sowerby; "Greensleeves" and "Brother James' Air," Wright; "Tumult in the Praetorium," de Maleingreau; "The Fountain," DeLamarter; Aria, Peeters, and Messiaen's "God among Us." The recital attracted many local musicians and guests from the metropolitan New Jersey Chapter of the A.G.O.

The organ, designed by Joseph Whiteford and John Tyrrell of the Aeolian-Skinner Company in consultation with Mrs. Jensen, is located at the rear of the newly-remodeled chancel. It speaks directly into the chancel and nave through three large tonal openings. The great and the smaller pipes of the pedal division are located above the choir and swell, carrying well out into the nave. The pedal pipes of larger dimension are located alongside and at the same chest height as the swell. The instrument contains 2510 pipes. The console has provisions for the addition of a seven-rank antiphonal organ to accompany the singing of children's choirs from the rear balcony. Tonal finishing was under the direction of Arthur Birchall.

The stoplist is as follows:

GREAT ORGAN

Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Spitzflöte, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Harmonic Flute, 4 ft., 61 pipes
Twelfth, 2⅔ ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Fourniture, 3-5 ranks, 244 pipes
Chimes, 25 tubes

SWELL ORGAN

Viola Pomposa, 8 ft., 68 pipes
Viola Celeste, 8 ft., 68 pipes
Rohrflöte, 8 ft., 68 pipes
Prestant, 4 ft., 68 pipes
Spillflöte, 4 ft., 68 pipes
Octavin, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Hautbois, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Clarion, 4 ft., 68 pipes
Tremulant

CHOIR ORGAN

Cor de Nuit, 8 ft., 68 pipes
Spitzviol, 8 ft., 68 pipes
Dolcan, 8 ft., 68 pipes
Dolcan Celeste, 8 ft., 56 pipes
Koppelflöte, 4 ft., 68 pipes
Nasard, 2⅔ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Terz, 1⅗ ft., 61 pipes
Cymbel, 3 ranks, 183 pipes
Cromorne, 8 ft., 68 pipes
Tremulant

PEDAL ORGAN

Resultant, 32 ft.
Contrabass, 16 ft., 32 pipes
Quintaton, 16 ft.
Rohrbass, 16 ft., 12 pipes
Principal, 8 ft., 32 pipes
Rohrflöte, 8 ft.
Quintaton, 8 ft.
Choralbass, 4 ft., 32 pipes
Rohrflöte, 4 ft.
Grave Mixture, 2 ranks, 64 pipes
Bombarde, 16 ft., 32 pipes
Hautbois, 16 ft.
Trompette, 8 ft., 12 pipes
Clarion, 4 ft., 12 pipes

WATERTOWN CHURCH SIGNS WITH AUSTIN

HISTORIC UPSTATE EDIFICE

Three-manual Will Go into Home of New York Town's Oldest Congregation—Chambers to Be Rebuilt for Better Exposure of Sound

A contract has been signed with Austin Organs of Hartford by the First Presbyterian Church of Watertown, N.Y. This church known as the Watertown Ecclesiastical Society was the first organized church in Watertown, dating from the early 1800's. The present building dates from 1851. The organ originally was located in the rear gallery until 1892 when a new three-manual Johnson was installed in a front gallery.

In later years this organ was electrified and placed in deep chambers at either side of a new chancel. With the installation of the new Austin, chamber openings are being enlarged, hard finishes applied and new partitions installed to reduce chambers to a minimum size.

The stoplist of the new organ is as follows:

GREAT ORGAN

Contra Gemshorn, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., 12 pipes
Octave, 4 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Octave Quint, 2⅔ ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Scharf, 3 ranks, 183 pipes
Chimes

SWELL ORGAN

Rohrflöte, 8 ft., 68 pipes
Viola da Gamba, 8 ft., 68 pipes
Viola Celeste, 8 ft., 56 pipes
Flauto Dolce, 8 ft., 68 pipes
Flauto Celeste, 8 ft., 56 pipes
Octave Geigen, 4 ft., 68 pipes
Waldflöte, 4 ft., 68 pipes
Octavin, 2 ft., 61 pipes
Plein Jeu, 4 ranks, 244 pipes
Contra Fagotto, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Fagotto, 8 ft., 12 pipes
Clarion, 4 ft., 68 pipes
Tremulant

CHOIR-POSITIV ORGAN

Gedeckt, 8 ft., 68 pipes
Erzähler, 8 ft., 68 pipes
Erzähler Celeste, 8 ft., 56 pipes
Fugara, 4 ft., 68 pipes
Koppelflöte, 4 ft., 68 pipes
Principal, 2 ft., 61 pipes
Tierce, 1⅗ ft., 61 pipes
Larigot, 1⅓ ft., 61 pipes
Cymbal, 3 ranks, 183 pipes
Harmonic Trumpet, 8 ft., 36 pipes
Krummhorn, 8 ft., 68 pipes
Rohr Schalmei, 4 ft., 68 pipes
Tremulant

PEDAL ORGAN

Contra Basse, 16 ft., 32 pipes
Gemshorn, 16 ft., 32 notes
Rohrbasse, 16 ft., 12 pipes
Principal, 8 ft., 32 pipes
Rohrflöte, 8 ft., 32 notes
Gemshorn, 8 ft., 32 notes
Choralbass, 4 ft., 32 pipes
Blockflöte, 4 ft., 32 pipes
Flute, 2 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Bombarde, 16 ft., 32 pipes
Contra Fagotto, 16 ft., 32 notes
Harmonic Trumpet, 8 ft., 12 pipes
Krummhorn, 4 ft., 32 notes

ST. JOHN THE DIVINE HOSTS CHOIRS OF CONNECTICUT

A "pilgrimage" choir festival of choirs from the Episcopal diocese of Connecticut was held April 25 at New York City's Cathedral of St. John the Divine where more than 800 singers from some sixty Connecticut churches gathered to sing a service under the direction of Alec Wyton.

For the service Mr. Wyton arranged fauxbourdon for alternate verses of the Magnificat and Nunc Dimittis and the plainsong setting of Psalm 112. Other anthems were: "This Joyful Eastertide," Dutch carol; "Lord, for Thy Tender Mercies' Sake," Farrant; "Humbly I Adore Thee," Walter, and Psalm 150, Franck, all music included in programs of the five Connecticut regional choir festivals in the current season.

Robert Powell, assistant organist of the cathedral, was organist for the festival. Choirs and clergy were present from all sections of Connecticut.

1909

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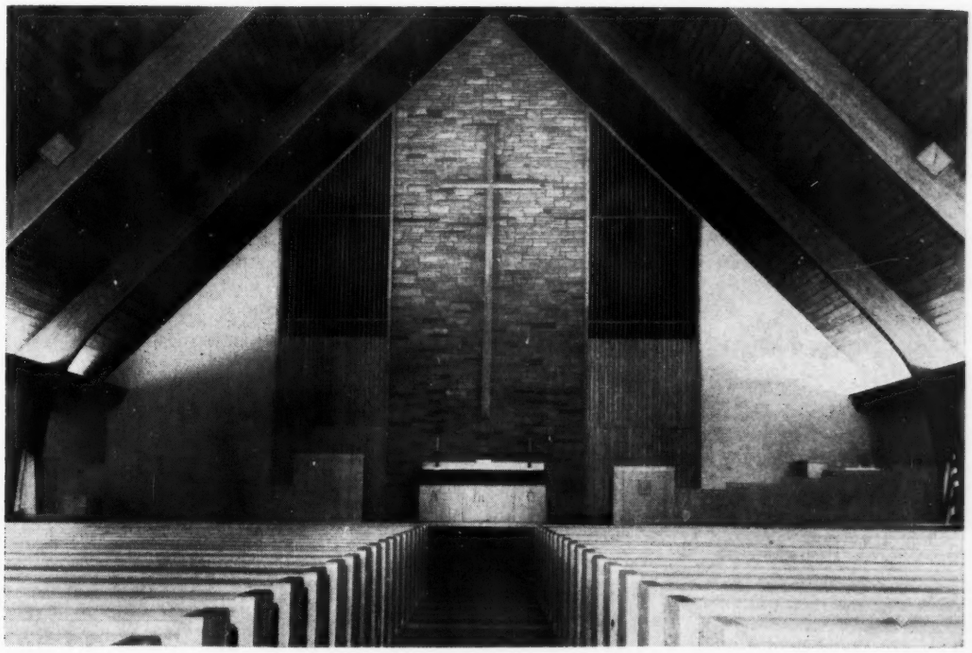

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VIRGINIA COLLEGE TO INSTALL MÖLLER

DESIGN HAS FOUR MANUALS

New Auditorium of Radford Will Be Completed in 1960—School Is Part of V.P.I.—Mildred Heimlich Heads Organ Department

Radford College, women's division of the Virginia Polytechnic Institute, is building a new auditorium to seat 1500. The new structure was designed by architects Thompson and Payne of Roanoke and is scheduled for completion in January of 1960.

The head of the organ department is Mildred Heimlich who holds a master degree from Union Seminary.

A new four-manual Möller organ of forty-four stops will be installed shortly after the completion of the auditorium. The specification was designed by John Hose and William B. Patat of the Möller Company.

The stoplist is as follows:

GREAT ORGAN

Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Quint, 2⅔ ft., 61 pipes
Oktav, 2 ft., 61 pipes
Mixture, 3-5 ranks, 281 pipes

SWELL ORGAN

Contra Dolce, 16 ft., 12 pipes
Rohrflöte, 8 ft., 61 pipes
Viola Pomposa, 8 ft., 61 pipes
Viola Celeste, 8 ft., 61 pipes
Flauto Dolce, 8 ft., 61 pipes
Flute Celeste, 8 ft., 49 pipes
Octave Geigen, 4 ft., 61 pipes
Flute Harmonic, 4 ft., 61 pipes
Twelfth, 2⅔ ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Scharf, 4 ranks, 244 pipes
Fagot, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Hautbois, 4 ft., 61 pipes
Tremulant

CHOIR ORGAN

Gedeckt, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Erzähler Celeste, 8 ft., 49 pipes
Fugara, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Nazard, 2⅔ ft., 61 pipes
Zauberflöte, 2 ft., 61 pipes
Terz, 1⅗ ft., 61 pipes
Holzregal, 16 ft., 61 pipes
Rohrschalmei, 8 ft., 61 pipes
Musette, 4 ft., 61 pipes
Tremulant

POSITIV ORGAN

Quintflöte, 8 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Larigot, 1⅓ ft., 61 pipes
Sifflöte, 1 ft., 61 pipes
Cymbale, 3 ranks, 183 pipes
Tremulant

PEDAL ORGAN

Grand Cornet, 32 ft., 32 notes
Violone, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Quintaton, 16 ft.
Contra Dolce, 16 ft.
Principal, 8 ft., 32 pipes
Quintaton, 8 ft.
Flauto Dolce, 8 ft.
Octave, 4 ft., 12 pipes
Choral Bass, 4 ft., 32 pipes
Blockflöte, 2 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Bombarde, 16 ft., 32 pipes
Fagot, 16 ft.
Trumpet, 8 ft., 12 pipes
Clarion, 4 ft., 12 pipes

FERRIS ARRANGES SERIES HEARD IN HARVARD CHURCH

John Ferris, in his first season as organist at the Harvard University Memorial Church, Cambridge, Mass., conducted the Harvard University choir in a service of music March 22 in which were heard Psalms 20 and 97 by Schütz, a Magnificat and Nunc Dimittis by Farrant and Bach Cantata 4, "Christ lag in Todesbanden." Organ voluntaries included eight chorales from the "Orgelbüchlein."

Three other evenings of music in Lent at the church included Lois Pardue, assistant organist, and a string ensemble conducted by Kalmar Novak March 1, Herbert Burtis and the university choir conducted by Mr. Ferris March 8 and Mr. Ferris at the organ with a brass quartet March 15.

WESLEY SELBY

WESLEY SELBY, M.M., has been appointed minister of music for the Montview Presbyterian Church, Denver, Col., where he will direct an extensive choral program and preside at the four-manual Reuter organ described in THE DIAPASON for November 1956.

Mr. Selby goes to Denver from his post at St. John's Episcopal Cathedral, Albuquerque, N. M., where he inaugurated a series of choral and organ programs. Last March the cathedral choir sang the complete Handel St. John Passion with orchestra and harpsichord.

Mr. Selby was chairman of the diocesan music committee for the diocese of New Mexico and Southwest Texas.

Belshazzar at Evanston

The Northwestern University choral union and the chancel choir of the First Methodist Church of Evanston, Ill., were joined by the university symphony orchestra April 19 for a spring festival concert at the church. Thor Johnson was conductor and Austin Lovelace was at the organ.

The "Credo" chorale orchestrated from a Bach harmonization was followed by Dr. Lovelace's clean performance of the big chorale prelude on the same subject. These served as a prelude to the world premiere of Elinor Remick Warren's "Abram and Sarai" for baritone and orchestra. The full, busy orchestration of this generally interesting work forced baritone Louis Sudler to push beyond the point of beautiful sound. The work seemed lengthy to stay so much in one plane of dynamics and mood.

After a short concerto movement for English horn and orchestra attributed to C.P.E. Bach and played to good effect by Bruce Morrison, came the major work of the evening: "Belshazzar's Feast" by William Walton. The chorus gave a stirring performance in this and the work seems to us no less exciting and successful than it did on first hearing a quarter of a century ago. The orchestra continues its striking improvement, especially noticeable in the Walton, noted since Mr. Johnson took charge early in the season. Two brass groups from the university band also participated in a performance of high order.

The restrictions which use of a church for such a concert imposes were again in evidence. Walton, like Handel, wrote his work for the concert hall; it wants and needs applause and bows. One spontaneous sprinkle of handclapping, quickly stilled, brought the matter to everyone's attention. But we are all fortunate to be permitted the use of churches for such events; often their size and acoustical qualities make them much better musical environments than available secular buildings.—F.C.

RARE MANUSCRIPT IS BASIS OF SPOKANE CHORAL EVENT

An unusual musical event took place May 3 at the Cathedral of St. John the Evangelist, Spokane, Wash., when Myron McTavish, F.A.G.O., Ch.M., F.C.C.O., conducted a performance of Giovanni Batista Martini's Psalm 111. A rare manuscript owned by Dr. Hans Moldenhauer was the basis of this closing event of the spring meeting of the Northwestern Chapter of the American Musicological Society.

An orchestra and soloists joined the cathedral choir in the performance at evensong.

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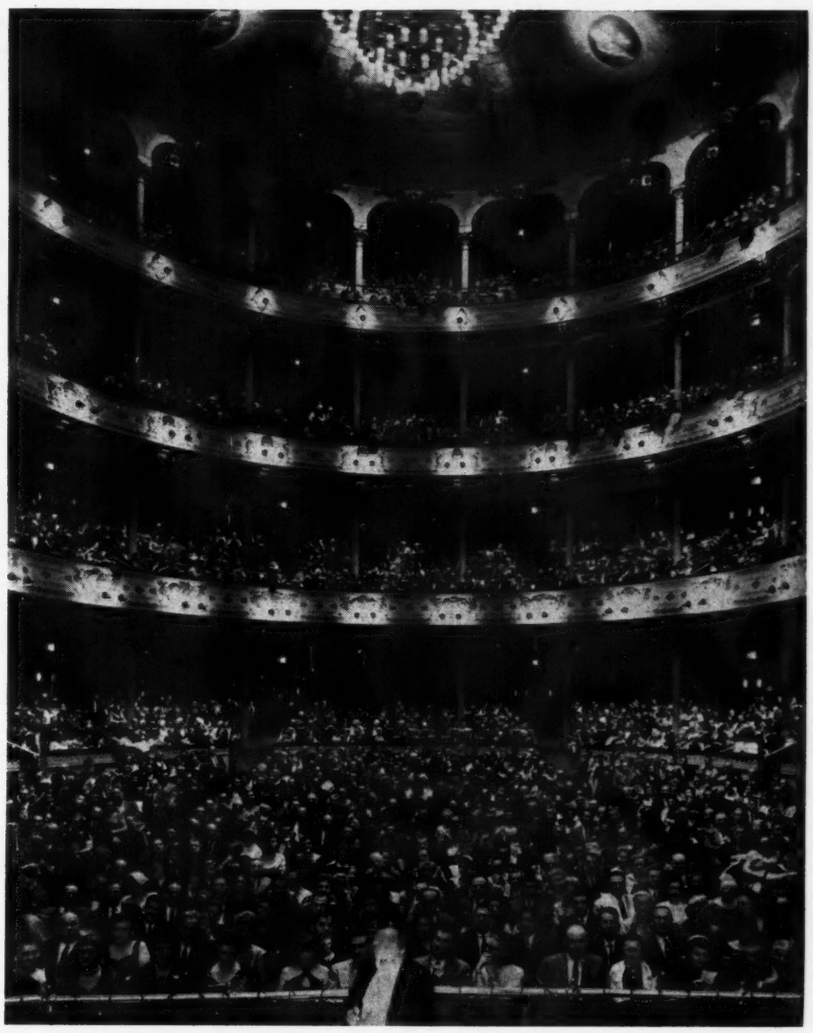

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In addition to uses with other instruments or voices, the design is also for solo concert, the stage shell modified to suit. When not in use the organ sections and console are removed and stored in a convenient area, freeing the stage for other activities. Mobility of the five sections of the instrument makes possible optimum acoustical placement for solo use or concerted performance with chamber or full orchestra, opera, ballet, or chorus.

The planning of this unique organ has been underway many months. Respect for function rather than preoccupation with size has guided our thought in this justly famous center which will now embrace the "King of Instruments" as an integral part of the family of performing arts.

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Organ Catechism? Organ Mass? or Is It Both?

By HERBERT D. BRUENING

Bach composed the third part of the Clavierübung[1] in 1739 at the age of 54. For almost 200 years, it seems, this collection for organ was known simply as "The Third Part of the Clavierübung" or the "Catechism Collection of Chorale Preludes for Organ"—"Organ Catechism" for short in some quarters. Then in 1933 W. Ehmann in *Musik und Kirche* (Heft 2) pronounced the third part of the Clavierübung as "das deutsche, meist von der Gemeinde gesungene allsonntägliche Ordinarium der protestantischen Messe" (the German Sunday ordinary of the Protestant mass, sung mostly by the congregation). Possibly others before Ehmann held this view; I do not know of others before 1933 who regarded it as an organ mass.

In June, 1946, *The Etude* referred to the "Catechism for Organ" as "the Lutheran liturgy set to music." In a letter to *The Etude* (October, 1946, page 593) I wrote in part:

True, Bach does here offer chorale preludes to the metrical versions of the *Kyrie* and the *Gloria in Excelsis*, but beyond that the "Catechism for Organ" is a musical version of the Small and the Large Catechisms of Luther for organ in the opinion of some Bach commentators.

As an example, I quoted from Terry's biography of Bach and directed *The Etude* readers to pages 58-72 of *The Chorale Preludes of Bach* by Stainton De B. Taylor (Oxford University Press, 1942; reprinted 1944) and to my full-page compilation of quotes in THE DIAPASON of July 1, 1946, under the heading: Bach's "Catechism" Preludes; Composer's Purposes Studied. When *The Lutheran Witness* on page 222 of its 1946 volume reprinted the item "Luther-Bach Festival" from *The Etude*, I wrote a "correction" published on page 261 of the July 30, 1946, *Lutheran Witness*. I mentioned that Marcel Dupré had played the greater part of the Third Part of the Clavierübung at the Rockefeller Memorial Chapel, Chicago, July 3, 1946, "to an overflow audience of about 3,000 people, who listened within and without the chapel to the great preludes of Bach on chorales of the Lutheran Church."

In 1951 Heinrich Fleischer played "Johann Sebastian Bach Organ Mass, Third Part of the Clavier-übung (1739)" at the Rockefeller Chapel. Again I felt that "organ mass" was a misnomer. If an organ mass, where are the "Sanctus" and the "Agnus Dei" sections? (The Credo section we can account for in the small and the large preludes to the metrical versions of the Nicene Creed, "Wir glauben all' an einen Gott" or "We all believe in one true God.") I wrote my misgivings to Dr. Fleischer. In reply he suggested we discuss this matter personally. This we did at my home Oct. 19, 1951, far into the night. On Nov. 26, 1958, he and I again talked about the substance of the Third Part of the Clavierübung. Many Chicagoans and others will recall his magnificent performance of it, again at Rockefeller, May 20, 1958. His repeat performance at Trinity Lutheran, Houston, Tex., June 24, 1958, at the national convention of the American Guild of Organists many conventioneers acclaimed as one of the highlights of the convention.

Quoting Bach Himself

Johann Sebastian Bach himself entitled his third part of the Clavierübung as "consisting of various preludes on the catechism and other hymns for the organ" (see the full translation of the title in *The Bach Reader* of Hans David and Arthur Mendel, page 164. New York: W. W. Norton, 1945).

Edition Peters, No. 3948, gives a facsimilie of the original German title in German letters with the following wording: "Titel nach dem Autograph: Clavierübung, Dritter Theil, Choralvorspiele und Duetten. Dritter Theil der Clavier Übung bestehend in verschiedenen Vorspielen über die Catechismus-und andere Gesaenge, vor die Orgel: Denen Liebhabern, und besonders denen Kennern von dergleichen Arbeit zur Gemüths Ergezung verfertigt von Johann Sebastian Bach Koenigl. Pohlnischen, und Churfürstl. Saechs. Hoff-Compositeur, Capellmeister, und Directore Chori Musici in Leipzig. In Verlegung des Authoris." Um 1739.

Bach's Purpose

"Bach's purpose in it was to illustrate the Lutheran Catechism by preludes treating the melodies of Luther's familiar hymns on the commandments, creed, prayer, baptism, penitence and holy communion, prefacing his exposition of Lutheran dogma with a triple invocation of the Trinity, a characteristic gesture of reverence. Less relevantly he added a Prelude in E flat *pro organo pleno*, four duetti for cembalo and, to conclude, the Fugue in E flat known as 'St. Anne's.'"[2]

Incidentally, Albert Schweitzer in his Bach biography (seventh edition, 1929, page 298) says of the four duetti: "Die vier Klavierduette gerieten aus Versehen hinein" ("the four clavier duetti got in by mistake").

Concerning the Prelude in E flat at the beginning and the Fugue in E flat at the end (which, Terry says, Bach added "less relevantly"), I wrote in THE DIAPASON of July 1, 1946:

The third part of the "Clavierübung" begins with the Prelude in E flat major and ends with the Fugue in E flat major. Concerning their position in this opus Pirro writes:

"In any case, there is no doubt that these two pieces belong together. Griepenkerl, who in his edition edited them for the first time, declares that he did not do so arbitrarily, but that he was justified by Forkel, who in turn derived his authority from Bach's sons.

"Moreover, a comparison of these two pieces will show their similarity; while the prelude is more grandiose, the character of the fugued portions is quite the same in the one as in the other; moreover, the polyphony, in each case in five parts, indicates an evident unity of composition."

So far Pirro. Hull, on the other hand, argues: "The fact that twenty-one chorale preludes separate the two pieces goes far to prove that Bach intended no 'pairing' of these two pieces. But is the coincidence of the key quite accidental?"

Why, then, *did* Bach place these two compositions as he did? Was it his intention to have the Prelude in E flat major serve as an invocation and the Fugue in E flat major as a benediction, or, better still, a doxology? If we agree with Schweitzer that the Prelude in E flat major symbolizes godlike majesty and that the Fugue symbolizes the Trinity, we may assume that Bach deliberately paid homage to the God of the Bible, the Holy Trinity. Moreover, by placing the Prelude in E flat at the beginning of the catechism collection of chorale preludes and the Fugue in E flat major at the end, Bach may have wished to signify that God is the Author and Finisher of the faith set forth in the six chief parts of Christian doctrine comprising the small and the large catechisms of Luther. And, speaking of faith, we may even imagine that Bach, a devout believer, imbued with faith in the Redeemer ("Mein Jesulein"), thought of Christ the Lord, the Alpha and the Omega, the Beginning and the End (Revelation 21:6), when he (Bach) placed the E flat major compositions at the *beginning* and at the *end* of the dogma in music. Of course, all this is merely speculation on my part in this last paragraph, but there may be a grain of truth in it, if we remember the kind of simple, at times naive, childlike Christian the life and works of Johann Sebastian Bach prove him to be.

For a comprehensive and enlightening survey and summary of these two pieces see "The Organ Prelude and Fugue in E Flat" by Russell Hancock Miles in *The Organ Institute Quarterly*, Volume 6, No. 4 (Winter 1956).

Ernest Newman writes in the Novello edition of Bach's organ works in Volume 16:

"The basis of the collection in the third part of the Clavierübung admits of no doubt. The chorales are based on the 'catechism hymns,' which embody the articles of the Lutheran faith; to these are prefixed the Kyrie, the Gloria, or the hymn to the Trinity, "Allein Gott in der Hoeh' sei Ehr." With the exception of the last-named, each chorale is made the subject of a large and a smaller prelude corresponding to Luther's greater and smaller catechisms."

An Organ Catechism

The views of Terry and Newman and especially of Bach himself would seem to stamp the Clavierübung, Part Three, as at least primarily a musical version of Luther's Catechism. Albert Riemenschneider and Lynnwood Farnam in their all-organ Bach series of thirty years ago designated the chorale preludes in this collection as LC (Large Catechism) and SC (Small Catechism). Ralph Kirkpatrick in his program notes of July, 1946, also speaks of the "Catechism Chorales."

The following item sheds further light on Bach's purposes and thinking:

While reading the "Bach Reader" of David and Mendel I chanced upon some comments on the "Catechism" preludes of Bach given perhaps nowhere else. Here they are:

"Similarly he opened the third part of the 'Clavierübung' with a Praeludium which was really a full-fledged toccata, including fugued sections, in the manner of the north German organists; and he concluded the book with a great Fuga in three sections, a modernized version of the ricercare cultivated by the seventeenth-century Italians. The two pieces are in the same key and have become popular together, the fugue being known as the St. Anne's" [pages 28 and 29].

"He went even farther. It was the custom of his time to create and publish series of works, not individual compositions. Every single work Bach intended for publication was a collection of compositions that might be performed singly. His indomitable desire to create unity in whatever he produced found ways to tie together even the separate and independent parts of a collection. Here, too, he followed a century-old tradition. There had been many publications which deliberately presented all the acknowledged church modes. Then, when musical practice and theory began to recognize major and minor modes and their transpositions, the tonics used in certain series of works were arranged in rational order. Among the masters concerned with this problem were Couperin, Purcell, Buxtehude, Kuhnau and Fischer. The influence of the last two can be traced in Bach's work. The most conspicuous of his tonal plans was, of course, that of the 'Well-tempered Clavier,' which offered a prelude and a fugue in every major and minor key. The most interesting similar plans were those of the Inventions (originally written in the order C-d-e-F-G-a-b-B flat-A-g-f- E flat-D-c, major tonalities being indicated by capitals, minor by small letters); the English suites (A-a-g-F-e-d), and the first two books of the 'Clavierübung' (B flat-c-a-D-G-e; b F). *The last work making use of such a scheme was the third part of the 'Clavierübung'; it was at the same time the first in which Bach created material relations between separate compositions exactly corresponding to those he employed to connect movements or sections.* There followed works based each on one theme and centering about one tonality: the Goldberg Variations, the Canonic Variations, the 'Musical Offering' and 'The Art of the Fugue.' Each of these has a ground plan as logical as any single movement by Bach; and particularly the last two display unique greatness of formal conception" [pages 41 and 42].

[To be continued]

[1] *Klavierübung* literally means "keyboard exercise." At Bach's time *Klavier* (or *Clavier*) denoted a stringed instrument played by means of a keyboard, either clavichord, harpsichord or spinet. The term has been left untranslated here because of its general connotation as a keyboard instrument in contradistinction to the organ, which also has a keyboard.

[2] Terry, Charles Sanford, *Bach, A Biography* (London: Oxford University Press, 1928) Page 247.

HERBERT D. BRUENING

HERBERT D. BRUENING played the final service April 5 in the old Evangelical Lutheran Church of St. Luke, Chicago, on a 1903 three-manual Kilgen tracker. A large new edifice will rise on the old site. For his final preludial recital in the old church Mr. Bruening played these Bach chorale preludes: "Salvation unto Us Has Come," "Lamb of God," "Lord Jesus Christ with Us Abide" and "We All Believe in One True God."

Mr. Bruening joined the staff at St. Luke's in 1937, becoming chief organist and director of music in 1938.

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MUSIC, DISCUSSION HEARD AT VALPARAISO SEMINAR

The Valparaiso University church music seminar held its fifteenth annual conference April 9-11 at the Concordia Senior College, Fort Wayne, Ind., with Dr. Theodore Hoelty-Nickel as chairman and Herbert Nuechterlein in charge of local arrangements. The new fifty-three-rank Schlicker organ in Kramer Chapel was heard both as a solo instrument and accompanying services and choir programs. Paul Bunjes, Warren Schmidt and Philip Gehring were heard as organ soloists and Fred Jackisch and Joel Hillert were organ accompanists. Chamber music and a wide range of discussion topics filled the three-day meeting.

Mr. Schmidt's organ numbers April 9 were: Preludio, Corelli; "Meinen Jesum lass ich nicht," Walther; Prelude and Fugue in F, Lübeck; "Wake, Awake" and "O Whither Shall I Flee?," Bach; Chorale, Jongen, and Marche, Dupré. St. Paul's Lutheran junior choir and the Bethlehem Lutheran senior choir were heard on this program.

Mr. Gehring played the following numbers April 10: "Les Cloches," le Begue; "O Lamm Gottes unschuldig," Bach; Concerto 1 in G minor, Handel (with string quartet); Variations on "Wondrous Love," Barber, and Toccata, Suite, Gardner Read. The Concordia Senior College choir and the Concordia Cantata Singers were also heard on this concert.

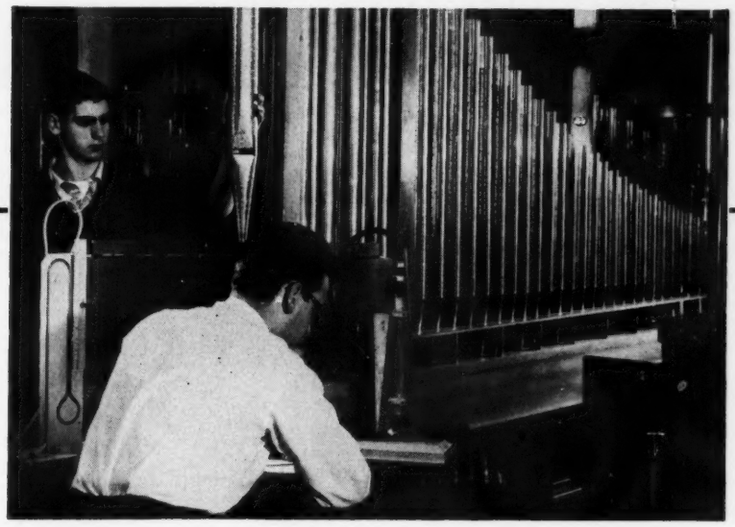
NAFOMM MEETING PLANNED FOR DALLAS JULY 12-17

The 1959 meeting of the National Fellowship of Methodist Musicians will be held July 12-17 at Southern Methodist University, Dallas, Tex. The program will include addresses, recitals, worship, instruction, discussion periods, exhibits and other features.

Among features of the program will be: a bell choir directed by Norma Lowder, Bellaire, Tex.; organ recitals by Dr. Nita Akin, Robert C. Clark, Frederick Marriott and William Teague; rehearsal methods demonstrated by Richard Alford, Edward Acton, Dr. Frederick Hall, Edwin Haskin, Donald L. Sanford and David Wehr; laboratory choirs conducted by Madeline Ingram, Ruth Krehbiel Jacobs, Katherine C. Becker and Dr. Glen Johnson.

Program chairman for the meeting is J. Edward Moyer, Wesleyan Seminary, Washington, D.C. Dallas chairman is Robert Scoggin. The organization's president is Dr. William C. Rice, Baker University.

THE WASHINGTON, D.C., and Cathedral choral societies were assisted by the glee clubs of the National Cathedral School for girls and the St. Alban's School for boys in a performance April 21 of Haydn's "The Creation" at the cathedral. Paul Callaway conducted.



RESEARCH

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15 Regional Conventions from Coast to Coast in 1959

American Guild of Organists

Chapters in Every State

Organized
April 13, 1896

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Dec. 17, 1896

Incorporated
Dec. 17, 1896

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June 17, 1909
June 22, 1934, and
Sept. 24, 1954

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The President's Column

After deliberation extending over a period of four months, the council has authorized a non-academic certificate for members of the Guild who pass prescribed tests in church service playing, and these tests will be available next season. This move is of such importance that every Guild member should regard an understanding of its purpose and method a requirement for informed membership.

Its purpose is to provide for the vast majority of our members, who for various reasons cannot aspire to academic membership, a certificate of achievement in church service playing.

There are thousands of organists in the Guild who, Sunday after Sunday, year after year, play creditable church services. Is this important? Is it an achievement? What technique does it require? What contribution, if any, does it make to the cultural life of America? If it is not important, does not constitute an achievement, does not require technique, makes no contribution to the cultural life of America, why the Guild? On this basis, we deny not only the very profession we represent but the *fait accompli* itself. To be sure, not all organists will find it possible to reach the standards required for this certificate, but it is believed that given a reasonable amount of effort, most of our members could. If they do, this in itself will perforce raise the standards of church music in this country.

The method comprises the playing of a prelude and postlude of medium difficulty, the playing of Anglican and Gregorian chants, the playing of two anthems of moderate difficulty, the transposing of two hymns given in advance and a sight-reading test of moderate difficulty. There will be no paper work.

The tests will be administered by a member of the board of examiners—in most cases a member-at-large residing in the territory of the candidate. The tests will be taped and sent to headquarters to be graded by a member of the examination committee. The average mark of these two adjudicators shall determine the success or failure of the candidate.

Seemingly, all possible questions concerning this "fourth" certificate have been asked and answered in the last four months. Among the more obvious are these:

Q. Wouldn't this certificate lower the academic standards of the Guild?

A. As it is a non-academic certificate, how could it?

Q. Wouldn't the certificate be misunderstood by many people?

A. Of course it would! Founders are mistaken for members, members for choir masters, choir masters for associates, associates for fellows and the Guild for a union! One more opportunity for misunderstanding would result in what mathematicians call "insignificant numbers." In any case, are we to deny a practicing organist a certificate on the grounds that it might be misunderstood by some?

Q. Wouldn't some unscrupulous organist misrepresent such a certificate?

A. The selfsame organists are probably already misrepresenting their membership status.

Q. Wouldn't this certificate dissuade some from seeking academic certificates?

A. Who knows?

Q. Wouldn't this certificate induce some to go further and prepare for academic membership?

A. There is a likelihood that it would. One artistic step often leads to another.

Q. Wouldn't the wording on the certificate mean approximately the same as that on the associateship?

A. No.

These tests can be given at any time convenient to the candidate and the adjudicator, subject to the preliminaries of registration, details of which will be made known as soon as expedient.

The Guild is embarking upon a new venture; those who join in it and gain their certificates may rest assured that, though nonacademic, the attainment will be worthy of the certificate and the Guild seal which it will bear.

Birmingham

Works for organ and chamber music were heard in a concert April 21 at St. Mary's-on-the-Highlands Church in Birmingham, Ala. Presented by the Birmingham Chapter and the Birmingham chamber music society, the recital featured four soloists, each of whom teaches organ in a college in Alabama. Betty Louise Lumby, Alabama College, played Bach's Sinfonia, Cantata 49, and Quintet in G for organ and strings, Soler. Jane Slaughter, Howard College, was heard in Piston's Prelude and Allegro. Concerto in F, Handel, was performed by Warren Hutton, University of Alabama. The program was concluded with Poulenc's Concerto in G minor played by Sam Batt Owens, Birmingham-Southern College. The twenty-five-piece orchestra was conducted by Herbert Levinson.

Charlotte

The Charlotte, N.C., Chapter sponsored the eleventh annual children's choir festival in the Covenant Presbyterian Church April 12. More than 500 children from twenty-six churches in Charlotte and the surrounding area participated. The Rev. Dan O. White was the conductor for this year's festival and Dr. Richard M. Peek was accompanist. The choir sang four anthems of the church year by Gevaert, Vaughan Williams, Teschner-Muller and Rowley and concluded the program with the singing of three anthems of praise.

NELL MORGAN

Greenwood

The Greenwood, S. C., Chapter met April 27 at the Connie Maxwell Baptist Church with Mrs. J. C. Dalton, Mrs. Emmett Davis, Jane Kwist, Dorothy Clayton, Lawrence Robinson and Jan Kwist as hosts and hostesses. The dean, Mrs. George Parsons, presided over the meeting. The program for the evening was children's choirs and music provided by the Connie Maxwell junior choir and the Greenwood high school girls sextet with Mrs. Jimmy Jones and Mrs. George Parsons directing. Numbers were: "Men and Children Everywhere," Hebrew melody; "What Shall We Children Bring?," Williams; "Children of the Heavenly Father," Swedish folk song; "Alleluia to the Triune Majesty," Warner, and "Teach Me to Pray," Jewitt-Wadsworth.

ROBERTA MAJOR

Zones Announced for National Organ Playing Contest

The following zones for the semi-finals of the organ playing contest will be as follows:

ZONE 1

MRS. PHILIP E. TURNER, Rocky Mountain College, Billings, Mont., chairman

Zone 1 comprises the following states: Alaska, Washington, Oregon, Montana, Idaho, Wyoming, North and South Dakota, Minnesota, Nebraska and Iowa

ZONE 2

DR. FRANK W. ASPER, 200 North Main St., Salt Lake City, Utah, chairman

Zone 2 comprises the following states: California, Nevada, Utah, Colorado, Arizona, New Mexico, Texas, Oklahoma, Kansas, Missouri, Arkansas and Louisiana

ZONE 3

DR. ADOLPH STEUTERMAN, 4557 Park Ave., Memphis, Tenn., chairman

Zone 3 comprises the following states: Mississippi, Alabama, Georgia, Florida, North and South Carolina, Kentucky, Tennessee, West Virginia, Virginia, Delaware and Maryland

ZONE 4

EDWIN D. ANDERSON, 20 Cabot Lane, Chagrin Falls, Ohio, chairman

Zone 4 comprises the following states: Wisconsin, Michigan, Illinois, Indiana, Ohio, Pennsylvania, New York, New Jersey and the six New England states

Central Florida

The Central Florida Chapter sponsored a choral vesper service in the First Presbyterian Church in Orlando May 3. Conductors for the service were Horace McFarland and Luis Harold Sanford. Accompanists were Mr. Sanford and Mrs. George Touhy. Choirs participated from four churches. Miriam Penrod played the preludes; Grace Cornman played the offertories.

The chapter sponsored an organ vesper service at the Knowles Memorial Chapel, Rollins College, Winter Park, April 12. Jesse Bookhardt, Jr., played: Three Verses from the Te Deum, Anonymous; Dialogue in F, de Grigny; "Les Cloches," le Begue, and Prelude in A minor, Bach. Dean Jesse Baker played: "Le Banquet Celeste," Messiaen; Nazard and "Te Deum," Langlais. Ruth Hall, contralto, with Dean Baker accompanying, sang a group of Dvorak and Brahms. The service was well attended and enthusiastically received.

JULIE BISHOP

West Coast Florida

Planning for national music week observance was the main topic of the April 19 meeting of the West Coast Florida Chapter, St. Petersburg.

The chapter participated in a three-hour Good Friday service sponsored by the city-wide ministerial alliance. The theme, "The Seven Last Sayings of Christ," was effectively done with appropriate organ music by various members of the chapter and choir and solo numbers.

MRS. C. S. GRIFFIN

A.G.O. Sunday

A.G.O. Sunday will fall Oct. 11 and chapters and members of the Guild are urged to begin planning now for observances on that day. A brochure with helpful suggestions is available from headquarters as well as "model bulletins" for local use at two cents each.

Composers who are members of the Guild are urged to ask their publishers to give publicity to their works and members are urged to use organ and choral works by Guild members Oct. 11. Chapters may wish to hold special Guild services that day. While planning for next season in the summer months include A.G.O. Sunday in your plans.

Members are reminded that the A.G.O. bulletins may be used not only for Guild Sunday but for any service or recital.

AUSTIN C. LOVELACE
National Chairman

Knoxville

The Knoxville, Tenn., Chapter met at the Bell Avenue Baptist Church April 6 with Jerry Booher as host. Dinner was served by women of the church. Following a short business meeting, a program of favorite organ service music was given by four members, David Brandt, Charles Hunnicutt, Earnest Nichols and James Bloy. Composers were: Buxtehude, Bach, Vierne, Franck and Dupré.

The annual spring banquet meeting was held May 4 at the First Christian Church. A brief business meeting included the election of officers for the forthcoming year. Mrs. Bruce Leslie sang three operatic arias followed by some hi-fi recordings by well-known choirs and organists.

BETTY SCOTT

Chattanooga

The Chattanooga, Tenn., Chapter held a dinner meeting May 4 at the First Cumberland Presbyterian Church with George Hofer as host. Following the business meeting and election of officers Mr. Hofer, program chairman, spoke briefly on points to consider in selecting a small organ for church use and announced that the entire group would make a tour that evening to hear four different small organs demonstrated. The tour included the Allen electronic organ at First Cumberland, demonstrated by Bene Hammel; a Baldwin electronic church model at Brainerd Presbyterian, demonstrated by Jon Robere; a Hammond electronic concert model in the chapel of the First Presbyterian Church, demonstrated by Everett O'Neal, and a Möller Artiste model at St. Peter's Episcopal Church, demonstrated by Thomas Alexander.

MRS. STANLEY E. ROWLAND

Lynchburg

The highlight of the year's program was a two-day workshop Feb. 20 and 21 featuring Ernest White. The sessions sponsored by the Lynchburg, Va., Chapter were held in different churches and general procedure at all the sessions was to have the music played by a member after which Mr. White discussed registration, phrasing, style and other problems of the particular period or composer. Organ literature from pre-Bach to contemporary was discussed with emphasis on Bach and Franck. Mr. White taught private lessons while in Lynchburg. Mrs. S. H. Williams, Jr., program chairman, was in charge of arrangements.

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News of the American Guild of Organists—Continued

HUGE JUNIOR FESTIVAL

The District of Columbia Chapter opened national music week with an interfaith youth choir festival at Washington Cathedral May 3, first of a series of three programs in its 1959 festival of choral and organ music. More than 500 voices from twenty-one churches in the metropolitan area, including a group of Hebrew children, sang under the direction of Nancy Poore Tufts and Arlene Leslie Spingarn. Two local choirs of English handbell ringers, directed by Ralph O'Dette, and guest handbell ringers from the Village Lutheran Church, Bronxville, N. Y., directed by Doris Voester, assisted. Robert Stigall, J. Richard Rancourt and John Conner, organists, participated; the chapter chaplain, the Rev. Dr. Ralph V. Callaway, and Dean Kathryn Hill Rawls, A.A.G.O., officiated.

At its regular meeting May 4 at the Lutheran Church of the Reformation, the chapter elected the following slate for the ensuing year: J. Richard Rancourt, dean; Everett W. Leonard, sub-dean; John Wright Harvey, secretary; Frances A. Hoschna, treasurer; Evangeline Everett, registrar; Cleveland Fisher, librarian-historian; John B. Wilson, A.A.G.O., and Katharine S. Fowler, auditors; Mrs. John H. Fahrenbach, Florence E. Reynolds and Mabel R. Frost, executive committee members.

Following adjournment of the business session Marie Schumacher Blatz was heard in recital. Her program: Partita, "Ah, What Am I, a Sinner, to Do?," Bach; "Priére," Jongen; Kleine Praeludien und Intermezzi, Schroeder; "Dearest Jesus" and "Help Me, God, to Succeed," Zechiel; Fantasie in C and "Pièce Héroïque," Franck.

The concluding program of the series was shared by two organists at the Foundry Methodist Church May 5. Robert C. Shone played: Missa in Dominicis Infra Annum ("Orbis Factor"), Frescobaldi; Organ Concerto 5 in F, Handel, and Sonata 1 in E flat, Bach. Ann S. Hammond played: Sonata 2, Hindemith; "Now Doth the Fiery Sun Descend," Simonds, and Prelude and Fugue in B minor, Bach.

CLEVELAND FISHER

Lexington

The regular meeting of the Lexington Chapter was held April 14 in Wilmore, Ky., with Mrs. Era W. Peniston and her student group at Asbury College entertaining. The program included four numbers played by Charles Bradley in partial fulfillment of requirements for a degree in church music. He played: "Herzlich thut mich erfreuen," Brahms; "Rhythmic Trumpet," Bingham; "Apparition de l' Eglise Eternelle," Messiaen, and Grand Piece Symphonique, Franck. The recital continued with: Passacaglia, Bach, Kay Cheuvront; Sonata 1, Allegro Assai Vivace, Mendelssohn, Paulene Stephens; Prelude on "B-A-C-H," Liszt, Marjorie Hildreth, and Toccata, Mulet, Beverly Rhoads. Refreshments were served at a reception after the program.

Daytona Beach

Dean E. Clarke Weeks presided at the March 15 meeting at the First Congregational Church. Final plans were made for the annual vesper service April 19 at the First Methodist Church. Carol Osteen, soprano, sang a vocal group accompanied by Horace Bennett.

The chapter sponsored Sidney F. Melton, student of Ruth Richardson Carr, in recital Feb. 22 on the new Casavant organ in the First Baptist Church. His program included: Trio-sonata 6, Bach; "O Filii et Filiae," Farnam; "Chant de Paix" and Epilogue, Langlais; Sonata on the 94th Psalm, Reubke. Following the recital a reception was held in the First Congregational Church.

Norfolk

The Norfolk, Va., Chapter sponsored Virgil Fox in its annual spring recital at the Park Place Methodist Church April 28. His brilliant performance was enthusiastically received by an overflow audience. The program appears elsewhere in this issue. A reception followed.

At the March 30 meeting at the Larchmont Baptist Church a film on organ construction by the Wicks Organ Company was viewed by members. The following officers were elected for the coming year: Dean, William Richard; sub-dean, Floyd Powell; secretary, Ann Lee Burcher; registrar, Ruth Weldon Bradshaw; treasurer, Ray Herbek.

RUTH W. BRADSHAW

NEW STUDENT GROUP AT SOUTHERN COLLEGE

ALABAMA COLLEGE at Montevallo is the home of a newly-organized student group. On the bench of the Skinner organ are Mary Katharine Hicks, president, and Dorinda Duggan, secretary-treasurer. Shown at right, Dr. Betty Louise Lumby is sponsor. The group was formed in February.

Muscle Shoals

In observance of national music week the Muscle Shoals, Ala., Chapter sponsored the following program May 10 at the Columbia Presbyterian Church, Sheffield: "The Heavens Are Telling," Haydn, Mrs. George Jackson and Mrs. W. R. Norton; "Lament," Spiritual, and "The Last Spring," Grieg, Mrs. J. Will Young; numbers by the handbell choir of the First Methodist Church, Sheffield, Mrs. Oliver Brazelle, director, and Rhapsody in D minor, Federer, Mrs. Jackson and Mrs. Morton.

Huntington

The Huntington, W. Va., Chapter met April 20 at the First Methodist Church for a student-member recital. Participating were: Sharon Hinchman, Nancy Morrison, Carolyn Christian, Mrs. Carl Phillips, Dean Catherine Mallatis, Owen Williams and Daryll Guthrie. The program included: "O Sacred Head," Bach-Dickinson; Prelude, Fugue and Variation, Franck; "I Am Black but Comely," Dupré; "In Christ Is My Life," Pachelbel and Walther; "Christ Lay in Death's Strong Bonds," "In Christ Is My Life" and "Jesu, Priceless Treasure," Wilbur Pursley; Modal Trio, Bingham; Pentatonic Study, Elwell; Trio Study, Inch; Pavane, Byrd, and Gagliarda, Schmid. Members and guests enjoyed a social hour in the church parlors with Mrs. Earl Wyant, Mrs. Alta Heinz and Mrs. Robert Knight as hostesses.

ALMA N. NOBLE

Mississippi Gulf Coast

E. Power Biggs played a recital in the First Methodist Church, Gulfport, May 4. His appearance before an audience of more than 500 was sponsored by the newly-formed Mississippi Gulf Coast Chapter. His program included works by Sweelinck, Soler, Handel, Bach, Alain, Vaughan Williams, Dupré, Daquin and Purcell. Following the recital a reception was held for Mr. Biggs, members and patrons.

MRS. WILLIAM ESTOPINAL

St. Petersburg

The annual meeting of the St. Petersburg, Fla., Chapter was held May 4 at Christ Methodist Church and the following officers were elected for the coming year. Dean, Marguerite Beckwith; sub-dean, Helen Mangan; registrar, Myrtle Duffy; corresponding secretary, Florence Anderson; treasurer, Evelyn M. Cherry; librarian, Edmund S. Ender; auditors, Sydney Letcher and Paul Hultquist; new directors, Elleeta Conlon, Alberdena Cedeyko and Ruth Hultquist. The following appointments were also made: Dorothy Kirk, press chairman; the Rev. Robert Frey, chaplain; Sheldon Foote, parliamentarian.

The chapter held a covered-dish supper at the first Congregational Church April 7. This was followed by a lecture and slides on life and music in Ghana, West Africa. Mrs. Charles Goodwin, collector for the New York Museum of Natural History, arranged this interesting program. Mary Hein was chairman for the evening.

FLORENCE G. ANDERSON

Columbus

The Columbus, Ga., Chapter held its regular monthly meeting April 27 at the First Baptist Church. Frances Arnold directed her youth choir in a program of sacred choral music, including: "Almighty God of Our Fathers," James; "Sheep and Lambs," Mackennon; Hallelujah Chorus, "Mount of Olives," Beethoven. A business meeting was followed by a social hour in the music room.

Roanoke

The oratorio society of the Roanoke, Va., Chapter sang Haydn's "The Creation" at the Calvary Baptist Church May 1. The director was Norman Allen and Paul McKnight accompanied. All personnel of the chorus are from the Roanoke area.

The April 24 meeting was held at Trinity Episcopal Church, Staunton. After Dr. Carl Broman played the three-manual Austin organ members were allowed to play. Diana Thomason, Hollins College student and member of the student group sponsored by the chapter, was guest.

The third in a series of chapter recitals was played April 14 by Edmund B. Wright on organ and harpsichord with the assistance of two violins at duPont Chapel, Hollins College. The program was all-Handel for the bicentennial.

The chapter met March 17 in the chapel of the Lotz funeral home with an interesting program on "Music for the Christian Funeral Service" arranged by Mrs. W. E. Bell. Mrs. Bell, Lois Ayers and Mrs. Holland Persinger played music from several denominations. Following the business meeting William Lotz showed members the facilities of the building.

PHILLIP ANN GARDNER

Piedmont

The Piedmont Chapter sponsored Harold G. Andrews, Jr., in a lecture-recital on the new Walcker in his Greensboro, N.C., College studio. Mr. Andrews spoke of the mechanics of the instrument which had been mostly installed by him. After remarks by Dean George Thompson and Mr. Andrews the program was opened with the Echo for Two Manuals, Scheidt, and Prelude and Fugue in G minor, Buxtehude. The remainder of the program was "O Gott du frommer Gott," "Wo soll ich fliehen hin," "Nun komm' der Heiden Heiland," "Nun freut euch, lieben Christen g'mein" and Fantasie and Fugue in G minor, Bach.

KEN ROSS

Tampa

The regular meeting of the Tampa, Fla., Chapter was held May 4 at the Riverside Baptist Church. Billy Head, choirmaster, and Mrs. Doyle Taylor gave a program called "Christ Revealed." Choral selections were by Cain, Stainer, Beethoven and Wilson. At the business meeting a report was read from William Jenkins, delegate to the regional convention. Officers-elect for next year are as follows: Dean, Helen Wiltshire; sub-dean, James Rawls; secretary, Zenda Shirk; treasurer, Gerald Hamlin; registrar, Wilma Shokes; librarian, Ruth Shrader; auditors, Margaret Knauf and Jo Houstan; chaplain, Julia Hayman; executive board, David Mitchell, Julia Hayman and William Jenkins.

HELEN WILTSHIRE

Miami

The Miami, Fla., Chapter held its third biennial hymn festival April 21 at the First Presbyterian Church. Fifteen choirs joined in the program which had as its theme "The Life of Christ in Hymns." Dean Louise C. Titcomb, F.A.G.O., read the declaration of religious principles and the Rev. George R. Taylor preceded each hymn with appropriate Biblical selections. Dr. Ralph A. Harris, F.A.G.O., conducted and Warner Hardman was service organist. The prelude, offertory and postlude were played by Edna V. Griffenberg, C. Ronald Beaver and Patricia Hill respectively; Margaret Squier was chairman of the festival.

PATRICIA HILL

PRESIDENT AT CHESAPEAKE

The dinner meeting of the Chesapeake Chapter was held May 11 at the Belvedere Hotel, Baltimore, Md. Fredrick Ericksen was given a scroll in recognition of his fiftieth year as a member of the Guild. Final reports by committee chairmen were given. President Harold Heeremans was the congenial and informative speaker. The premiere of Cantata "Profana" by Stefan Grove was given with oboe, flute, 'cello and harpsichord. This work set "favorite" songs frequently requested by parishioners in contrapuntal style suggesting baroque ideas of composition.

GEORGE WOODHEAD

Chesapeake

The Chesapeake Chapter held its meeting April 20 at the Towson Methodist Church, Baltimore, Md. Following a short business meeting Robert Baker played the following recital: Concerto 1, Handel; Chaconne in E minor, Buxtehude; Two Ritornelles, Rameau; Prelude and Fugue in A minor, Bach; Prelude to the Sabbath Morning Torah Service, Milhaud; "Greensleeves" and "Brother James' Air," Wright; Chorale in B minor, Franck; Dialogue on the Mixtures, Langlais; Trumpet Minuet, Hollins; Rondo for the Flute Stop, Rinck; Adagio for Strings, Barber, and Toccata, Mulet.

MARGUERITE S. BLACKBURN

Augusta

The final meeting of the Augusta, Ga., Chapter was held May 19 at the home of Thurmond Gay. Members and their guests enjoyed a cook-out featuring charcoal-broiled steaks. Dean A. B. Harley was chef-in-charge. Officers for the new year elected and installed at the meeting were: J. William Poppler, dean; Mrs. John Remington, A.A.G.O., Ch.M., sub-dean; Sarah Pritchard, secretary, and Mrs. F. F. Marschalk, treasurer. The Rev. Stanton Sizemore, chaplain, was in charge of the installation. Outgoing Dean Harley presided at a short business meeting in which a resumé of the year's activities was given and future plans discussed.

Mrs. Remington, state chairman, was in charge of the program for the April 20 meeting at the Lutheran Church of Our Redeemer. Her subject was "practical service techniques for the church organist" covering modulation, improvisation, hymn playing and general service music. Special guest of the evening was Bruce Bennett, Baltimore, Md., who participated in the discussion and performed informally after the meeting. Time was provided those who attended the regional convention in Columbia, S.C., to share experiences with those unable to attend. Mrs. R. E. Lott, former dean, assisted Mrs. Marschalk in serving refreshments.

J. WILLIAM POPPLER

Patapsco

The Patapsco Chapter held its April 4 meeting at the First Baptist Church, Baltimore. Wardell Richardson and Mr. and Mrs. Alfred Casper were hosts. Plans for a hymn sing at the Waters A.M.E. Church April 19 were discussed. In a program by two students of the Howard University school of music James Hill played the following: "Good News from Heaven," Pachelbel; Basse et Dessus de Trompette, Clérambault; "Da Jesus an dem Kreuze stund" and Prelude and Fugue in E minor (Cathedral), Bach. Adelaide Gilbo sang a group. Following the program refreshments were served by the hosts.

FRANCES CHAMBERS WATKINS

Rockingham

The Rockingham Chapter sponsored the second youth choir festival April 12 at the Asbury Memorial Methodist Church, Harrisonburg, Va. The Rev. James W. Turner, chaplain, gave the invocation and benediction. Nine youth or junior choirs, directed by Philip Trout of Bridgewater College, participated. About 100 boys and girls braved the sleet, rain and snow to enjoy the afternoon of singing. A good crowd of parents and friends attended. The committee appointed for arranging the festival included: Norman Whitesel, chairman; Helen Terrell, program chairman; Vera M. Conrad, Virginia Payne and Martha J. Russell.

RUTH B. SPITZER

North Mississippi

The North Mississippi Chapter held an all-day meeting in the First Methodist Church, Tupelo, May 2. After registration and coffee Ruth Krehbiel Jacobs conducted a children's choir seminar and clinic. After luncheon the chapter elected the following officers: Dean, Lester Groom; sub-dean, Wayne Moore; treasurer, Mrs. W. L. Stroup, and secretary, Esther Oelrich. The events of the afternoon were: the student organ playing competition, organ recital by Valerye Bosarge and children's festival choir rehearsal by Mrs. Jacobs.

ESTHER OELRICH

News of the American Guild of Organists—Continued

Asbury Park Meeting to Emphasize Vacation Activities

The Monmouth, N.J., Chapter will be host at an unusual "vacationland" regional convention at Asbury Park June 28 through July 1 with headquarters at the Hotel Berkeley Carteret on the Atlantic Ocean. The host chapter has planned a unique combination of musical and vacation events to whet the appetites and imaginations of organists and friends for northern New Jersey, New York, the Panama Canal Zone and the adjoining region which includes Philadelphia, the District of Columbia, Maryland and Virginia.

Mrs. Everett H. Antonides, convention chairman, in collaboration with Christopher S. Tenley, regional chairman, has announced a stimulating series of events which includes an evensong and Guild service in commemoration of and with music by Henry Purcell at Trinity Church under the direction of Lawrence Salvatore; a tour of the famous Ocean Grove auditorium organ; a teen-age high-school competition for organ students, and lectures by Dr. William H. Barnes on "Church Acoustics," Madeline D. Ingram on "Youth Choirs" and a master class conducted by John Ferris, Harvard University.

Major recitals will be given by Donald McDonald and Felix Molzer. A program in commemoration of the bicentennial of Handel's death will feature organ concertos, music for harpsichord, string quartet, flute and organ and the "Utrecht Jubilate Deo" for solo voices and chorus. A panel discussion on "worship in music" moderated by Dr. Carl F. Mueller will include clergymen of various faiths.

Vacation events include a "rock-and-roll" night on the large Asbury Park convention hall theater organ, boardwalk promenades and a tour of Monmouth College including a recital in the great hall and a supper party in the college dining rooms. One of the big events of the convention will be the closing dinner party—a poolside buffet with swimming, music, singing, dancing and entertainment at the headquarters hotel outdoor pool. The hospitality committee has planned a gourmet feast to wind up festivities in this unusual manner.

Relaxation will be the keynote and advance publicity forwarded to prospective participants stressed that this convention is for the entire family.

Johnstown

The Johnstown, Pa., Chapter met at St. Paul's Evangelical and Reformed Church April 28 for its annual ministers' dinner. Following the dinner new ministers were introduced and the chapter's officers for next year were announced. A panel discussion on the relationship between minister and organist in the selection of service music constituted the program. The panelists were the Rev. Carl Fisher, the Rev. Andrew Rehbogen and Mrs. Donald Critchfield. Moderator was Betty Siebert.

ROBERTA MOFFIT

Monmouth

The Monmouth Chapter met May 4 at the Embury Methodist Church in Little Silver, N.J. The program included the playing of the following service music by Mrs. L. C. Tatem: Liturgical Prelude, Oldroyd; Voluntary in F, Thiman; Chorale Prelude on a Tune by Gibbons, Willan. Lawrence Salvatore reviewed Purcell anthems which he will conduct at the regional convention in June. At the business meeting which followed Dean Arthur Reines reported the death of Mary B. Foster, honorary life member of the chapter. Ballots for the election of national officers were completed and the following chapter officers were elected: Dean, Joan Covert Millering; sub-deans, Mrs. John Schoening and Mrs. Everett Antonides; secretary, Mrs. Joseph Van Mater; treasurer, Mrs. Raymond H. Lewis; registrar, Mrs. Leroy C. Tatem; chaplain, the Rev. Ralph Barrett.

MARIAN W. TATEM

Lancaster

The Lancaster, Pa., Chapter held a business meeting in St. Luke's United Church of Christ May 4 presided over by Dean John W. Jones. Mrs. Harry W. Garber, chairman of the nominating committee, offered the following slate of officers which was duly elected: Dean, John W. Jones; sub-dean, Jean Doll; secretary, Carrie Glick; treasurer, Ethel G. Mumma; registrar, Frances M. McCue; auditors, Frank A. McConnell and Mrs. Alan R. Johnstone; chaplain, the Rev. Francis A. Daehling. Abram Longenderfer played a tape recording of the junior choir festival which the chapter sponsored April 26 in Zion Lutheran Church, directed by Mr. McConnell and accompanied by Mrs. Garber. Nearly 300 children from twelve choirs participated in the event. Miss Doll played the much discussed "jazz mass" record. Refreshments were served by the senior choir of St. Luke's Church.

FRANCES M. MCCUE

Princeton

The Princeton, N.J., Chapter held two interesting meetings in April. The Central New Jersey, Middlesex and Monmouth Chapters joined with Princeton in visiting Westminster Choir College April 21 where four pupils of Alexander McCurdy (Kenneth Landis, Hedley Yost, Lewis Bruun and Edwin Starner) played the following: Chaconne in D minor, Couperin; "Aria Pastorella," Rathgeber; "Allein Gott," Armstorff; Passacaglia and Fugue in C minor, Bach; Allegro and Intermezzo, Symphony 6, Widor, and "Outburst of Joy," Messiaen.

RUTH A. REED

Northern New Jersey

The Northern New Jersey Chapter held its April 20 meeting at the First Methodist Church, Passaic, as guests of Marie Garber, organist and choir director. A program of organ, harp and choir of fifty voices was given before a large audience. The principal work heard was the Fauré Requiem. After the program Dean Anne Vonk called a short business meeting and named the panel of officers for next year. After the meeting light refreshments were served by the choir members.

FLORENCE JEHN

Cumberland Valley

The Cumberland Valley Chapter sponsored B. F. Booher, Roanoke, Va., in a recital on the new Möller organ at Trinity Lutheran Church, Hagerstown, Md., April 12. His recital included numbers by Purcell, Bach, Handel, Franck and Dupré and his own Adagio.

IDA MAE BECKLEY

EFFECTIVE DEVICE USED

The Staten Island, N. Y., Chapter sponsored a festival of religious music and art May 3 in the music hall of Sailor's Snug Harbor. Sigvart J. Steen was conductor, James L. Whitehead narrator, Harold C. Normann tenor, Carl William Lesch bass, Thelma Chorlian pianist and John Bainbridge organist.

While the narrator described art from the Byzantine and impressionistic points of view, appropriate color slides loaned by the Metropolitan Museum of Art were shown on a mesh screen set before a choir of 200 voices. When the narration and slides were completed, the stage lights behind the mesh screen were brightened and the choir, now visible to the audience, sang illustrative music.

The following program was well received by a large audience: "Thy Church, O God, Her Heart to Thee Upraiseth," Thiman; "Hine Ma Tov," Hebrew chant; Echo Kyrie, Gabrieli; "Adoramus Te," Palestrina; "Behold How Good a Thing It Is," Scottish Psalter; "The Pharisee and the Publican," Schütz; "The Heavens Are Declaring," Beethoven; "When Jesus Wept," Billings; "Alleluia," Thompson, and "Surely the Lord Is in this Place," Coke-Jephcott.

WILHELMINA DANISCHEWSKI

Greenville

The First Presbyterian Church was host April 20 to the Greenville, S.C., Chapter. The dean, Mrs. J. Riffe Simmons, gave a comprehensive report of the three-day southeastern regional convention in Columbia. Announcement was made of a recital April 30 by Virgil Fox at North Greenville Junior College. The nominating committee reported new officers for the coming year which are as follows: Dean, Charles Ellis; sub-dean, Edwin Clark; secretary, Mrs. Clyde Jones; registrar, Mrs. John Fonville; treasurer, Mrs. Merrill Patten. A delightful program was as follows: Kathryn Cogburn, "Little" G minor Fugue, Bach, and Three Little Preludes and Intermezzi, Schroeder; Mrs. Edwin Clark and Mrs. Farnsworth sang a duet accompanied by Mr. Clark, and Mrs. Clark and Mrs. Farnsworth each sang a solo. George Bailey Clark, pupil of Dr. J. Lindsay Smith, played a portion of his Furman University senior recital: Grand Jeu, du Mage; "Auf meinen Lieben Gott," Hanff; "Rejoice, Christians," Bach, and Allegro, Sonata 6, Widor. An enjoyable social hour followed with Mrs. Simmons and Mrs. Clark as hostesses.

DAISY D. FONVILLE

Delaware

The Delaware Chapter, Wilmington, was invited to attend a concert April 27 by A. Stanley Douglas and the choir at the Lower Brandywine Presbyterian Church. The Rev. John Oldman, chaplain, gave the address. The all-Bach program began with Fantasie and Fugue in G minor and "God's Time Is the Best." Then came these arias: "Make Us Apply Our Hearts unto Wisdom," "Set in Order Thine House," "Yea, Come, Lord Jesus, Come," "Into Thy Hands, My Spirit I Commend" and "Thou Shalt Be with Me in Paradise." These chorales ended the program: "God's Own Way," "In Him We Live and Have Our Being," "And in Him We Die at His Good Time," "It Is the Old Decree, Man Thou Art Mortal," "All Glory Praise and Majesty" and "Through Jesus Christ, Amen."

CAROLYN CONLY CANN

Reading

The May 15 meeting of the Reading, Pa., Chapter was a joint meeting with the Reading Music Club in St. Mark's United Church of Christ. Fred McGowan was host. Vocal and instrumental numbers were featured.

The April 17 meeting at First United Church of Christ was a recital by Robert A. Arnold, sub-dean. Tea was served in the social room after the recital, giving the audience an opportunity to greet the recitalist.

The March 20 meeting was held at the Jesuit Novitiate, Wernersville, Pa. The Very Rev. Hugh Kennedy was host. The use of the Easter vigil was discussed. The choir sang and a tour of the building was offered.

MILDRED I. SCHNABLE

Memphis

The Memphis, Tenn., Chapter held a dinner meeting at the Bellevue Baptist Church April 13 with Larry C. Allen serving as host. Mrs. Fred M. Niell, dean, conducted the business session. Dr. Adolph Steuterman announced plans for the regional convention to be held in Little Rock and urged all members of the chapter to attend. Robert E. Griffin arranged the musical program which featured Mr. Allen, Mrs. Kenneth Harding, Mrs. William Akins and Mr. Charles Ellis and which made use of the church's two organs. The first part was played in the Lee auditorium where the organ is a Pilcher. The program numbers were as follows: Aria, Concerto 10, Handel; Siciliano, Bach-Steuterman; "Hear Ye, Israel!," Mendelssohn, and Psalm 18, Marcello-Dubois. The second part of the program was played in the church where the organ is an Allen electronic. The program: Adagio, Sonata 1, Mendelssohn; Andante Semplice, Tchaikowsky; "In Paradisium," Dubois-Schreiner, and Rhapsody, Demarest.

EUGENIA EASON

Suffolk

The Suffolk Chapter held its April 12 meeting at the home of Dr. Thomas Richner, Setauket, N.Y. The program scheduled was an impromptu recital on the three-manual Aeolian-Skinner organ by volunteers among members. After a brief business meeting Dean Madsen called on participants and the program proceeded as follows: Charles Huffine, Prelude and Fugue in G, Bach; Edson C. Bates, "Woman Behold Thy Son; Son, Behold Thy Mother," Huston; Ruth Miller, Voluntary in A, Selby; William J. Whiteside, "Ave Verum," Titcomb; Frances Madsen, Prelude and Fugue in D, Bach; Ernest A. Andrews, "Benedictus," Rowley; Charles Drexler, "Aberystwyth," Parrish, and "Clair de Lune," Karg-Elert; Betty Weidner, Little Fugue in G minor, Bach; Donald Studholme, Concerto in F (Cuckoo and Nightingale), Handel. Everyone expressed enjoyment at this program. A social hour with refreshments followed.

ERNEST A. ANDREWS

Jackson

The Jackson, Miss., Chapter had its final meeting of the season at the Galloway Memorial Methodist Church May 3. The program was played by James C. Furlow, senior student at Louisiana State University with Frank Collins. Mr. Furlow played the following program: Rigaudon, Campra; "As Jesus Stood beside the Cross," Scheidt; Toccata in E minor, Pachelbel; Prelude and Fugue in C, Bach; Toccata, Symphony 5, Widor; "Berceuse" and Scherzetto, Vierne; "Communion," Purvis; "Lord Jesus Christ, Be Present Now," Karg-Elert.

MRS. CECIL ROPER

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115 Inlet Terrace, Belmar, N. J.

News of the American Guild of Organists—Continued

Syracuse

The oratorio choir of the DeWitt Community Church sang a choral program Apr. 26 under the sponsorship of the Syracuse Chapter. Dr. Ruth Richardson played the fugue from the Reubke Sonata on Psalm 94 for the prelude. The program opened with "Rejoice with One Accord," Schulz. Mary Newman sang the motet, "Exultate, Jubilate," Mozart, and John Corbin, tenor, sang "The Winter Is Past," Ruth Richardson. The major portion of the program was devoted to the "St. Cecilia" Mass, Gounod. Mrs. Richardson played Toccata, Reger, for the postlude. A tea and business meeting followed.

The chapter met March 2 in the chancel of Trinity Episcopal Church for a lecture and discussion of organ teaching methods by Lilian Carpenter. She spoke of the methods she has found useful in her teaching and illustrated by playing portions of chorales from the "Little Organ Book" of Bach and the Prelude and Fugue in A minor. Refreshments and a business meeting followed.

WILL O. HEADLEE

Central New York

The April 7 meeting of the Central New York Chapter was held in the Tabernacle Baptist Church, Utica. Dr. Homer Whitford, F.A.G.O., Chestnut Hill, Mass., former organist of the church, played a recital on the three-manual organ recently rebuilt by the Buhl Organ Company. Dr. Whitford's program included: Fantasie in G minor, Bach; Sicilienne, Paradis; Dialogue, Clérambault; Pastorale, Guilmant; Allegro, Concerto 10, Handel; "O Salutaris," Dupré; Ronde Francaise, Boëllmann; Carillon, Vierne; Suite, Whitford. Afterward Dr. Whitford gave a talk on "Music Therapy—a Growing Field" and conducted a question-and-answer period. The evening concluded with a social hour, refreshments being served by a committee of church women. Dr. Whitford's many friends and former pupils had an opportunity to renew his acquaintance.

DARLEEN NUNNEKER

Rochester

The Rochester, N.Y., Chapter held the last meeting of the current season May 4. This began with an authentic Greek dinner served by women of the new Greek Orthodox Church. After dinner a business meeting was held. Each organist introduced himself and his guests. Past-deans were applauded. The auditors were appointed and the election was held, both for national and chapter officers, the following being elected for the coming year: Dean, David Berger; sub-dean, David Cordy; secretary, Marian Craighead; treasurer, Carl De Graw; librarian, J. Trevor Garmey; registrar, Ruth Fass. After the election members adjourned to the Asbury Methodist Church to hear a recital by Mrs. Craighead assisted by Sylvia Friederich. The program, Mrs. Craighead's first in Rochester, was: Fantasie in G, Bach; Canons in B major and B minor, Schumann; "Speculum Vitae," Peeters; "Crucifixion" and "Resurrection," Symphonie "Passion," Dupré.

RUTH FASS

Auburn

The annual youth choir festival was sponsored by the Auburn, N.Y., Chapter April 26 at Trinity Methodist Church. The committee was headed by Franklin Pethel. John McIntosh, Dianne Bockes and Franklin Pethel offered the prelude, offertory and postlude respectively. Fourteen youth choirs from Auburn, Skaneateles, Homer and Fosterville participated.

The chapter met March 9 at the First Baptist Church. Dr. Melvin W. LeMon, Wells College, Aurora, N.Y., outlined César Franck's life by dividing it into three periods of composition and listed all his publications. Dr. LeMon compared Franck's organ works with his symphonic work. Franck's A minor Chorale was played by Mrs. Glenn T. Morse.

DIANNE BOCKES

Elmira

April 19 marked the tenth anniversary of the junior choir festivals sponsored by the Elmira, N. Y., Chapter. Approximately 400 boys and girls from fourteen churches took part in the colorful and impressive occasion at the Hedding Methodist Church. Five choirs sang solo anthems and the ensemble joined in "Creator, God and Lord," Maunder; "Easter Flowers," Lovelace; "Sing to the Son of David," Rawls, and "God Is Holy," Bowles. A boys' solo group sang "The Boy of Galilee." The organist was Mrs. L. Gunnar Carlson; the director Dean DeWitt K. Botts.

MARY CATHERINE HERON

Rockland County

The regular May 5 meeting of the Rockland County Chapter was held in the Reformed Church, Spring Valley, N.Y., where final plans were formulated for the junior choir festival May 17 at the Reformed Church in Spring Valley and the recital by Fred Swann at the Presbyterian Church in Suffern May 22. After the meeting the assistant rector of St. Monica's Church in New York City gave a demonstration of his work with his choir of 100 children.

KATHLEEN S. MARTINE

STUDENT GROUP AT CHICAGO INSTITUTE

THE STUDENT GROUP at the Moody Bible Institute, Chicago, is shown about the console of the large Möller organ in the school's Torrey-Gray auditorium. President Ruth Dunbar is seated on the bench. Lillian Robinson and Robert Rayfield, faculty sponsors, are in the foreground next to the console. Sue Hallberg is secretary of the group and Larry Keesler its treasurer.

Buffalo and Lockport Branch

The Buffalo Chapter and Lockport Branch Chapter met together April 13 at the First English Lutheran Church, Lockport, N.Y. A delicious dinner preceded the program. David Craighead spoke about "music for the small organ." A repertory list was given to each one present. The pieces ranged from easy to medium difficulty. Mr. Craighead played from the list and illustrated many possibilities of registration. C. A. Walker, A.C.C.O., Ch.M., extended the hospitality of the Lockport group. Clara Mueller Pankow, dean of the Buffalo Chapter, presided.

EDNA M. SHAW

Hudson-Catskill

The Hudson-Catskill Chapter held a farewell party and buffet supper in honor of Dean R. Elliott Brock, who has become organist and choirmaster of St. Luke's Episcopal Church, Vancouver, Wash. The party was held at the home of Albert H. Fenn, Stone Mill, Humphreyville, N.Y., April 4. Various members gave vocal and instrumental numbers and a recording of Bach's "Sleepers, Awake" was enjoyed. Mrs. J. Scott Moore, sub-dean, presented Mr. Brock with a gift. Anne Blanchard, treasurer, and Clayton J. Waltermire, secretary, gave reports and a group picture was taken of the party.

CLAYTON J. WALTERMIRE

Waterbury

The annual dinner meeting of the Waterbury, Conn., Chapter with installation of officers was held May 4 at Christ Episcopal Church with the women of the parish preparing and serving the dinner. A skit by Canon Edward West delighted the group. The formal meeting followed with the installation of new officers conducted by Robert Requa. The officers are: Dean, Margaret Westlake Powers; sub-dean, Robert Birt; treasurer, Edward Parke; secretary, Mildred Wright; registrar, Helena E. Ashborn. Plans for next season were discussed.

The pastor-organist banquet of the Waterbury, Conn., Chapter was held at the Waterbury Club April 13. The guest speaker was Harold Heeremans, national president, whose topic was pastor-organist relationships. Mr. Heeremans was given a Seth Thomas clock. The chapter co-sponsored a concert April 26 of sacred music by the choirs of the First Methodist Church under the direction of Frederick E. Black and a recital the same evening at the First Baptist Church by Mrs. Donald Brown.

LILLIAN F. SKILTON
HELENA E. ASHBORN

Brockton

The Brockton, Mass., Chapter met April 27 at the First Baptist Church. Dean Ralph E. Chase presided at the business meeting. Lists of wedding music were distributed to members. The members were urged to participate in the northern New England regional in Manchester, N. H., June 29-July 1. The following officers were elected: Dean, Francis L. Yates; sub-dean, Dr. Edna D. Parks; secretary, Pauline E. Burrill; treasurer, Barbara Packard; registrar, Karen T. Johnstad; librarian, L. Avis Wixon; auditors, Muriel R. Blomberg and Anne Chappell; publicity, Arnold Johnstad; board members, Ralph E. Chase, Carl Bertram Swanson and Julia M. Young. Dr. Hugo Norden lectured on the art of chorale harmonization, accompanying the discussion with slides and tape recordings.

ARNOLD JOHNSTAD

New Hampshire

The New Hampshire Chapter sponsored a hymn festival May 3 at the Church of the Good Shepherd, Nashua. Seventeen hymns from the *Hymnal 1940* comprised the program. James A. Wood directed the massed choirs and Irving D. Bartley, F.A.G.O., played the service. Voluntaries were played by Nesta Lloyd Williams, Trevor Rea and Dean Rebecca Dole.

Mr. Bartley was recitalist in an enjoyable and varied program April 27. This was the fifty-third recital sponsored by the chapter and was played in St. Paul's Methodist Church, Manchester. His program appears on the recital page. A reception followed in the vestry where a buffet lunch was served.

EVELYN FISHER

Stamford

The Stamford, Conn., Chapter met April 20 at the Second Congregational Church, Greenwich, where Bruce Angell, organist-director, explained the Casavant organ and demonstrated its range. Members then went to the First Presbyterian Church, Greenwich, where Mrs. A. E. Magary, organist-director, illustrated the Austin organ. Refreshments and a social hour followed.

PRISCILLA M. CARLSON

Hartford

The Hartford, Conn., Chapter sponsored a junior festival May 3 in the South Methodist Church, Manchester. Robert Requa, Naugatuck Congregational Church, directed the 450 young people. The anthems were: "A Seasonal Thanksgiving," Thiman; A Chinese Christmas Carol, Wiant; "Come, Jesus, Holy Child," Willan; "Sing We Noël," Davis; "All Praise to God, Who Reigns Above," Lenel; Psalm 100, Mueller, and "Go Forth with God," Martin Shaw. James Weeks, Meriden Congregational Church, was service organist and accompanied the anthems. The prelude, offertory and postlude were played by the three finalists in the recent student contest: Donna Saegaert, William Deakyne and Dana Cannon.

FLORENCE B. CASE

Hartford

The Hartford, Conn., Chapter entertained the New Haven, Bridgeport and Norwich Chapters April 18 for lunch, dinner and a tour of organs in Hartford. They met at the Asylum Hill Congregational Church where Albert Russell, organist and choir director of the church, played a recital. Lunch was served there. A tour of the Austin organ factory was conducted by officials of the company. The group visited St. Lawrence's Catholic Church where Vincent Scully demonstrated the new Möller organ. At the Trinity College chapel Clarence Watters played the four-manual Aeolian-Skinner organ. He also answered questions about the architecture of the chapel and pointed out features of carving and the rare stained glass windows. The group next went to St. John's Episcopal Church, West Hartford, where Dr. Watters played recitals on both the church and chapel Austin instruments. At Trinity Episcopal Church, Hartford, Robert Brawley welcomed the group and explained why the new Holtkamp organ is placed at the rear gallery of the church. Albert Russell played a recital. Dinner was served and Dean Esther Ellison spoke briefly. Beatrice Hatton Fisk brought greetings as state chairman. About 100 organists went on the tour.

The chapter sponsored a student organist contest April 13 in the Asylum Hill Congregational Church. The three finalists who were selected at a previous session were Dana Cannon, William Deakyne and Donna Saegaert. The judges were Dr. Watters and Frank Honey. They chose Dana Cannon as winner and he received a prize of $50 awarded by the Austin Organ Company.

Bangor

The Bangor, Maine, Chapter held its banquet and musical program at the Pilots Grill May 4 in conjunction with the regular business meeting. The Rev. Peter P. Gorham, St. Mary's Catholic Church, gave an outline on Gregorian chant which included illustrations and demonstrations of the masses sung at various seasons of the liturgical year. Fr. Gorham was accompanied on the piano by Clayton A. Rogers. Dean Richard J. Snare conducted the business meeting. J. Stanley Stevens, chairman of the organ and choral workshop committee, described the workshop program to be held June 28 at the First Congregational Church in Brewer. Dr. T. Charles Lee, Worcester, Mass., will lead the workshop. The following officers were elected for the 1959-1960 season: Richard J. Snare, dean; Clayton A. Rogers, sub-dean; Eleanor C. Snow, treasurer, and Mrs. D. Oaksman Smiley, secretary.

MARY S. BECKFORD

Suffolk

The Suffolk Chapter held a festival of sacred choral music May 3 in St. Paul's Methodist Church, Northport, L.I., N.Y. Hazel Blakelock was at the organ and Donald Studholme conducted. Thirteen choirs participated in the following program before a large congregation: Sonata 1, Guilmant; "With a Voice of Singing," Shaw; "Adoramus Te," Palestrina; "I Sing the Mighty Power of God," Lovelace; "How Lovely Is Thy Dwelling Place," Brahms; Gloria in Excelsis, Mozart; "King of Glory, King of Peace," Friedell; Psalm 150, Franck; Hallelujah Chorus, "Messiah," Handel.

ERNEST A. ANDREWS

Adirondack

A meeting of the Adirondack Chapter was held March 9 at Christ Methodist Church, Glens Falls. Maurice Whitney was in charge of the program and an interesting evening was spent in going over favorite anthems of the members and guests present.

JEAN RICKETSON

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News of the American Guild of Organists—Continued

LITTLE ROCK PLANS GIVEN

Trinity Episcopal Church, Pine Bluff, Ark., was the meeting place for the Central Arkansas Chapter April 14. Following dinner reports were heard from various committee chairmen regarding the southern regional convention to be in Little Rock June 15-18. Among recitalists to be heard will be Ronald Arnatt, F.A.G.O., F.T.C.L., St. Louis; Corliss Arnold, S.M.D., A.A.G.O., Oak Park, Ill.; Idabelle Henning, A.A.G.O., Memphis, Tenn.; J. Warren Hutton, University of Alabama, and Robert Ellis, Henderson State Teachers College, Arkadelphia, Ark. A varied program is planned for the convention, including a chartered bus tour of Arkadelphia, Hot Springs and to Petit Jean Mountain where supper will be served at the Winthrop Rockefeller Farm.

Grethe Krogh Christensen, Danish organist serving as organ instructor at the University of Arkansas this year, played the program for the evening. Her numbers included: Prelude in E flat, Leyding; Prelude and Fugue in D, Buxtehude; "O Gott, du frommer Gott" and Fantasie in G, Bach; Passacaglia, Videro; Fantasie, Montell, and Fantasie and Fugue, Rosenberg.

MRS. H. C. HARRIS

Texarkana

The Texarkana Chapter met April 18 at St. Edward's Catholic Church. Members of the choir, under the direction of Mrs. P. J. Ahern, accompanied by Mary Agnes Graves, sang excerpts of Missa Tertia by M. Haller. The program opened with a prelude, "Veni Creator," Witt. Miss Graves also played "Morning," Stickles, and "Hosanna," Wachs, and read a paper on "the liturgy of the Roman Catholic Church." Dean Irene Pelley appointed David Ogle chairman of the nominating committee.

The chapter sponsored Clyde Holloway, former Texarkanian, in recital April 7 at the First Methodist Church. Mr. Holloway, whose picture appeared in THE DIAPASON for May, played: Prelude and Fugue in F, Lübeck; Fantasie and Fugue in G minor, Bach; Fantasie in F minor, K. 608, Mozart; "Elegie," Peeters, and "Pageant," Sowerby.

DOROTHY ELDER

Tulsa

The Tulsa, Okla., Chapter met in the parish house of Trinity Episcopal Church May 5 for the annual business meeting. After the dinner was served members voted for officers for the coming year along with the routine business. At the close of the business meeting the group adjourned to the First Methodist Church for a recital by students of Jeanne Gentry Waits, University of Tulsa. This recital was sponsored by the chapter as its contribution to the observance of music week. The program: Toccata in D minor (Dorian), Bach, Thomas H. Cotner; Prelude and Fugue on "Vom Himmel hoch," Pachelbel, Martha Dyer; Prelude and Fugue in C minor, Bach, and "Benedictus," Reger, Virginia Ridenhour; Toccata, Sowerby, Rebecca Thompson; Canzona on "Liebster Jesu" and "Ton-Y-Botel," Purvis, Gretchen Hotz; "Pièce Héroïque," Franck, Thomas H. Cotner.

Waco

After a supper meeting at the Lavenders restaurant members of the Waco, Tex., Chapter went to the Austin Avenue Methodist Church to hear a program of organ music played by J. David Malloch of Houston. He played compositions of Bach, Buxtehude, Pachelbel, Franck and Mulet. One delightful number was his own composition titled "Aria for Organ." Seven instrumentalists from the Baylor concert band assisted him in "Poème Héroïque," Dupré.

PAUL BENTLEY

Texas

The Texas Chapter held its April 7 meeting at the First Methodist Church, Dallas. A fine dinner preceded the business meeting presided over by Dean John D. Newall. Kenton Parton, A.A.G.O., gave a recital on the newly rebuilt McManis organ. He was ably assisted by David G. Ritter and Fred A. Sauter, trumpets, in his own arrangement of the duet, "My Spirit Be Joyful," from Bach's Cantata 146.

The chapter sponsored the Texas Boys Choir under the direction of George Bragg as the final program of the recital series April 14 at the Louis Tobian Auditorium, Temple Emanu-El.

Sabine

The Sabine, Tex., Chapter met in the Lamar College cafeteria for the final meeting of the year April 7. Dinner was served to seventeen members and guests. The main order of business was the election of officers for the 1959-60 season. Hugh E. Thompson was elected dean and Tom Oliphint was elected secretary-treasurer. Mrs. W. J. Bergman was elected sub-dean of the Port Arthur branch and Mrs. E. I. Hardy was re-elected sub-dean of the Orange branch. The retiring dean, Hubert Kaszynski, was appointed to the advisory board. Mrs. J. A. Durke gave a treasurer's report. All members were reminded of the regional convention to be held in Wichita Falls June 15-18. The program for the evening consisted of a rehearsal by the Lamar Tech a cappella choir under the direction of George Parks. The meeting was concluded with remarks by the newly-elected dean.

HUGH E. THOMPSON

Alamo

The Alamo Chapter met April 27 in the post chapel, Fort Sam Houston, with Robert Reed as host. The program was under the direction of Tom Farrell who played high fidelity recordings of several of the 1959 Guild examination pieces and other selections by internationally known organists. Mr. Farrell commented on the compositions, artists and instruments prior to playing the recordings. Rowland Martin, St. Philip's College, played a tape recording of the recent performance of one of his original compositions for chorus and strings. The film, "Capturing the Winds," made available by the Wicks Company, was shown. Dean Harry Currier conducted a brief business meeting. Ballots were cast for the national election. Mrs. James K. Naylor served refreshments at the social hour which followed the meeting.

HARRY N. CURRIER

Fort Worth

The Fort Worth Chapter held its meeting April 13 in the Robert Carr Chapel at Texas Christian University. Student members of the chapter played a recital: Ruth Ellen Bell, student of Donald Bellah, Texas Wesleyan College, "Twilight at Fiesole," Bingham, and Toccata, Jongen; Mary Todd Watts, student of Gladys Day, Southwestern Baptist Seminary, Sonata 1, Mendelssohn; Jack Noble White, student of Emmet G. Smith, Texas Christian University, Prelude and Fugue in A minor, Bach, and "Outburst of Joy," Messiaen.

A panel discussion on purposes of the Guild was held March 9 at All Saints' Episcopal Church with George L. DeHart, First Methodist Church, Midland, as guest speaker.

J. A. JOLLY

South Arkansas

The April 13 meeting of the South Arkansas Chapter was held in the fine arts building at Southern State College, Magnolia. After a brief business period Elizabeth Putman, faculty member, commented on the qualities of the new Reuter organ and played the following program: Prelude and Fugue in G minor, Buxtehude, and Three Preludes on Old Southern Hymns, Gardner Read. After a general discussion of service music, Miss Putman conducted the group on a tour of the new fine arts building.

Richard Waggoner conducted a forum on appropriate wedding music March 16 at the Fairview Methodist Church, Camden. Printed lists of suitable organ and vocal music were given to those present. Excerpts of organ music were played by Mr. Waggoner and vocal music by Dean Margaret Perkinson.

MRS. WILLIAM J. PERKINSON

Galveston

The Galveston, Tex., Chapter sponsored Charles Pabor in recital at Trinity Episcopal Church April 29.

The regular meeting of the chapter was held at Grace Episcopal Church May 4. Officers were elected for the coming year. They are as follows: Dean, Mrs. John H. Hamilton, Jr.; sub-dean, Daisy Belle Walker; secretary, Ursulee T. Rahe; treasurer, Thomas J. Smith, Jr.; chaplain, the Rev. Albert M. Maechler; auditors, Thomas B. Donner, Jr., and Ernest Stavenhagen; executive council, Mrs. Wesley Merritt, Jennie Safos and Victor H. Neal. After the meeting a fine program of baroque organ music was played in the church. Recitalists were Ernest Stavenhagen and Michael Collerain.

URSULEE T. RAHE

St. Louis

Members of the St. Louis, Mo., Chapter assembled at Trinity Episcopal Church April 27 for the monthly dinner and business meeting. Mary Gallatin, organist and choir director of the church, conducted a program for solo voices, choir, organ and instrumentalists, demonstrating how the whole can be incorporated into the worship service. Three trumpets, two trombones, flute, two recorders, guitar, viola, two violins, 'cello and viola da gamba composed the instrumental section. The program included: "From God Shall Naught Divide Me," Schütz; "Sheep May Safely Graze" and "Great One, What I Treasure," Bach; "Two Kings," Clokey; Five Traditional German Carols for soprano, recorders and guitar; March, Anthem and Canzona, "Funeral Music for Queen Mary," Purcell; "Bring Your Torches," Wasner; "Who Is this Fair One?" and "Come Love, Come Lord," Vaughan Williams; Trio-sonata for strings and organ, Corelli; "Veni Sancte Spiritus," Dunstable, and "Old 100th" Psalm Tune, Vaughan Williams.

DOLPHINE WAIBEL

Wichita

The Wichita, Kans., Chapter met May 19 at the Plymouth Congregational Church for dinner and the annual election of officers. Wallace Dunn played the annual dean's recital on the new Reuter organ described in THE DIAPASON for February 1959.

The April 21 meeting was in co-operation with Friends University; Dorothy Addy's annual faculty recital was heard. The program appears on the recital page.

Fifty members and guests met for dinner March 17 at the Central Christian Church. A Guild service followed the meal served by the women of the church. Dean Dunn presided and a report of the nominating committee was given. Dr. Howard Ellis directed the choir for the service and organists were Wilma McGregor, Lucile Brunner and Dorothy Addy.

DOROTHY ADDY

Central Missouri

The Central Missouri Chapter met April 28 in Jefferson City. The evening began with dinner at the Warwick Village. A short business meeting was conducted in which members cast national ballots and discussed future plans. These new officers were installed: Dean, Carl Burkel; sub-dean, Mrs. C. Stuart Exon; secretary, Jacqueline Raithel, and treasurer, William Bedford. After the business meeting the group moved to the senior high school for a concert by the Jefferson City symphony orchestra under the direction of Mr. Burkel. In addition to orchestral numbers the program included Mozart's Sonata 12 in C for organ and orchestra. Fred Haley presided at the console. The group met for coffee and a social hour at Adcock's cafe as a crowning event for the evening's activities.

JACQUELINE RAITHEL

Stephens College G.S.G.

The Stephens College Student Group met at the college chapel April 16 to hear Secretary Judith Anne Barnett and President Patricia Van Sickle play this program: Toccata and Fugue in D minor, "In Thee Is Gladness" and Fantasie and Fugue in C minor, Bach; Noël with Variations, Daquin; Prelude, Fugue and Chaconne in D minor, Pachelbel; Tuba Tune in D, Lang; Communion on a Noël, Huré; "The Heavenly Banquet," Messiaen; "Thou Art the Rock," Mulet; Aria, Peeters; "Litanies," Alain.

HEINZ ARNOLD

Oklahoma City

The April 27 meeting of the Oklahoma City Chapter at the Westminster Presbyterian Church was the annual "clergy night." Chicken dinner was served in the newly-decorated dining room of the church. Dean Nancy Ragsdale presided as members introduced guests. Dolphus Whitten, Oklahoma City University, gave an entertaining talk on "from swell to great," comparing life with an organ on which the the many stops to pull make it interesting.

MARY SCHULZ

Corpus Christi

The Corpus Christi, Tex., Chapter met at the First Methodist Church April 14. A business meeting was held at which time ways and means of getting younger organists interested in the Guild were discussed. Lois Rhea, organist of the host church, arranged a program on "Anthems, New and Old," demonstrating a great number of them. Refreshments were served.

OTTO MOELLERING

KANSAS CITY REGIONAL

The Kansas City, Mo., Chapter hosts a busy regional convention June 21-24 for the district embracing Missouri, Iowa, Minnesota and North and South Dakota. Neighboring Kansas will take part by furnishing several featured names on the program. Pre-registration day June 21 offers a big-league baseball game in the afternoon between the Yankees and the Athletics and evensong at Grace and Holy Trinity Cathedral under Edna Scotten Billings' direction.

Perry G. Parrigan, University of Missouri, will play the opening recital. Dr. George Howerton, Northwestern University, is to conduct the first of four sessions of a choral workshop. Two recitals enclose the lunch hour, Dorothy Addy before, Russell Saunders after. Robert Clark, Baker University, will play following an afternoon session of the choral workshop. The Kansas City Cantata Singers are to sing at dinner and Claire Coci will complete a strenuous day with a recital.

Tuesday features Jack Fisher in recital, a youth choir panel, a picnic in the park and light opera at the Starlight Theater.

Wednesday morning will offer an organ workshop by Mildred Andrews, University of Oklahoma. The afternoon at the Reuter factory, Lawrence, Kans., features Franklin Mitchell in a lecture. Ronald Barnes will be heard on the University of Kansas carillon. William Teague is the final recitalist.

The Messiah Lutheran Church, Independence, Mo., and Jerome Schwab, minister of music, served as host for the Kansas City Chapter dinner meeting April 20. Dean Jack McCoy presided and welcomed members and guests. After the meeting Pauline Walton Wolfe introduced students in a recital. Those participating were as follows: Roger Griesel, student of Mrs. Wolfe; G. H. Pro, student of Graham Cook; Jill Hickerson, student of J. Kenneth Thomas; Richard Smith, student of Edna Scotten Billings, and Michael Blake, student of Laurel Anderson.

BERNICE YOUNG

Central Iowa

The second Guild service for the Central Iowa Chapter was held May 10 in St. John's Lutheran Church, Des Moines. Members participated in the vesper service in the new *Service Book and Hymnal* of the Lutheran Church in America. The Rev. L. E. Sheneman was liturgist and the Rev. O. E. Turnquist preached the meditation. Special music was provided by Delores McDonald and Ruth Petersen, organists, and Jane Schleicher, vocalist. The annual banquet followed the service.

The annual student competition sponsored by the Central Iowa Chapter was held April 20 at St. Paul's Episcopal Church, Des Moines. The contestants were Paul Andersen, Nancy Clauson, Davis Folkerts, Steve Hamilton, Robert Johnson, Edward Leutke, Margaret Wassen and Pat Whitmarsh. The winner of the competition, Miss Wassen, was awarded a $100 scholarship. Miss Wassen is a student of Lawrence Grooters, Central College, Pella. Her contest numbers were Prelude and Fugue in G minor, Dupré, and "Kommst du nun, Jesu, von himmel herunter." Judge for the competition was Dr. Marilyn Mason who conducted a master class the same day at the University Christian Church, Des Moines.

JEANNE LARSON

Buena Vista

Members and guests of the Buena Vista Chapter enjoyed a potluck supper April 12 at Our Savior's Lutheran Church, Albert City, Iowa. Following the supper all attended the recital in the church by Mr. and Mrs. Frank Jewett of Le Mars. Elma Jewett played: Prelude and Fugue in G, Bruhns; "O Dearest Jesus, What Law Hast Thou Broken?," Walcha; "Now All the Woods Are Sleeping," Edmundson; "Jesus, Priceless Treasure" and "Dear Christians, One and All Rejoice," Leupold; Chorale, Jongen; Rondo for the Flute Stop, Rinck, and "St. Anne" Fugue, Bach. "God the Father Be Our Stay," Bach; Concerto 2, Vivaldi-Bach; "Deck Thyself, My Soul, with Gladness" and "O God Thou Faithful God," Brahms; Grand Jeu, du Mage; Prelude, Bailey; Trumpet Tune, Stanley; Prelude and Fugue in G minor, Buxtehude, and Toccata on French Psalm Tune, Fisher, were played by Mr. Jewett.

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News of the American Guild of Organists—Continued

Milwaukee

The Milwaukee Chapter sponsored Wilma Jensen in recital April 5 at Immanuel Presbyterian Church. An audience of about 600 was highly impressed with her artistry. She was greeted at a reception afterward.

Trinity Presbyterian Church was the scene of the annual Guild service May 3. Mrs. Charles Rickert directed the adult and junior choirs of the church in several anthems and the organist was Raymond Nott. The sermon was given by Dr. David Griffith. This was also celebrated as the fortieth anniversary of the founding of the chapter. Three charter members were granted life memberships —Winogene Hewitt Kirchner, Ethel Amidon and Karl A. Markworth. Certificates were given to all the life members present. Committee reports of the year's work were given at the business meeting which followed. New officers elected are as follows: Robert W. Erdman, dean; Marian E. Mandery, sub-dean; Alice Leisman, secretary; Robert C. Legler, registrar, and the Rev. Hoover T. Grimsby, chaplain. New members of the executive committee are Lorraine Schultz and James Engel.

ALICE LEISMAN

Mason City

The Mason City, Iowa, Chapter sponsored a public program honoring the Handel bicentennial April 21 at the First Congregational Church. Three Handel concertos were played by Mrs. J. E. Stinehart, Mrs. C. D. Quaife and Mrs. Wallace Allen assisted by six string players. Vocal selections were sung by Wilma Nyce and Mrs. Max Bokmeyer, with Marie Von Kaenel and Mrs. Quaife as accompanists. Mrs. R. E. Patton played "The Faithful Shepherd" and "Where'er You Walk." Duo-piano numbers featured Mrs. Hjalmer Peterson and Mrs. Pauline Hedgecock. Following the program a brief business meeting was conducted by Mrs. Fred Clark, dean. Social committee chairman was Marie Barta.

WILMA NYCE

Dubuque

The Dubuque, Iowa, Chapter heard a program of music by British composers April 26 at the First Congregational Church. The chapel choir of the University of Dubuque sang under the direction of Dr. Rosemary Clarke, F.A.G.O. Works on the program ranged from the sixteenth century through the present. A coffee hour followed in the church hall.

MARK NEMMERS

Madison

The April 26 meeting of the Madison, Wis., Chapter was devoted to the twelfth annual choral festival at the Luther Memorial Church. Choirs from eighteen local churches participated in the four festival choirs. Conductors were Betsy Farlow, LeRoy Klose, Arthur Becknell and J. Russell Paxton. Lawrence Kelliher was festival organist. The theme of the service was "music for the church year." Organ music, anthems and hymns appropriate to the high seasons of the year were included. The festival committee for 1959 consisted of: Mr. Kelliher, chairman; Mrs. Marvin T. Beatty, William R. Day, Gladys Dieruf, Miss Farlow, Mrs. Roland Sprecher and Mrs. G. I. Wallace, dean.

The March 2 meeting was prepared by Dr. Paul G. Jones, University of Wisconsin, who showed slides and lectured on his recent visit to Spain. Chaplain Robert Towner was host for this meeting in the First Baptist Church.

BETSY FARLOW

Western Iowa

The Western Iowa Chapter met April 4 for dinner at Bishop's cafeteria, Sioux City, followed by a program of organ and choral music at the Augustana Lutheran Church. The junior choir, directed by Donald Moline and accompanied by Mrs. Clifford Bowman, sang Lenten and Easter music. Dale Fleck and Don Bogaards, students at Northwestern Junior College, Orange City, played several numbers. Dean Elma Jewett presided at the business meeting. At the recommendation of the memorial committee Baker's *Biographical Dictionary of Musicians* will be placed in the Morningside College conservatory library in memory of Faith Woodford, former dean.

RUTH CORBIN

Southeastern Minnesota

The Southeastern Minnesota Chapter and the senior choir of the First Methodist Church cosponsored a recital by Dr. Robert Baker April 8. The instrument used was the thirty-rank Möller in the recently constructed First Methodist Church in Rochester. An enthusiastic audience of approximately 700 attended the recital.

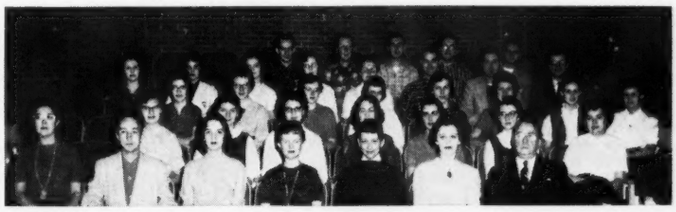
MARIAN TREDER

Bloomington-Normal

The Bloomington-Normal Chapter held a business meeting May 3 at Wesley Methodist Church, Bloomington, Ill. Plans for a dinner meeting in June and election of officers were the main topics of business. The following officers were elected: Dean, Charles Gaines; sub-dean, Robert Keener; secretary, Mrs. T. O. Tiffin, and treasurer, Mrs. William Eaton.

GAIL WILCOX

STUDENT GROUP AT CAPITAL UNIVERSITY



THE NEWLY organized Capital University Student Group, Columbus, Ohio, is shown above with its sponsors, Marjorie Jackson and William S. Bailey, at opposite ends of the front row. Harold Schneck, president, is next to Miss Jackson. Other officers are La Donna Sumner, secretary; Margaret Lautenbach, treasurer; Janet Rupp, vice-president, and Elaine Fox, corresponding secretary. More than sixty students at Capital study the organ; not all are members of the group.

Peoria

Because of the severe winter the Peoria, Ill., Chapter held no meetings in January, February or March. The April 7 meeting was held in the beautiful new First Baptist Church. Lois Baptiste Harsch, organist of the church, shared a program with Betty Ann Clayton, soprano. Organ solos were "Chanson Pathétique" and Festival Overture by Harold L. Harsach, member of the chapter. Another member, Margaret Welch, was represented by her Communion Hymn. Among other works were Peeters' "Mirror of Life" and Buxtehude's solo cantata, "Jesus Is My Lasting Joy."

AGNES W. CHRISTOPHER

Toledo

The Toledo, Ohio, Chapter met April 21 at Grace Lutheran Church, Fremont. A program of organ and choral music by the junior choir of St. John's Church and the senior choir of Grace Church had Mrs. Charles Stoltz, Mrs. William Weng and Scott Corey as organists and Roger Baker and Loren Nickel as trumpeters. After a short business meeting refreshments were served in the church hall.

JOHN J. FRITZ

Arrowhead

The regular monthly meeting of the Arrowhead Chapter was held April 20 at the First Covenant Church. After the business meeting, at which time the nominating committee was appointed, Dean Donald H. Andrews played the following program on the new Möller organ: Largo e Spiccato and Allegro, Concerto in D minor, Vivaldi-Bach; Antiphon 3 and Finale, "Ave Maris Stellà," Dupré.

ISABELLE B. JOHNSON

Lorain County

The Lorain County Chapter traveled April 20 to the Kulas Musical Arts auditorium of Baldwin Wallace College, Berea, Ohio, to hear an organ and harpsichord recital. The first part of the program was played on the Holtkamp organ in the small auditorium. John Christian played two Bach chorales: "He Who Will Suffer God to Guide Him" and "O Man, Bemoan Thy Grievous Sin." Warren Berryman played the Bach "Dorian" Toccata and the last movement of the first Trio-sonata. The group moved to the main auditorium to hear Mr. Berryman at the Austin organ play Bach's "From God Will Naught Divide Me" and Prelude in E minor. At the harpsichord Paul Schendley played Suite in C minor, Mattheson. John Christian at the organ closed the program with Bach's Prelude and Fugue in A minor. Mrs. John Pinkney, dean, held a brief business meeting at which ballots were marked for return to national headquarters.

ALINE FERNER

Dayton

The Dayton, Ohio, Chapter had a tour of local organs combined with a progressive supper April 12. Velma Kenney demonstrated the McManis organ at the Second Church of Christ, Scientist. Father Payaites discussed the symbolism and liturgy of the Greek Orthodox Church. Fredrich Haynes showed his Hilgreen-Lane organ at the Second Trinity Lutheran Church. The last organ to be seen was in the home of Andrew and Roscoe Iddings. This player organ proved to be most interesting. Some rolls recorded by prominent composers were fascinating; several members also performed. The main part of the supper was served at this home.

BETTY JEAN THOMAS

Sandusky

The Sandusky, Ohio, Chapter met at Grace Episcopal Church May 3 to see the Marilyn Mason filmed organ recital. Officers elected for the coming year were: Dean, Laura Long; sub-dean, Calvin Critchfield; secretary, Melita Osborn; treasurer, Miriam Rogers; librarian, Kathryn Doerzbach. The group authorized committees to work over the summer months to arrange for an organ recital and a workshop for choir members next season. Hostesses for this last meeting of the season were Mrs. Edwin Burggraf and Mrs. Clair Sargeant.

LAURA M. LONG

Indianapolis

Events at the midwest regional convention at Indianapolis, Ind., June 15-17 not previously listed in these pages include a harpsichord recital by Francis Hopper, University of Louisville, Ky., a lecture by William Peat, curator of the John Herron Museum of Art, and a carillon recital by Fred W. Koehrn at the Holcomb garden house, Butler University. Advance registrations indicate a large attendance for a lively and stimulating meeting.

FLORENCE MILLETT

Fort Wayne

The April 13 dinner meeting of the Fort Wayne, Ind., Chapter was held at Trinity English Lutheran Church. A program of contemporary organ music was heard in the children's chapel. Howells' Psalm Prelude 1, Set 1, was played by Lucille Mumaugh. The Rev. Louis Nuechterlein played "Christ the Lord Is Risen Today," Willan; "Brother James' Air," Wright, and "All Glory Be to God Alone," Lenel. Darwin Leitz played Postlude on a Ground, Murrill; William Shambaugh played Pastoral, Classical Variations, Joseph Wagner; Jack Ruhl played "Den die Hirten lobten sehre" and "Frohlich soll mein Herze springen," Walcha, and Prelude 6, Schroeder. The program closed with Micheelsen's Pastorale and Fantasie played by Richard Carlson.

DELBERT JOHNSON

Monroe

Members of the Monroe, Mich., Chapter met April 21 in the home of Dean Hugh E. Baker. A sacred choral program was sung by a sextet. Selections included: "O Savior of the World," Goss; "All Hail the Power of Jesus' Name," Shrubsole-Ward; "When I Survey the Wondrous Cross," Mason-Harris; "Sweet Is Thy Mercy," Barnby; "Great Peace Have They Which Love Thy Law," Rogers; "O Sacred Head," Hassler-Christiansen; Gloria in Excelsis, Mozart; "Oh God, Our Help in Ages Past," Koehler-Ormsby, and "Grant Us Thy Peace," Henrich. Doris Eber accompanied the group at the piano.

VIOLET WERTENBERGER

Youngstown

The Youngstown, Ohio, Chapter held the last of its season of artist recitals April 12 when Claire Coci played an impressive recital on the recently rebuilt Hillgreen-Lane organ in the Martin Luther Lutheran Church. Her program appears on the recital page.

The chapter was invited to attend in a body the dedicatory service and recital April 13 on the new three-manual Casavant in the recently completed St. Columba's Cathedral. Theodore Marier, Boston, Mass., played the opening recital which included Bach, Reger, Schroeder, Franck, Palestrina, Langlais, de Grigny, Purcell and Widor.

DONALD L. LOCKE

Saginaw Valley

The Saginaw Valley Chapter met at Holy Cross Lutheran Church April 28. Children's choir problems were discussed by Erwin M. Meyer, following which he led his junior choir in numbers appropriate to various seasons of the church year, interrupting the children's singing at times to work out new interpretations. Mr. Meyer then presented one of his organ students, Ruth Laesch, who played the following program: March in B flat, Handel; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in D and "Sheep May Safely Graze," Bach. The brief business meeting was followed by a social hour.

JOSEPHINE HILL WALTHER

Bridgeport

The Bridgeport, Conn., Chapter met April 13 at the First Baptist Church. An appreciative audience enjoyed a recital by members of the chapter. Those participating were: Frank Mulheron and James Litton. Student organists included: Betsy Schroeder, Susan Anderson and J. Robert Estok. Works included were by Bach, Hindemith, Felton, Bruhns, Pachelbel, Franck and Myron Roberts. Refreshments were served following the program.

PATRICIA Y. BROWN

Cincinnati Hosts Ohio Valley Regional Convention

Delegates to the Ohio Valley regional will gather June 22-24 with the Cincinnati Chapter as host. Registration begins June 22 at the Terrace-Hilton Hotel, headquarters for the convention. Exhibits, lectures and recitals are scheduled.

A tour of the city includes several stops: the Plum Street Temple, the Mother of God R.C. Church and St. Mary's Cathedral Basilica, Covington, Ky. Returning to Cincinnati delegates will be luncheon guests of the Baldwin Company followed by an inspection tour of the electronic organ factory. A demonstration recital will follow at Wilson Auditorium, University of Cincinnati.

David Craighead will be heard in recital Monday evening on the magnificent new Austin organ at St. Peter in Chains Cathedral.

A lecture will be given by Dr. Carl Hugo Grimm on modulation Tuesday morning. A baroque recital of strings, trumpet, voice and organ directed by Robert F. Crone, Louisville, Ky., will be heard. A recital by Ray Pylant Ferguson at the College-Conservatory Odeon will close the afternoon session. The banquet will be held at the Terrace-Hilton in the evening followed by a special program.

Wednesday morning lectures will be conducted by Vincent E. Slater, Fort Wayne, Ind., on children's choirs; adult choirs by Robert Stofer, Dayton, Ohio, and a Roman Catholic seminar conducted by George Higdon, South Fort Mitchell, Ky. A recital by Wayne Fisher at the Rockdale Temple concludes the afternoon activities. E. Power Biggs will play the convention's final recital in the evening on the three-manual Holtkamp organ in the new Christ Church. Delegates will convene at the Terrace-Hilton Hotel for a reception following the recital.

Harold S. Frederic, past-dean, is general chairman and Walter M. Brunsman, also a past-dean, is program chairman of the convention.

The Cincinnati Chapter held its annual dinner May 4 at the Philippus Evangelical and Reformed Church with Dean Elmer Dimmerman as host. Several pastors and their wives were among the honored guests. Members and guests were served an enjoyable three-course dinner prepared and served by members of the host church choir. The chapter welcomed its guest speaker, George Y. Wilson, Indiana University, who gave an inspirational talk relating to European organs he had seen and played in his travels abroad. He also spoke on baroque registration and illustrated his talk with examples and selections. More than sixty members and guests were present. All chapter officers were re-elected for the year 1959.

MRS. CARL H. HEIMERDINGER

OHIO VALLEY REGIONAL

Reminder

JUNE 22, 23, 24, 1959

CINCINNATI, OHIO

Recitalists:

E. Power Biggs
David Craighead
Ray Ferguson
Wayne Fisher

Lectures:

Dr. C. Hugo Grimm
Vincent Slater
Robert Stofer
George Higdon

Baroque Recital - Robert F. Crone

Festival Guild Service

Headquarters - Terrace Hilton

News of the A.G.O.—Continued

JUNIOR CHOIR FESTIVAL

A junior choir festival May 3 at the First Christian Church of Stockton marked a climax in the season's activities of the Central California Chapter. Choirs from ten churches in Stockton and Lodi participated representing four different racial groups. J. Russell Bodley, College of the Pacific, directed the massed unchanged voices in eight anthems, including "O God, Thy Goodness," Beethoven, and "Praise to the Lord Almighty," Praxis Pietatis. The young people sang with great enthusiasm and made a memorable impression in their colorful robes.

The chapter sponsored Carl Weinrich March 16 at the College of the Pacific auditorium. His program, which ranged from Byrd and Bach to Langlais, was warmly received.

ALLAN BACON

San Joaquin Valley

A joint business meeting of the San Joaquin Valley Chapter and the Choir Conductors Guild was held in the First Presbyterian Church May 2. Following the election of officers for the coming year a recital was given by members of both organizations. The musicians and the works they performed included: Clifford Grant, tenor—Introit, response, offertory, sentence, anthem and benediction, composed by Mr. Grant and Barbara Carlson, following the reading of an article by Joseph Clokey in which he encouraged the use of original work by musicians in the church to be used in worship services. Margarette Larwood, organist—Aria, Buxtehude; Chaconne, Couperin. Dave Pence, tenor—Psalm I, Bone-Fenton; "The Penitent," Van de Water. Allen Schell, organist—"Duke Street" and Theme and Variations, both by Mr. Schell. Arnold Burkart, tenor—"Hear My Cry, O Lord," Wooler, and "The Lord Is My Light," Speaks. The evening was concluded with refreshments.

The Augustana Choir sang a concert in the Roosevelt high school auditorium, Fresno, Cal., April 10 and the chapter combined with the Choir Conductors Guild for dinner in Trinity Lutheran Church and went as a group to hear the choir.

JO DULL

Salt Lake City

Members and guests of the Salt Lake City, Utah, Chapter were briefed on some of the latest developments in the electronic organ world April 13. Dean Glen Pratt, Conn agent, took the group to the Edgehill Ward, Church of Jesus Christ of Latter Day Saints, to inspect a recent Conn installation. The organ itself is a Conn "Classic" style, 19-stop, 35-speaker instrument with a multitude of accessories. Some of its attachments are used very little in church services but were employed for demonstration purposes by Mr. Pratt.

Los Angeles

The May 4 meeting of the Los Angeles Chapter was held at U.C.L.A. After dinner elections were held. Dr. Harold Gleason, featured speaker of the evening, told of the coming midwinter conclave and of the planning, installation and dedicatory recital of the U.C.L.A. organ in which he played a major part. The musical program featuring the organ with other instruments was given in Royce Hall with Laurence Petran, F.A.G.O., as organist. The program opened with pieces for music clock by Beethoven and Handel. These were followed by piano and 'cello works. A brass and percussion ensemble under the direction of Clarence Sawhill joined Dr. Petran in Dupré's "Poème Héroïque." After the program Dr. Petran announced tours through the organ chambers as well as tours showing special features of the new music building.

The chapter has begun its weekly Saturday night recorded broadcasts over station KCBH-FM. Richard Hudson and Ronald Hall are introducing the first program recorded in churches in the Los Angeles area. Members are enthusiastic about this opportunity to make organ music as well as news and announcements about the Guild available to the radio listening public.

Sacramento

Those in the far-western region have all received their program booklet for the Sacramento convention June 16-19 and have had a chance to look over the fine line-up of events and artists. For those arriving early there will be a pre-convention recital in the First Baptist Church. Registration will begin Tuesday morning in the Hotel Senator for the convention. At this time the student competition will take place and there will also be a tour of the city with a viola da gamba and harpsichord recital in the Crocker art gallery which delegates may attend. The convention will officially open with a banquet at the Senator Tuesday evening. The remainder of the week's program has already been announced through letters to members and in these pages. The conclave will close with a luncheon in the First Baptist Church Friday.

For the May 1 meeting the chapter met at the home of Beth Hill for further convention plans. Following the business meeting Beth Hill and Kenneth Bartlett played a program of stereophonic tapes.

The March 6 meeting at the home of Alice Kessler featured an interesting talk by Franklin Johnson on how to compose music using the twelve-tone scale.

RUTH H. MARTIN
G. LELAND RALPH

Rocky Mountain

Good food and good fellowship were in evidence at the May 4 meeting of the Rocky Mountain Chapter, Denver, Col. Members entertained the clergy and their wives at a smörgasbord dinner in the Little Banquet restaurant. The program began with a short film showing architectural designs of churches and a discussion. Henry Baume, architect, was the speaker and leader of the discussion which included building, acoustics and organ building. New officers for the year are: Dean, Robert Kniss; sub-dean, Valeta Rosenthal; secretary, George Thatcher; treasurer, Wesley Koogle; membership secretary, Phyllis Tremmel, and librarian, Gladys Hawthorne.

ESTELLA C. PEW

Santa Barbara

The Santa Barbara Chapter held its meeting April 28 at the home of Mr. and Mrs. William Plake. Lucille Beasley conducted a short business meeting and reviewed the recent Cochereau recital. Rosella Wilson announced the officers for next season and William Beasley gave the treasurer's report. The dean announced the recent death of Walter Vernon Howell, A.A.G.O., a recent member to the chapter. Mr. Beasley and Brookes Davis gave an interesting performance with recorded backgrounds. Later in the evening the Conn electronic organ in the Plake home was inspected and played. The meeting ended with a social hour and refreshments.

C. HAROLD EINECKE

Portland

The April 11 meeting of the Portland, Ore., Chapter was held at the First Presbyterian Church with James Welty as host. Eleven members played the eleven Brahms chorale preludes. Mr. Welty gave a word of explanation before each work. At the business meeting the following officers were elected: Dean, James Welty; sub-dean, Donald McPherson; secretary, Mabel Swanson; treasurer, Frida Haehlen. Dean Howard Backlund awarded the past-dean pin to several not previously recognized.

The chapter held its March 13 meeting at the Holy Trinity Greek Orthodox Church. Geraldine Fleagle was organist and hostess for the evening. Following items of business, one of the cantors explained the order of service and details of interest in the beautiful church building.

DONALD R. MCPHERSON

Long Beach

The April 7 meeting of the Long Beach, Cal., Chapter was held at Emmanuel Presbyterian Church. Following a delicious dinner, provided by women of the church, a short business meeting was held. A lecture was given by Bob Morey on the Conn electronic organ, with Sub-dean Gene Driskill providing illustrative musical examples. A program was then played by four members of the chapter: Edith Martina Wyant, Una Connor, Don Palmer and Agnes Spies.

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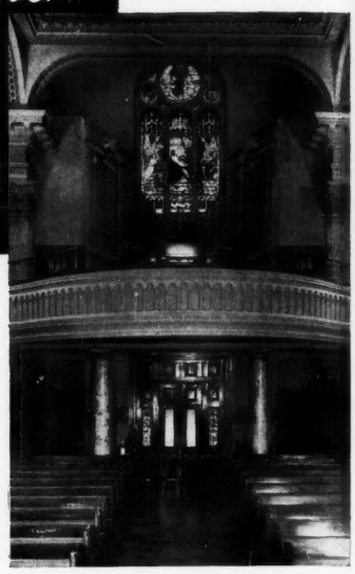

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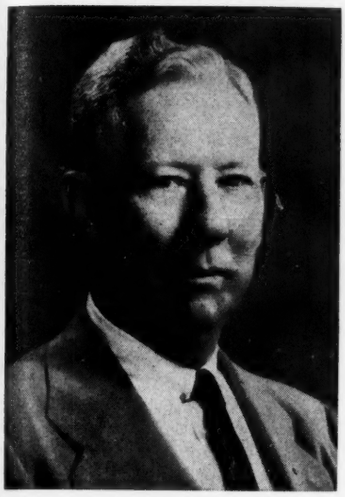

ADOLPH STEUTERMAN, MUS. D., F.A.G.O., will celebrate his fortieth year as organist and choirmaster at Calvary Episcopal Church, Memphis, Tenn., June 15.

Born in St. Louis, Mo., he moved to Memphis by steamboat with his parents at the age of 5. His father, former member of the St. Louis Symphony Orchestra, placed his son in the boy choir of Calvary at the age of 8. R. Jefferson Hall, Canadian musician, was organist and choirmaster. Young Steuterman was placed under George Van Gerbig for piano instruction and was soon playing for children's Lenten services at Calvary. Much valuable training was received at home making music with his father and brothers, also trained musicians.

When Mr. Hall moved to St. Mark's Episcopal Church, Denver, Adolph was made organist at Calvary under a choirmaster. After two years he went to New York to study under Dr. T. Tertius Noble at St. Thomas' Church, obtaining a church position his first week in New York. After three years' study with Dr. Noble he passed in successive years the examinations for A.A.G.O. and F.A.G.O. and was organist and choirmaster at All Souls' Episcopal Church, New York City.

A year later he was inducted into the U. S. Army and served two years in the 366th Field Artillery with one year in France. On his return to New York, Dr. W. D. Buckner, his old rector at Calvary, urged his return to Memphis. He played his first service at Calvary as organist and choirmaster June 15, 1919.

Dr. Steuterman has received many honors in his long tenure at Calvary. He is chairman of the music committee of the diocese of Tennessee, director of the Sewanee summer conference on church music and regional chairman of the A.G.O. His latest honor was a doctor of music degree, honoris causa, from the University of the South, Sewanee, Tenn., last June.

ROBERT CARBAUGH directed the 200-voice oratorio choir of the Moody Bible Institute, Chicago, in a performance of Mendelssohn's "Elijah" April 26 at Torrey-Gray Auditorium.

New Organ Publications

A variety of organ music reached our desk again this month. Two interesting works with points in common come in the Hinrichsen edition from C. F. Peters. Charles F. Waters' "An Organ Mass" is a striking if not always completely successful attempt at grafting twentieth-century devices on a traditional form. J. H. Reginald Dixon's Baroque Suite, on the other hand, used ancient modal devices in modern forms. Both works are much more than just good tries. John C. Brudson has arranged two Franck Grand Choeurs for harmonium into organ pieces. Less than top-drawer Franck, these pieces are nevertheless useful and welcome additions to the repertory. Samuel Wesley's Air and Gavotte have some fine editing and prefatory material by Gordon Phillips.

Walter Emery's edition of Ten Fugues on the Magnificat by Pachelbel in Novello's early organ music series emphasizes again how much more beauty the flower can have than the soil from which it grows. These little fugues are well-made and continually suggest the beginnings of what Bach became. But they are more like sketches for a picture than like the painting itself. The very first (1743) keyboard arrangement of the overture to Handel's "Messiah" has been edited by Watkins Shaw. It seems to us as good as many much later ones.

Margrethe Hokanson's Seven Improvisations on Hymn and Folk Tunes is stimulating stuff. Both the tunes and the treatments are remarkably unhackneyed, yet the pieces are simplicity itself.

Likewise off the beaten track is a set of chorale voluntaries for Lent and Easter by C. Griffith Bratt (World Library of Sacred Music). These get genuine originality by fresh and often daring devices. They are short and are based on traditional melodies.

Healey Willan's "A Fugal Trilogy" (Oxford) is a set of three pieces—a chorale, an aria and an elegy—each with its fugue. Of a convenient length, they will make very useful voluntaries. The Elegy has marked individuality and its fugue is a good rendering of a chromatic subject.

Flor Peeters' "Early Flemish Masters" (Schott through Associated) contains many less familiar composers with whom Peeters is particularly sympathetic. This is a valuable and useful book.

Our lack of sympathy with electronic spinets dissipates the interest we can muster for the second volume of the Richter-Ware Method for Spinet Organs (Presser). No doubt many of our readers teach students on these instruments and may thus find this volume helpful.

ROGER WAGNER WILL HEAD SAN DIEGO, CAL., WORKSHOP

Roger Wagner will be co-director June 29 to Aug. 7 of the seventh annual choral workshop at the San Diego, Cal., State College. J. Dayton Smith of the music department will be co-director and Jan Popper, University of California at Los Angeles, and John Wustman, accompanist with the Robert Shaw Chorale, will complete the staff.

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Gross Gedeckt	16′	61 pipes
Bourdon	8′	61 pipes
Salicional	8′	61 pipes
Prinzipal	4′	61 pipes
Nachthorn	4′	61 pipes
Quint	2-2/3′	61 pipes
Octavin	2′	61 pipes
Fourniture	III-V Rks	257 pipes
Cornet	II Rks	122 pipes
Tremulant		
GREAT ORGAN (Chancel) Unenclosed and Exposed		
Gedeckt	8′	61 pipes
Fugara	4′	61 pipes
Blockflöte	2′	61 pipes
Mixture	II Rks	122 pipes
Tremulant		
SWELL ORGAN I (Gallery)		
Gambe	8′	61 pipes
Gambe Celeste	8′	61 pipes
Blockflöte	2′	61 pipes
Bassoon	16′	61 pipes
Trompette	8′	61 pipes
Schalmei	4′	61 pipes
Tremulant		
SWELL ORGAN II (Gallery)		
Gemshorn	8′	61 pipes
Gemshorn Celeste	8′	49 pipes
Rohrflöte	8′	61 pipes
Fugara	4′	61 pipes
Plein Jeu	IV Rks	244 pipes
Musette	8′	61 pipes
Tremulant		
CHOIR ORGAN (Chancel)		
Quintflöte	16′	12 pipes
Quintflöte	8′	61 pipes
Rohrflöte	4′	61 pipes
Prinzipal	2′	61 pipes
Sesquialtera	II Rks	122 pipes
Tremulant		
POSITIV ORGAN (Gallery) Unenclosed and Exposed		
Quintaton	8′	61 pipes
Prinzipal	2′	61 pipes
Cymbel	III Rks	183 pipes
PEDAL ORGAN (Gallery) Unenclosed and Exposed		
Sous Basse	16′	32 pipes
Gross Gedeckt	16′ from Great	
Quintaton	16′	12 pipes
Spitzprinzipal	8′	32 pipes
Bourdon	8′ from Great	
Stopped Diapason	8′	32 pipes
Quint	5-1/3′	32 pipes
Spitzprinzipal	4′	12 pipes
Nachthorn	4′ from Great	
Stopped Diapason	4′	12 pipes
Terz	3-1/5′	32 pipes
Rauschquinte	II Rks (2-2/3′-2′ from Great)	
Septieme	2-2/7′	32 pipes
Stopped Diapason	2′	12 pipes
Bassoon	16′ from Swell	
PEDAL ORGAN (Chancel) Unenclosed and Exposed		
Bourdon	16′	12 pipes
Quintade	16′ from Choir	
Spitzflöte	8′	32 pipes
Spitzflöte	4′	12 pipes
Spitzflöte	2′	12 pipes

RENOWNED FOR PIPE ORGANS SINCE 1875

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Wesley Oratorio by Effinger Comes from Gray

A large stack of choral music reaching THE DIAPASON this month is notable for its serious and uncompromising tone as well as for its wide variety. Some of it with what at first glance seems specialized appeal turns out actually to have very wide interest.

By far the largest work received this month is an hour-long oratorio by Cecil Effinger, "The Invisible Fire" (H. W. Gray). Based on events in the life of John Wesley with special emphasis on the Moravian influence on his development, the text by Tom Driver is an ingenious and original one utilizing a wealth of source material rendered in a well-unified verse form. The music is direct and singable and does no daring experimenting. It uses four soloists and a full orchestration is available. Thor Johnson conducted the first performance of this commissioned work in 1957 at the national Methodist student conference (recording previously reviewed).

A much smaller work but one with some thoroughly exciting and original music is Vittorio Giannini's "Canticle of the Martyrs" (Gray). This is not easy: it has some difficult resonances and extreme tessitura; it often goes into eight parts. But the director who can do it will want to. Also exciting is a big Magnificat and Nunc Dimittis in E minor by Leo Sowerby; it is not quite so demanding, but it is not for rank amateurs. The Nunc Dimittis is finely contrasted. Even the amateur can master Sowerby's two-stanza SA hymn anthem on "My Master Hath a Garden." Nor will he find Kenton Parton's individual and singable setting of "I Will Lift Up Mine Eyes" very puzzling. Coke-Jephcott's "The St. Thomas Church Descant Book" provides effective descants for fourteen widely used tunes. Since so many of them are regularly used to several sets of words, no texts are given except for the composer's own "Bluegates."

Four liturgical canticles of the Eastern church (a second set) have been prepared by Alfred J. Swan for Boosey and Hawkes ("Thy Most Radiant and Blessed Birth," "Let Thy Soul Be Full of Exceeding Gladness," "Long Years to Thee, O Ruler" and "How Meet It Is, How Truly Wonderful"). These are interesting as music and may suggest special program use; directors who look for different material should see them. Boosey is reissuing Gustav Holst's impressive TTBB "Good Friday" and three telling short works by Arthur Benjamin: the SSATB "I See His Blood upon the Rose" which also needs a good soprano and tenor soloist, SSATB "He Is the Lonely Greatness" and the tender, wistful "The Mystery."

Lawson-Gould Publishers, distributed by G. Schirmer, has four Handel pieces edited by Walter Barrie. "Serve the Lord with Gladness," "O Lord, in Thee Have I Trusted" and "Day by Day We Magnify Thee" are all five-part with usual Handel roulades. "Glory to God" is four-part with divisi and requires an agile soprano soloist. Philip Gordon's "Arise, Shine, for Thy Light Is Come" is big and long and should be effective; it is not too difficult. A curious early sixteenth-century "When Jacob Had Beheld the Cloak" by Ludwig Senfl is edited by James Erb. Many who will not have a chance to perform such a work will want to see it. An issue of Four Chorales from Bach's St. John Passion and four hymn arrangements in this publisher's Robert Shaw series ("A Mighty Fortress," "All Hail the Power," "Prayer of Thanksgiving" and "O God Our Help") are available, as is Hassler's "Lamb of God" arranged by Lloyd Pfautsch.

Summy-Birchard sends a good example of Anton Bruckner: "Christus Factus Est;" this is worth some careful study. Donald O. Johnston's "Sing to the Lord" is a festival rouser in a rather nervous style with some divisi: it will work. George Lynn has made an eight-part unaccompanied version of "When Spring Unlocks the Flowers."

Mills Music distributes some part songs in the Joseph Williams English edition. All but one in our stack was secular and outside the scope of this column: Allan Biggs' SA "Great Is God" is suitable for youth groups. Theron Kirk's "God Is Almighty" is festival material with brass and timpani. It asks for divided voices. Two SAB anthems by Carl Vandre—"Rejoice, Ye Pure in Heart" and "The Way, the Truth and the Life"—are straightforward and practical.

New in the B. F. Wood catalog are: Haydn Morgan's "An Instrument of Thy Peace" whose changing bar-lengths, enharmonic changes and divisi ask for considerable a cappella skill; Ruth Bampton's tiny SA carol, "Winds Through the Olive Trees;" Mary Caldwell's unison Easter "The Garden;" Joseph Roff's practical "Blest Are the Pure in Heart," and Edward Whittredge's long but hardly impressive "Welcome, Happy Morning" for Easter.

Two good communion services come from Novello: C. S. Lang's new one in F and Seth Bingham's in G are both examples of able treatment and genuine grasp of materials.

This reviewer is occasionally jolted by music received into realizing something he had forgotten: the genuinely narrow limits of the choral literature which a woman's college group has at its command, for example. This was brought strikingly home by a skillful series of SSA versions of masterworks which Clara Tillinghast has made for M. Witmark's Mount Holyoke College series. Perhaps necessity is the mother of invention in these arrangements and surely Miss Tillinghast would prefer these in their originals: "Behold, All Flesh Is Grass" from the Brahms Requiem; "Your Voices Raise" from Handel's Chandos Anthem 6; Purcell's "Praise the Lord, O Jerusalem," and "Now Thank We All Our God" from Mendelssohn's "Hymn of Praise." T. Frederick H. Candlyn has done similar yeoman duty with four SSA movements ("In Paradisum," "Pie Jesu," the Sanctus and the Agnus Dei) from the Fauré Requiem. Candlyn has also two combined choir anthems, "Thou God of Man" and "The Heavenly Feast," the former general, the latter for communion.

The Remick Choral Library sends some Christmas material for next season. Three unusual composed carols are SA "Infant Jesus" and "Happy Birthday, Happy Christmas" by British Guiana native Cecile Burgan-Nobrega and Jessie Fisher's folk-like SSA "Light, Light the Candle." Jean S. Slates' "Nöel, Sing We Now of Christmas" is lively and jolly. Another, smaller Bruckner, his "O Lord Most Holy," has a considerable appeal. Roberta Bitgood's "A Prayer for Communion" is a good essay in free rhythm. "The Highlands of Heaven" is a suitable arrangement of a fine old "Sacred Harp" melody by James H. Wood; the soprano or tenor soloist must be able to soar. Gladys Pitcher's arrangement of Tallis' Canon, "All Praise to Thee," might be described as "fun with a canon." Mary E. Caldwell's "God's World" and "God's Open Road" are for unison junior choir. Three for which A. P. Iderstine has done both the hymn-like words and the conventional music are: "Stalwart Jesus," "The Lord's House" and "God Forth." Sid Lippmann's "Great Somebody" is religious pop stuff. H. R. Evans' "Love Faileth Never" is parlando rather than lyric; it does not rise to its text. "On My Journey Home" is a white spiritual arranged by Frank Ahrold. Joseph Roff's "Remember Thy Creator Now" has a good flavor. For the hymn-anthem addict is Wayne Howorth's "All Hail the Power of Jesus' Name."

Another attempt to supply those women's choruses is William Stickles' SSA version of "I Waited for the Lord" from Mendelssohn's "Hymn of Praise" (G. Schirmer).

Concordia's edition of "The Lord Bless You" duet from Bach's Cantata 196 has various uses.

Wallace Hornibrook's arrangement of "Praise to the Lord" changes voicings frequently and requires dividing (Shawnee Press).

"JUDAS MACCABAEUS" by Handel was sung April 26 at the Church of the Covenant, Cleveland, Ohio, with Henry Fusner conducting from the organ.

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History of the King of Instruments Reviewed by Curator

By AUBREY THOMPSON-ALLEN

[Continued from May issue]

The liturgical music of the Roman Catholic Church is said to have been introduced to the New World in the early sixteenth century by one Pedro De Gante, a musician and native of Flanders, who settled in Mexico City and built an organ there.

The Protestant churches, however, from the landing of the Pilgrim Fathers in New England, were strongly opposed to the use of organs, and naturally enough there were no organ builders to make them. The attitude of the Quakers, for instance, is very typical. Founded in the mid-seventeenth century and for the most part identifying themselves with doctrinal opinions of other evangelical denominations, nevertheless the Friends adhered more to the spirit than the letter. Their prayers and praises were usually a silent and inward melody. At the same time, nonconformist churches in general were strongly opposed to the use of a pipe organ in their worship. The Established Church, however, retained a broader outlook, having regard to the great heritage and tradition of music in the art of praise which it still possessed, and some progress continued to be made.

In the late seventeenth century an organ was sent to Thomas Brattle, a resident of Cambridge, Mass., and in his will he left the instrument to the Brattle Street Church. But the instrument was too reminiscent of popery to be accepted. In 1713 at a meeting of the committee of the Queen's Chapel, Boston, it was received there and remained in use for several years. Another organ was presented by Dean Berkeley from England to Trinity Church, Newport, R. I., about twenty years later. Here were two of the first organs to be used in Christian churches in America. But strong opposition toward the organ in many sections of Protestantism continued. In the printed epistle of the yearly meeting of the Friends in 1854 there was issued a warning against indulging in music, particularly sacred music, and such exhibitions as oratorios were denounced as a "profanation . . ." a tendency "to withdraw the soul from that quiet, humble and retired frame in which prayer and praise may be truly offered . . ." Any leaning among other groups such as the Scottish Presbyterians, the Baptists of those times and many others toward introducing an organ into their worship was discouraged.

Not infrequently upon studying records of when a first organ was installed in the local Congregational, Baptist, Methodist, Wesleyan and other churches, both in the Old and New Worlds, one reads that sometimes an organ was purchased "secretly" in the early nineteenth century by a committee but not used until long afterward. I am reminded of a story which serves still further to illustrate our point. A Scottish gentleman was asked what he would do in heaven if the organ were used for a final Hallelujah Chorus. "They would never dare use it," came the reply, "for the whole Presbyterian Kirk would march out in a body."

Generally speaking, great strides in the development of the organ took place during the middle of the nineteenth century. A great organ was built by William Hill for the Birmingham Town Hall, England, in 1834, on which Mendelssohn played. A new style solo reed stop on heavy wind pressure known as a *tuba* was introduced. Messrs. E. and G. G. Hook and others began organ building in America, and two great organ builders appeared in Europe, Henry Willis I in England and Aristide Cavaillé-Coll in France. Also, later on, the organ builders Roosevelt, Johnson and Steere began to make their names in America and Casavant and others in Canada. As a result of the central heating subsequently introduced, the vast majority of these nineteenth-century United States organs have since disappeared. Robson of England introduced the thirty-note pedal compass, and Bishop invented the composition pedals for throwing out groups of stops without lifting the hands from the keys.

NINETEENTH-CENTURY ALEXANDRA PALACE ORGAN

In the great exhibition of 1851, fostered by the Prince Consort who was interested in organs, Willis introduced his epoch-making organ with its new type of pneumatic key action invented by Charles Spackman Barker in 1832 but greatly improved by Willis. In France Cavaillé-Coll had the operatic composer, Rossini, to encourage him and a superb new instrument for the Abbey of St. Dénis (Paris) was created in 1847. Until the introduction of the pneumatic key action in the organ, each stop that was added made the key heavier to press down so that until this time it had been impossible to have a great many stops on an organ. With pneumatic (and later electric) action there was no mechanical limit to the number of stops an organ could possess. Giant instruments, therefore, began to appear; at first with majestic tonal conception. A great instrument (one of the largest in the world) was built by Willis for St. George's Hall, Liverpool, in 1854.

The American imagination was fired by a fine instrument built by Walcker of Ludwigsburg, Germany, and it was installed in the new Boston Music Hall in 1863. Edmund Schultze from Germany had visited the great exhibition (1851) and brought with him his invention of the concave pedal board which Willis saw one morning while walking around the exhibition. It inspired him to produce the radiating and concave pedal board 100 years ago, now standard in England and the United States. Cavaillé-Coll and Willis between them developed the idea of what are called harmonic flutes and harmonic reeds (which latter stay better in tune, beside having other advantages). These and many other contrivances in Europe and America during the latter half of the nineteenth century revolutionized the organ for better and for worse.

The largest organ in the world was built by Willis for the new Royal Albert Hall in 1871 with a manual compass of five octaves and pedal compass of thirty-two notes, now standard. This organ had 111 speaking stops. The organ was blown by steam engines, and it took two days to get up steam. The majority of the ancient cathedrals of England and France were supplied with grand new organs mostly by Willis, Hill and Cavaillé-Coll. Then came what is generally considered to be the first successful organ in the world with electric action and a detached console in a cathedral—by Willis for Canterbury Cathedral in 1886. This organ and mechanism remained in use for daily services from 1886 to 1939 when it was dismantled for rebuilding.

The beautiful seventeenth-century Wren organ case in St. Paul's Cathedral, London, which had stood as a screen across the chancel (with its gold-leaf pipes) remained intact, but the Schmidt organ inside was little short of a wreck by 1872. Willis was called in, and the epoch-making change of a divided organ appeared. On the continent the great instruments invariably stood *en bloc*, usually at the west end of the cathedral or church. In St. Paul's it so happened that the front and back of the organ case were almost identical. When asked by the dean of St. Paul's and Sir John Stainer, the organist, how a divided organ could be played by one organist, Willis merely replied "You leave that to me."

These exciting great new instruments of the nineteenth century inspired a wealth of renowned composers and executants for the organ; such men as César Franck, Charles Widor, Alexandre Guilmant, Max Reger and many others whose music we know so well today appeared on the scene. Progress in Germany, Italy and Spain was not so marked in the nineteenth century. Germany had her zenith in the Middle Ages when she led the world in organ building.

The decline and fall of the organ as a pristine musical instrument was close upon us by the end of the nineteenth and beginning of the twentieth centuries. A host of evil geniuses descended upon the field of organ building. An English electrician by the name of Robert Hope-Jones turned his attention to the organ. A new system, known as the unit extension system (which enabled the same pipes to be used over and over again at different pitches and under the disguise of forming extra stops), deceived many foremost organists. Organs with twice the number of stops and less than half the number of pipes were extolled by high-pressure commercialism and salesmanship.

Few comparable or renowned instruments were built in the twentieth century throughout the first world war. Another "largest cathedral organ in the world" was commenced in 1912 for the huge new Liverpool Cathedral, rivaled by the great German instrument for St. Michael's, Hamburg, and the large Wanamaker Store organ was built. All of these gigantic instruments became as toys compared with the mammoth organ of more than 1000 stops, built between the wars, for the Atlantic City Convention Hall, New Jersey.

I remember Dr. Albert Schweitzer saying to me many years ago while I was with him at the grand organ in Westminster Abbey, England: "Young man, do not lose sight of the fact that the organ of the twentieth century has come to be imprisoned and poked away in what architects call an organ chamber. Oppose this wretched scheme wherever you can. Aim for the reinstatement of the organ in its traditional location, which is at the back of the church over the main entrance and out in the open." These were wise words indeed.

The debasement of the organ as a musical instrument was due not only to the introduction of unscrupulous systems and devices. Its downfall was a repercussion of the nineteenth-century age of opera. During the nineteenth century operatic music became the rage. The only way the public could hear such music cheaply rendered, apart from the means of the musical box followed by the automatic piano and automatic organ and subse-

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ROBERT NOEHREN

Colbert-LaBerge Concert Management 105 West 55th Street New York 19

quently the phonograph, was by the medium of the "one-man band" and the concert organist who was willing to play to the gallery.

The organ, therefore, became more and more degraded; an instrument upon which the rendering of operatic transcriptions became as important, if not more so, than the playing of its traditional music. All kinds of imitation orchestral instruments were called for to be included in the twentieth-century organ specifications. Eventually the clarinet, oboe, French horn, tuba stops, etc. began to dominate, even to the exclusion of the true organ tonal structure, that of the diapason and flute ensembles. Extremes were reached in England and Germany and in the United States especially by the advent of the movie organ which frequently ousted a whole orchestra. Incalculable harm was done to the prestige of the organ as a musical instrument. Even in the best concert halls of the world, the fine instruments of the mid-nineteenth century frequently gave place to a hybrid, ponderous instrument which became little short of anathema to leading contemporary composers and musicians of the world.

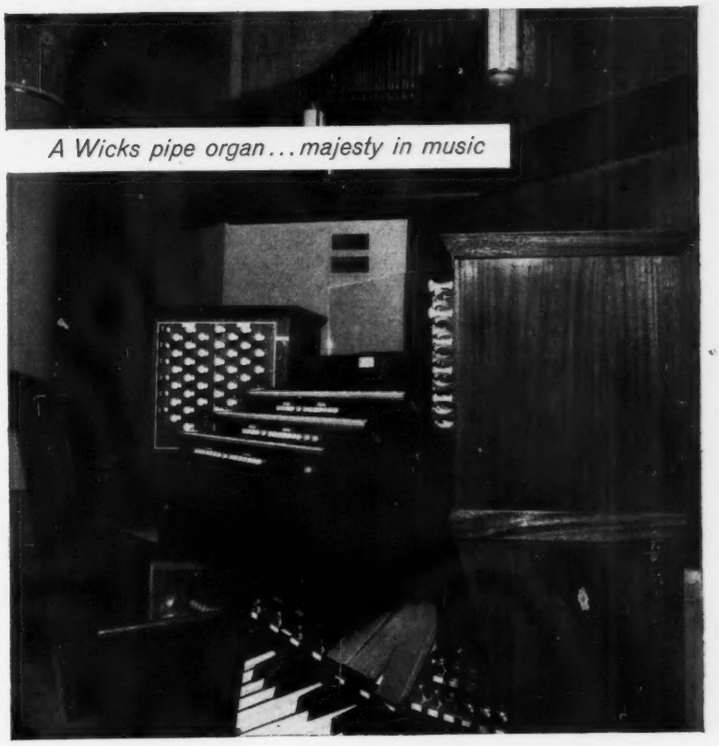
Later, between the two world wars, a renaissance in organ building sprang up in some quarters of Europe and the United States. At first the pendulum tended to swing right away to the other extreme, and a neo-classical instrument emerged. This style of organ incorrectly earned the misleading title "baroque." An example appeared in the Germanic Museum at Harvard and its music was broadcast regularly for many years. Another even more severe example having the old tracker (mechanical) key action, slider soundboards, tin and copper pipes and many other prime features of the early seventeenth-century German organ was installed in the music room (at Cleveland Lodge, Dorking, England) of a late lamented friend, the well-known scientist, Sir James Jeans, *circa* 1935.

In Germany, Holland and in all parts of the United States and Canada a great and inspired effort has been made in the middle of the twentieth century to retrieve the organ from its long period of decadence. In England a notable example has been the creation of the controversial instrument for the Festival Hall, London. Progress in England has been hampered and it is slower than on the continent, but the inevitable tell-tale signs are present. The two- or three-rank unit pedal divisions on quite large organs still persist, while already fast becoming things of the past in Germany, the Netherlands and the U.S.A. The huge, pervading 8 ft. octave (wood flute) remains in many instances as the one futile rank on which the pedal section has been based for a hundred years both in England and America. Gradually the pedal organ is coming into its own again as an independent clavier. With an independent 8 ft. metal principal once more serving as the foundation for the pedal clavier, as with the 4 ft. principal providing the true basis of the manual chorus, the music of Bach and his peers may again be heard and played satisfactorily and contrapuntally. The consequences of this awakening among the world's new generation of organists and organbuilders is already attracting the attention of musicians and composers who for nearly a century have come to despise the organ.

By now the art of organ building in both America and Europe is beginning to settle down. The imitation orchestra is fast disappearing and a logical, musical instrument, even though eclectic in tonal design, is being demanded by the educated and more enlightened organ scholar. Already there are examples of a new classical style of organ now to be found in cathedrals, churches, university chapels and concert halls, and the majority of these are undoubtedly fine artistic achievements. It would be unfair to single out and cite just one or two, because of the effort now being made by so many organ builders in both hemispheres once more to produce a work of art. What is needed more than anything now is greater cooperation of church and educational authority, in addition to the organist, toward a higher level of standard and taste when it comes to the rehabilitation of the old or provision of a new organ. It is no exaggeration to say that our generation is justified in believing that the latter part of the twentieth century may hold in store a splendid instrument, a greater tribute to the Christian Church and one that is more in keeping with the great traditions of the past.

ALBANY CATHEDRAL GROUP HEARD IN SACRED CONCERT

The Collegium Musicum of the Cathedral of All Saints, Albany, N.Y., under the direction of Dr. Preston Rockholt, F.A.G.O., was heard in concert at the Albany Institute of History and Art March 9. Works sung were: "Pope Marcellus" Mass, Palestrina; Motet 6, Bach; "Lamentations," Tallis, and "How Fair Is Thy Face" and "God's Son Hath Set Me Free," Grieg.



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THE DIAPASON

ESTABLISHED IN 1909

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S. E. GRUENSTEIN, Publisher 1909-1957

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Advertising rates on application.

Routine items for publication must be received not later than the 10th of the 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, JUNE 1, 1959

Coin of the Realm

Some long-time direct subscribers must have looked at the notice on the front page of the May issue and exclaimed "And now THE DIAPASON!" For nothing is what it used to be.

When we shared an attic with a lively group of music students at about the time this magazine became the official journal of the A.G.O., Wednesday used to be steak day, with steak only eighteen cents a pound. *The Saturday Evening Post* was a nickel then and daily papers were usually two or three cents. (*The Kansas City Star* was only a penny!) We had only pennies then but they seemed to buy big bags of groceries. Perhaps, too, we were happy then with fewer luxuries.

THE DIAPASON then was fifteen cents, the same price as this issue still brings. Old and new friends of this periodical often remark "I don't see how you can do it for fifteen cents." Well, we can't. And after this issue we won't try any longer.

The new price schedule which begins next month gives A.G.O. and C.C.O. members a decided advantage. Probably some direct subscribers will decide to cast their lots with one of these great organizations. We hope so. And we shall keep working hard to bring our readers the best magazine we can—one we hope will be worth even the price other music magazines cost.

Wax Museum

One of the standard pleasures of old London is a visit to Madame Tussaud's wax museum. Many of us indulged in it when we attended the unforgettable I.C.O. in 1957. The rows upon rows of "reasonably exact facsimiles" of historical personages have been the source of awe and wonder for generations of children and adults alike.

In these days when so many of us find ourselves tending to become reasonably exact facsimiles of one another because of the increasing regimentation of our lives, it may be well for those of us who teach to remind ourselves of the importance of developing individuals rather than musical carbon copies of ourselves.

Most of the great French organists of the last generation were students—disciples even—of Alexandre Guilmant. It is our pleasure to remember hearing several of them. No two of these men played alike, though each was sound and musical and expressive. Even their teaching, we can testify, had major points of difference. Yet the wellspring of tradition and music scholarship flowed generously through them all because through Guilmant they had tapped its source.

This seems to us a teacher's primary mission: to stimulate, to awaken, to inspire. If he does this his students will avoid that sincerest form of flattery and he will avoid leaving behind a gallery of wax replicas.

Felicitations

The Canadian College of Organists has received a signal honor, one whose significance is not easy for those of us below the Great Lakes to grasp: Her Majesty Queen Elizabeth II has granted the organization the privilege of the style "Royal."

The honor was accorded the Canadians in recognition of the anniversary of their fine professional group and in gratitude for the signal contribution which the C.C.O. has made in the restoration of the organ in Coventry Cathedral.

We congratulate Canadian organists on this honor. We know how important and meaningful it is to them.

Let No Man Put Asunder

This is the time of year in which the ever-widening controversy about wedding music is at its warmest. Brides and their mothers, even in churches with the most progressive music programs, are demanding Lohengrin and Mendelssohn, which they call "traditional," and organists are holding out for the music they feel is more suitable and which they call "traditional."

We like to sit on the sidelines while this struggle goes on and hear the "warhorse" marches attacked as "pagan." (Do *you* think of scenes from the opera and the Shakespeare fantasy when you hear these hackneyed strains?) The bride's mother may feel that the soloist's gown is more important than what she sings; the organist may froth at the mouth at the mere mention of Mallotte or de Koven or Mrs. Bond.

Neither the bride herself nor the groom is likely to have much awareness of mere music on the Great Day. And, more's the pity, neither are many of those who line the center aisles and crane their necks for a better view of the procession of bridesmaids.

The forgotten man (or woman) at any wedding sits at the console. Maybe that is as it should be.

HEART ATTACK IS FATAL TO VETERAN D.C. ORGANIST

Rolla G. Onyun, organist and choir director of Grace Episcopal Church, Georgetown, Washington, D.C., for the last thirteen years, died of a heart attack April 25 on his way to a hospital. He was 67. He had been an organist for more than fifty years in Washington area churches, including Christ Lutheran, Douglas Memorial Methodist and St. George's Episcopal in Arlington, Va.

Born in Peoria, Ill., Mr. Onyun came to Washington as a boy and studied under Edgar Priest, first organist of the Washington Cathedral. As a choir boy in 1907 he sang at the dedication of the cathedral's cornerstone. He was dean of the District of Columbia Chapter of the A.G.O. from 1927 to 1929.

Survivors are his widow, a sister, a brother and two step-daughters.

WALTER R. RYE conducted the Eurydice Club, Toledo, Ohio, in a program April 19 at the museum of art.

Letters to the Editor

Escape from Doldrums

Philadelphia, Pa., April 14, 1959—
Dear Sir:

Your recent editorial, "Doldrums," echoes the thoughts of church musicians throughout the United States. We at Westminster Presbyterian Church believe that we have solved this problem in a most satisfactory manner.

As soon as the last Easter alleluia is sung we begin elaborate plans for our choir reunion banquet and sacred concert. Letters are sent out and ambitious choral numbers are rehearsed. Last year we had more than 100 former members join us in the special evening choral service. They came from eight different states. Everyone enjoys the good fellowship and the renewal of old ties and looks forward to the next year's reunion.

The Handel bicentennial this year brings an added stimulus to our endeavors.

Sincerely yours,

WILLIAM R. GEORGE

♦ ♦ ♦

Regional Booklet Advertising

Hartford, Conn., April 29, 1959—
Dear Sir:

With the annual organizing of regional conventions all over the country we are again receiving the seasonal notices soliciting advertising for the respective booklets. As organ builders and organ enthusiasts, we are of course very much interested in the success of these conventions. They do a great service to the organ world and church music in bringing the best musically and organistically to the active church organists.

Again this year it has been brought forcibly to our attention the tremendous difference in advertising rates being asked by the various Guild chapters. We cannot help but feel that some chapters are reducing their chances of financial success by rather high rates for the coverage offered. For example, for a back cover in one well-populated metropolitan area whose convention will have a large coverage, the rate asked is $45. Another chapter in a much more remote area and we believe with a scant representation of first-class instruments is asking $150 for the back cover.

Perhaps the Guild could develop a realistic rate of advertising to assist the various chapters in approaching the ideal for maximum salability. We believe this would benefit all concerned.

Very sincerely yours,

AUSTIN ORGANS, INC.
FREDERICK L. MITCHELL

♦ ♦ ♦

We Stand Corrected

Fall River, Mass., May 9, 1959—
Dear Sir:

Correction to the story of James Boeringer's "geistliche Abendmusik" on page 29 of the May issue: The organ in the Deutsche Evangelisch Lutherische St. Pauls Kirche in New York City is a *George Jardine* organ, as the nameplate on the console plainly states. I am, of course, pleased that recitals and concerts are being given on some of the fine old American-built tracker organs which still exist and are appreciated, but let's give credit to the correct builder.

Best wishes,

BARBARA OWEN

SECOND JUNIOR FESTIVAL ENLISTS 250; 12 CHURCHES

The second annual junior choir festival sponsored by the commission on church music of the Episcopal diocese of Los Angeles and the clericus of the San Diego convocation was held May 17 at St. James by-the-Sea Episcopal Church, La Jolla, Cal.

Some 250 boys and girls from twelve churches participated. Harold W. Baltz, St. Paul's Church, San Diego, served as director and Harold Chaney, Jr., Christ Church, Coronado, was at the organ. In addition to service music the combined choirs sang these anthems: "Fight the Good Fight," Thiman; "Matthew, Mark and Luke and John," Smith; "Thanks Be to Thee," Handel, and "The Lord Bless You and Keep You," Lutkin. The Rev. W. James Marner was chairman of the planning committee.

ROCKEFELLER CONCERT FEATURES MOZART & HAYDN

The University of Chicago choir and members of the Chicago symphony orchestra will perform the Mozart Vesperae Solenne de Confessore and Haydn's "Lord Nelson" Mass June 7 at Rockefeller Chapel. The forces are to be under the direction of Richard Vikstrom; Heinrich Fleischer will be at the organ.

Looking Back into the Past

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

At the annual meeting of the A.G.O. in New York May 7 J. Warren Andrews was elected warden, S. Lewis Elmer subwarden and Harold V. Milligan general secretary.

Edwin H. Lemare, the distinguished English organist, was appointed official organist of the Panama-Pacific Exposition.

The four-manual Skinner organ for the Fourth Presbyterian Church, Chicago, was completed in time for the dedication of the edifice May 10, and on that afternoon a recital was played by Eric DeLamarter.

Among specifications of new organs published in THE DIAPASON were those of the Casavant four-manual in St. Paul's Church, Toronto, and the Austin four-manual for St. Patrick's Church, Chicago.

♦ ♦ ♦

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

The large four-manual Aeolian-Skinner organ in Grace Cathedral, San Francisco, was opened May 20 with J. Sidney Lewis, organist of the cathedral, at the console. Warren D. Allen gave an inaugural recital June 3.

The W. W. Kimball Company completed a large four-manual organ for the Town Hall, Pretoria, South Africa, and the specification was printed.

John C. Deagan, founder and head of J. C. Deagan, Inc., makers of organ percussions, died April 28 in California at the age of 80 years.

It was announced that as a result of a vote of the chapters of the A.G.O. and the membership of the N.A.O. throughout the country THE DIAPASON had been selected by a large majority to become the official organ of the American Guild of Organists when the union of the two organizations was to become effective Jan. 1, 1935.

The Marble Collegiate Church in New York City observed the fortieth anniversary of Richard T. Percy as its organist May 6.

♦ ♦ ♦

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

The two largest organs reported were a four-manual Kilgen in the Country Club Christian Church, Kansas City, Mo., and a four-manual Aeolian-Skinner in the First Baptist Church, Longview, Tex.

Regional conventions at Houston, Tex., Memphis, Tenn., and Portland, Ore., were reported in detail.

George S. Babcock was honored on his twenty-fifth anniversary as organist of the Asbury-First Methodist Church, Rochester, N.Y.

Mrs. George S. Waldo was honored for her forty-five years at the First Methodist Church, Gainesville, Fla.

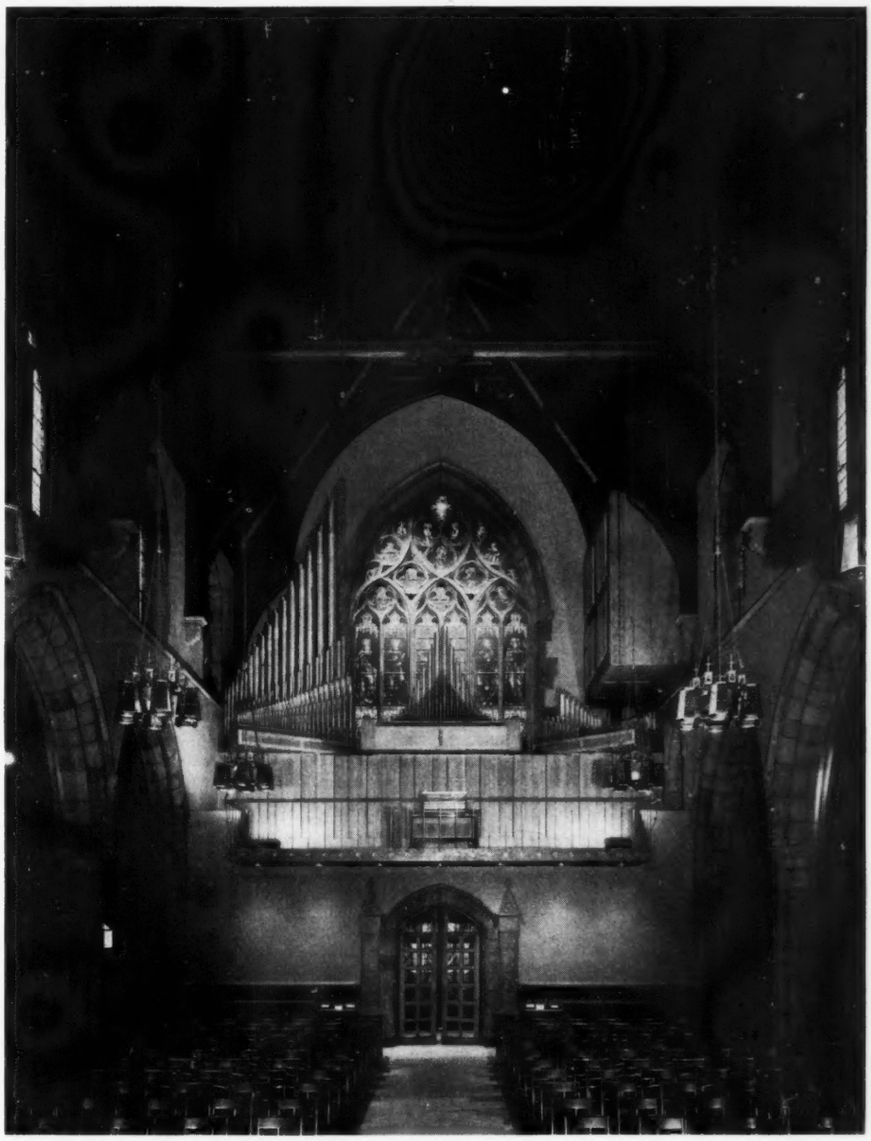
HOLD LUTHERAN MEETING AT WITTENBERG COLLEGE

Wittenberg College, Springfield, Ohio, will be the site of the second annual conference of the Lutheran Society for worship, music and the arts to be held June 10-13. The society held its first conference last June at the University of Minnesota where it had forty per cent of its total membership in attendance.

The group is made up of individuals, churches, choirs, libraries, commercial firms and others which have in common a concern for worship as it takes form in the various arts. The membership includes 650 individuals, firms and institutions in all parts of the United States and Canada and one in Japan.

CHOIR, SOLOISTS, ENSEMBLE PERFORM IN PHILADELPHIA

The choir of the Tabernacle Presbyterian Church, Philadelphia, under the direction of Frances Sloane Weakley, M.S.M., and accompanied by a string orchestra and oboes from the Curtis Institute of Music, flutes, cembalo and organ, performed the following program April 29: "Domine, ad Adjuvandum Me Festina," Martini; Cantata 82, "Ich habe genug," Bach; Sonate a Trois, Loeillet, and Psalm 112, "Laudate Pueri Dominum," Handel.



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PEDAL

1.	16′ PRINCIPAL	32
2.	16′ SUBBASS	32
	16′ *Quintadena*	#8
3.	8′ OCTAVE	32
4.	8′ BOURDON DOLCE	32
5.	4′ CHORALBASS	32
6.	16′ POSAUNE	44
	16′ *Dulzian*	#15
	8′ *Trumpet*	#6
7.	4′ SCHALMEY	32

GREAT

8.	16′ QUINTADENA	61
9.	8′ PRINCIPAL	61
10.	8′ GEDACKT	61
11.	4′ OCTAVE	61
12.	4′ SPITZFLÖTE	61
13.	2′ DOUBLETTE	61
14.	4R MIXTURE	244
15.	16′ DULZIAN	61
16.	8′ TRUMPET	73

SWELL

17.	8′ ROHRFLÖTE	61
18.	8′ GEMSHORN	61
19.	8′ GEMSHORN CELESTE	56
20.	4′ OCTAVE GEIGEN	61
21.	4′ GEDACKT	61
22.	2′ FLAUTINO	61
23.	1-1/3′ LARIGOT	61
24.	8′ FAGOTT	73
25.	4′ ROHRSCHALMEY	85

POSITIV

26.	8′ COPULA	56
27.	4′ ROHRFLÖTE	56
28.	2-2/3′ NAZARD	56
29.	2′ OCTAVA	56
30.	2′ NACHTHORN	56
31.	1-3/5′ TIERCE	56
32.	3R FOURNITURE	168
33.	8′ CROMORNE	63

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All correspondence should be directed to the secretary

SIR ERNEST CONDUCTS

An outstanding event of the year's activities for the Oshawa Centre was the visit of Sir Ernest MacMillan April 7 to conduct a hymn festival in the Simcoe Street United Church, the first to be held in Oshawa. The congregational singing was led by a choir of seventy-five singers from choirs all over the city.

Sir Ernest commented on the history of the music and words of each hymn and by the judicious use of contrast between men's and women's voices, faux bourdons, unison singing and his own improvised accompaniments to some of the hymns made the evening an interesting one indeed. The tunes, "Richmond" (faux bourdon by Willan), "Old 100th," "Adoro Te," "O Seigneur," "Lobe den Herren" (faux bourdon by Willan), "Hyfrydol," "Kingsfold," "Christie Sanctorum" (faux bourdon by Willan), "Sine Nomine" and "Praise My Soul" were all strong ones and the congregation obviously enjoyed singing them.

Kelvin James was the organist for the evening. He played "Nun komm der Heiden Heiland," Bach, as a prelude, "O God Thou Faithful God," Peeters, at the offering, and Parry's Chorale Prelude on "St. Anne" as a postlude.

John Smart, chairman, welcomed Sir Ernest and the congregation and spoke briefly on the building fund for which the offering was taken.

MARGARET DRYNAN

Toronto

At a meeting in the Park Road Baptist Church April 29 each of four members of the Toronto Centre discussed two of his favorite anthems and then rehearsed those in attendance in these works. Dr. Victor Graham, organist of the host church, dealt with "God Is Gone Up," Hutchins, and Moeran's "Blessed Are Those Servants." Dr. Russell Crimp selected "Come, I Pray Thee," W. H. Anderson, and Statham's "Praise Thou the Lord." John Sidgwick brought Bancroft's "For Those We Love within the Veil" and "Praise God in His Holiness," Whyte. John Weatherseed acquainted the gathering with Gibbs' Psalm 15 and his own "O God, Who Hast Prepared." Such a meeting provided an opportunity to learn new music of good quality under the guidance of members who already included these works in their repertory. Refreshments closed the meeting.

JOHN DEDRICK

Queen Honors C.C.O. with "Royal" Name for Anniversary

The president of the College announces that Her Majesty the Queen has been graciously pleased to grant the use of the style "Royal" to the Canadian College of Organists in honor of its fiftieth anniversary.

The honor from the Queen is in recognition of the long service of the College in promoting a higher standard of organ playing, church music and musical composition. The College holds examinations and grants diplomas for associates and fellows.

One of its most outstanding achievements was its post-war project, the raising of more than 10,000 pounds by concerts and recitals of its members for the British Organ Restoration Fund. This large sum will help to build a new organ in Coventry Cathedral to replace the one blitzed in the war.

The current project of members of the College is raising funds for a headquarters building.

Members are looking forward to attending a national convention celebrating the fiftieth anniversary of the founding of the College which will be held in Toronto from Aug. 31 to Sept. 3 this year.

MONTREAL HAS FESTIVAL

The annual Easter festival of the Montreal Centre was held May 2 in St. Andrew's United Church, Westmount. The nine church choirs and conductors participating were: Grace Anglican, Charles Botting; Union United, Harry Duckorth; St. John the Baptist Anglican, Dennis Ore; Westmount Park—Emmanuel United, Wayne Riddell; Town of Mount Royal United, Montague Matthews; St. Matthew's Anglican, Clifford Johnston; St. Thomas' Anglican, George Chubb; Dominion Douglas United, John Robb, and St. Andrew's United, Westmount, Eric Adams.

The singing of the choirs was of a high order and showed careful preparation by the choirmasters. The audience joined in the singing of several Easter hymns. A feature this year was the grouping of the choirs to form a massed choir for the singing of the "Hallelujah Chorus" from "Messiah" conducted by Eric Adams.

The prelude was played by Jeanine St. Cyr, the offertory by Muriel Faust and the postlude by Phillips Motley. Refreshments were served to the choristers by the women's association of St. Andrew's.

DAVID T. BROWN

Halifax

The Halifax Centre sponsored a recital April 14 at St. Matthew's Church by Paul Murray, organist of Centenary-Queen's Square, St. John.

Maitland Farmer was sponsored in recital in University Hall at Acadia University, Wolfville, Jan. 27. A large crowd of students from the university and music lovers in the Annapolis Valley heard Mr. Farmer play the Bach Organ Mass and Mendelssohn's Sonata 6 in D minor.

SHIRLEY A. BLAKELEY

QUEEN ELIZABETH II

Owen Sound

The April 19 meeting of the Owen Sound Centre was held in the First Baptist Church. A business period was conducted by Chairman Victor Kerslake and plans were formed for the next meeting. Mrs. Eugene Dillon gave an interesting talk on choirs and places where they sing, followed by a lively discussion. After expressing the appreciation of the group Chairman Kerslake provided entertainment with several contests. Refreshments were served by Mrs. Colin Cashore at the close of the meeting.

RETA MARSHALL

Peterborough

Fifteen city and district choirs took part in the Peterborough Centre's first hymn festival in St. Paul's Presbyterian Church April 11. A large congregation was present and the enthusiasm evident was most encouraging. The Rev. Harry Hutchison, D.D., introduced the hymns. Other ministers assisting were Canon R. P. Walker, the Rev. Harry Douglas and the Rev. H. L. Denton, D.D. The organists taking part were Aubrey Bland, Adam Hawley, Gordon Fleming and Eric McKay.

CHARLES E. ALLEN

Edmonton

The Edmonton Centre sponsored Marilyn Mason in recital in the Robertson United Church April 18. She played Concerto 5 in F, Handel; "The Musical Clocks," Haydn; Prelude and Fugue in D, Bach; Pastorale, Roger-Ducasse; "Miniature," Langlais, and Suite, Creston. Miss Mason's humorous and terse remarks between pieces added to the enjoyment of the program. A reception followed.

MARVELYN SCHWERMAN

Bay of Quinte

J. Withers, Belleville, gave a talk on the life of Handel followed by a recital of Handel compositions at the April 11 meeting of the Bay of Quinte Centre. The program was as follows: Concerto 2 in B flat, Musette, Minuet and Trio, "Arrival of the Queen of Sheba," Hornpipe, Aria, two Minuets and "Coro" from the "Water Music." Refreshments were served.

F. E. MOORE

HAMILTON PLAYS HOST

Members of the Kitchener and St. Catherines Centres were guests of the Hamilton Centre April 11 in Hamilton and Burlington. An organ tour proved most interesting to the large representation from the visiting centres.

George Veary, Christ Church Cathedral, described the additions to the instrument and played a recital. Gwilym Bevan, chairman of the Kitchener Centre, played the next recital at the Westdale United Church.

At Knox Presbyterian Church, Burlington, Jarvis Stoddart demonstrated the new Walcker organ, and the evening recital, played by Eric Dowling, St. Catherines, assisted by Christopher Collins, boy soprano, was at Trinity United Church, Burlington.

Before the evening recital an excellent smorgasbord supper was served at Trinity Church. Florence Clark and her executive provided this rewarding day of music.

DR. GLENN KRUSPE

London

As a prelude to the London Centre's annual meeting in Calvary United Church twenty-five members of the London symphony orchestra and the church choir participated in a concert May 3. The program was open to the public and was as follows: Concerto 4 in F. Handel, with George Black at the organ; "Hear My Prayer," Mendelssohn, with Ivor Brake at the organ. These two performances were accompanied by the orchestra under the direction of Martin Boundy. To open the concert, Gordon Atkinson, organist of St. James' Westminster, played Prelude and Fugue in B minor, Bach. Chairman Kenneth C. Clarke presided over the annual business meeting afterward in the music room. The main item on the agenda was the election of officers. The new slate was approved as read. Officers elected: T. C. Chattoe, chairman; James Townshend, first vice-chairman; H. Alex Clark, second vice-chairman; Margaret Needham, secretary; Robert Miller, treasurer; past-chairman, Kenneth Clarke. Additional members: Barrie Cabena, Mrs. C. D. Luff and Gordon Atkinson. Evelyn Jarvis was named social convenor. A contribution was given to the College building fund.

The centre held its first hymn festival in Wesley United Church April 6 under the direction of the former national president, Reginald G. Geen of Oshawa, with massed choirs of city and district churches participating. The festival organist was William Wickett, assisted by Peter Hall, Ivor Brake and Egbert Van der Hoek. The Rev. J. W. Stinson and the Rev. C. J. Killinger were the presiding ministers. Chairman Clarke welcomed those present and outlined the purposes of the festival. Mr. Geen touched on the history and interpretation of each hymn before it was sung and indicated characteristics of good hymns and tunes, stressing the importance of maintaining a high standard in the worship of the church. Following the service a pleasant informal gathering and lunch in the church parlors was enjoyed by all who participated in the festival.

MARGARET NEEDHAM

Fredericton

The April 15 meeting of the Fredericton Centre was held at the home of Ray Mott and Chairman J. O. Manchip presided. Mrs. F. L. Belyea gave an interesting and informative talk on chanting in the Anglican Church. Her talk was aided by recordings. The centre has been working hard on "pepping up" the meetings with discussions and informative talks.

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Biggs and Gay Offer Contrasting Discs

On the label Wilson College Records a single disc entitled "Tonal Colors" has been made from the tapes Harry W. Gay has recorded for a series of broadcasts on WITH-FM in Baltimore, Md. The instrument used is the four-manual Möller (designed by Virgil Fox and finished by Richard O. Whitelegg) in the Wilson College chapel at Chambersburg, Pa., where Dr. Gay is organist.

Dr. Gay is familiar to readers of THE DIAPASON for his scholarly articles on early French music and for a previously reviewed recording of some of this material. It is interesting, therefore, to hear him in a program of romantic and contemporary works plus two Bach numbers played more or less in the romantic tradition.

As the title would indicate, the pieces chosen show off the various colors of the instrument. The building suffers from excessively dry acoustics, but Dr. Gay is obviously on home ground and plays accordingly. He opens with a brilliant rendition of the de Maleingreau "Tumult in the Praetorium". Bach's Fantasie in G minor is admittedly romantic but not carried to excess; the hard-driven Fugue a la Gigue seems a bit heavy, but Dr. Gay makes it bounce. Karg-Elert is colorfully represented in "The Mirrored Moon" and "Legend of the Mountain." Communion by Purvis is milked for all it's worth, Sessions' Chorale 1 is heard to good effect, the dramatic qualities of the Dupré "Jesus Dies on the Cross" are especially noteworthy and Messiaen's "Le Banquet Celeste" closes in an aura of mysticism.

♦ ♦ ♦

The second volume of the complete recording by E. Power Biggs of Handel's organ concertos has now been released. This two-disc album contains Nos. 7 to 12 (Op. 7, Nos. 1 to 6). Sir Adrian Boult conducts the London Philharmonic Orchestra and the organ is the one Handel himself designed and played, now at Great Packington in Warwickshire.

The performances, as in the first volume, are all first-rate. Mr. Biggs goes to a great deal of trouble to record on authentic instruments, to check into every known detail of the background of the music, composer, locality and to study carefully the traditional styles involved for most of his recordings. The result is an almost complete transporting of the listener back to the place and in the time that this music first lived. Here we have a genuine Handel atmosphere—not just another performance of some concertos. If one takes the trouble to read the extensive notes in the first volume plus the supplementary notes on the inside covers of the second, this atmosphere is further enhanced. Listeners can not help but to enjoy and learn!

With the exception of the popular No. 10 and perhaps the "Hallelujah" (No. 9), the Opus 7 concertos are not played as frequently as most of the Opus 4 and some of the miscellaneous (13 to 16). We venture the guess that when organists hear this set that several more will be added to the "familiar" repertory. Especially pleasing to this reviewer are Nos. 7 and 8. —B. H.

CLEVELAND MUSEUM SIRES CONTEMPORARY FESTIVAL

The department of musical arts of the Cleveland, Ohio, Museum sponsored a May festival of contemporary music Wednesday and Friday nights in May. Participating organizations were: the Cleveland Orchestra, the Cleveland Institute of Music, Western Reserve University, the Cleveland Music School Settlement, Oberlin Conservatory and the museum of which organist Walter Blodgett is curator of musical arts.

Music of many composers was heard, including that for almost all mediums and combinations. A program of works for organ and orchestra May 27 had Donald Willing, Fenner Douglass and Walter Klauss as soloists.

Wilma Jensen for C.C.W.O.

For its annual "name" recital by an outstanding woman organist the Chicago Club of Women Organists chose Wilma Jensen to play May 4 at the Cathedral of St. James. Many were sorry she could not have been provided with a more congenial organ for her first appearance in Chicago.

But young, attractive Mrs. Jensen surmounted her difficulties with the instrument very handily. There is no denying her good talent nor the extent to which it has been developed. A few years of seasoning will allay the tendency to drive her music too hard and will bring even further poise and good judgment.

Opening with a very clean-cut performance of the Bach G major, Mrs. Jensen went on to the charming and familiar de Cabezon Variations and the Couperin Benedictus in which she handled her ornamentation musically and tastefully. The early music closed with Buxtehude's "Jig" Fugue which she found much to her liking. The organ itself was at its most inadequate in this group. It was somewhat more suitable to the romantics, the Franck B minor Chorale and the Schumann Sketch in F minor.

As might be expected from a young American Mrs. Jensen's American group was particularly effective. Sowerby's "Requiescat in Pace," Bingham's sprightly "Rhythmic Trumpet" and Edmundson's "Pange Lingua" were played with intelligent penetration into the individual styles. And the last group—de Maleingreau's "Tumult in the Praetorium," Peeters' Aria and the Messiaen "God among Us"—was projected with virtuoso technique, a clear sense of direction and a considerable grasp of the art of communication.

It will be interesting to watch this young player develop her fine talent and sound musicianship. She is already well on the road to becoming one of our better players—F. C.

JAMES W. EVANS was guest conductor of the Bach choir of Pittsburgh, Pa., April 25 in performances of Bach's "Sleepers, Wake!" and Brahms' German Requiem.

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Are We About to Face a Shortage of Organists?

By VICTOR E. GRAHAM

[Faculty member of the University of Toronto and member of the national executive of the Canadian College of Organists. Reprinted from The Presbyterian Record]

There has always been a shortage of competent church organists but never so acute as right now. Older organists who used to have eight or ten regular pupils now have only two or three, and report that few of these are proceeding to the diploma level in organ playing.

The Royal Schools of Music no longer send out examiners from England and the other examining bodies (the Canadian College of Organists, the Royal Conservatory of Music in Toronto, the Western Board, Trinity College, London) report an alarming decrease in candidates at organ examinations. Where are our future organists to come from?

The organ is certainly one of the most difficult instruments to play well but it is also one of the most rewarding. The infinite variety of sounds possible and the great range of volume have rightly given to the organ the title "king of the instruments" and made it second only to the symphony orchestra. Beginning students are often side-tracked by the fun one can have playing *with* an organ instead of *on* it, and this is why students must have a good basic piano technique to begin with.

At the same time, they should not put off starting the organ too long. Pedal technique has to be developed and this is almost like beginning all over again on a new instrument. There is certainly no easy way to play real organ music no matter what newspaper advertisements say. The prime requisite for an organ player is co-ordination—the ability to use hands and feet independently and to think about a number of things simultaneously. This is best developed when one is young and the right age to start learning the organ would seem to be from 14 to 17 years after at least five years of piano.

There are special obstacles of course in connection with learning the organ. You cannot carry your instrument around with you nor can you even have it in your home. Each organ is different and despite its massive size, it is very delicate. Carelessness with an organ can mean expensive repairs and even running the motor for practicing uses a certain amount of electricity.

Most organs in this country are in churches which may not be heated in the winter except at weekends. Ministers' studies are often far too near the organ and when the poor student does get at the instrument when the church is comfortable and he isn't interfering with the minister's work, or the meeting of some organization, he finds that he has to pay for practicing time. This adds greatly to the cost of taking lessons.

All future organists and choir leaders start out by going to church and singing in choirs themselves. This is one reason why it is alarming to see the decrease in numbers in our choirs, and especially of young people. Electronic instruments do not evoke the same interest in players and they are not associated primarily with sacred music, as is the case with the pipe organ. Any good organist can learn to play such instruments but basic training must be taken on the pipe organ.

What can *your* church, *your* minister, *your* session and *your* organist do to remedy the situation? Here are a few suggestions:

1. Provide *free* practice time to any member of the church who is studying the organ with your organist.
2. Underwrite the expense of lessons for students whose interest and ability is vouched for by your organist.
3. Pay travel expenses for advanced pupils (by scholarship or bursary) or your own organist to attend summer institutes for organ playing or choir conducting at recognized American schools (Andover, Redlands, Denver, Chicago, etc.)
4. Install a practice organ in your church school hall. Small pipe organs can be bought for $2,500. Students then need not always use the regular church organ for practice and some of them can gain experience playing for church school services.
5. Urge provincial universities which have faculties of music to set up an organ department.
6. Pay your organist a reasonable salary with regular annual increments (even if small) for a job well done. Where possible, employ a full-time musician who will encourage pupils and take on junior and youth choirs in addition to the senior choir. This will enhance the reputation of the profession and encourage talented students to consider it as a vocation.

THE CHOIR of Southwestern University, Georgetown, Tex., made a tour of a dozen Texas cities the first week in May.

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BETTY C. ABRAHAM

BETTY C. ABRAHAM has been awarded a Fulbright grant to study organ at the State Institute of Music, Frankfurt-am-Main, Germany, for the 1959-1960 academic year.

Miss Abraham studied organ with Russell Hancock Miles at the University of Illinois, where she received the degrees of bachelor of science, bachelor of music and master of music with performance honors in organ. In 1955 she studied at the Organ Institute and in 1958 attended the Christiansen Choral School in River Forest, Ill.

Since 1955 Miss Abraham has been assistant professor and college organist at Western College for Women, Oxford, Ohio. Previously she taught organ and piano at Judson College, Marion, Ala.

NINETEEN choruses and choral groups were heard at the "singing convention" of the National Federation of Music Clubs held April 19 to 26 at San Diego, Cal. The famed outdoor organ in Balboa Park was used for the opening recital by San Diego's civic organist, Douglas Ian Duncan.

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Keep Playing Young as the Organist Grows Older

By T. CARL WHITMER

One of the most inspiring phases of present-day organ study is the almost universally held ideal of artistry. Students from 17 to 25 are almost to a man fervently dedicated to becoming artists. Not that the now older players did not try in their early years to be the best possible. They did try but the nature of many organs and certain negative traditions did not easily permit their full ascendency into the same sphere as violinists and others. Instead of arbitrarily choosing an age period for my brief study I shall quote Somerset Maugham who, some years ago, said that when he became 60 he would stop writing plays. So this seems a good point of departure: for at that time the organist is likely to take it for granted that he is "pretty good" for his age. "Pretty good" is the trouble because the organ has become such a complicated instrument that "pretty good" playing is just a polite expression for "not too good."

I am sure that it is well for him now to take an inventory of the factors involved in modern organ playing and study the application of each. Because he seldom reviews his pedal technique he is less and less comfortable in attacking keys in certain awkward positions. Perhaps he does not phrase well in this basic melody, particularly in quick alternations of staccato and legato. Since every older organist finds it rather dull to review pedal exercises, I suggest his taking up a thorough study of both theoretical and technical phases of a complete Bach trio, for it is hard to find a better detector of all one's weak points. The pedal part of the trio will of course be practiced separately but greater effort is needed in a tough workout for the left hand and pedal. This is his essential basis for work and a superior way to solve problems of attack and phrasing. Perhaps he will note a consciousness of slight muscular stiffness or at least extra caution when jumping quickly to high and low pedal and to high and low stops and push buttons in zigzag fashion across the three or four keyboards. Naturally this holds good for pedal gadgets too.

Of course he will look into the smoothness of pedal and manual scale passages. Harmonic minor scales in thirds on pedal, legato and staccato, help considerably, while arpeggios raise their heads and glare at us until they are slaughtered.

Turning now to attitudes toward repertory, note how many of your high-calibred works played at 25 or 30 years of age you can play at the present time with assurance. It seems such a waste of time to learn fine programs and then discover that they are at present full of holes both in memory and technique.

In the present period of organ playing everything is memorized (see my article on "memorizing" in THE DIAPASON for January 1955) since this is the period of artistry and one no longer phrases by page-turning needs, nor is he diverted by the printed page which affects concentration.

In a recently played program by an excellent older organist I noticed that he had not made a study of pauses which are almost the most difficult single item in interpretation. Unless pauses have a certain varied relation in length one to another they cut the piece into non-moving sections. Look over Franck's Chorale in A minor and you will see what is meant by creating areas that are static. Another way of putting it is: pause lengths which are too similar break up construction and we have as a result lack of forward and fervent movement. Pauses have much to do with continuity or lack of it. Incidentally, organists of all ages are at times guilty of forgetting the emotional value of *calculated silences.*

In the realm of improvisation our player under consideration is not likely to study the newest views on the unity and development of themes, so he falls back on his early atmospheric vapors which arise from no defined themes.

There is no reason why the man who is quite mature cannot rejuvenate himself and become the "real thing" if he indulges in self research and follows the findings with stubborn courage. And I hope that he will study and place on programs contemporary works. Excluding them deprives him of new ideas in interpretation as well as new technical problems—both of which will make him interesting and also keep him that way.

He must be like Faust changing from old to young and have a wise and witty Mephistofeles among his musical advisors.

Ray Ferguson at Chicago

Those of us who heard Ray Ferguson at the Houston convention last summer were expecting a good deal at his appearance on the Chicago Guild Chapter series and it is good to report that he measured up to expectations. Technically he has few peers even at this stage. He is an indefatigable worker who gives much attention to arriving at the best registration possible on each instrument. He is a notably clean and rhythmic player. Still inclined to drive too much, he needs chiefly the further development of human qualities (warmth, humor, sympathy) to become a great player. And there is evidence that these qualities are growing.

The driving characteristic was most noticeable in the Bach: the Prelude and Fugue in D, "Wachet auf," "Wir Christenleut," "Wenn wir in hochsten Nöten sein" and "Wir glauben all' an einen Gott." The tempos overall were fast and the contours too unbending.

The Dupré Variations on a Nöel Mr. Ferguson plays with an impact equalling its composer's own when that great man was in his prime. Here indeed was a definitive performance.

It was in the Peeters "Elegie" that this listener sensed most of all the awakening of the future Ferguson—a thawing of the frost, a mellowing of the inner core.

Distler's Partita on "Nun komm der Heiden Heiland" was a curious piece on which to end a recital. Large-scale and intensely serious, it exposed the player to enormous hazards in musicianship and understanding, all of which he weathered very creditably. This was a test not many of us could have passed.—F. C.

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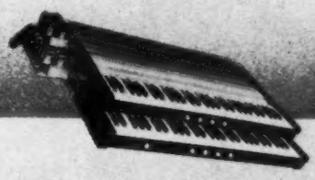

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The stoplist is as follows:

GREAT ORGAN

Diapason, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Octave Quint, 2⅔ ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Chimes
Tremulant

SWELL ORGAN

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

CHOIR ORGAN

Gedeckt, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Erzähler Celeste, 8 ft., 49 pipes
Nachthorn, 4 ft., 61 pipes
Nazard, 2⅔ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Cromorne, 8 ft., 61 pipes
Chimes, 25 bells
Tremulant

PEDAL ORGAN

Bourdon, 16 ft., 32 pipes
Rohrgedeckt, 16 ft.
Principal, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Rohrflöte, 8 ft.
Octave, 4 ft., 12 pipes
Bourdon, 4 ft., 12 pipes
Octavin, 2 ft., 12 pipes
Contre Trompette, 16 ft., 12 pipes
Trompette, 8 ft.

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IDEAS FOR SUMMER,

Installment for August, 1959

(Second of a series of two ads.)

In the May, 1959, issue of THE DIAPASON, we offered four anthems for specific Sundays in July, suggesting that singers would volunteer for something "special" — SA, SSA, SAB, TTBB — if you pinpointed their responsibility far enough in advance.

This idea relieves you of mental agitation when, on a summer Sunday morning, you find out at the last minute that all the tenors, or some "key voices," have gone on vacation, wrecking the full choir ensemble.

There is no reason why the church should not have beautiful music *every* Sunday of the year, including vacation time. All it takes is a little advance planning.

We here offer you some ideas for August and single reference copies of the anthems listed, *at no charge*.

Each of them is melodic, simple to prepare, and musically worth doing, summer or winter.

CALENDAR FOR AUGUST SUNDAYS

August 2, 1959—*He Careth for Me,* SA, by Joseph Roff. This is beautiful music for treble voices, easy enough so that you can add children and teen-age girls to your adult sopranos and altos for this service.

August 9, 1959—*By the Waters of Babylon,* SATB, by Clifford McCormick. An anthem that lends itself to triple, double, or single mixed quartet, you'll also want to do it with your full choir another time.

August 16, 1959—*The Lord's My Shepherd,* SSA, by Florence Jolley. A quiet, pastoral setting of the most well-known psalm, perfect for offering by a girls' ensemble on a peaceful Sunday morning.

August 23, 1959—*O Worship the King* or *When I Survey the Wondrous Cross,* SSA, TTBB, SATB, or any combination of these voicings, by Roy Ringwald. Two more of the famous Ringwald Hymn-Anthems, adaptable for many kinds of presentation, always in good taste.

August 30, 1959—*Come to Me, All Ye that Labour,* SAB, by Joseph Roff. One of the finest matchings of musical craftsmanship and immediate melodic appeal that you'll ever find.

For single reference copies of these anthems—at no charge—send the coupon below for immediate return mail service.

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The Lord's My Shepherd, SSA (B 142)
O Worship the King, and
When I survey the Wondrous Cross,
ALL VOICINGS (F 3)
Come to Me, All Ye that Labour,
SAB (D 32)

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CHURCH MUSIC CONFERENCE HELD AT DE PAUW IN APRIL

The thirteenth annual conference on church music was held at DePauw University, Greencastle, Ind., April 21 and 22 with sessions convening in the Gobin Memorial Methodist Church. Taking part in the conference were DePauw faculty members Milton S. Trusler, Arthur Carkeek and George Gove. Visiting participants included Lawrence Apgar, Earlham College; J. Russell Manor, Lafayette; Farrell Scott, Indianapolis, and Janet Steventon, Rockville, Charles Dirr and Jack Wilson, students of Mr. Carkeek, provided a recital of organ music.

Guest leader of the conference was Paul J. Christiansen, Concordia College, Moorhead, Minn. The musical highlight was a performance of the Fauré Requiem by the Gobin Methodist Church choir conducted by Dr. Christiansen with Mr. Carkeek at the organ.

The conference attracted some 140 registrants.

Handel in Chicago

As part of Chicago's share in the Handel bicentennial, two major oratorios were heard in professional performance within a week. Fritz Reiner directed the Chicago symphony orchestra April 23 and 24 in a festival-type performance of "Judas Maccabaeus" with a Margaret Hillis-trained chorus and a battery of professional soloists of whom Russell Oberlin was by all odds the most successful.

The University of Chicago choir, members of the Chicago symphony and Heinrich Fleischer at the organ were directed by Richard Vikstrom in a performance April 26 of "Israel in Egypt" at Rockefeller Chapel. The choir achieved something less than its usual faultless precision and its diction had less than crystal clarity. A smaller orchestra and hardly outstanding soloists from the chorus seemed to us a little more in the spirit of Handel than the Orchestra Hall extravaganza.—F. C.

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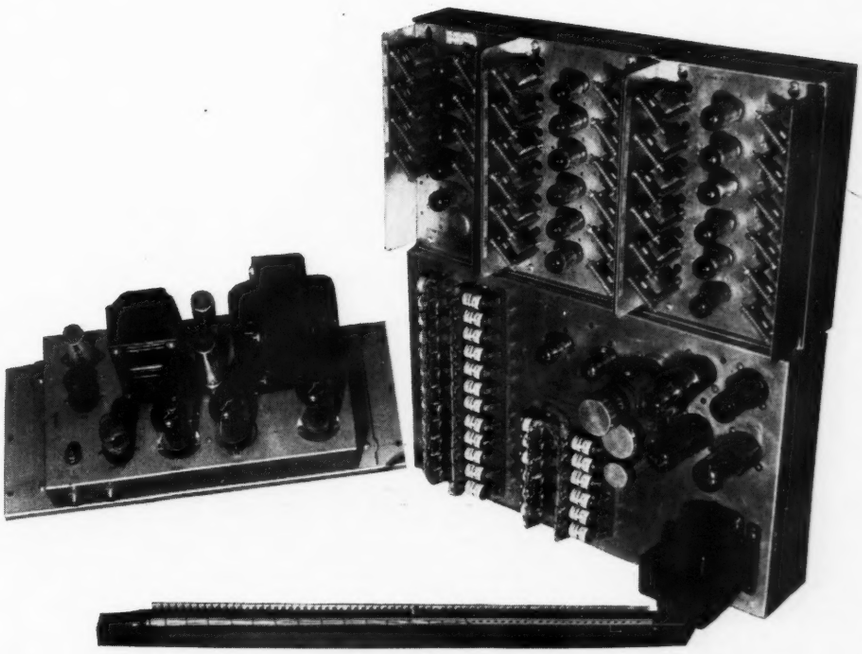

Programs of Organ Recitals of the Month

Robert Baker, New York City—Dr. Baker played this program April 8 at the First Methodist Church, Rochester, Minn., for the Southeast Minnesota Chapter of the A.G.O. and April 13 at the First Congregational Church, Oak Park, Ill.: Adagio and Finale, Concerto 1, Handel; Chaconne in E minor, Buxtehude; "Musette" and "Tambourin," Rameau; Prelude and Fugue in A minor, Bach; Prelude to the Sabbath Morning Torah Service, Milhaud; "Greensleeves" and "Brother James' Air," Wright; Chorale in B minor, Franck; Dialogue on the Mixtures, Langlais; Trumpet Minuet, Hollins; Rondo for the Flute Stop, Rinck; Adagio for Strings, Barber; "Thou Art the Rock," Mulet.

Adele Adams, Providence, R. I.—Miss Adams played the following student recital at Brown University as part of a program leading to the M.A. degree. Praeludium and Fugue in D and Canzonetta, Buxtehude; "Du Friedefürst, Herr Jesu Christ," J. B. Bach; "Was mein Gott will," W. F. Bach; "Jesus Christus unser Heiland," Tunder; Introduction and Passacaglia in D minor, Reger; "Chant de Peine," "Chant de Joie," "Chant de Paix" and "Chant Héroïque," Langlais; "Le Chemin de la Croix," Dupré; Aria and "Ave Maris Stella," Peeters.

Ludwig Lenel, F.A.G.O., Allentown, Pa.—Mr. Lenel played this recital May 8 on the Möller organ in Trinity Lutheran Church, Kutztown, Pa.: Fantasie in Echo, Sweelinck; Prelude and Fugue in E, Lübeck; "Our Father in Heaven," Buxtehude; "Praise to the Lord, the Almighty," Walther; "Blessed Jesu, at Thy Word," Bach; Concerto in A minor, Vivaldi-Bach; "Rock of Ages," Bingham; "Beautiful Saviour," Schroeder; "O Morning Star," Lenel; Chorale in B minor, Franck; "Te Deum," Langlais.

John E. Williams, Red Springs, S.C.—Mr. Williams played a recital April 12 at the First Baptist Church, Florence, S.C., including these numbers: Trumpet Voluntary, Purcell; Flute Solo, Arne; "How Brightly Shines the Morning Star," Pachelbel; Toccata, Adagio and Fugue in C, Bach; Chorales in B and A minor, Franck; "Greensleeves," Purvis; Solemn Melody, Davies; "Prayer of Christ Ascending toward His Father," Messiaen.

Students of Enid M. Woodward, Northfield, Minn.—Jane Coghill, Ann Fagan and Karlyn Johnson played this senior recital April 5 in Skinner Chapel, Carleton College: Toccata in F, Bach; "Rhosymedre," Vaughan Williams; Finale, Symphony 1, Vierne; Prelude in E flat, Bach; "Chant de Paix" and Fantaisie, Langlais; Fugue in C minor, Mendelssohn; Magnificat 5, "Ave Maris Stella" 1 and Antiphon 3, Dupré; Chorale in A minor, Franck.

G. Leland Ralph, Sacramento, Cal.—Mr. Ralph played this recital April 20 in the First Christian Church, Stockton, Cal.: Processional, M. Shaw; Pastorale, Bach; Flute Solo, Arne; "Pièce Héroïque," Franck; "Twilight at Fiesole," Bingham; Quasi Concertini per Clarinetto Solo, Karg-Elert; "The Crêche" and "The Holy Family," Langlais; "Brother James' Air," Wright; Movement 1, Sonata 1 in G minor, Becker.

Elizabeth Van Horne, Lexington, Ky.—Miss Van Horne, student of Arnold Blackburn, gave the following University of Kentucky graduate recital April 27 in Memorial hall: Prelude and Fugue in E minor, Bruhns; Suite du Deuxieme Ton, Clérambault; Prelude and Fugue in B minor, Bach; Fantasie in F minor, K. 608, Mozart; "L'Ascension," Messiaen.

Marian Allen, New York City—Mr. Allen played this recital April 5 at St. James' Episcopal Church: Prelude and Fugue in D minor, Lübeck; Praeludium, Kodály; Prelude, Ostinato and Toccata on "St. Columba," Marian Allen; Air with Variations and Fantasy for Flute Stops, Sowerby; Toccata, Villancico and Fugue, Ginastera; Trio-sonata 2, Bach.

Valentina W. Fillinger, Cleveland, Ohio—Mrs. Fillinger was sponsored by the Fortnightly Musical Club April 7 in this program at the First Methodist Church: Allegro, Concerto 2, Bach; "Soul of the Lake," Karg-Elert; "O Filii et Filiae," Farnam; "Pavane," Elmore; "Etude Symphonique," Bossi; "Capriccio," Purvis; Epilogue, Langlais.

Marna Adams, Des Moines, Iowa—Miss Adams' Drake University senior recital April 15 on the Holtkamp organ at the University Christian Church consisted of Suite Modale, Peeters. She is a student of Russell Saunders.

Robert Noehren, Ann Arbor, Mich.—Dr. Noehren was sponsored April 5 by the District of Columbia and Montgomery County Chapters of the A.G.O. in this recital at the Bethesda, Md., Methodist Church: Prelude and Fugue in D minor, Mendelssohn; Vivace, Trio-sonata 2, "O God Be Merciful" and Fantasie and Fugue in G minor, Bach; Cantabile, Franck; Fantasia, Noehren; Fugue in C sharp minor, Honegger; Pièce Modale 1, Langlais; Impromptu, Vierne; Arioso, Sowerby; Paraphrase-Carillon, Tournemire.

John Winters, Akron, Ohio—Mr. Winters played the following recital in the music hall of the Stan Hywet Foundation April 26: "Ave Maris Stella" and "Veni Creator," Titelouze; Five Easter Chorales and Prelude in E minor, Bach; "Passion" Chorale Preludes, Kuhnau, Bach, Brahms and Saxton; Prelude and Fugue in F, Handel; Chorale Song, Wesley; Finale, Sonata 6, Mendelssohn; "O Sons and Daughters," Guilmant; "O Sorrow Deep," Brahms and Willan; "Carillon de Longchamps," Vierne; "Irmelin" Prelude, Delius; "Romance," Dickinson; "Dreams," McAmis; "Vision," Rheinberger; Intermezzo, Rogers; Caprice, Matthews; "Hosanna," Faulkes; Meditation on an Irish Tune, Thiman; Procession, Jackson; Postlude, Dyson.

Wilbur Held, S.M.D., F.A.G.O., Columbus, Ohio—Dr. Held played this recital April 19 in St. John's Lutheran Church, Zanesville, Ohio: Allegro Vivace, Sammartini; Arioso, Prelude and Fugue in A minor, "Sleepers, Wake, a Voice Is Calling" and "Lord, Jesus Christ, with Us Abide," Bach; "Fairest Lord Jesus," Schroeder; "Sun of Righteousness," Pepping; "Twilight at Fiesole," Bingham; "Harlequin's Serenade," Crandell; Sketch in D flat, Schumann; Prelude and Fugue on "B-A-C-H," Liszt.

Putnam Porter, Greenville, S.C.—Mr. Porter played the following dedicatory recital on the new Möller organ in the Second Presbyterian Church of Chattanooga, Tenn., April 19: Introduction and Trumpet Voluntary, Stanley; Concerto in B flat, Handel; "Wachet Auf," "Jesu, Joy of Man's Desiring" and "Nun komm, der Heiden Heiland," Bach; Fantaisie in A, Franck; "Eclogue," DeLamarter; "Brother James' Air," Wright; "Benedictus," Reger; "Te Deum," Langlais.

Dale Fleck, Orange City, Iowa—Mr. Fleck, student of Elma Jewett, played this Northwestern College recital April 26 at the American Reformed Church: Prelude and Fugue in E minor (Cathedral), Bach; "Een Vaste Burg," Kee; "Jesu, Priceless Treasure" and "Dear Christians, One and All Rejoice," Leupold; "Lord Jesus Christ, Be Present Now," Bach; "The Musical Clocks," Haydn; "Will o' the Wisp," Nevin; Trois Elevations, Dupré; Preludio, Sonata 3, Guilmant.

Peter S. Browne, Wichita, Kans.—Lt. Browne played this recital April 19 at the First Methodist Church, El Dorado, Kans.: "Agincourt Hymn," Dunstable; Fugue on the Kyrie, Couperin; Passacaglia and Fugue in C minor, Bach; "Rhosymedre," Vaughan Williams; Scherzetto, Vierne; "Turn Us Again, O Lord God of Hosts" and "Saviour, Again to Thy Dear Name," Browne; "God among Us," Messiaen.

Billy J. Christian, Memphis, Tenn.—Mr. Christian played this recital April 26 at the Idlewild Presbyterian Church: Prelude and Fugue in D, Bach; "O God, Thou Holy God," Brahms; "Communion," Purvis; "Benedictus," Reger; "Ballade" in D, Clokey; "Lord Jesus Christ, Be Present Now," Karg-Elert. Eugene Maharrey, baritone, assisted.

Jarvis D. Stoddart, A.R.C.T., Burlington, Ont.—Mr. Stoddart played this program April 19 at the Knox Presbyterian Church: "Come, Holy Ghost," Telemann; "Sleepers, Awake," Bach; "Aberystwyth," Willan; "My Faith Looks Up to Thee," van Hulse; "Forest Green," Purvis; Quattro Corrente, Frescobaldi; Scherzo, Whitlock; "Berceuse" and "Divertissement," Vierne.

Harold G. Andrews, Jr., Greensboro, N.C.—Mr. Andrews played this Greensboro College faculty recital March 24 in Odell auditorium: Fantasie and Fugue on "B-A-C-H," Liszt; Trio-sonata in E flat and Fantasie and Fugue in G minor, Bach; Fantasie and Fugue in F minor, Mozart; Chorale in A minor, Franck.

Dorothy Deininger, Akron, Ohio—Miss Deininger played this recital April 12 at Trinity Lutheran Church: Trumpet Tune, Purcell; "Fireworks Musick," Handel; Fantasie and Fugue on "Ad Nos," Liszt. B. Neil Davis, bass, shared the program.

Virgil Fox, New York City—Mr. Fox played this recital twice April 5 to open the new three-manual Pels organ in the Hope Lutheran Church, Fostoria, Ohio: Sinfonia: "Now Thank We All Our God," "In Dulci Jubilo," "Come Sweet Death" and Passacaglia, Bach; Communion, Tournemire; Suite, Opus 5, Duruflé; Giga, Bossi; "Greensleeves," Vaughan Williams; "How Brightly Shines the Morning Star," Reger.

Frederic Tristram Egener, London, Ont.—Dr. Egener played this recital April 2 at St. Andrew's Presbyterian Church, Owen Sound: "Christus Resurrexit," Ravanello; "Jesu, Joy of Man's Desiring" and Air for the G String, Bach; "Among the Pines" and "Cascade," Egener; "Funeral March and Hymn of the Seraphs," Guilmant; "Scotch" Fantasia, MacFarlane; "Legend of St. Francis of Assisi," Liszt; "Cardinal Redbird," Mumma; "The Squirrel," Weaver; "The Hallelujah Chorus," Handel. He repeated the program April 8 at the Church of Christ, St. Thomas, Ont., ending with Dubois' "Fiat Lux" instead of the Handel.

Kathryn E. Adams, Maryville, Mo.—Miss Adams played this Northwest Missouri State College senior recital April 13 at the First Christian Church, including these numbers: Praeludium, "Christ Lay in Bonds of Death," "Christ Is Risen" and Fugue in G minor, Bach; Psalm 19, Marcello; "O World, I Must Leave Thee," Brahms; Noël "Suisse," Daquin; Prelude, Fugue and Variation, Franck; "My Spikenard Sendeth out the Perfume Thereof" and "His Left Hand Is under My Head," Dupré; Suite "Gothique," Boëllmann.

Herbert L. White, Jr., Cedar Falls, Iowa—Mr. White was sponsored by the Waterloo Chapter of the A.G.O. in this recital April 5 at the First Lutheran Church: Trumpet Voluntary, Purcell; "Now We Pray to Thee, Lord Jesus Christ" and Prelude in C minor, Bach; Andante Tranquillo, Sonata 3, Mendelssohn; Movement 1, Sonata 1, Mendelssohn; "Harmonies du Soir," Karg-Elert; Sketch in D flat, Schumann; Andante Cantabile, Symphony 4, Widor; "Pièce Héroïque," Franck.

Gordon Flesher, Walterboro, S.C.—Mr. Flesher played this recital April 6 at the First Baptist Church: Rigaudon, Campra; "Jesu, Priceless Treasure," Walther; Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; Pastorale, Rowley; Bell Benedictus, Weaver; "Now Thank We All Our God" and "A Mighty Fortress Is Our God," Reger; "Thy Word Is Like a Garden, Lord," Purvis; "Jesus Calls Us," Matthews; "Come, Thou Almighty King," McKinley.

Kenneth A. Bade, Kankakee, Ill.—Mr. Bade played this program to open the rebuilt organ in the First Methodist Church April 19: Toccata and Fugue in D minor, Bach; Suite for a Musical Clock, Handel; "Festival Musick" for organ and brass, Sowerby; "Pasticcio," Langlais; "The Last Supper," Weinberger; "Night," Jenkins; "Brother James' Air," Wright; Finale, Symphony 1, Vierne. The choir, Daniel Liddell, tenor, and a brass ensemble assisted.

Dorothy Addy, Wichita, Kans.—Mrs. Addy was sponsored by the Wichita Chapter of the A.G.O. in this Friends University faculty recital April 21: Prelude and Fugue in E, Lübeck; Adagio, Handel; Concerto in D minor, Vivaldi-Bach; Scherzo, Symphony 5, Vierne; Pièce Modale 1, Langlais; "Tumult in the Praetorium," de Maleingreau; "O Filii et Filiae," Farnam. Merton Johnson, French horn, assisted.

Loma Lombardo, Storrs, Conn.—Mrs. Lombardo played this University of Connecticut all-Bach recital May 10 at St. Mark's Chapel: Prelude and Fugue in C minor, Trio-sonata 1 in E flat, Concerto in D minor after Vivaldi, "Gelobet sei'st du, Jesu Christ," "Christ unser Herr, zum Jordan kam," "Ich ruf' zu dir, Herr Jesu Christ" and Passacaglia and Fugue in C minor.

Mary Lou Bauer, Winfield, Kans.—Miss Bauer, student of Roger Nyquist, played this Southwestern College junior recital March 31: Prelude and Fugue in G minor, Buxtehude; "O Man, Bewail Thy Grievous Fall" and Fantasie in G, Bach; Clock Pieces, Haydn-Biggs; "Prayer of Christ Ascending toward His Father," Messiaen; "Carillon de Westminster," Vierne.

Robert Stigall, Arlington, Va.—Mr. Stigall played the following program April 26 at the Georgetown Presbyterian Church, Washington, D.C.: Benedictus, Couperin; Prelude and Fugue in E flat, Bach; Nine Preludes, Milhaud; "Pièce Héroïque," Franck.

Isa McIlraith, A.A.G.O., Chattanooga, Tenn.—Miss McIlraith played the opening recital March 29 on the newly-enlarged organ in the First Methodist Church, Florence, Ala., including this music: "Agincourt Hymn," Dunstable; Intermezzo, Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in E, Lübeck; Basse et Dessus de Trompette, Clérambault; Five Pieces for a Musical Clock, Haydn; "Credo in Unum Deum," Titcomb; "A White Dove Flew," "In Quiet Night" and Intermezzo, Schroeder; "The Good Shepherd," Benoit; "Twilight at Fiesole" and "Florentine Chimes," Bingham; "Brother James' Air," Wright; "Ave Maris Stella," Dupré; Aria, Peeters; "An Easter Alleluya," Slater.

Students of Mrs. Carl E. Atkison, Pueblo, Col.—Dr. Ralph M. Wexler, Beulah Ulch, Robert Bonney, Alma Hall, Rosalie Tookey and Mrs. Emil Paripovich played this Pueblo College student recital April 19 at the First Methodist Church: Andante in F sharp minor, Rinck; Prelude in F, Passion Chorale and Prelude and Fugue in G minor, Bach; Intermezzo, Mascagni; "Cantilene," Faulkes; "Cibavit Eos," Titcomb; Toccata, Frescobaldi; Pastorale, Sonata 1, Guilmant; Prelude and Fugue in B minor, Benoit; Suite "Gothique," Boëllmann.

Henry J. Eickhoff, Ellensburg, Wash.—Mr. Eickhoff played this Central Washington College faculty recital April 12 in the college auditorium: Concerto 5, Handel (with strings and woodwinds); "By the Waters of Babylon" and Prelude and Fugue in G, Bach; Sonata 3, Hindemith; "Song of Peace," Langlais; "Litanies," Alain. Stuart Churchill, tenor, shared the program. Mr. Eickhoff repeated his numbers April 5 at Bethlehem Lutheran Church, Yakima, and April 19 at Plymouth Congregational Church, Seattle.

Kenneth Osborne, Fayetteville, Ark.—Mr. Osborne played the dedicational recital April 19 on the new Wicks organ in St. Benedict's Church, Subiaco, Ark. He included: Psalm 19, Marcello; Capriccio on Ut, Re, Mi, Fa, Sol, La, Frescobaldi; Trumpet Tune 1, Purcell; Canzona in G and Canzonetta in C, Buxtehude; Trio-sonata 4 and Toccata, Adagio and Fugue in C, Bach; Passacaglia, Videro; "Prière du Christ Montant," Messiaen; "Tu Es Petra," Mulet.

Dotty Jo Sage, Des Moines, Iowa—Miss Sage, student of Russell Saunders, played this Drake University senior recital April 1 on the Holtkamp organ at the University Christian Church: Noël "Etranger," Daquin; Fantasie in Echo Style, Sweelinck; "O Lamb of God Most Spotless" and Prelude and Fugue in G minor, Bach; "Greensleeves," Wright; "Requiescat in Pace," Sowerby; "Homage to Perotin," Roberts.

Frederick Jackisch, Springfield, Ohio—Mr. Jackisch played this recital April 19 on the new Möller organ in the First Presbyterian Church, Indianapolis, Ind.: Sonata, Zipoli; "Out of the Depths," "Whither Shall I Flee?" and "Before Thy Throne," Bach; Noël, Daquin; Chorale in E, Franck; Two Modal Pieces, Langlais; "Plymouth" Suite, Whitlock; "In Paradisum," Lesur; Toccata, Bonset.

Rosalee Points, Des Moines, Iowa—Miss Points, student of Russell Saunders, played this Drake University senior recital April 22 at the University Christian Church: Concerto del Sigr. Torelli, Walther; "From God Shall Naught Divide Me" and "We All Believe in One God," Bach; Chorale in E, Franck; "Brother James' Air," Wright; "Litanies," Alain.

Charlotte Tripp Atkinson, Carlsbad, Cal.—Mrs. Atkinson played this program April 12 at the Claremont, Cal., Community Church: "O Sacred Head," Kuhnau; Fantasie and Fugue in G minor, Bach; Concerto 10 in D minor, Handel; Chorale in A minor, Franck; "Brother James' Air," Wright; "Roulade," Bingham; Six Bible Poems, Weinberger; "Thou Art the Rock," Mulet.

Nancy Clauson, Des Moines, Iowa—Miss Clauson, student of Russell Saunders, played this recital April 26 on the new Möller organ in St. John's Lutheran Church: Prelude and Fugue in E minor (Wedge), Bach; Chorale in B minor, Franck; "Now Praise We Christ, the Holy One" and "O Christ, Thou Lamb of God," Lenel; "Outburst of Joy," Messiaen.

David Crawford Stills, Atlanta, Ga.—Mr. Stills played this Morehouse College senior recital April 19 in Sisters Chapel: "In Thee Is Gladness," "O Man, Bewail Thy Grievous Fall" and Fugue in G, Bach; Concerto in F, Handel; Cantabile, Franck; "Baroques" Suite, Bingham.

Programs of Organ Recitals of the Month

Marilyn Mason, Ann Arbor, Mich.—Dr. Mason played this recital April 9 at the Fine Arts Center concert hall of the University of Arkansas at Fayetteville: Concerto 5 in F, Handel; "The Musical Clocks," Haydn; Prelude and Fugue in D, Bach; Pastorale, Roger-Ducasse; "Miniature," Langlais; Suite, Creston.

John Ken Ogasapian, Dedham, Mass.—Mr. Ogasapian played this recital May 3 at the First Unitarian Church, Northboro, Mass.: Toccata in C, Casanovas; "Come, Thou Saviour of the Heathen," Buxtehude; Fantasie and Fugue in G minor, "Come, Thou Saviour," "Christ Lay at Death's Dark Gate," "Lord, Be Merciful unto Me" and Fugue a la Gigue, Bach; "Romance sans Paroles," Bonnet; Pavane, Elmore; "Carnival" Suite, Crandell; Three Chorale Preludes, Drischner; Three Pieces on Gregorian Themes, Titcomb. He played most of the same numbers April 26 at the First Universalist Church, Orange, Mass., replacing some of the numbers with: Chaconne, Couperin; "In Memoriam," Roberts; Flute Tune, Arne.

Gary L. Smith, Baxter Springs, Kans.—Mr. Smith, pupil of Martha Pate, played this student recital April 1 in the music hall auditorium of Kansas State College, Pittsburgh: Prelude, Fugue and Chaconne, Buxtehude; Prelude and Fugue in E minor (Cathedral), "Sleepers Wake," "O Whither Shall I Flee?" and Toccata, Adagio and Fugue in C, Bach; "Pièce Héroïque," Franck; "Ah, Jesus Dear" and "Deck Thyself, My Soul, with Gladness," Brahms; "Litanies," Alain.

Phyllis Stringham, Lynchburg, Va.—Miss Stringham played this recital April 27 at the Court Street Methodist Church for the Lynchburg Chapter of the A.G.O.: Tierce en Taille, Mass for Parishes, Couperin; Trumpet Dialogue, Clérambault; Chaconne in E minor, Buxtehude; "O Lord, Our Father Forevermore," "Jesus Christ Our Saviour," "By the Waters of Babylon" and Fantasie and Fugue in C minor, Bach; Cantilene, Suite Brève, Langlais; Fugue, Noehren; "Prayer of Christ Ascending" and "Outburst of Joy," Messiaen.

Evelyn Carpenter, Indianapolis, Ind.—Miss Carpenter, student of Mallory W. Bransford, played this Jordan College graduation recital March 8 in the Zion Evangelical and Reformed Church: Toccata per l'Elevatione, Frescobaldi; "Now Thank We All Our God" and "Lord Jesus Christ, Be Present Now," Bach; Fantasie in F minor, Mozart; Gavotte, Martini; Fantasie and Fugue in G minor, Bach; Allegro, Symphony, Macquaire; Introduction and Passacaglia in F minor, Reger; Festive Prelude, Wuensch.

Kenneth R. Fletcher, Kansas City, Mo.—Mr. Fletcher played this dedicatory recital April 5 on the new two-manual Wicks organ in the Northeast Presbyterian Church: "Now Thank We All Our God," Karg-Elert; Aria, Concerto 12, Handel; "A Lovely Rose Is Blooming," Brahms; "Angelus," Massenet; "Bell Benedictus," Weaver; Suite "Gothique," Boëllmann; Aria, Peeters; "Jubilate Deo," Silver.

Theodore C. Herzel, Detroit, Mich.—Mr. Herzel played the following program April 26 at the Westminster Presbyterian Church: Prelude and Fugue in A, Bach; "Allein Gott in der Hoh sei Ehr," Walther, Zachau and Vetter; "Deck Thyself, My Soul, with Gladness" and "My Heart Is Filled with Longing," Brahms; "I Need Thee Every Hour," Bingham; "Brother James' Air," Wright; "Cortège et Litanie," Dupré.

John B. Haney, Brooklyn, N. Y.—Mr. Haney played this recital April 28 at St. Paul's Chapel, Columbia University, New York City: Prelude and Fugue in F minor and "Christ, unser Herr, zum Jordan kam," Bach; "Ach bleib mit deiner Gnade," Karg-Elert; "Prière du Christ Montant vers Son Père," Messiaen; Allegro, Symphony 6, Widor.

Hampton Z. Barker, Atlanta, Ga.—Mr. Barker played this recital April 26 at St. Stephen's Baptist Church: Psalm 19, Marcello; "O Lord, Hear My Suffering," Krebs; "Jesu, Joy of Man's Desiring" and Fugue in D, Bach; Sonata in C minor, Mendelssohn; "Will o' the Wisp," Nevins; Carillon and "Clair de Lune," Vierne; "Comes Autumn Time," Sowerby.

Walter Rye, M.S.M., Toledo, Ohio—Mr. Rye played the following recital preceding a choir festival of the churches of the Episcopal Toledo region April 26 at Trinity Episcopal Church: Trumpet Tune and Peal, Purcell-Grace; "Benediction," Karg-Elert; Fugue in G minor (Little), Bach; "Brother James' Air," Wright; Prelude 6, Opus 9, Schroeder.

Claire Coci, New York City—Miss Coci was sponsored April 12 at the Martin Luther Lutheran Church, Youngstown, Ohio, by the Youngstown Chapter of the A.G.O. She played: Chaconne, Pachelbel; Chorale Preludes, Bach and Brahms; Musette, "Tryptich," Dupré; Fantaisie 2, Alain; Adagio, Andriessen; Prelude and Fugue on "B-A-C-H," Liszt.

John C. Christian, Berea, Ohio—Mr. Christian played this Baldwin-Wallace Conservatory faculty recital April 17 at Gamble auditorium: Toccata and Fugue in F, Buxtehude; Pase en do major, Casanovas; "Felix Namque," sixteenth-century; Prelude and Fugue in A minor, Bach; "Pastoral Song" and "Pasticcio," Langlais; Sonata 6, Mendelssohn; Fugue on "B-A-C-H," Pepping; Prelude and Fugue in G minor, Dupré. He played the same program April 19 at the Memorial Presbyterian Church, Midland, Mich., omitting the Mendelssohn and the Casanovas.

Lamar R. King, A.A.G.O., Memphis, Tenn.—Mr. King played these numbers on a dedicational recital April 26 opening the new two-manual Möller organ in the chapel of the First Baptist Church: Aria Quarta, Pachelbel; Prelude, Fugue and Chaconne and Fugue in C, Buxtehude; "Nun freut euch" and "Der Tag, der ist so freudenreich," Bach; "Les Petites Cloches" and Marche "Grotesque," Purvis; "Wachet auf" and "O Gott, Du frommer Gott," Peeters; "Roulade," Bingham; "Veni Creator Spiritus," van Hulse. Sylvia Kendrick, flute, and Lois Maer, piano, assisted.

Esther Wells, Winfield, Kans.—Miss Wells, student of Roger Nyquist, played this Southwestern College senior recital April 5 in Richardson auditorium: Grand Jeu, du Mage; "Wachet auf," "Meine Seele," "Kommst du nun" and Prelude and Fugue in C minor, Bach; "Herzlich thut mich verlangen" and "Herzlich thut mich erfreuen," Brahms; Passacaglia in F minor, Wells; "Les Bergers" and "Desseins Eternels," Messiaen; Prelude and Fugue in G minor, Dupré.

Homer Whitford, Mus. D., F.A.G.O., Watertown, Mass.—Dr. Whitford played this recital April 7 at the Tabernacle Baptist Church, Utica, N.Y., under the auspices of the Central New York Chapter of the A.G.O.: Fantasie in G minor, Bach; Sicilienne, Paradis; Dialogue, Clérambault; Allegro, Concerto 10, Handel; Pastorale, Guilmant; "O Salutaris," Dupré; Ronde Française, Boëllmann; Carillon, Vierne; Suite, Whitford.

Edwin Flath, Williamsburg, Va.—Mr. Flath played these numbers at the Washington, D.C., Cathedral following evensong April 9: "Erschienen ist der herrlich Tag," Pepping and Bach; "Frisch auf, gut Gsell, lass rummer gahn," Distler; Sonata 3, Hindemith; "Homage to Liszt," Brucker; Variations on "Wondrous Love," Barber; Chromatic Study on "B-A-C-H," Piston; Toccata Villancico and Fugue, Ginastera.

Lora Lee Brown, Seattle, Wash.—Miss Brown, student of Walter A. Eichinger, played this University of Washington senior recital April 8 at the University Methodist Temple: Prelude, Fugue and Chaconne and "Ach Herr, mich armen Sünder," Buxtehude; Passacaglia and Fugue in C minor, Bach; Chorale in E, Franck; "Whimsical" Variations, Sowerby; Finale, Symphony 6, Vierne.

Betty Jo Trent, Red Springs, S.C.—Miss Trent, student of John E. Williams, played the following student recital at Flora Macdonald College April 17: "Agincourt Hymn," Dunstable; "The Musical Clocks," Haydn; Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; Solemn Melody, Davies; Moderato, Sonata 3, Hindemith; Grand Choir Dialogue, Gigout.

Lucile Hammill Webb, Duluth, Minn.—Mrs. Webb played this recital April 26 at St. Paul's Episcopal Church: Toccata, Muffat; "Es ist ein Ros' entsprungen" and "Herzlich thut mich verlangen," Brahms; Sonata 2, Hindemith; Toccata, Farnam; Concerto 10, Handel; "Cortège et Litanie," Dupré; "Perpetuum Mobile," Middelschulte; Toccata and Fugue in D minor, Bach.

Elizabeth Van Horne, Lexington, Ky.—Miss Van Horne played this University of Kentucky graduate recital April 27 in Memorial Hall: Prelude and Fugue in E minor, Bruhns; Suite du Deuxième Ton, Clérambault; Prelude and Fugue in B minor, Bach; Fantasie in F minor, K. 608, Mozart; "Transports de Joie," Messiaen.

Oswald G. Ragatz, Bloomington, Ind.—Mr. Ragatz played the following program for the Peoria Chapter of the A.G.O. at St. Mary's Cathedral April 12: Trumpet Tune and Air, Purcell; Capriccio CuCu, Kerll; "Wie schön leuchtet," Buxtehude; Concerto 5, Telemann; Prelude and Fugue in G, Bach; "Pantomime," Jepson; Fugue and Chorale, Honegger; Carillon-Sortie, Mulet.

Lawrence Frank, Westerville, Ohio—Mr. Frank played this recital March 15 at the Indianola Presbyterian Church, Columbus: "Da Jesus an dem Kreuze stund," "Herr Jesus Christ, dich zu uns wend," "Christ lag in Todesbanden," "Erbarm dich mein, O Herr Gott" and "Wachet auf, ruft uns die Stimme," Bach; Prelude and Fugue in C minor, Mendelssohn; "Chinese Boy and Bamboo Flute," Spencer; "Christ ist erstanden," Purvis. Lois Ann Groff, soprano, assisted. Many of the same numbers were used March 8 at Grace Lutheran Church, Zanesville, with the Zanesville civic chorus.

Irving D. Bartley, F.A.G.O., Durham, N. H.—Mr. Bartley played this recital April 27 at St. Paul's Methodist Church, Manchester, N. H., for the New Hampshire Chapter of the A.G.O.: Grand Chorus in D, Guilmant; Andante, Stamitz; Adagio, Trio-sonata 3, and "Herr Gott, nun schleuss den Himmel auf," Bach; Movement 1, Concerto in G, Ernst-Bach; Fantasie on "Hamburg," McKinley; "Forest Green" and "Ton-y-Botel," Purvis; "Fiat Lux," Dubois; Cantilene and Finale, Symphony 2, E. S. Barnes; "Fireside Fancies," Clokey; "Humoreske," Yon; Finale, Symphony 2, Vierne.

Earl W. Miller, Plainview, Tex.—Mr. Miller played a faculty recital at the Wayland Baptist College April 2. His program included the following numbers: Toccata in E minor, Pachelbel; Basse et Dessus de Trompette, Clérambault; "If Thou but Suffer God to Guide Thee," "Praise to the Lord" and Prelude and Fugue in B minor, Bach; Toccata, Rowley; "By the Waters of Babylon," Huston; "Sanctus," "Benedictus" and "On the Evening of the Ascension of Our Lord," Benoit; Rondo in G, Bull.

Robert A. Arnold, Reading, Pa.—Mr. Arnold played this recital April 11 at the First United Church of Christ under the sponsorship of the Reading Chapter of the A.G.O.: Concerto 2 in B flat, Handel; Introduction and Toccata, Walond; Prelude and Fugue in E flat (St. Anne), Bach; Prelude, Fugue and Variation, Franck; Fantasie in F minor, K.608, Mozart; Rondo for Flute Stop, Rinck; Trumpet Minuet, Hollins; "Rhosymedre," Vaughan Williams; "Litanies," Alain.

David Hewlett, New York City—Mr. Hewlett played this recital at the First Unitarian Church, Brooklyn Heights, April 12: Toccata and Fugue in F, Buxtehude; "Nun komm, der Heiden Heiland," "Vater unser in Himmelreich" and "Von Gott will ich nicht lassen," Bach; Lebhaft, Sonata 2, Hindemith; Adagio for Strings, Barber; Suite Brève, Langlais; Sonatina, Sowerby; "Piece Héroïque," Franck.

Raymond W. Stiller, Wilkes-Barre, Pa.—Mr. Stiller played this Susquehanna University senior recital April 17 at Seibert Chapel, Selingsgrove, Pa.: Andante, Stamitz; Toccata in E minor and "When in the Hour of Utmost Need," Pachelbel; "Alle Menschen müssen sterben," "Christ lag in Todesbanden" and Prelude and Fugue in D, Bach; Chorale in E, Franck; "Supplication," Purvis; "The Squirrel," Weaver; "Hymn of Glory," Yon.

Harry E. Tibbs, Greenville, S.C.—Mr. Tibbs played the following program April 19 at the Westmoreland Congregational Church, Washington, D.C.: Chaconne in E minor, Buxtehude; Trio-sonata 6 in G and "Kyrie, Gott heiliger Geist," Bach; Andante in F, K. 616, Mozart; Fantaisie 2, Alain; Fantasy for Flutes and Fast and Sinister, Symphony in G, Sowerby.

Jane Keene, Fresno, Cal.—Mrs. Keene played this recital April 19 at the formal dedication ceremonies of the new Reuter organ in the Shrine of St. Therese: Toccata, Muffat; Elevazione, Zipoli; "Josef est bien Marie," Balbastre; Prelude and Fugue in D and "Come, Saviour of the Gentiles," Bach; Diptyque "in Honor of St. Therese," Benoit; Scherzando and "Te Deum," Langlais.

Christopher King, Winchester, Mass.—Mr. King, student of Weston L. Brannen, played the following recital May 3 at the Unitarian Church: Sonata 2, Mendelssohn; Three Chorale Preludes and Toccata, Adagio and Fugue in C, Bach; "Herzlich tut mich verlangen," Seyerlen; Adagio for Strings, Barber; Finale in B flat, Franck.

Pierre Cochereau, Paris, France—M. Cochereau played this recital April 9 at the Shadyside Presbyterian Church, Pittsburgh, Pa.: Fugue a la Gigue, "Agnus Dei" Chorale and Passacaglia and Fugue, Bach; Prelude, Adagio and Variations on "Veni Creator," "Durufle; Tryptique Improvisation on submitted themes.

Students of Robert Wolfersteig, Jamestown, N. D.—Annette Ulrich, Patricia Whitworth, Claudia Brown, Joyce Ballenga, Darlene Kummer, Judith Seaworth, Jean Vonderheide, Patricia Hanson, Edith Peterson and Ray White played this Jamestown College student recital May 3 in Voorhees Chapel: "Our Father in Heaven," "To God We Render Thanks and Praise," Prelude in C minor, Prelude and Fugue in D minor and Fantasie in G, Bach; "Communion," Purvis; Fantasie on Tone VI, Gabrieli; "Es ist ein Ros' entsprungen," Brahms; "I Will Sing My Maker's Praise," Doles; "All Glory to God on High," Edmundson; "How Lovely Shines the Morning Star," Pachelbel; Aria, Peeters; Movement 1, Sonata 1, Hindemith.

Heinrich Fleischer, Valparaiso, Ind.—Dr. Fleischer played this recital April 21 at the North Side Carnegie Hall, Pittsburgh, Pa., for the Pittsburgh Chapter of the A.G.O.: Prelude and Fugue in F sharp minor, Buxtehude; "Schmücke dich, o liebe Seele," "Wachet auf, ruft uns die Stimme" and Prelude and Fugue in E minor (Wedge), Bach; Prelude and Fugue in A minor, David; "Herzliebster Jesu, was hast Du verbrochen," "O Welt, ich muss dich lassen" and "Herzlich tut mich verlangen," Brahms; "Weinen, klagen," Liszt.

Lloyd Endter, Minneapolis, Minn.—Mr. Endter, student of Jack Fisher, played this MacPhail College senior recital May 3 at St. Clement's Memorial Episcopal Church, St. Paul: Prelude and Fugue in G, "Deck Thyself, My Soul, with Gladness" and Trio-sonata 3 in D minor, Bach: "My Heart Is Filled with Longing" and "O World, I Now Must Leave Thee," Brahms; "French" Suite, Langlais; Sonata 2, Hindemith; "Litanies," Alain.

Anton Godding, Wichita, Kans.—Mr. Godding's Friends University senior recital May 1 included: Variations on "Under the Linden," Sweelinck; Rondo for Flute Stop, Rinck; Toccata, Adagio and Fugue in C, Bach; "Rhythmic Trumpet," Bingham; Very Slowly, Sonatina, Sowerby; Epilogue, Langlais; Concerto for organ and brasses, Lockwood. Two trumpets and two trombones assisted on the Lockwood.

Theodore W. Ripper, Atlanta, Ga.—Mr. Ripper played this recital at the Peachtree Christian Church April 14: Sonata, Arne: Prelude in E minor, Bach; "The Trophy," Couperin; "The Fifers," Dandrieu; Concerto 10, Handel; Air with Variations, Martini; Prelude and Fugue on a Theme of Vittoria, Britten; "Brother James' Air," Wright; Chorale in A minor, Franck.

Judith Diana Chadwick, Boston, Mass.—Miss Chadwick played this recital May 17 at the First Congregational Church, Braintree, Mass.: Prelude and Fugue in D, "How Lovely Shines the Morning Star" and Passacaglia in D minor, Buxtehude; Prelude, Fugue and Variation, Franck; "Unter der Linden grüne," Sweelinck; Prelude and Fugue in G, Bach; Toccata in C, Sowerby.

Betty Louise Lumby, Montevallo, Ala.—Miss Lumby played an Alabama College faculty recital April 13 as the sixth program in a series. Her numbers were: Prelude and Fugue in E minor, Bruhns; Prelude and Fugue in F, Buxtehude; Six Schübler Chorales and Prelude and Fugue in C minor, Bach; "Ach, bleib mit deiner Gnade," Karg-Elert; Fantasie in F minor, K. 608, Mozart.

Charles Merritt, Akron, Ohio—Mr. Merritt played this program April 26 at the First Congregational Church: Chromatic Study on "B-A-C-H," Piston; Concerto in F, Handel; Chorale 1, Sessions; Chorale "Phrygien," Alain; Giga, Loeillet; Kleine Praeludien und Intermezzi, Schroeder.

William C. Balduzzi, Terre Haute, Ind.—Mr. Balduzzi shared a program April 15 with the choir of St. Benedict's Church sponsored by the Wabash Valley Chapter of the A.G.O. The organ numbers were: "By Waters Still," Lovelace; Elevation, Benoit; "Christus Resurrexit," Ravanello.

Dorothy Young, New Haven, Conn.—Miss Young played this Yale University student recital April 15 at Woolsey Hall: Prelude and Fugue in D, Bach; Fantasie on "Halleluja! Gott zu loben," Reger; Variations on a Recitative, Schönberg.

Old Italian Organs Give Valuable Performance Hints

By JOSEPH A. BURNS

In Italy I have had the good fortune to see, hear and try several old instruments which are still in their pristine condition. The only one that is in good working order (I was able to see it through the kind offices of the eminent Neapolitan organ virtuoso Maestro Gennaio d'Onofrio) was built at Naples in 1757, considerably after Frescobaldi's time, but it was just such an instrument as he might have played. It is a one-manual chamber organ without independent pedal (originally no pedals at all) and with the short octave at the bottom (E = C, F♯=D, G♯=E). The stops were an 8 ft. principal (stopped pipes from the bottom to the second F) of gentle, round tone; the 8 ft. fiffaro (the old Italian voce umana, also of principal quality but softer and thinner than the principal, tuned as a celeste or unda maris); 4 ft. octave; 2⅔ ft. flute (starting with the second E, the bottom register being supplied from the 8 ft. stopped pipes of the principal); plus foundation tone at 2 ft., 1⅓ ft., 1 ft. and ⅔ ft. voiced so as to form a sparkling but not piercing ensemble. There was an extra stopknob which drew or canceled all the stops of 2 ft. pitch or above as if together they formed a mixture. All the stopknobs were to the right, making it convenient for the maestro to change the combination with his right hand as he played several Frescobaldi toccatas for us in what was to me just the right style. Even the non-musical friend who accompanied us was delighted both with the performance and with the sound of the instrument.

All these organs have only one manual and the largest is the only one that originally had pedals. None has any independent pedal stops. All have the extra stopknob to add and subtract brilliance. The other two are located at the Papal Institute for Church Music at Rome. All have the short octave and all range 45 keys from C to C.

One of them is even smaller than the one described above, lacking the fiffaro and the 2⅔ flute but having the ½ ft. A full description is given by Raffaele Casimiri in an article "Il piccolo Organo 'positivo' nel Instituto Pontifico di Musica Sacra di Roma" (Note d'archivio X 1933). It dates from 1716. The first octave of the principal is of stopped wood, then stopped tin from C to E; all the other pipes are open and of fine tin. The stops above 2 ft. have breaks like mixtures: 1⅓ ft. and 1 ft. at top F♯ and C♯, ⅔ ft. and ½ ft. at the top two F♯s and C♯s.

The third instrument is larger with two vertical rows of stops at the right. The first is for the *ripieno* and ensemble stops (principale primo and secondo, ottava, quintadecima, decimanona, vigesimaseconda, vigesimasesta and vigesimanona with tiratutti (fifteenth 2 ft., nineteenth 1⅓ ft., twenty-second 1 ft., twenty-sixth ⅔ ft. and twenty-ninth ½ ft. with "pullall"); the second column is for "solo" stops which were not normally used in the ensemble: voce umana, flauto 2⅔, ottavino 2 ft. and cornetto (tierce 1⅗ ft.). Unfortunately this organ could not be played at all, for I should especially have liked to hear the effect of the last three stops which would presumably have been that of the French cornet. (Cf. D. Sincere, "Il ripieno nell' organo" in Rivista Musicale, 1908).

The early Italian organ was seldom larger than the last of these. These specifications should give organists many hints as to how to register old music. Baroque organ builders, too, can glean ideas, such as the use of the diapason celeste, the omission of the twelfth from the diapason chorus and the separate drawing of the mixture ranks on a small instrument.

I have two "bibles" which I carry about with me: for churches, Renato Lunelli's "Der Orgelbau in Italien in seinen Meisterwerken vom 14. Jahrhundert bis zur Gegenwart" (Mainz: Rheingold-Verlag, 1956); for libraries, Claudio Sartori's "Bibliografia della Musica italiana stampata in Italia fino at 1700" (Firenze: Olschki, 1952.) A grade A recent publication of early music is Ireneo Fuser's "Classici Italiani dell' Organo" (Padova: Zanibon, 1955, #4039).

♦ ♦ ♦

There are two old organs at S. Petronio in Bologna. One dates from 1470 and is still played every Sunday; the other is of the gentler Renaissance tone quality. They were used with the first concerti grossi, the Gothic one with the ripieno and the other with the solisti. A favorite organ of mine is the Cipris 1556 at S. Martino in Bologna by a Ferrara builder —just such an instrument as Frescobaldi played as a student. It has only one manual and twelve stops, but what a silvery, smooth, yet bell-like and brilliant tone!

I recently played three organs at Brescia, a most rewarding experience. They were the Antegnati 1581 at San Giuseppe, the Bonatti 1716 at Rezzato and the Serassi 1845 at S. Maria delle Grazie.

In my winter in Italy and Spain, the immediate project of which is to write a book on Frescobaldi, I have been indulging an interest in old keyboard music in general: de Cabezon, Correa and Cabanilles in Spain. I am finding the Padre Martini Library in Bologna especially rich in pertinent material.

FRED HALEY was organ soloist April 28 with the Jefferson City, Mo., symphony orchestra, playing Symphony 3 of Saint-Saens and Mozart's Sonata 12 in C.

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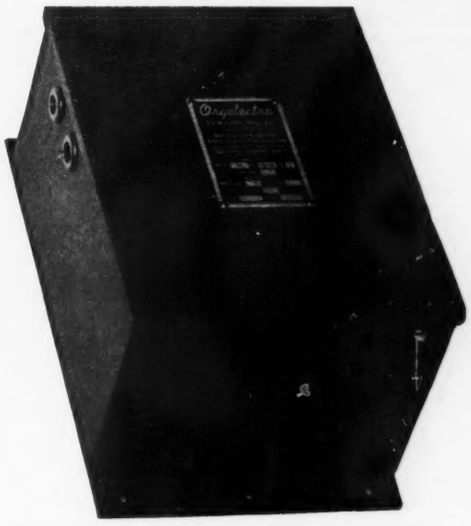

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NEW ATLANTA CHURCH DEDICATES AUSTIN

TRINITY PRESBYTERIAN

Adele Dieckmann Is Organist on Three-manual Instrument in Georgia's Capital City—Hugh Porter Plays Opening Recital

A new three-manual Austin organ has been completed at the new Trinity Presbyterian Church, Atlanta, Ga. Trinity was founded in 1949 and today is approaching 2,000 in membership. The edifice and educational unit were built and dedicated in 1955. The new organ is divided on both sides of a chancel, with the swell on one side, great and choir on the other. The instrument is controlled by a three-manual drawknob console placed at the left-hand side of the chancel opposite the swell organ.

The organist is Adele Dieckmann, A.A.G.O., who has a B.A. from Agnes Scott College, further study with Melville Smith and an M.S.M. from the school of sacred music of the Union Seminary.

The new instrument was opened in recital by Dr. Hugh Porter which appears on the recital page. The stoplist is as follows:

GREAT ORGAN

Diapason, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Spitzflöte, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Twelfth, 2⅔ ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Fourniture, 3 ranks, 183 pipes
Chimes

SWELL ORGAN

Rohrflöte, 8 ft., 68 pipes
Viola, 8 ft., 68 pipes
Voix Celeste, 8 ft., 56 pipes
Principal, 4 ft., 68 pipes
Waldflöte, 4 ft., 68 pipes
Flautino, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Contra Fagotto, 16 ft., 12 pipes
Trumpet, 8 ft., 68 pipes
Oboe, 8 ft., 68 pipes
Clarion, 4 ft., 68 pipes
Tremulant

CHOIR ORGAN

Spitz Principal, 8 ft., 68 pipes
Nason Flute, 8 ft., 68 pipes
Dulciana, 8 ft., 68 pipes
Unda Maris, 8 ft., 56 pipes
Prestant, 4 ft., 68 pipes
Koppelflöte, 4 ft., 68 pipes
Nasard, 2⅔ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1⅗ ft., 61 pipes
Clarinet, 8 ft., 68 pipes
Bombarde, 8 ft., 36 pipes
Tremulant

PEDAL ORGAN

Diapason, 16 ft., 32 pipes
Spitzflöte, 16 ft., 12 pipes
Contra Viola, 16 ft., 12 pipes
Gedeckt, 16 ft., 12 pipes
Principal, 8 ft., 32 pipes
Spitzflöte, 8 ft.
Gedeckt, 8 ft.
Fifteenth, 4 ft., 12 pipes
Bombarde, 16 ft., 32 pipes
Fagotto, 16 ft.
Bombarde, 8 ft., 12 pipes
Clarion, 4 ft.
Chimes

MRS. JACOBS ENDS WIDE TOUR; LISTS SUMMER WORKSHOPS

Ruth Krehbiel Jacobs, founder and president of the Choristers Guild, has completed a six-week tour of much of the country conducting seminars and children's choir festivals. She has been in Allentown, Pa.; White Plains, N.Y.; Milwaukee, Wis.; Independence, Mo.; Amarillo, Tex.; El Dorado, Ark.; Memphis, Tenn., and Tupelo, Miss. In Independence she conducted a chorus of 750 boys and girls in the new auditorium of the Reorganized Church of Latter Day Saints.

Mrs. Jacobs' summer schedule will include sessions in La Sierra College, Arlington, Cal.; Michigan State University, East Lansing; the NAFOMM meeting in Dallas, Tex.; the College of Puget Sound, Tacoma, Wash., and the seminar sponsored by the Choristers Guild at Lake Forest, Ill., College.

WICKS ORGANS SCHEDULED FOR EARLY INSTALLATION

Wicks organs will be installed in the following edifices in the next few months by the United Organ Company of Milwaukee, Wis.: Redemptorist Seminary, Edgerton, Wis.; St. Peter's Cathedral, Marquette, Mich.; the First Presbyterian Church, Neenah, Wis.; the Union Congregational Church, Waupun, Wis.; the Wauwatosa Presbyterian Church, Wauwatosa, Wis.; the First Methodist Church, Waterloo, Wis., and St. Frederick's R. C. Church, Cudahy, Wis.

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- Robert C. Carbaugh, A.B., M.S.M. Bell choir, conducting, junior choir techniques
- Robert Rayfield, M.Mus., A.A.G.O. Organ, service playing
- Gordon Smith, A.B., B.Mus. Voice, repertoire
- Virgil Smith, M.Mus. Piano, hymn playing
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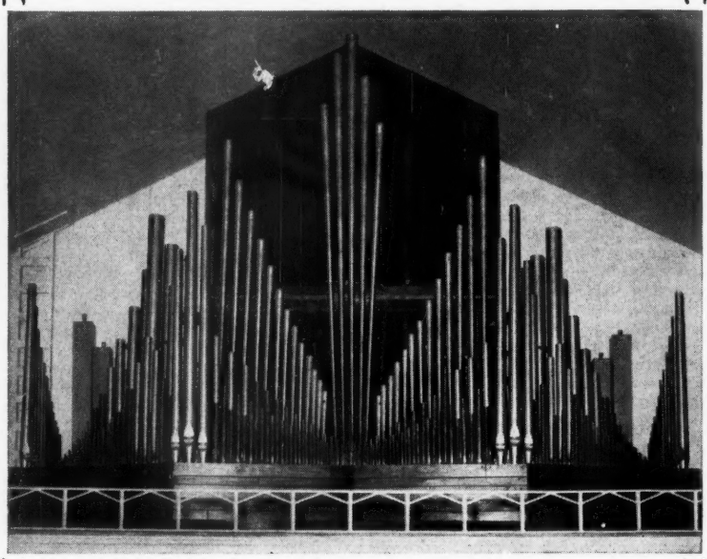

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FRANK WICHLAC INSTALLS

Three-manual at Kankakee's First Methodist Has New Console, Chests by Reuter — Kenneth Bade, Organist, Plays Opening Recital

Kenneth A. Bade, Olivet College, Kankakee, Ill., played the opening recital April 19 on the recently rebuilt three-manual organ in that city's First Methodist Church where he is organist and director. The organ has a new console, chests and mechanism as well as five new sets of pipes by the Reuter Company. Frank C. Wichlac, Chicago, utilized many pipes from previous Ernest M. Skinner and Pilcher instruments.

Mr. Bade's program appears on the recital pages. The new disposition of the organ is as follows:

GREAT ORGAN

Open Diapason, 8 ft., 61 pipes
Melodia, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Twelfth, 2⅔ ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Harp, 8 ft.
Celesta, 4 ft.

SWELL ORGAN

Geigen Diapason, 8 ft., 73 pipes
Rohr Flute, 8 ft., 73 pipes
Gamba, 8 ft., 73 pipes
Gamba Celeste, 8 ft., 61 pipes
Spitz Principal, 4 ft., 73 pipes
Flute Harmonic, 4 ft., 73 pipes
Mixture, 3 ranks, 183 pipes
Trumpet, 8 ft., 73 pipes
Flügel Horn, 8 ft., 73 pipes
Oboe Clarion, 4 ft., 73 pipes
Chimes

CHOIR ORGAN

Viol, 8 ft., 73 pipes
Gedeckt, 8 ft., 73 pipes
Dulciana, 8 ft., 73 pipes
Unda Maris, 8 ft., 64 pipes
Dolce Flute, 8 ft., 73 pipes
Flute Celeste, 8 ft., 61 pipes
Traverso Flute, 4 ft., 73 pipes
Clarinet, 8 ft., 73 pipes

PEDAL ORGAN

Principal Bass, 16 ft., 32 pipes
Sub Bass, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Quint, 10⅔ ft., 32 notes
Diapason, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Flute, 8 ft., 12 pipes
Choral Bass, 4 ft., 12 pipes
Flute, 4 ft., 12 pipes

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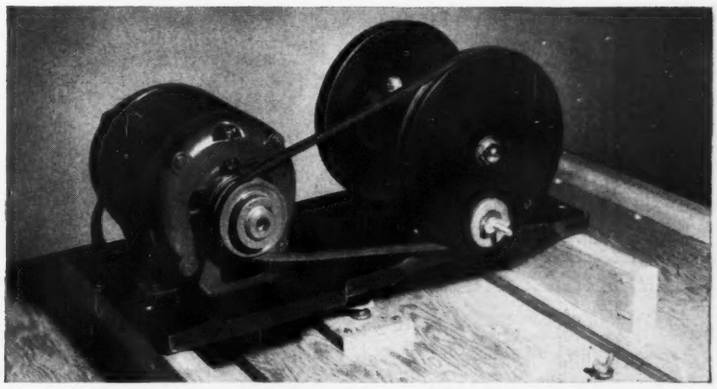

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KNEY & BRIGHT ORGAN GOES TO JEFFERY HOME

THREE MANUALS UNIFIED

C.C.O. Past-president Installs Semi-portable Instrument in Living Room of Toronto Residence—Voiced on 2-inch Pressure

Kney and Bright, London, Ont., builders, have installed a three-manual residence organ in the Toronto home of Gordon D. Jeffery, past-president of the Canadian College of Organists, prominent lawyer and founder of the London Bach festival. The entire organ is semi-portable; the console can be quickly taken apart in three sections. All pipework is voiced on two-inch pressure.

The instrument is installed across one end of Mr. Jeffery's living room. It contains 620 pipes in the following actual ranks: bourdon 16 ft., quintaton 8 ft., principal 4 ft., rohrflöte 4 ft., nasat 5⅓ ft., blockflöte 2 ft., 3-rank cymbale and rankett 16 ft. They have been unified into the following stoplist:

HAUPTWERK

Bourdon, 16 ft.
Bourdon, 8 ft.
Quintaton, 8 ft.
Principal, 4 ft.
Rohrflöte, 4 ft.
Nasat, 2⅔ ft.
Blockflöte, 2 ft.
Cymbale, 3 ranks

OBERWERK

Quintaton, 8 ft.
Bourdon, 4 ft.
Rohrflöte, 2 ft.
Quint, 1⅓ ft.
Bourdon, 1 ft.
Cymbale, 3 ranks
Rankett, 16 ft.
Rankett, 4 ft.
Tremulant

POSITIV

Rohrflöte, 8 ft.
Quintaton, 4 ft.
Principal, 2 ft.
Bourdon, 2 ft.
Quint, 1⅓ ft.
Blockflöte, 1 ft.
Cymbale, 3 ranks
Rankett, 8 ft.

PEDAL

Bourdon, 16 ft.
Bourdon, 8 ft.
Quintaton, 8 ft.
Quint, 5⅓ ft.
Rohrflöte, 4 ft.
Blockflöte, 2 ft.
Blockflöte, 1 ft.
Rankett, 16 ft.
Rankett, 8 ft.
Rankett, 4 ft.
Rankett, 2 ft.

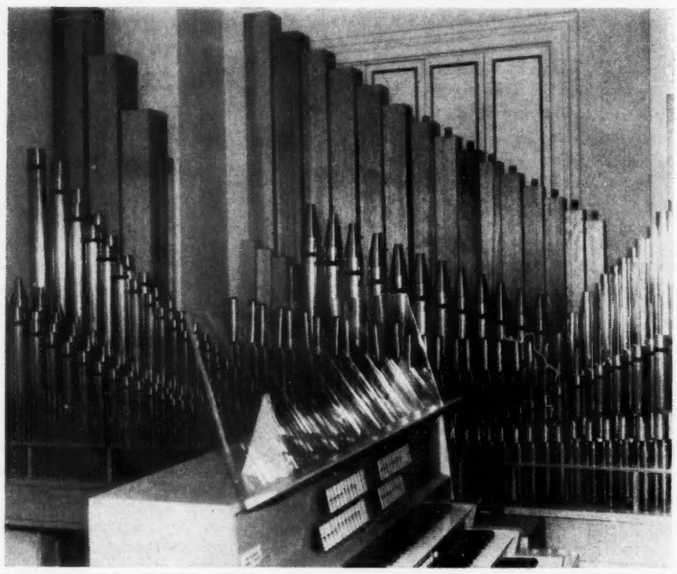
ELECTRONIC ORGAN ARTS MOVES TO ROOMY QUARTERS

Electronic Organ Arts., Inc., Los Angeles, Cal., manufacturers of Artisan electronic organs, has moved to new and larger quarters. The building, a former theater, has more than three times the floor space of previous offices and is remodeled to provide an auditorium, complete with stage. There will be rehearsal rooms, remote radio broadcast facility, high fidelity recording studios, lecture hall, demonstration and show rooms, offices, assembly and shipping rooms.

HOUSTON CHURCH COUNCIL SPONSORS CONFERENCE

The southwest church music conference sponsored by the greater Houston, Tex., council of churches and the Houston Chapter of the A.G.O. will be held in the First Presbyterian Church June 22-26, almost a year to the day after last year's A.G.O. national convention. The faculty will be headed by George Faxon, organ, Madeleine Marshall, diction, Richard M. Peek, choral repertory, and Betty Peek, junior choirs.

GORDON JEFFERY'S RESIDENCE ORGAN IN TORONTO



PUBLIC REHEARSALS GIVE AIRING TO MASTERWORKS

A series of seven open rehearsals on Monday evenings is being conducted at the Washington, D.C., Cathedral sponsored by the Washington and Cathedral choral societies. A masterwork is being rehearsed at each session and its problems dealt with. The public is admitted at a nominal fee.

Paul Callaway conducted rehearsals of these works in May: Beethoven's Missa Solemnis, Elgar's "Dream of Gerontius," Sowerby's "Throne of God," Bach's Cantata 8 and Mozart's Mass in C minor. He conducts Haydn's "St. Nicholas" Mass and Barber's "Prayers of Kierkegaard" June 1. Richard Dirksen will rehearse Honegger's "King David" June 8 and Handel's "Israel in Egypt" June 15.

KLANN SHOWS ELECTRONIC PEDAL UNIT AT TRADE SHOW

An electronic pedal for pipe organs is the latest product to be announced by the Klann Organ Supply Company, Waynesboro, Va., manufacturer and distributor of pipe and electronic organ parts. The forthcoming trade show in New York City will provide builders and dealers with their first look at the new unit. Designed to supplement pipe organs lacking in pedal resources, the pedal is reported to sound realistic and also provide the notable advantages of small size, low cost and easy installation.

SPRING MUSIC FESTIVAL HEARD AT ST. PAUL'S CHAPEL

The annual spring festival of music at St. Paul's Chapel, Columbia University, New York City, included organ recitals May 5 and 7 by John Huston and Ralph Kneeream, a festival choral and orchestra concert May 10 (with a program of Handel, Holst, Delius, Webern and Della Joio) and a performance of Debussy's "L'Enfant Prodigue" May 12. Searle Wright, organist and choirmaster, conducted both choral events; Herbert Burtis was at the organ for the Debussy.

DE PAUL GROUP PERFORMS SPRING CHORAL CONCERT

The sixty-voice De Paul University mixed choir sang a concert May 12 in the De Paul center theater, Chicago, with Dr. Arthur Becker, music school dean, conducting. Included in the program were works by Bach, Tchaikowsky and Mozart and Dr. Becker's own Missa Solemnis. Also heard were "Ave Verum Corpus" composed and conducted by student William Ferris and solo works sung by Bruce R. Perryman and Shirley Hawk.

UNIVERSITY OF WISCONSIN PLANS JULY CONFERENCE

The University of Wisconsin summer sessions, the school of music and the extension music department, will jointly sponsor the annual church music conference July 29-31 on the campus in Madison. The faculty will include Federal Lee Whittlesey, author of *A Comprehensive Program of Church Music*; Samuel T. Burns, Paul G. Jones, J. Russell Paxton and Samuel M. Jones, all of the university staff; John Harvey, National City Christian Church, Washington, D.C., and Dale Gilbert, St. John's Lutheran Church, Madison.

ROME COMMUNITY CHORUS SINGS MENDELSSOHN WORK

Mendelssohn's "Hymn of Praise" was the work selected for the first performance of the Rome community chorus of Rome, Ga. The performance was May 4 in the First Baptist Church in Rome.

The group, numbering about seventy voices, was organized this year by Charlotte Key, minister of music of the First Baptist Church and a member of the Atlanta Chapter of the A.G.O., and John Ramsaur, member of the Shorter College music faculty. Next season's plans for the chorus include the musical, "Carousel," and the Brahms Requiem.

CORPORATION SPONSORS CONCERT OF CHORAL MUSIC

The Testor chorus and members of the Chicago Symphony Orchestra performed their third annual spring concert April 26 at the Jefferson junior high school, Rockford, Ill., under the direction of Dr. Harry T. Carlson. The Puccini Messa di Gloria, Vaughan Williams' "Toward the Unknown Region" and the Hallelujah Chorus from Handel's "Messiah" made up the program. The cost of the event was underwritten by the Testor corporation and proceeds went to the Erlander Home Museum.

BACH CHORUS SINGS MASS IN B MINOR IN SAN DIEGO

The San Diego County Bach chorus concluded its season with a performance of the B minor Mass March 6 at the First Presbyterian Church. The ninety-voice choir and soloists under the direction of Harold W. Baltz, the chorus' founder, were accompanied by a chamber orchestra composed of twenty members from the San Diego symphony. Harold Chaney played the organ-continuo. Earlier in the year the chorus gave performances of the Magnificat and Cantata 63.

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FOX OPENS THREE-MANUAL

Two Recitals Played to Capacity Crowds at Hope Lutheran in Ohio City—42-rank Organ Features Positiv Division

The three-manual Pels organ in the Hope Lutheran Church, Fostoria, Ohio, was dedicated April 5 with two recitals by Virgil Fox. The recitals, one in the afternoon and one in the evening, were played to overflow congregations on both occasions. A reception in the parlors of the church following the evening recital gave listeners an opportunity to express their appreciation to Mr. Fox for his program which appears on the recital page.

The organ, a forty-two-rank instrument, was designed by A. Blackmore Watson and Henry Brandt Rose of the Pels Company in consultation with James K. Mansfield of the church. The stoplist is as follows:

GREAT ORGAN

Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Blockflöte, 4 ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Mixture, 4-5 ranks, 293 pipes
Cymbelstern, 4 bells
Chimes, 25 tones

SWELL ORGAN

Baarpijp, 8 ft., 73 pipes
Rohrflöte, 8 ft., 73 pipes
Flute Celeste, 8 ft., 61 pipes
Viole de Gambe, 8 ft., 73 pipes
Viole Celeste, 8 ft., 61 pipes
Principal, 4 ft., 73 pipes
Koppelflöte, 4 ft., 73 pipes
Nachthorn, 2 ft., 61 pipes
Tierce Mixture, 3 ranks, 183 pipes
Bassoon, 16 ft., 73 pipes
Trompette, 8 ft., 73 pipes
Schalmei, 4 ft., 73 pipes
Tremulant

POSITIV ORGAN

Quintaton, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Gedeckt, 4 ft., 61 pipes
Nazard, 2⅔ ft., 61 pipes
Flageolet, 2 ft., 61 pipes
Terz, 1⅗ ft., 61 pipes
Scharf, 3-4 ranks, 232 pipes
Krummhorn, 8 ft., 61 pipes

PEDAL ORGAN

Principal, 16 ft., 32 pipes
Subbass, 16 ft., 32 pipes
Hohlquintadena, 16 ft. (prepared for)
Octave, 8 ft., 32 pipes
Gedeckt, 8 ft., 12 pipes
Choralbass, 4 ft., 12 pipes
Rohrflöte, 4 ft., 32 notes
Octave, 2 ft., 12 pipes
Mixture, 4 ranks, 128 pipes
Bassoon, 16 ft., 32 notes
Bassoon, 8 ft., 32 notes
Chimes, 25 tones

FISHER IS JUDGE OF OHIO MTA ORGAN COMPETITION

Wayne Fisher, F.A.G.O., Cincinnati College-Conservatory of Music, was judge at the organ competition at the Ohio Music Teachers Association auditions April 25 at the Baldwin Piano Company's Cincinnati retail store. Winners received government savings bonds donated by the store.

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