

GOLDEN ANNIVERSARY YEAR

# DIAPASO THE

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

Fiftieth Year, No. 8-Whole No. 596

CHICAGO, ILL., U.S.A., JULY 1, 1959

Subscription \$2.50 a year-25 cents a copy

#### FOUR-MANUAL ORDERED FOR CORPUS CHRISTI

#### MÖLLER OF FIVE DIVISIONS

First Presbyterian Church in Texas City to Have Large Organ with Positiv and Part of Great Exposed Outside Chamber

A four-manual Möller organ is to be installed in the First Presbyterian Church of Corpus Christi, Tex., by July of 1960. The organist of the church is Otto Moel-

Part of the great division will be ex-posed outside the right organ chamber in front of the nave grille and the great in front of the nave grille and the great festival trumpet (brass) exposed in the chancel on either side of the grille. The positiv division will be exposed outside the left organ chamber.

The specification was designed by Möller's Texas representative, Richard Helms, in consultation with Jerry Horine, minister of music for the church.

The stoplist is as follows:

#### GREAT ORGAN

GREAT ORGAN
Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Rohrfiöte, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Waldfiöte, 2 ft., 61 pipes
Wounfiture, 4 ranks, 244 pipes
Festival Trumpet, 8 ft., 61 pipes
Chimes

#### SWELL ORGAN

Gambe, 16 ft., 12 pipes
Gambe, 8 ft., 61 pipes
Gambe Celeste, 8 ft., 61 pipes
Stopped Flute, 8 ft., 61 pipes
Stopped Flute, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Piccolo, 2 ft., 61 pipes
Piccolo, 2 ft., 61 pipes
Plein Jeu, 4 ranks, 244 pipes
Bassoon, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Hautbois, 4 ft., 61 pipes
Tremulant

#### POSITIV ORGAN

Gedeckt, 8 ft., 61 pipes Koppelflöte, 4 ft., 61 pipes Principal, 2 ft., 61 pipes Principal, 2 ft., 61 pipes Sesquialtera, 2 ranks, 122 pipes Zimbel, 2 ranks, 122 pipes Tremulant

#### CHOIR ORGAN

CHOIR ORGAN
Rohrflöte, 8 ft., 61 pipes
Dolce, 8 ft., 61 pipes
Dolce Celeste, 8 ft., 49 pipes
Nachthorn, 4 ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Cymbale, 2 ranks, 122 pipes
Cymbale, 2 ranks, 122 pipes
Cor Anglais, 8 ft., 61 pipes
Festival Trumpet, 8 ft.
Tremulant

#### ANTIPHONAL ORGAN

Quintflöte, 8 ft., 61 pipes Principal, 4 ft., 61 pipes Blockflöte, 2 ft., 61 pipes Mixture, 2 ranks, 122 pipes Chimes Tremulant

#### PEDAL ORGAN

Violone, 16 ft., 32 pipes
Gambe, 16 ft.
Quintaton, 16 ft.
Geigen, 8 ft., 32 pipes
Violone, 8 ft., 12 pipes
Gambe, 8 ft.
Quintaton, 8 ft.
Geigen, 4 ft., 12 pipes
Gambe, 4 ft.
Gross Cornet, 2 ranks, 64 pipes
Grave Mixture, 2 ranks, 64 pipes
Grave Mixture, 2 ranks, 64 pipes
Mixture, 2 ranks, 24 pipes
Fagot, 16 ft., 32 pipes
Fagot, 8 ft., 12 pipes
Fagot, 4 ft., 12 pipes
Bassoon, 16 ft.
Bassoon, 8 ft.
Bassoon, 4 ft. Violone, 16 ft., 32 pipes

EDWIN ARTHUR KRAFT WHO RETIRES AFTER 51 YEARS



EDWIN ARTHUR KRAFT has resigned his post as organist and choirmaster of Trinity Cathedral, Cleveland, Ohio, after fifty-one years and five months of distinguished service. He played his last service with full choir June 28.

Dr. Kraft's tenure at the cathedral began March 1, 1907, the year of the consecration of the cathedral building, and except for a season and a half as municipal organist of Atlanta, Ga., he has served there ever since.

A student of Horatio Parker and Harry

Jepson at Yale University, Dr. Kraft Grunicke and in Paris with Guilmant and Widor. He won his F.A.G.O. in 1909. He holds an honorary doctorate of sacred music from Kenyon College, Gambier, Ohio, and an honorary doctorate of music from Lake Erie College, Painesville, Ohio, where he served as the director of music from 1933 to 1951. He has long headed the organ department of the Cleveland In-stitute of Music where his wife, herself a prominent singer, heads the voice de-

a prominent singer, heads the voice department.

Seventy-eight organ compositions have been dedicated to Edwin Arthur Kraft. He has played recitals in almost every state and has former students living in many parts of the world. He has edited ten volumes of organ music and has arranged ninety-three piano and orchestral numbers for the organ. He has also arranged widely for mixed choirs and for women's voices.

# DANIEL S. WENTZ, CHICAGO BUILDER, ENDS LONG CAREER

BUILDER, ENDS LONG CAREER

Daniel Seibert Wentz, veteran Chicago organ installation and maintenance man, died June 5. In failing health for about two years, Mr. Wentz continued at his profession until five days before his death. He would have been 71 in October.

Daniel Wentz was born on a farm at Carlisle, Pa. At the age of 14 he began work under his cousin Seibert Losh at the M. P. Möller Company. After training in all the departments of the Hagerstown, Md., plant he went on the road as an installer for the company, locating in Chicago in the 1920s as Möller's supervisor of operations for the midwest area. operations for the midwest area.

Later he established his own business and prided himself on maintaining the most complete organ shop in the Chicago area. Many of the service and maintenance

MRS. BOYTER LEADS JUNIOR FESTIVAL AT GASTONIA

Mrs. Haskell Boyter, Atlanta, Ga., conducted a junior choir festival April 19 at the First Baptist Church, Gastonia, N.C. The chorus of 300 children represented fifteen churches of six denominations. The Gastonia music club and the Sharps and Flats music club sponsored the community's third annual festival and gave a dinner in honor of Mrs. Boyter at the First Methodist Church. The director also conducted two seminar sessions of methods for some thirty local choir directors. Mrs. Leon Alexander and Mrs. Clyde Cloninger, Jr., assisted at the organ and Mrs. John Kersh at the piano. Directors of the participating choirs formed an ensemble of mixed voices for antiphonal effects. effects.

men in the region were at one time members of the Wentz staff.

The Wentz tradition will continue at least one more generation: a son, William the sisters also the service and maintenance and maintenance.

A., just returned from service in the armed forces, will continue his father's business. Mrs. Wentz, a daughter Doroleast one more generation: a son, William the sisters also the service and maintenance.

#### CANADIAN MEETING HAS EXCITING PLANS

C.C.O. CELEBRATES 50 YEARS

Marchal a Headliner - Peaker to Introduce New Willan Masterwork-Full Schedule of Recitals, Concerts, Demonstrations

The Canadian College of Organists has completed plans for a brilliant and stimulating convention in Toronto Aug. 31-Sept. 3. The convention will be in the nature of a golden jubilee celebration commemorating the completion of fifty significant and increasingly fruitful years in the organization's existence.

As a special star performer the College was able to get André Marchal, as noted in The Diapason for May. The eminent French virtuoso and teacher will play on the huge Casavant organ in St. Paul's Church the evening of Sept. 1.

Appropriately, the Canadians will place considerable emphasis on Canadian organists and Canadian music. An important

considerable emphasis on Canadian organists and Canadian music. An important event in this regard will be Dr. Charles Peaker's demonstration of new organ material for a small organ. This will be climaxed by a first performance of a very large work for a large organ as Dr. Peaker plays Healey Willan's new Second Passacaglia and Fugue.

The first day's events will be an evensong at St. James' Cathedral under the direction of John Hooper and a recital of French music at the Timothy Eaton Memorial Church by Georges Lindsay of the Montreal Basilica.

morial Church by Georges Lindsay of the Montreal Basilica.

Tuesday's events include the annual meeting, luncheon and a discussion and demonstration of College examination pieces by Dr. Frederick Clarke, Kingston, an evensong at the Church of St. Mary Magdalene, preceded by a short discussion by Healey Willan, and Marchal's recital in the evening the evening.
Wednesday morning will be devoted to

Wednesday morning will be devoted to the displays and demonstrations of the Canadian music publishers' association. John Weatherseed, Toronto, is to discuss new choral material. William Hawke, Gananoque, will speak on "the volunteer choir" at a luncheon and Dr. Peaker's ses-sion will follow. Sir Ernest MacMillan will conduct a

Sir Ernest MacMillan will conduct a program of music for organ and orchestra Wednesday evening with Hugh McLean as soloist in a new concerto by Malcolm Arnold. Maureen Forrester is scheduled to sing Bach's Cantata 170.

A panel discussion opens Thursday's events. In the afternoon Alec Wyton will speak on "Music of the Church from the Reformation to Purcell." A recital by Donald McDonald will precede the annual hanguet

# LAURENS HAMMOND LEAVES COMPANY FOUNDED IN 1928

COMPANY FOUNDED IN 1928
Laurens Hammond, who organized the company in 1928 which has become the Hammond Organ Company, the world's largest maker of electronic instruments, is retiring from the leadership of the organization. An inventor in many fields, he has been granted more than ninety patents. The first model of the Hammond electronic organ was introduced in 1935. The company, which now has 4,300 stockholders, employs 1,400 people.

A FORD FOUNDATION grant to the Institute of International Education will enable six to eight promising young artists in the fields of creative writing, dance, design, music, painting, sculpture and theater to ome to the United States each year under the four-year program.

#### PLAYERS AT OPENING EVENTS OF C.C.O. CONVENTION



Two Canadians will be featured organists for the first two events of the golden jubilee convention of the C.C.O. in Toronto Aug. 31-Sept. 3.

An evensong at St. James' Cathedral, the opening musical event of the important meeting, will be in the hands of John Hooper, organist and master of the choristers at the cathedral. The very first



GEORGES LINDSAY

College service at the first convention in

College service at the first convention in 1911 was held in this cathedral.

The first recital will be played by Georges Lindsay, titular organist at the Basilica of St. James in Montreal. This eminent French-Canadian pupil of Vierne will play a recital of French music at the Timothy Eaton Memorial Church.

Both events will take place Aug. 31.

# RECITAL BY KELVIN JAMES OPENS NEW OSHAWA ORGAN

The first recital on the new organ in the First Baptist Church, Oshawa, Ont., was played May 5 by Kelvin James. He was assisted by Ellen King, soprano, and the Canterbury Singers under the direction of Mrs. G. K. Drynan, Mus. Bac.

Mr. James' numbers were: Concerto in

Mr. James' numbers were: Concerto in B flat, Handel; "On a Melody by Vulpius," Willan; "Liebster Jesu," Bach and Purvis; "Forest Green," Purvis; "Wachet auf," Peeters; "Nun Danket," Kargpius," Willan; "Liebster Jesu," Bach and Purvis; "Forest Green," Purvis; "Wache auf," Peeters; "Nun Danket," Karg-Elert; Minuet, Boccherini; Adagio for Glass Harmonica, Mozart, and Marche Solennelle, Borowski. The choral group sang works by Willan, Palestrina, Gretch-aninoff and traditional carol sources

aninoff and traditional carol sources.

The organ is a rebuilt one by E. F.
Walcker, Ludwigsburg, Germany. Mabel Joyce is regular organist.

#### UPSTATE CHOIR FESTIVAL HONORS UNION SEMINARY

A three-choir festival was held May 10 at the Dewitt Community Church, Dewitt, N.Y., in commemoration of the thirtieth anniversary of the founding of the school of sacred music at the Union Seminary, New York City. The program of sacred music was devoted to music composed by faculty and alumni of the seminary. Conductors of the festival choir of seventy voices were: the Rev. James Lowell Harris, H. Winthrop Martin, A.A.G.O., and Dr. Ruth Pelton Richardson, A.A.G.O. Organist for the service and recital was Grace French Peckham, F.A.G.O., dean of the Syracuse Chapter of the A.G.O.

HOWARD L. RALSTON directed the combined choirs of the Western Theological Seminary, Pittsburgh, Pa., and the Pittsburgh-Xenia Theological Seminary in a sacred program April 22 at the North Side Carnegie Hall.

ASCENSION DAY evensong at St. Bartholomew's Church, New York City, May 7 included a performance of Walton's "Belshazzar's Feast" under the direction of Jack Ossewaarde.

#### ANNUAL CHOIR FESTIVAL HELD IN TOLEDO CHURCH

The annual festival of choirs of the Hampton Park Christian Church, Toledo, Ohio, was held May 24. Paul Marion, minister of music, directed the choirs in music by German composers of the seventeenth, eighteenth and nineteenth centuries. Festivated work of the program was turies. Featured work of the program was the cantata "Holy Is God" by C. P. E.

Mary Jeffery Cahall, organist, played the Fantasie in G minor, "Jesus, Priceless Treasure" and "In Thee Is Gladness," Bach, and "O How Blessed, Faithful Spirits Are Ye" and "A Rose Breaks into Bloom," Brahms.

# OPEN CATHEDRAL ORGAN IN FRESNO AFTER REBUILD

IN FRESNO AFTER REBUILD

The music of C. Alexander Peloquin,
Providence, R.I., was featured April 12
in the service of the blessing of the organ
in St. John's Cathedral, Fresno, Cal.
Daniel A. Durand, organist and choirmaster, conducted the cathedral chorale
and a brass ensemble in Mr. Peloquin's
Missa "Christus Rex" and played his
March for Joyous Occasions.

The three-manual organ built by Kimball in 1917 was rebuilt for the cathedral
by Roy Gimpel, Oklahoma City, Okla.;
a new Möller console was provided by
Eugene Poole.

#### MOZART REQUIEM HEARD IN ROCKY MOUNT CHURCH

The choir of the Church of the Good Shepherd, Rocky Mount, N.C., augmented by singers from the community sang Mozart's Requiem Mass May 24. The church was filled for the performance. The work was conducted by Carl E. Stout; Eugene Mauney was at the organ.

#### THE DIAPASON

Second-class postage paid at Chicago, III., and at additional mailing office. Issued monthly. Office of publication, 343 South Dearborn Street, Chicago 4, III.



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\*biographical notes on the 20 composers

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#### WICKS COMPLETES MILWAUKEE ORGAN

#### POSITIV INSTALLED LAST

Walther Memorial Lutheran Church Gets Three-manual Instrument-Arthur Krafft Is Regular Organist; James Engel Plays Opener

The Wicks Organ Company has completed the positiv division of a three-manual organ in the Walther Memorial Lutheran Church, Milwaukee, Wis. The great, swell and pedal were completed three years ago. The instrument was designed by Eugene Buchheim of the Wicks

Company.

The dedicatory recital was played Feb.
by James Engel, Concordia College,
Milwaukee. Arthur Krafft is the regular organist.
The completed stoplist is as follows:

#### GREAT ORGAN

GREAT ORGAN
Open Diapason, 8 ft., 61 pipes
Hohlfiöte, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Rohrfiöte, 4 ft., 61 pipes
Twelfth, 2% ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Nineteenth, 1½ ft., 61 pipes
Carillon

#### SWELL ORGAN

SWELL ORGAN
Geigen Diapason, 8 ft., 73 pipes
Gedeckt, 8 ft., 73 pipes
Viole de Gambe, 8 ft., 73 pipes
Voix Celeste, 8 ft., 61 pipes
Geigen Octave, 4 ft., 73 pipes
Flute Triangular, 4 ft., 73 pipes
Plein Jeu, 3 ranks, 183 pipes
Trumpet, 8 ft., 73 pipes
Oboe, 8 ft., 73 pipes

#### POSITIV ORGAN

Gedeckt Pommer, 8 ft., 61 pipes Spitz Principal, 4 ft., 61 pipes Principal, 2 ft., 61 pipes Larigot, 1½ ft., 61 pipes Cymbel, 3 ranks, 183 pipes

#### PEDAL ORGAN

PEDAL ORGAN
Open Diapason, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Lieblich Gedeckt, 16 ft., 12 pipes
Quint, 10% ft., 32 notes
Octave, 8 ft., 12 pipes
Bass Flute, 8 ft., 12 pipes
Gedeckt, 8 ft., 32 notes
Choral Bass, 4 ft., 32 pipes
Trombone, 16 ft., 12 pipes
Trumpet, 8 ft., 32 notes

JAMES BOERINGER, A.A.G.O., arranged another of his series of "Geistliche Abend-musik" May 24 at the German Evangelical Lutheran Church of St. Paul, New York City. A twenty-rank Jardine organ was used.

#### ETHEL SLEEPER BRETT



ETHEL SLEEPER BRETT has received two estinal honors within the last months. The first Methodist Church of Sacramento, Cal., honored her April 5 on her thirtieth anniversary as organist. Mrs. Brett played a program of "music to remember you by" made up of pieces which have been favorites of church families through the program of "Was Theat." been favorites of church families through the years and including: "We Thank Thee," Bach; "Rhosymedre," Vaughan Williams; Toccata, Symphony 5, and Andante Cantabile, Symphony 4, Widor; "O Fillie et Filiae," Farnam; "Chant de Paix," Langlais; "Thou Art the Rock," Mulet; "Reverie," Dickinson; Toccata, Peeters; "Belgian Mother's Song," Benoit-Courboin; "Wind and the Grass," Gaul, and Toccata, Barie.

Among gifts which Mrs. Brett received on the occasion were a white summer

on the occasion were a white summer organist's robe and a strand of rose

pearls.

pearls.

At the very time of her anniversary Mrs. Brett was busily engaged in plans for the regional A.G.O. convention for which the Sacramento Chapter was host. Mrs. Brett played the organ recital preceding the convention Guild service June 18 at the First Methodist Church and was organist for the service itself. Her organ numbers on this occasion were: "The King's Majesty," Sowerby; "Chant de Paix," Langlais; Toccata, Barie, and "Meditation at St. Clotilde," James.

THOMAS CURTIS was soloist May 3 in the Handel Concerto in B flat at a concert by the Bowling Green, Ohio, State University chamber orchestra; Seymour Benstock conducted.

#### MINNESOTA CHURCH ORDERS INSTRUMENT

#### BUILT BY HILLGREEN, LANE

Calvary Lutheran at Alexandria Will Have Three Manuals — D. Byron Arneson Listed as Designer of New Organ by Ohio Company

The Hillgreen, Lane Company is building a three-manual organ for the Calvary Lutheran Church, Alexandria, Minn., designed by D. Byron Arneson of Minnesontia

The stoplist:

#### GREAT ORGAN

GREAT OR Prinzipal, 8 ft., 68 pipes Holzflöte, 8 ft., 68 pipes Bourdon, 8 ft. Gemshorn, 8 ft. Oktave, 4 ft., 68 pipes Gemshorn, 4 ft. Larigot, 1½ ft. Rauschquinte, 2 ranks, 122 pipes Tremulant

#### SWELL ORGAN

Bourdon, 16 ft., 92 pipes Bourdon, 16 ft., 92 pipes Bourdon, 8 ft. Gemshorn, 8 ft., 80 pipes Viol, 8 ft., 68 pipes Viol Celeste, 8 ft., 63 pipes Flute, 4 ft. Nazard, 2% ft. Mixture, 3 ranks, 183 pipes Trumpet, 8 ft., 68 pipes English Horn, 8 ft., 68 pipes Tremulant

#### CHOIR ORGAN

Flute Couverte, 8 ft., 68 pipes Flute Douce, 8 ft., 68 pipes Unda Maris, 8 ft., 56 pipes Flute Ouverte, 4 ft., 68 pipes Plccolo Conique, 2 ft., 61 pipes Clarinette, 8 ft., 68 pipes

#### PEDAL ORGAN

PEDAL ORG Resultant, 32 ft. Diapason, 16 ft., 12 pipes Bourdon, 16 ft. Contra Gemshorn, 16 ft. Octave, 8 ft., 12 pipes Bourdon, 8 ft. Gemshorn, 8 ft. Gemshorn Quint, 51/3 ft. Super Octave, 4 ft., 12 pipes Flute, 4 ft. Tierce, 31/3 ft.

# COOKEVILLE, TENN., CHORUS SINGS HAYDN'S "CREATION"

The Tech chorus and Tech choir of Tennessee Polytechnic Institute, Cookevile, sang Haydn's "Creation" May 10 to commemorate the 150th anniversary of the composer's death. Dr. Walter Wade was the director and James Winfree accompaniet companist.

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LEE HASTINGS BRISTOL, JR.



LEE HASTINGS BRISTOL, JR., organist of All Saints' Church, Bay Head, N.J., and sub-dean of the Princeton Chapter of the A.G.O., has received an honorary doctor of music degree from Dickinson College, Carlisle, Pa., and a doctor of letters from Webber College, Babson Park File letters fro

A lineal descendant of Dr. Thomas Hastings, noted hymn writer of the nine-teenth century, Dr. Bristol is himself a composer and owns the desk at which his composer and owns the desk at which his ancestor composed the familiar "Toplady" tune to "Rock of Ages." (Dr. Hastings received the second doctor of music degree ever given in this country; it was granted by New York University 100 years ago last June.)

years ago last June.)

A graduate of Hamilton College, Dr. Bristol holds the L.T.C.L. and an honorary doctor of humanities from the Los Angeles Conservatory of Music and Arts. Active in civic and church work, Dr. Bristol is a trustee of the Westminster Choir College, the Berkeley Divinity School and the Creative Education Foundation and is vice-chairman of layman's work in province 2 of the Episconal work in province 2 of the Episcopal Church. He is director of public relations for the Bristol-Myers products division and author of Seed for a Song, a biography of Bishop Robert Nelson Spencer.

#### MUSIC CONFERENCE STAFF LISTS MATTHEWS & ANGEL

LISTS MATTHEWS & ANGEL
The sixth annual Episcopal music conference sponsored by the department of music, diocese of Minnesota, will be held at St. Timothy's House on the campus of the University of Minnesota, Minnesota, July 5-10. Dr. Thomas Matthews, Northwestern University and St. Luke's Church, Evanston, Ill., will conduct the conference choir. Clark B. Angel returns for the third time as instructor in the organization and training of junior choirs. organization and training of junior choirs.
The Rev. Dr. Massey H. Shepherd,
Church Divinity School of the Pacific,
will lecture each day on the use of liturgy
and music in the Episcopal Church. Dean
of the conference will be Dennis Lane.

# MARILYN MASON TO PLAY SET OF SUMMER RECITALS

Marilyn Mason will be heard in New York City in two recitals: July 21 at the Riverside Church and Aug. 2 at the Ca-thedral of St. John the Divine. She will play at Indiana University, Bloomington, July 26.

#### QUEBEC CATHEDRAL WILL REBUILD ORGAN

-5-

#### HOLY TRINITY ANGLICAN

Hill, Norman & Beard Will Make Additions and Alterations to 3-manual in Gallery Installation-Richard J. Carroll Is Organist

The firm of Hill, Norman and Beard is rebuilding the Casavant organ in the west gallery of the Holy Trinity Anglican Cathedral in the Canadian city of Quebec. Work will include the installation of new electro-pneumatic actions throughout the installation of a detached electro-pneumatic actions throughout the instrument and provision of a detached stopknob console on the north side of the chancel with the choir. Tonal alterations will involve the enlargements of the pedal section and the remodelling of the choir organ to form a classical positive division. Wind pressures will be revised, the chorus reeds replaced with English type reeds and several tonal additions made throughout the organ. The specification drawn up in consultation with Richard J. Carroll, the cathedral organist, will be as follows:

#### GREAT ORGAN

GREAT ORGAN

Double Diapason, 16 ft., 61 pipes
Open Diapason 1, 8 ft., 61 pipes
Open Diapason 2, 8 ft., 61 pipes
Open Diapason 2, 8 ft., 61 pipes
Geigen Principal, 8 ft., 61 pipes
Stopped Diapason, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Principal, 4 ft., 61 pipes
Spitz Flute, 4 ft., 61 pipes
Syltz Flute, 4 ft., 61 pipes
Fifteenth, 2% ft., 61 pipes
Seventeenth, 1% ft., 61 pipes
Guint Mixture, 3 ranks, 183 pipes
Mixture, 2 ranks, 122 pipes
Trumpet, 8 ft., 61 pipes

#### SWELL ORGAN

SWELL ORGAN

Quintaton, 16 ft., 61 pipes
Violin Diapason, 8 ft., 61 pipes
Hohl Flute, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Octave, 4 ft., 61 pipes
Stopped Flute, 4 ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Larigot, 1½ ft., 61 pipes
Larigot, 1½ ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Sharp Mixture, 2 ranks, 122 pipes
Fagotto, 16 ft., 61 pipes
Oboe, 8 ft., 61 pipes
Clarinet, 8 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Clarion, 4 ft., 61 pipes
Clarion, 4 ft., 61 pipes

# CHOIR ORGAN (unenclosed)

(unenclosed)

Flute a Cheminee, 8 ft., 61 pipes
Quintade, 8 ft., 61 pipes
Dulciana, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Wald Flute, 4 ft., 61 pipes
Gemshorn, 4 ft., 61 pipes
Nazard, 2% ft., 61 pipes
Nazard, 2% ft., 61 pipes
Sifflöte, 1 ft., 61 pipes
Sifflöte, 1 ft., 61 pipes

#### PEDAL ORGAN

PEDAL ORGAN
Open Wood, 16 ft., 32 pipes
Open Metal, 16 ft.
Bourdon, 16 ft., 32 pipes
Dulciana, 16 ft., 32 pipes
Principal, 8 ft., 32 pipes
Bass Flute, 8 ft., 12 pipes
Gedeckt, 8 ft., 12 pipes
Charal Flute, 4 ft., 12 pipes
Charal Flute, 4 ft., 12 pipes
Chave Quint, 2% ft., 32 pipes
Flute Douce, 2 ft., 12 pipes
Mixture, 3 ranks, 56 pipes
Trombone, 16 ft., 32 pipes
Trumpet, 8 ft., 12 pipes
ChanCett. ORGAN

# CHANCEL ORGAN

(prepared for)
Rohr Gedeckt, 8 ft., 61 pipes
Dolce, 8 ft., 61 pipes
Salicet, 4 ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Pedal Gedeckt, 16 ft., 12 pipes

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#### **ELMHURST COLLEGE** TO HAVE NEW MÖLLER

IN HAMMERSCHMIDT CHAPEL

Memorial Religious Edifice on Chicago Suburban Campus Orders Threemanual Instrument—Design Is by Henry Beard

A three-manual Möller organ has been purchased by Elmhurst, Ill., College for its new Hammerschmidt Memorial Chapel to be dedicated late this summer. The structure will include several classrooms, a music and audio-visual room, office space, a small prayer chapel and the main chapel seating 1200. The architect is Benjamin F. Olson of Chicago.

The instrument was designed by Henry Beard, Möller's representative in the area. The stoplist is as follows:

#### GREAT ORGAN

GREAT ORGAN
Quintade, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Guintaton, 8 ft., 12 pipes
Octave, 4 ft., 61 pipes
Octave, 4 ft., 61 pipes
Blockfidte, 2 ft., 61 pipes
Grave Mixture, 2 ranks, 122 pipes
Fourniture, 4 ranks, 244 pipes
Tremolo

#### SWELL ORGAN

Chimney Flute, 8 ft., 61 pipes
Viole de Gambe, 8 ft., 61 pipes
Viole Celeste, 8 ft., 54 pipes
Spitzprinzipal, 4 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Harmonic Piccolo, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Bassoon, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Hautbois, 4 ft., 61 pipes
Tremolo

#### CHOIR ORGAN

Gemshorn, 16 ft., 12 pipes
Lochgedeckt, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Gemshorn Celeste, 8 ft., 49 pipes
Nachthorn, 4 ft., 61 pipes
Doublette, 2 ft., 61 pipes
Larigot, 1½ ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Trumpet, 8 ft., 61 pipes
Rohrschalmei, 4 ft., 61 pipes
Tremolo

#### PEDAL ORGAN

PEDAL ORGAN
Violone, 16 ft. 32 pipes
Quintade, 16 ft.
Gemshorn, 16 ft.
Geigen Prinzipal, 8 ft., 12 pipes
Rohrgedeckt, 8 ft., 32 pipes
Gemshorn, 8 ft.
Octave, 4 ft., 12 pipes
Rohrgedeckt, 4 ft., 12 pipes
Terz, 3½ ft., 32 pipes
Rohrgedeckt, 2 ft., 12 pipes
Mixture, 2 ranks, 64 pipes
Rauschquinte, 2 ranks, 24 pipes
Double Trumpet, 16 ft., 12 pipes
Trumpet, 8 ft. Trumpet, 8 ft. Clarion, 4 ft.

THE FLUSHING, N. Y., oratorio society sang Handel's "Samson" April 25 in the auditorium of junior high school 189.

#### JOHN WEAVER



JOHN WEAVER has been appointed organist and choirmaster of the Lutheran Church of the Holy Trinity, New York City. He began his duties there June 7. In addition to the regular services he will direct the choir in monthly Sunday after-noon oratorio performances from October

noon oratorio performances from October to May.

Mr. Weaver, who for the last two years has served as director of music at the Messiah Lutheran Church, Philadelphia, has studied organ with Dr. Alexander McCurdy, Dr. George Markey and the late Richard Ross. He graduated from the Curtis Institute this spring and has recently joined the Colbert-LaBerge concert management. cert management.

# DARTMOUTH TO GET AUSTIN CLASSIC-TYPE 2-MANUAL

Austin Organs, Inc., of Hartford, Conn, will build a two-manual classic scheme for the new Hopkins center of fine arts to be constructed at Dartmouth College, Hanover, N.H. Architects for the new building are Harrison and Abramovitz of New York City. Acoustical consultants are Bolt, Beranek and Newman of Cambridge.

are Bolt, Beranek and Newman of Cambridge.

Of contemporary architecture the main auditorium of the new building features a large stage, backed by acoustically correct rear and flanking walls, with angled acoustic canopies overhead to direct and diffuse the sound further.

The organ and its console will be in an elevated position at the right hand side

elevated position at the right hand side of the stage, with all pipework exposed. There will be a reflective ceiling over the instrument and a reflective wall in back

Consultant for the new organ is Carl Weinrich. The stoplist was drawn up by Mr. Weinrich, working with R. J. Piper, vice-president and tonal director of Austin. Except for the hauptwerk quintaton taken to pedal, the instrument is entirely straight.

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#### WESTMINSTER SCHOOL TO HAVE NEW AUSTIN

"Prep" at Simsbury, Conn., Will Have New Chapel of Contemporary Design -Gordon Stearns Is Consultant on Specification

An order for a new three-manual organ has been placed with Austin Organs to be installed in the new chapel of Westminster School, Simsbury, Conn. The chapel of contemporary design will shortly be constructed on the site of the present overcrowded building. Achitects for the property building are Thompson and Barrage. new building are Thompson and Barnum of New York.

The new instrument will be located behind decorative grilles on both sides of the chancel area. In 1907 an Austin of twelve stops was installed in the present building. This instrument, no. 173, has served the requirements of the chapel services

since its installation.

The specification of the new organ was drawn up by Richard Piper, Austin's vice-president and tonal director, in collabora-tion with Gordon Stearns.

The stoplist:

#### GREAT ORGAN

Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Quintaten, 4 ft., 61 pipes
Superoctave, 2 ft., 61 pipes
Fourniture, 3 ranks, 183 pipes
Chimes

#### SWELL ORGAN

SWELL ORGAN
Hohlflöte, 8 ft., 68 pipes
Viola, 8 ft., 68 pipes
Voix Celeste, 8 ft., 56 pipes
Principal, 4 ft., 68 pipes
Koppelflöte, 4 ft., 68 pipes
Blockflöte, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 4 ft., 68 pipes
Tremplo

#### CHOIR ORGAN

Gedeckt, 8 ft., 68 pipes Dolce, 8 ft., 68 pipes Unda Maris, 8 ft., 56 pipes Nachthorn, 4 ft., 68 pipes

Prinzipal, 2 ft., 61 pipes Sesquialtera, 2 ranks, 122 pipes Krummhorn, 8 ft., 68 pipes

#### PEDAL ORGAN

Contra Bass, 16 ft., 32 pipes Gemshorn, 16 ft., 12 pipes Rohrgedeckt, 16 ft., 12 pipes Principal, 8 ft., 32 pipes Rohrgedeckt, 8 ft. Gemshorn, 8 ft. Superoctave, 4 ft., 12 pipes Trompette, 16 ft., 12 pipes

#### ROCKHOLT TAKES GEORGIA SCHOOL AND CHURCH POSTS

Preston Rockholt, Mus. D., F.A.G.O., has resigned as organist-choirmaster of the Cathedral of All Saints, Albany, N.Y., and as choir school head to become an associate professor of music at Augusta College and organist-choirmaster of St. John's Methodist Church, Augusta, Ga., in Sentember.

John's Methodist Church, Augusta, Ga., in September.
While at the Albany cathedral, Dr. Rockholt guided the establishment of the choir school which has grown from ten to thirty-five boys. In addition to services sung by the choir of men and boys there have been services and concerts by the collegium musicum, sixteen chamber music singers, which Dr. Rockholt founded and directed.

#### SHEBOYGAN CHORUS SINGS CONCERT TOUR OF GERMANY

The Lutheran chorus of Sheboygan, Wis., left June 19 for a month in Europe. Celebrating its thirty-fifth season the group will sing eighteen concerts in the "land of the Reformation," that section of Germany which is associated historically with Luther, Bach and Nicolai.

The repertory of the chorus emphasizes the music of the Reformation.

ELAINE BROWN conducted the Union Seminary choir, New York City, in a pro-gram May 4 in James Chapel which included the Handel Chandos Anthem 6, "O Praise the Lord with One Consent," and the Mozart

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# Tracker Organs Are Being Built in America

By OTTO HOFMANN [Austin, Tex., Organ Builder]

It was a strange coincidence that an editorial in The DIAPASON of June 1958 editorial in The DIAPASON of June 1958 questioning America's willingness and capacity to build a mechanical action organ should appear when every square foot in our workrooms and erecting area at that time was full of new mechanical action organs built entirely in Texas. A few weeks later, when visitors from the national A.G.O. convention in Houston were not appeared to show them in our shop, we were able to show them five new pedal chests with pedal action in process of construction. That summer we built three new organs and rebuilt two organs requiring completely new pedal slider chests.

Almost all of our visitors expressed Almost all of our visitors expressed surprise and amazement that this was going on in America and of all places, in Texas! Organ building in Texas is hardly more than 100 years old in contrast to a history of well over 300 years in the land to the south of us. While organ builders in Texas have been working in a limited way with several helpers, Spanish organ builders three centuries ago were training native Indians fresh from another culture the art of baroque organ construction. construction.

My own conviction that tracker organs were still to be taken seriously dates from 1938 when I was a student at the University of Texas doing much experimenting in my quest for a more musical organ. One had to be brave in those days even



FRONT VIEW of a new pedal chest which was added to a rebuilt tracker organ.
Stoplist is: subbass 16 ft., principal 8 ft.,
pommer 8 ft., choralbass 4 ft., gedeckt 4
ft., mixture 3 ranks, fagot 16 ft., schalmei
4 ft. Pipes on this chest are arranged chromatically.

to advocate experimenting with tracker action when everybody was against such an adventure. It wasn't until 1948 that a church, which couldn't afford to electrocute its old organ, gave us an opportunity to show organists what could be done. In to show organists what could be done. In those days we thought low wind pressure was the answer to everything, and it's surprising how many problems were solved by a change in pressure, revoicing and the discipline accompanying it. Our first rebuild has a pressure of  $\frac{7}{8}$  in. to this day, while later we tried some organs on pressures so low we were sucking the air back into the chests through the pipes. For the benefit of experimenters we must arr oack into the chests through the pipes.

For the benefit of experimenters we must add that this is too low! We learned this, however: one can pick up truth in the strangest places if one's mind is kept open and full of inquiry.

At present we feel we are quite broad-At present we feel we are quite broad-minded about wind pressure, at times go-ing as high as 2½ in. in larger organs in larger buildings. But we can never tell what the final pressure will be until we are well into the final voicing and reg-ulating process in the church. Many factors, some of which are the type of voicing, volume of the room, amount of absorption in the room, function of the



SAME CHEST as in the first photograph showing the chest table, sliders and some of the grooves in the table to prevent leakage from one note to the other. Placed on the pedal chest is a tracker voicing and testing organ with a few principal pipes on it. The front panel to the wind chest has been removed to show

organ, touch, attack and release, scales of pipes, stoplist and location of the different divisions, determine in our experience and practice the pressures the organ will use finally. We try not to be dogmatic about wind pressure as well as other phases of organ building, but our experience has taught us that in mechanical programs and the programs are programs. experience has taught us that in mechani-cal action organ building one must stay with reasonably low wind pressures if one wants a light action and sensitive touch.

Just recently we restored one of the Just recently we restored one of the first organs to come to Texas and which can be played and seen in the Sam Houston Memorial Museum in Huntsville. We had to dig this organ out of the earth and sift the sand for small parts. Yet it's amazing how much punishment a well-built slider chest can take. There are many things about the old type slider chest built in the last century in America that we think are excellent. We do not feel the need to throw out everything that was learned at that time and build a was learned at that time and build a completely new system. Again, we must learn from the past. We have never found an organ from which something could not be learned, including electropneumatic and direct electric instruments.

To achieve certain musical results in mechanical action organs, we find we must work within certain limitations which are pretty well, but not always, defined. The importance here is that, as an organ builder, I don't mind saying that the tracker organ has its limitations and that such building has its limitations, but when I build a mechanical action organ I must be content to remain within these limitations and be happy under such cir-cumstances and learn from the discipline such building imposes. These limitations for the builder often are: 1) wind pressures available for light action, 2) size of sures available for light action, 2) size of organ (size of valves), 3) number of divisions, 4) location of the divisions, 5) distance of the console from the pipes, 6) climate in the region and the climate in the church (heating and air-conditioning), 7) demands made to the organ builder as to the function of the organ, 8) materials available for organ building, 9) accumulative weight of touch when divisions are compled together. divisions are coupled together.

Now, we might as well face it: it's very difficult to build a good tracker organ with a light action and a responsive touch, an organ that can be heard as well at the console as in the body of the church and an organ that will be reliable for more than a century. Tracker organ building takes experience and hard work, but this type of building, in our opinion, is good for an organ builder in that one cannot do poor work and have a reliable instrument.

For our purposes the long rectangular For our purposes the long rectangular valve such as has been used for centuries and that opens at one end is still the best to admit wind into the common channel from which all pipes of a particular note get their wind in precisely the way we want. We still adhere to the common channel for each note which permits all pipes to get their wind at the same time and the same way, provided, of course, the pipes are properly voiced on the chest

and in the building. To get the maximum benefit from correct chest and valve construction, we prefer so-called open toe voicing on most ranks, but there are some voicing on most ranks, but there are some ranks which we still prefer to voice with a closed toe. Scales and pressures must be carefully worked out if a rank of pipes is to be voiced and regulated properly with the open toe method. Some ranks which are especially sensitive to touch control should rarely be voiced with a closed toe, because, often, a small and constricting toe hole will set up in the pipe foot and transmit to the pipe mouth wind disturbances most keen ears can readily detect canceling out one of the important advantages of the common channel. channel.

Slider chest builders must face that sticking slider, too. In my experience I have never seen a slider system by any European or American builder which didn't give some trouble at some time. There are a number of systems which are quite excellent, though, and it is quite are quite excellent, though, and it is quite possible that contemporary builders, having had a period of rest of almost fifty years from the building of slider chests and using new materials and new construction, will come up with a system eliminating almost all weaknesses of the traditional chest. At present we are building several sliderless mechanical action chests which have a common channel and which have all the advantages of the slider chest (as far as our tests have shown) with a stop action as rapid as the key action.

key action.

A tremendous amount of research is be-A tremendous amount of research is being done by alert builders working with new materials, new and old designs and different types of construction. The best of these builders are approaching the organ as a musical instrument which must pass certain tests to qualify. These builders find in the slider chest many qualities they have not found in other chests and they are determined to build a chest and action which will last for years through all sorts of climatic changes and capable of undergoing all sorts of hardships. It is of undergoing all sorts of hardships, gratifying that in this quest a fe them are getting amazing results.

The above was not written from a player's point of view, much as I have wanted to say a few things as a musician. I have merely offered my observations and given merely offered my observations and given proof by the accompanying photos that America can produce mechanical action organs and has been doing so for some time. We have built new organs and have rebuilt old organs, and we have helped others to do the same. We have proven to America that a console can be moved away from the organ case, allowing the organist to direct a choir and to bear the organ better without losing the hear the organ better without losing the advantages of the tracker action. We have examples of tracker organs in a divided chancel situation with a detached console, but for many, many reasons we prefer to place the organ in the gallery.

We feel that Texas is perhaps better equipped for new mechanical action or-

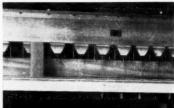


THE C AND C sharp sides of the pedal THE C AND C sharp sides of the pedal department of a tracker organ. The top portion shows the valves and pull downs, while the lower portion shows the table of the chest wood slider and toeboard. Considerable attention has been given to use of different materials and to types of construction which will work with instead of against changes in climate. Stoplist is: quintadena 16 ft., principal 8 ft., bourdon 8 ft., choralbass 4 ft., fagot 16 ft.

gans than any other area in this country,

gans than any other area in this country, but we really do need good organists. Most schools for organists are perhaps only half-training their students by neglecting the mechanical action organ.

The above has been written in direct response to the June 1958 editorial mentioned above. The information submitted here comes from a background of actual experience building new tracker organs. experience building new tracker organs. It is distressing to see so many contributors to our organ journals write both pro and con from dogmatic positions without the benefit of illuminating experience. Tracker organs are making a strong bid for considerable attention in America, and if the system has any value for our time, it will stay. If the system has nothing to add, it will surely lose out. There is a possibility that a great revolution in music will swing away from the organ as it did once before. Builders and organists should be aware of the fact that the tracker organ can live for considerable time just playing over in a new and refreshing way the great literature, but eventually we must attract composers to organ. The new tracker organs have a fair opportunity of doing just that, and in addition this new revival is putting all of us organ builders on our toes!





A divided chest of V-type pipe arrangement for a pedal chest. The wood boots with membrane are from a fagot 16 ft. The trackers, rollerboard and squares can be seen below. On the other end is the electro-pneumatic stop action, making a combination action and crescendo action possible. Stoplist is: subbass 16 ft., pommer 16 ft., principal 8 ft., bourdon 8 ft., choralbass 4 ft., nachthorn 2 ft., mixture 3 ranks, fagot 16 ft.

# BIRCH QUITS APOLLO POST AFTER SERVING 34 YEARS

Dr. Robert R. Birch has retired from his post as associate conductor and ac-companist of Chicago's Apollo Musical Club after completing thirty-four years with the organization. No other conducwith the organization. No other conductor or accompanist has served for so long a time. Throughout its eighty-seven years the Apollo Club has had seven accompanists: Louis Falk, Frank Baird, Clarence Eddy, Wilhelm Middelschulte, Arthur Dunham, Edgar Nelson and Dr. Birch. Dr. Birch has served under three conductors: Harrison Wild, Edgar Nelson and Henry Veld.

He is organist and choirmaster of Christ Church, Winnetka, where he has served for fourteen years and was organ-

served for fourteen years and was organ-ist and choirmaster of the Church of the Redeemer in Chicago for twenty-eight

# WHITSUNDAY FESTIVAL FEATURES VERNON DE TAR

A Whitsunday festival of music at St. George's Church, New York City, featured Vernon deTar as guest organist with a brass ensemble and a choir of 100. The program included: "In Ecclesiis," Gabrieli; Cantata 118 "O Jesus, Lord, My Light and Life," Bach; "O Clap Your Hands," Vaughan Williams; Whitsunday Preludes by Titelouze, Buxtehude and Bach; Introduction and Passacaglia in D minor, Reger; Chorale and Variations on "Veni Creator." Duruflé; Introduction and Chorale, Louie White. Mr. White conducted his number; Charles Henderson directed other ensemble music. A Whitsunday festival of music at St.

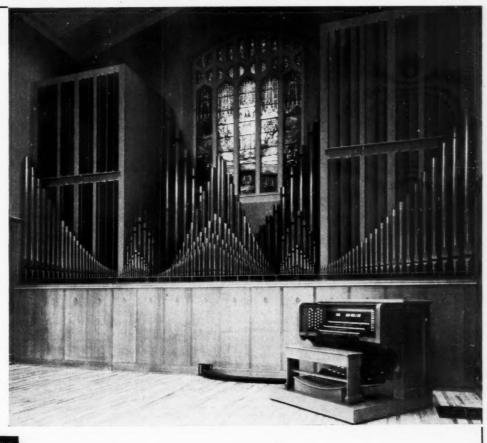
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#### THIRD GENERATION ORGAN BUILDER IS DEAD AT 65

A third generation organ builder, Albert Ernest Lucas, died May 14 at the age of 65 at the home of his son in Wheaton, Ill., where he and his wife had been living in retirement.

Mr. Lucas' grandfather was an organ builder in England where he managed a factory employing more than forty men

builder in England where he managed a factory employing more than forty men. His son, Albert Ernest Lucas' father, apprenticed at this factory and in 1901 moved to Newfoundland, Canada, where he started a company servicing and installing organs there and in Nova Scotia. He ordered parts and materials from his father's firm in England.

He ordered parts and materials from his father's firm in England.

At the age of 14 Albert Ernest Lucas began his apprenticeship for his father and in 1923 came to New York City where he worked for the Hillgreen-Lane Company, and later with the Wurlitzer Company, for whom he managed a theater circuit and took care of the Paramount Theater organ in the heyday of silent pictures. From 1931 to 1939 Mr. Lucas worked for the Kilgen Company in New York and after that time ran his own company and handled the maintenance work for E. M. Skinner in that city.

In 1957 Mr. Lucas retired and went to live in Wheaton, Ill., with his eldest son, Harold H. Lucas, midwestern service and installation representative for the Aeolian-

rarold H. Lucas, midwestern service and installation representative for the Aeolian-Skinner Company. One of the younger sons, Ernest Lucas, has taken over his father's business in New York City and is assisted by the youngest son, Edward. In addition to his three sons in the organ business, Mr. Lucas leaves a wife and two daughters.

#### THOMPSON MASS FEATURED IN WHITSUNDAY SERVICE

Randall Thompson's Mass of the Holy Spirit was sung at evensong May 17 in the Presbyterian Church, White Plains, N.Y. Donald McAfee directed the choir which preceded the mass with the composer's familiar Alleluia. Mr. McAfee played Zachau's "Come Holy Spirit" for a prelude and Bach's fantasie on the same

#### New Choir Music

Choral music arrived in unusually small draughts in the weeks full of such school and church activities as promotions and commencements and final examinations. Publishers as usual displayed their knowledge of the habits of their customers and arranged that little new music should arrive while directors were too busy for

edge of the habits of their customers and arranged that little new music should arrive while directors were too busy for a second look.

In Flammer's list is a little piece for organ chimes and choir which may spark directors in some situations to experiment: "The Bells of Sunday Morning" by Eunice Lee Kettering uses the familiar "Queen's Changes" as its basis. Another small work is a "Trinity Sunday carol" by Garth Edmundson entitled "O Trinity of Blessed Light". Every choir can master this quickly but its simplicity does not betray it into banality. Russell Broughton's Benedictus Es, Domine should give an effective sound in an average good choir. Fred Bock's Psalm 117 is for the special situation in which two six-part a cappella choirs are available; his writing for such a situation is sound and intelligent. Harry Seitz' "Morning Star" likewise has special implications: for SSA and a soloist it has some Latin text and strong Catholic leanings which may channel its usefulness somewhat despite its good writing. Frances Williams' SAB "O Lord All Glorious" is for Thanksgiving; it has no problems. An SA and an SSA voicing of "Now Let All the Earth Adore Thee" from Bach's "Sleepers, Wake!" have been arranged by Charles Lowden. Also from a Bach source is Austin Lovelace's SA "Lord and Saviour, True and Kind." Henry Pfohl has an SAB of "God Rest Ye Merry, Gentlemen" and George Gilbert has re-arranged Harry Rowe Shelley's threadbare favorite, "The King of Love My Shepherd Is."

Oxford sends two psalms by Thomas Morley in careful editions by David

threadbare tavorite, "The King of Love My Shepherd Is."

Oxford sends two psalms by Thomas Morley in careful editions by David Brown. In six-part counterpoint "Laboravi in Gemitu Meo" and "De Profundis Clamavi" are for the more scholarly situations. Charles F. Waters' Short Setting for Holy Communion is very

small and simple with a certain musical

personality.

Roy Ringwald's "Jacob's

personality.

Roy Ringwald's "Jacob's Vision" (Shawnee Press) is a simply and knowingly arranged traditional carol.

Carol arrangements which Joyce Barthelson has made for the Skidmore Music Company rely heavily on hums, loos and the optional introduction of various instruments. At hand we have: "Lullaby, Little Babe" (German), "The Bagpipe Carol" (Neapolitan), "Gloria in Excelsis" (Polish) and "Joseph Dearest, Joseph Mine" (German). Theron Kirk's Noël (English) suggests piano, two flutes and triangle. Ivan Langstroth's "Angels Are Singing" uses only unaccompanied SATB with a minimum of humming. Philip Gordon has arranged his two-part "Before Thy Cradle" from Bach. It has a certain effectiveness. To complete all this Christmas list comes "Christ Is Born Today!" by Jack Dane Litten, an original with a kind of harmonic experimentation which will appeal strongly to some directors.

Richard T. Gore has edited Franz Tunder's pre-Bach solo cantata "To Us a Little Child" for Concordia. A sinfonia precedes the two stanzas for medium voice. Dr. Gore has also a new song of his own, "Entreat Me Not to Leave Thee," in the Concordia catalog; it comes in high or low leave. Based on verses from Thee," in the Concordia catalog; it comes in high or low keys. Based on verses from a favorite Biblical love story, it may be intended for the wedding service.

Clarence Olmstead has used some of the same text in his avowed wedding song, "So Is My Beloved" (G. Schirmer).

#### SOWERBY AND LENEL WORKS HEARD AT COMMENCEMENT

Two contemporary anthems, "Lenel's "Come Holy Ghost, God and Lord" and Sowerby's "Eternal Light," were sung at the commencement service of the Hartford, Conn., Seminary Foundation May 20. John Bullough, M.S.M., Ch.M., played "Komm, heiliger Geist, Herre Gott," Zachau, Psalm 19, Marcello, and Rigau-don, Campra.

Jean Langlais

August 16-28 MUSIC DEPARTMENT BOYS TOWN, NEB.

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# American Guild of Organists

Chapters in Every State

Organized April 13, 1896 Charter Granted Dec. 17, 1896 Incorporated Dec. 17, 1896



Amended Charter Granted June 17, 1909 June 22, 1934 Sept. 24, 1954

Chartered by the Board of Regents of the University of the State of New York Member of National Music Council

National Headquarters: 1708 International Building, Rockefeller Center, 630 Fifth Avenue, New York 20, N. Y.

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#### Annual Guild Meeting Elects Officers, Passes New Amendments

The national annual general meeting of the American Guild of Organists was held Monday afternoon, May 18, 1959, in the choir room of St. Bartholomew's Church, New York City. President Harold Heeremans was in the chair.

After greetings were extended to those present, all were requested to rise and observe a moment of silence in tribute to the memory of those members of the Guild who had died within the year. The min-utes of the national annual meeting held May 19, 1958, were approved without reading and Dr. Melville Charlton and Mary Louise Wright were appointed tellers to count ballots for the election of national officers and councillors and for proposed amendments to the constitution.
The reports of national officers and committee chairmen were then heard.

The president's report was as follows:

The past season has been characterized by broad considerations of national policy, re-sulting in legislation now being implemented. The objective has been twofold: the further sulting in legislation now being implemented. The objective has been twofold: the further pursuit of the first principles of the Guild and the wider participation by the Guild as a whole in the determination of national policy. The following may be cited as noteworthy examples: the creation of the national committee on choral music and composition, and the board of examiners including members-at-large; the experiment now being made with the national organ playing competition; the calls issued for conferences between the president, national officers, council, regional and state chairmen and deans and regents, and the authorization of the "fourth" certificate.

It is inevitable that such matters as these should give rise to varying and deeply-felt opinion and conviction throughout the country, reflected on a smaller scale in the deliberations of the council.

The urge to name individuals whose faithful conduct of their duties has eased so much the task of the presidency is difficult to resist. It is, however, eminently fitting that an exception be made in favor of the contribu-

the task of the presidency is difficult to re-sist. It is, however, eminently fitting that an exception be made in favor of the contribu-tion to the Guild throughout the country made by the chairman of the national con-vention and expansion committee, past-President Elmer, whose vast Guild experi-ence has ever been available without stint to his successor in the unexampled manner as-sociated with our elder statesman.

George Powers, treasurer and chairman of the finance committee, reported a balance of \$11,190 as of April 30, 1959.

ance of \$11,190 as of April 30, 1959.
For the national auditors, a report from Hauser, O'Conner and Hylind, accountants, was read, stating that they had examined the Guild's accounts and found everything in proper order.
In the absence of the chairman, Alec Wyton, George Powers, vice-chairman, read the report of the examination committee:

The major piece of news to come from the examination committee this year is, of course, the establishment of the "fourth certificate." Members of the national executive and national council have heard details at the bimonthly meetings and the Guild-at-large may read these details in the president's column in the June issue of The Diapason. The committee is awaiting with keen interest to see what response may be forthcoming from the membership-at-large.

The members-at-large of the board of examiners have grown and gradually the examination committee is becoming represented

personally by fellows of the Guild in almost every part of the country. At this state there are twenty-four members-at-large of the board of examiners.

Minor amendments have been made in the examinations for 1960, as reported in THE

examinations for 1960, as reported in The DIAPASON for March.

The chairman would like to record his gratitude to the members of the examination committee who have given unsparingly of themselves in their most important tasks. He would mention especially the continued invaluable contribution of Drs. Candlyn, Coke-Jephcott and Campbell-Watson, the new zeal brought to the committee by Messrs. George Powers and Svend Tollefsen, the inspired zeal of President Heeremans and the all-encompassing wisdom of ex-President Elmer. This has been a splendid year and there are great things to come.

Dr. Elmer, chairman of the national convention and expansion committee, read his report as follows:

his report as follows:

The Guild year, May 1, 1958-April 30, 1959, has included the notable biennial national convention in Houston, Tex., June 23-27; the midwinter conclave in New York City Dec. 29-31; regional conventions in Salt Lake City Jan. 14 and 15; Columbia, S.C., April 13-15, and Lincoln, Neb., April 13-15. Eleven other regional conventions will be held in 1959. A state convention was held in Jacksonville, Fla., in May.

A regional conference of the four state chairmen of the southeastern region, called by Dr. A. Elbert Adams, was held in Greenwood, S.C., Jan. 12. This was attended also by members of the regional convention committee and by the national chairman. Similar conferences are recommended for all the regions.

conferences are recommended for all the regions.

Expansion of the A.G.O. is continuing by means of the organization of chapters, branches and Guild student groups throughout the country and the resulting large numbers elected or reinstated constantly. As of April 30 our national records show: 17,026 active members, 274 chapters, 6 branches and 90 Guild student groups. Much informative material has been mailed with letters to church musicians in our fifty states, the District of Columbia, the Panama Canal Zone, the Philippines, Puerto Rico, Cuba, Mexico and South America, encouraging greater activity in existing chapters and inviting the formation of new chapters, branches and Guild student groups. Letters have also been sent to music educators recommending formation of Guild student groups.

ommending formation of Guild student groups.

The renominations and new nominations of regional and state chairmen for the term July 1, 1959, to June 30, 1961, have been acted upon by the council and appointments duly made. These important official representatives of the national A.G.O. in the regions and states are continually of increased value to our organization. We appreciate all that they contribute to the steady development of the Guild and anticipate even more participation in every part of our country in the further extension of our work through regional conventions, organizing chapters, branches and Guild student groups, adding to our membership and encouraging members to take the Guild examinations. The tests for the "fourth" certificate should prove an additional incentive.

Leon Carson, editor of the A.G.O. Quarterly, reported:

Quarterly, reported:

The American Guild of Organists Quarterly is now well into the second half of its fourth year of existence. To those who know the Guild's own magazine, it becomes evident that the original standards—those of furthering the ideals and cultural and educational aspirations of the Guild—are being maintained and improved wherever consistent. It is a continuation of a practice to publish material of combined practical and artistic worth, suitable for all those who may care to read; it is not a news magazine—personal or otherwise.

We are gratified to note that the Quarterly, because of its distinctive and individual characteristics of format and content, is gradually laying claim to increased national and international attention from sources not only within but without the Guild circle. It is being accorded recognition as a desirable vehicle for author exposition, as well as an advantageous medium for critical book review of important publishing concern material, such as, for example, that of the Oxford University Press. The same remarks apply to the Quarterly's reviews of the products of prominent recorders of sacred music. All this is attested to by the numerous messages of approval received and by the space requests for the aforementioned purposes.

ous messages of approval received and by the space requests for the aforementioned purposes.

It is of further encouragement to learn that the national distribution to Guild membership of each issue of the Quarterly through the chapters is becoming more uniform and effective in its operation. There seems to be a general acceleration of the practice among the many Guild chapters as a part of chapter activity to distribute their proportionate share of the magazine copies to those members on their rosters. As an instance of the larger chapters' participation in this procedure, the New York City Chapter has adopted this routine of quarterly distribution to all those on its membership list with successful results. Many large and small chapters all over the country are functioning well with this form of distributive operation. There still remains room for further improvement in the over-all current situation. Aside from miscellaneous individual nonmember subscriptions, the Quarterly is now also represented in the files of a number of our leading public and university libraries in various parts of the country. Among others, these include the New York Public Library, the Library of Congress, Library of the District of Columbia, public libraries at Detroit, Minneapolis and Denver, Universities of California and Colorado, Union Theological Seminary and the New Orleans Baptist Theological Seminary. A list of approximately twenty national and international exchanges with other magazines in the church and contiguous fields of music publication is also a part of the Quarterly routine.

As a matter of casual observation, the labors of the editor run more or less evenly.

clication is also a part of the Quarterly routine.

As a matter of casual observation, the labors of the editor run more or less evenly, happily and hopefully along the same groove of effort week after week highlighted every so often, of course, by sudden gleams of inspiration as a result of some specific phase of Quarterly achievement, or whenever unexpected heartening notes of approbation come his way from out the blue. How human are all editors!

With all sincerity his thanks go to James Boeringer, editorial assistant, for the latter's faithful and effective service in behalf of the Quarterly, together with the announcement that beginning with the forthcoming July issue, Mr. Boeringer is planning a rearrangement of his departmental format which, we feel certain, will prove of additional interest to our readers.

To National President Harold Heeremans and the members of the Quarterly advisory board, Past National President Dr. S. Lewis Elmer and Alec Wyton, the editor here records his deep appreciation of their loyal support and patient encouragement in connection with all matters pertaining to the work of the Quarterly. A like degree of gratitude is extended to the national officers and to the many members of the Guild who have made manifest their constant advocacy of the Guild's own magazine.

In the absence of Dr. Austin Lovelace, chairman of the Guild Sunday committee, his report, as reported in The DIAPASON for June, was read.

In the absence of John Huston, chair-

man of the radio and television committee, his report was read:

The Guild-sponsored series of recorded recitals by the A.G.O. members has continued this season over the municipal radio

station WNYC. Although on occasion these programs have been crowded out by station commitments, they have been broadcast on Thursday or Friday afternoons on a more or less regular schedule since July 1958. The commercial aspect of the television industry continues to discourage programs in that medium by organizations such as ours.

In the absence of James Philip Johnston, chairman of the members' interests committee, his report was read:

The members' interests committee considered from the standpoint of the membership-at-large the merits of the "fourth" certificate for non-academic members, which has since been adopted.

Searle Wright, chairman of the national committee on choral music and composition, outlined the general aims of that committee. In the absence of Willard Nevins, chair-

man of the national organ playing compe tition committee, his report, as printed in THE DIAPASON for June, was read. On motion duly made and seconded, the

reports were accepted with thanks.

Mr. Walker, on behalf of the tellers, then announced the results of balloting for national officers, councillors and the pro-posed amendments to the constitution, as national officers, councillors and the proposed amendments to the constitution, as follows: President, Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L.; vice-president, George Mead, Mus. Doc., A.A.G.O.; secretary, Charles Dodsley Walker, F.A.G.O.; treasurer, George E. Powers, F.A.G.O.; registrar, Hugh McEdwards, A.A.G.O.; librarian-historian, S. Lewis Elmer, L.H.D., A.A.G.O., F.T.C.L., F.R.C.O., F.C.C.O.; auditors, Willard I. Nevins, F.A.G.O., and Alec Wyton, F.R.C.O., Ch.M., F.A.G.O.; chaplain, the Rev. Canon Edward N. West, D.D., Litt.D., F.T.C.L. Councillors elected for terms ending in 1962 are: Lester W. Berenbroick, M.S., A.A.G.O.; Barbara Jane Brown, M.S.M., A.A.G.O.; Charlotte Lockwood Garden, Mus. Doc., F.A.G.O.; Gordon Jones, D.S.M., M.Mus.; the Rev. Robert B. Lee, M.S.M., B.D.; Bronson Ragan, F.A.G.O.; Frederick Swann, M.S.M.; J. Clifford Welsh, A.A.G.O., L.T.C.L.

All three amendments to the national constitution were passed as printed in The

All three amendments to the national constitution were passed as printed in The Diapason for April.

The president presented to the annual meeting the president-elect of the newlyconstituted A.G.O. senate of past-presidents and wardens, Dr. S. Lewis Elmer.

Upon motion, duly seconded and carried, the meeting was adjourned.

Hugh McEdwards, National Registrar

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Central Hudson Valley

Central Hudson Valley

The final meeting for the season of the Central Hudson Valley Chapter was held at the Methodist Church of Wappingers Falls. N.Y., May 25, preceded by a turkey dinner served by women of the church. Dean Robert Slebert presided. The invocation was offered by the Rev. Herbert J. Goodrich, rector of St. Margaret's Church in Staatsburg. New officers were elected as follows: Dean, Lelia R. Decker; sub-dean, John A. Davis; secretary, Revilla H. Shaffner; treasurer, Mary P. Garrison. Dr. Eric Bergmann was elected to join Mrs. Harrison Slocum and Douglas Rothery on the executive council. Plans were made to hold a Guild service in October, the place to be decided when the executive committee meets in July. After business was concluded the thirty members and guests present enjoyed listening to a new recording of the West Point Chapel organ played by member Jack Davis.

#### Organ Composition Contest

Under the auspices of the American Guild of Organists a prize of \$200 has been offered by the H. W. Gray Company to the composer of the best organ composition submitted. Works in the larger forms such as sonatas, suites, etc., will not be considered since the aim of this contest in the forms that the support of the supp is to find a composition that combines musical excellence with practical length and usefulness.

If in the opinion of the judges the desired standard is not reached the award may be withheld.

The board of judges will include: Dr. Seth Bingham, F.A.G.O., chairman; Paul Callaway, F.A.G.O., and George Frederick McKay.

The winning piece will be published by the H. W. Gray Company on a royalty basis.

The manuscript, signed with a nom de plume or motto and with the same in-scription on the outside of a sealed en-velope containing the composer's name and address, together with return postage, must be sent to The American Guild of Organists, 630 Fifth Ave., New York 20, N.Y., not later than Feb. 1, 1960.

Rhode Island
The annual meeting of the Rhode Island
Chapter was held May 25 in the parish house
of the First Unitarian Church, Providence,
Preceding the meeting and election of officers members enjoyed a sumptuous smörgasbord with Hope Lawson and Louise W.
Moore as hostesses. New officers are: Dean,
Frank Converse; sub-dean, J. R. Workman;
secretary, Hazel Cooke; treasurer, Frederick
C. Hoffman; historian, Joyce E. Mangler;
registrar, Louise W. Moore; auditors, Elsa
Johnson and Donald Brown; executive committee, William Dinneen, Ronald Gould and Johnson and Donald Brown; executive committee, William Dinneen, Ronald Gould and Hollis E. Grant. After the meeting Richmond Kent gave a demonstration of hi-fi stereophonic reproduction of music in the church.

J. R. WORKMAN

The annual meeting of the Bridgeport, Conn., Chapter was held May 25 at the First Methodist Church, Stratford. Follow-The annual meeting of the Bridgeport, Conn., Chapter was held May 25 at the First Methodist Church, Stratford. Following a delicious dinner served by the women of the church the business meeting was held. Reports were read and the following officers were elected: Dean, Florence Beebe Hill; sub-dean, Charles Hickman; secretary, Harris Bartlett; treasurer, Edgar J. Aiken; registrar, Glea Ditmar; librarian, Ella Otis; auditors, George Rowan and Mary Heaphy Williams; executive committee, Patricia Y. Brown, James Litton, Dorothy Menne, Ellen C. Williams, Nelson Close and Phyllis McCurry. Following the business portion of the meeting, amusing entertainment was furnished by Harris Bartlett and William Davenport who related humorous anecdotes of their church music experience. A recording of the recent combined choirs anthem festival was also heard.

The Bridgeport, Conn., Chapter sponsored a combined choir anthem festival May 3 at the First United Presbyterian Church. Fenno Heath, director of the Yale glee club, was guest conductor of the choir of 125 voices from eighteen churches in the greater Bridgeport area. The program included choral works by Bach, Brahms, Holst, Friedell, Beethoven, Tschesnokoff, Lee, Tchaikowsky and Randall Thompson. Dorothy Partridge accompanied the anthems and played the service. Organ pieces included: "Cortège and Litanie," Dupré, played by John Alves; Andante Tranquillo, Sonata in A, Mendelssohn, and Toccata, Widor, Phyllis McCurry; Canon in A, Schumann, Mr. Alves, and Carillon, Vierne, Ellen Williams. The public was invited and the program drew a fine audience. Patricia Y. Brown

Merrimack Valley

The Merrimack Valley Chapter completed its first year of existence at an annual business meeting May 25 at St. Paul's Methodist Church, Lowell, Mass. Officers were elected as follows: Dean, Alvin Wooster; sub-dean, Bertrand T. Muller; treasurer, Howard Large; secretary, Mrs. John Cochrane; librarian, Marion Abbott; auditor, Horace N. Killam, Jr.; registrar, Mrs. George Manahan. An executive meeting was called by the new dean for June 9 to start plans for next season's programs.

Summer programs in which the chapter

next season's programs.

Summer programs in which the chapter takes part include: an all-day tour of important Boston organs June 20 leaving Methuen music hall; E. Power Biggs in Methuen music hall; E. Power Biggs in Methuen in Edward i

FORUM ON THE MUSIC OF PANAMA



A forum on "High Notes in Local Music" at the Isthmian Historical Society, Panama Canal Zone, featured members of "High Notes in Local the Isthmian Chapter. The moderator was Abbie Brink de Linares, charter member and past-regent of the chapter. Representing the chapter was Panama Canal Zone chairman and past-dean Anona H. Kirkland.

Boston

The annual meeting of the Boston Chapter was held in the parish house of Old South Church, Copley Square, May 11. Preceding the meeting supper was served to more than 100 members and guests. A short song recital was given by Arimae Burrill assisted by Gladys Perdue, followed by a half-hour organ recital in Gordon chapel played by Cameron Rylance, A.A.G.O. The meeting was called to order by Dean Mary Crowley Vivian. Reports of the registrar, treasurer and secretary were accepted as read. Balloting took place, with the following officers elected: Dean, Mary Crowley Vivian, F.A.G.O.; sub-dean, Max Miller, F.A.G.O., Ch.M.; secretary, Marion Boron; treasurer, Past-dean Theodore N. Marier, F.A.G.O., Ch.M.; registrar, Peter Waring; chaplain, the Rev. Dr. Daniel Whitsett. Elected for three-year terms on the executive committee were: John Ferris, A.A.G.O., Morley J. Lush and Sally S. Warner. Reports included the sub-dean's, auditor's, program committee's, dean's, broadcast committee's, examination committee's, placement director's, so-cial committee's, and budget committee's. ination committee's, placement director's, soination committee's, placement intercor's, so-cial committee's and budget committee's. Engrossed citations were awarded to the two retiring officers—David Ashley Cotton, treas-urer since 1956, and Marshall Sumner Wil-kins, registrar since 1953.

MARSHALL S. WILKINS

Hartford
The 1959 annual meeting of the Hartford.
Conn., Chapter was held May 25 at the
Berlin Congregational Church on Worthington Ridge. A smörgasbord dinner was enjoyed by sixty members. Annual reports
were followed by the election of these officers: Dean, Frank Honey: sub-dean, I.
Albert Russell; registrar, William R. Gable;
secretary, Muriel S. Davis; assistant secretary, Madeline G. Gay; treasurer, Ethel S.
Bestor; past-dean, Esther N. Ellison; members at large, Edward H. Broadhead, Theresa
M. de Sopo, Robert A. Requa; chaplain, the bers at large, Edward H. Broadhead, Theresa M. de Sopo, Robert A. Requa; chaplain, the Rev. Edward C. Dahl. Following the business meeting the group adjourned to the church proper where Muriel Davis directed her bell choir in a program of hymns, popular songs and nursery rhymes finishing with three German chorales, "I Call to Thee," "O Sacred Head" and "In Thee Is Joy," with organ and bell choir.

FLORENCE B. CASE

New Hampshire

The Rev. Wilfred Files was the featured speaker at the annual dinner meeting of the New Hampshire Chapter May 26 at the Y.M.C.A. in Manchester. Mr. Files told of his ten-year missionary work in Yukon Village, Alaska, and showed color slides. At the business meeting the nominating committee, William McAllaster, chairman, offered the following slate of officers for next season: Dean, Rebecca Dole; sub-dean, Trevor Rea; registrar, Evelyn Fisher; seretary, Janice Whittaker; treasurer, Norman Fitts; auditors, Wilfred Bonenfant and C. Herbert Chase; new executive board members, Mrs. Ralph Watson and Mrs. James Yoder. Robert Hale, chairman of the regional convention June 29, 30 and July 1, gave a report on plans for the meeting in Concord and Manchester, N.H., and Lawrence and Methuen, Mass.

EVELYN FISHER

EVELYN FISHER

GERHARD KRAPF was joined by brass groups, soloists and chorus May 7 at a University of Wyoming concert at St. Mat-thew's Cathedral, Laramie, Wyo. Normand Lockwood was present for the performance of his Concerto for organ and brass.

Other members of the panel were Roque Cordero, Panamanian composer, conductor and director of the National School of Music of Panama; Emily Butcher, supervisor of music for the Latin-American schools of the Canal Zone, and Manuel Zarate, authority on Panamanian folklore and professor at the National University of Panama.

Stamford

The fifth annual youth choir festival sponsored by the Stamford, Conn., Chapter was held May 17 at the First Presbyterian Church. The new Allen electronic organ was displayed to great advantage with a near-capacity congregation in attendance. Claude Means, F.A.G.O., F.T.C.L., played the following preludes: Voluntary in A, Selby; Nazard, Langlais; "Awake My Heart with Gladness," Peeters; Prelude on "Down Ampney." Means, and "O Sons and Daughters, Let Us Sing," Dandrieu. The chorus of several hundred voices from eleven area churches was conducted by W. Raymond Randall. These anthems were sung: "Let All Things Now Living," traditional; "Sleep, My Jesus," Dutch lullaby; "When Jesus Wept," Billings; "Gentle Jesus, Meek and Mild," Pleyel-Roff; "Give Ear unto Me," Marcello, and "Whither Shall I Go from Thy Spirit," Mueller. Marion Magary was accompanist for the anthems and the service. John Obetz played the offertory, Chromatic Study on "B-A-C-H," Piston, and the postlude, "St. Anne" Fugue, Bach.

An excellent dinner featured the annual pastor-organist meeting May 11 at the Universalist Church. Dean Esther Hopkins presided at the business meeting. Officers elected were: Dean, Anthony Truglia; subdean, Ray Harrington; secretary, Priscilla M. Carlson; treasurer, Nelson A. Close. Guest Harris Bartlett spoke informally and caused many chuckles as he recalled anecdotes and incidents in his long career. A short recital followed by Chester Jones on the 89-year-old Johnson organ in the church.

PRISCILLA M. CARLSON

Long Island

Members of the Long Island Chapter at the May 17 meeting heard a delightful and instructive discourse on phonomimic hand signals, a way to teach beginners to read musle, by member Arpad Darasz, Farmingdale, assisted by thirteen young men from his choirs. The meeting was held at the Redeemer Lutheran Church, Hicksville. The chapter enacted a resolution endorsing the position taken by the District of Columbia Chapter with respect to proper selection, installation and use of an organ at the National Cultural Center in Washington. Dean Sophy Toppin announced that the carillon for Pinelawn national cemetery would be on display May 18 to 23 and that members have been invited to give demonstration recitals. Election of officers for the coming year resulted in the unanimous reonstrauon recitals. Election of officers for the coming year resulted in the unanimous reelection of Sophy Topoin as dean, Mario Sinisi as sub-dean, Cecilia Rasmussen as recording secretary, Charles Boehm as corresponding secretary and J. Hjalmar Kober as treasurer.

C. W. RASMUSSEN

Vermont
Members of the Vermont Chapter met
May 27 for their annual meeting at Bethany
Church, Montpelier. Prior to the Gulld
service Robert Nims played a short recital.
The Rev. W. Harper Welch, chaplain, conducted the service. At the business meeting
which followed these officers were elected
for the coming year: Dean, Francis Weinrich; sub-dean, Robert McMahon; secretary,
Irene Romine; treasurer, Harriette Richardson; registrar, Carl Adams; auditor, Fred
Metcalf. Dinner was served to members at
the Montpelier Tavern Hotel.

JUNIOR CHOIRS of seven Presbyterian churches in Fort Wayne, Ind., participated in a service of "anthems for the church year" April 26 at the First Presbyterian Church. Lloyd Pinkerton conducted and Jack Ruhl was organist.

#### SPRINGFIELD FESTIVAL

The twelfth annual junior choir festival sponsored by the Springfield, Mass., Chapter brought 600 children from seven-Chapter brought 600 children from seven-teen area churches to the Second Congre-gational Church of Holyoke April 19 un-der the direction of Adel Heinrich. Clos-ing the season the Church of St. Simon the Cyrenian was the scene of the annual banquet followed by the election of Law-rence Buddington, Jr., as new dean to succeed G. Leland Nichols; LeRoy Han-son, sub-dean, to replace Franklin Taplin; the re-election of Adel Heinrich as secre-tary and Dorothy Norton as treasurer, tary and Dorothy Norton as treasurer, and directors to fill unexpired terms. A hilarious one-act comedy was staged by the East Longmeadow community theater.

The chapter sponsored seven contest-ants April 6 in its first young organist competition on the new Aeolian-Skinner at the Old First Church, Fifteen minutes

at the Old First Church, Fifteen minutes were allowed for each in a Bach and a contemporary work. The panel of out-oftown judges awarded the prize of scholarship aid to Jean Norton, pupil of LeRoy Hanson, accepted for Oberlin in the fall. The March 10 meeting was a service music workshop at Trinity Methodist Church, at which Myrtle Regier of Mount Holyoke College offered ideas on and examples of suitable organ repertory. Prescott Barrows conducted a model choir rehearsal, the members serving as chorisrehearsal, the members serving as choris-ters, in a study of timely, useful material. G. Leland Nichols

#### DR. ELMER IS SPEAKER

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Beatrice H. Fiske was elected dean at the New London, Conn., Chapter's tenth annual meeting June 1. Other officers elected are: Robert E. Byles, sub-dean; Dorothy Petty, secretary; Dorothy I. Stokes, treasurer; Victor Norman, registrar; the Rev. Paul D. Wilbur, chaplain; Annie Cowan, librarian; Mrs. Norman H. Miller, assistant librarian; Henry Schrader and Francis Tice, auditors. It was also announced that the national council has appointed Mrs. Fiske for a two-year term as regional chairman for Connecticut, Massachusetts and Rhode Island. Dr. S. Lewis Elmer was the principal speaker. S. Lewis Elmer was the principal speaker.
The chapter held a dinner-meeting May

The chapter field a diffict-freeding May
13 at the Groton Congregational Church.
The film, "Singing Pipes," was shown and
representatives of the M. P. Möller Company showed slides and spoke on the construction of the organ.

The chapter sponsored James Stuart Dendy in recital Feb. 5 at Harkness Chap-Dendy in recital Action of the Connecticut College.

Victor Norman

Central New York

The annual installation dinner of the Central New York Chapter was held June 2 at the Alexander Hamilton Inn, Clinton. Cornelia M. Griffin, who succeeds Nellie D. Snell as dean, and a slate of newly-elected officers were installed by Mrs. Snell. The other 1959-60 officers are: Sub-dean, Alastair Cassels-Brown; recording secretary. Beatrice Goyette; corresponding secretary. Jeannette E. Snyder; treasurer, Harry J. Weston; Diapason correspondent, Darleen Nunneker; Quarterly representative, Nellie Snell; chaplain, the Rev. Kendall H. Edkins. The Harmonairs of the Whitesboro central school, an a cappella group of seven boys directed by Calvin Gage, offered several selections. Speaker was Cantor Paul Niederland of Temple Beth El who talked on the scope and development of Jewish music. Betty Jean Bartholomew was general chairman. Other committee chairmen were Cornella Griffin, Ray Conrad and Sally Blatt.

Darlene Nunneker

Suffolk

The June 1 meeting of the Suffolk Chapter was held in the home of Dr. Thomas Richner in Setauket, N.Y. Dean Madsen called the meeting to order. July 11 was approved for the picnic supper at the Madsen home. The nominating committee reported the following nominations: Dean, Mrs. Robert Madsen; sub-dean, Mrs. P. H. Blakelock; secretary, Ernest A. Andrews; treasurer, Mrs. G. LeRoy Heinz. Dr. Richner played this program on the organ and on the piano, interspersed with comments on the music: Benedictus and "Soeur Monique," Coupering. Concerto 5, Handel; "Awake My Heart." Peeters; Preludes 1, 2, 4 and 6, Schroeder; Chorale Dorlan, Ballade Phrygian and "Litanies," Alain (organ); and Chorale Fantasie and Fugue, Bach, and "Reflections on the Water," Debussy (piano). Dr. Richner told of the plans made for the extension of his organ to twenty-two ranks and invited all to examine and play the instrument. A social hour followed. ERNEST A. ANDREWS

Allegheny

An important milestone was observed by the Allegheny Chapter May 25 at the annual dinner at the Colonial Inn in Smethport, Pa. The chapter was founded Feb. 23, 1954. Because of a severe blizzard on the actual date it was voted to wait until this dinner meeting to observe the fifth anniversary. Following dinner members adjourned to the First Methodist Church for a business meeting, installation of officers and program. Chester E. Klee, M.M., was elected dean; Mrs. W. Beckley Dwyer, sub-dean; Mrs. R. E. Mundy, secretary-treasurer, and Philip F. Smith, Diapason correspondent. The executive committee is composed of Edward B. Vreeland, Jr., Harry Rice, Harriette Lange and Jeanetta Harriman. For the program Mrs. Curtis Stone directed her ensemble from the high school in works of Bach, Palestrina, Schroth, Gaul and a group of spirituals.

Twelve members and two guests met April 28 in the Coudersport First Presbyterian Church. The program was "impromptu" with several members playing the tracker action two-manual Hillgreen-Lane organ which, since the meeting, is being electrified and enlarged in conjunction with an elaborate church remodeling program. Following the musicale refreshments were served by the committee composed of Mrs. Dwyer, Mrs. T. R. Jones and Emily Clark.

ing the musicale refreshments were served by the committee composed of Mrs. Dwyer, Mrs. T. R. Jones and Emily Clark.

PHILIP F. SMITH

Eastera New York

With a dinner meeting at the Niskayuna
Reformed Church Mays 16 the Eastern New
York Chapter closed the 1958-1959 program.

Members assembled to hear a recital by
Jeannette McNabb, this year's scholarship
student. Dean Elmer A. Tidmarsh presided
over the brief meeting at which these officers over the brief meeting at which these officers were chosen for next year: Dean, Helen Henshaw; sub-dean, Jeannette Rafter; secretary, Allan T. Chamberlain; treasurer, Walter Marland; registrar, Mrs. Joseph Saetveit. The chapter voted to extend the scholarship to Miss McNabb for another year and to offer a second scholarship. Six members of the junior high choir of the First Presbyterian Church, Albany, played an artistic and novel concert with thirteen handbells imported from England by Miss Henshaw who arranged music for the ensemble and directed.

directed.

The April 18 meeting was held at St. Paul's Episcopal Church parish house, Troy. Adam Decker conducted a rehearsal of selected anthems following the business meeting which constituted an extended review of the year's efforts.

Queens
An interesting and unusual meeting of the Queens Chapter was held May 18 at Christ Lutineran Church, Flushing, N.Y. It featured "organ music I've never played" as the fund-raising event of the year. Each member brought a piece of music for which he had not found much use wrapped as a pretty package to exchange for another's music for a slight fee. Other events of the evening were a community sing, the playing evening were a community sing, the playing of recordings of past musical events and the serving of refreshments.

The Hudson-Catskill

The Hudson-Catskill Chapter met May 4 at the Ames Amass Synagogue, Hudson, N.Y. The raibli welcomed guests and gave a fine lecture on Jewish music from the earliest times to the present day. This was the annual meeting of the chapter and the following officers were elected: Dean, Loton E. Springstead; sub-dean, John A. Gowen; treasurer, Mrs. Herbert Schneider, and secretary, Clayton J. Waltermire. After the meeting Jewish music was heard followed by a social time with refreshments.

CLAYTON J. WALTERMIRE

CLAYTON J. WALTERMIRE

Lehigh Valley
The Lehigh Valley Chapter sponsored a
lecture-recital April 11 by Grigg T. Fountain
in the First Presbyterian Church of Bethlehem, Pa. Mr. Fountain's program consisted entirely of organ pieces based on
chorale tunes, ranging in style from early
baroque to present-day composers. In addition to printed program notes Mr. Fountain
gave a verbal explanation of the various
styles of writing and suggestions as to how
chorale preludes may be used effectively in
worship services. The composers represented
were Scheidt, Buxtehude, Pachelbel, Bach,
Kellner, Mendelssohn, Brahms, Reger, Reda,
Walcha and Ludwig Lenel. Mr.Lenel, Muhlenberg College and member of this chapter,
was in the audience.
At the meeting March 14 the chapter heard

was in the audience.

At the meeting March 14 the chapter heard a lecture entitled "Continental Organs and their Lessons" by G. Edgar Gress in the Salem U.C.C. Church, Allentown, Pa. Mr. Gress illustrated his talk with colored slides of many organs he had recently visited in Germany, Holland, Denmark and Austria while in military service there. He pointed out many ways in which he feels the art of organ building could be improved in America by using construction and tonal principles found in the older European instruments and of in the older European instruments and some of the contemporary Dutch work. Mrs. Erwin Robbins, organist of the host church, provided refreshments for a social hour fol-lowing the program.

Chautauqua

The Chautauqua Chapter, Jamestown, N. Y., met in the Marvin Community House May 26. Dinner was served to fifty members and guests. The main order of business was the election of officers for the 1959-60 season. Dean Redick was elected dean and Margaret Brodine was elected sub-dean; Mrs. Robert Willsle, treasurer; Jeanne Warner, corresponding secretary, and Michael Emules, Jr., registrar. The retiring dean is Florence M. Sandberg. The program for the evening included recognition of new members, "hilites 1949-1959" by Charlotte Dalhbeck, vocal solo by Mrs. William Arnold accompanied by Anna A. Knowlton and an address by George Johnson of Warren, Pa. The banquet committee was Mrs. Willsie, Mrs. Charles Cale and Mrs. Robert Grossman. The meeting was concluded with remarks by the newly-elected dean. The Chautauqua Chapter, Jamestown, MICHAEL EMULES, JR.

Central Pennsylvania

The Central Pennsylvania Chapter held its annual organist-clergy banquet May 19 at the Temple Beth Israel, Altoona, where a mouth-watering chicken dinner was served by the sisterhood. The program for which Mrs. David Pretz acted as toastmaster was opened with remarks by the dean, Mrs. Don Taylor, followed by words of greeting by Rabbi Nathan Kaber. The music portion was arranged by Harry Hitchen, organist-director at the temple. The address of the evening was given by the Rev. John Peace. He stressed that church musicians have great potentialities for a vital and significant church program. A tour of the synagogue followed the program.

Twin Cities Chapter
The Twin Cities Chapter met April 27 at St.
John's Lutheran Church, Minneapolis, Minn.
Anthems were discussed as to their suitability and merit. A recording of a cantata
by Buxtehude was played while members
followed the score. After dinner Monroe
Bell did a satire on "Othello." Byron
Arneson, organist at St. John's, explained
the rebuilding and enlarging of the organ
there.

JANE AXNESS PETERSON

Northern New Jersey

The Northern New Jersey Chapter sponsored an installation recital May 17 in the Second Reformed Church, Wyckoff, N.J.

Russell Hayton, A.A.G.O., was guest organist in an inspiring recital on the Möller organ in the new church. New officers elected are: Dean, Elizabeth Stryker; sub-dean, John P. Rose; treasurer, Reay S. Adams; secretary, Anne M. Vonk; registrar, Dorothy T. Locker; assistant registrar, Henrietta Beekman; librarians, Winifred Hawkins, Frances Kreamer; auditors, Wilma Schipper, Cornellus Ten Hoeve; directors, Donald Bond, Johanetta S. Meyer, W. Ralph Correll, John T. Halliday, Helen Szot, Henrietta Beekman; chaplain, the Rev. Eugene Ward Allen. A social time was enjoyed after the program and refreshments were served by choir members.

gram and refreshments were served by choir members.

The Northern New Jersey Chapter met May 5 in St. Matthew's Lutheran Church, Lyndhurst. Louise Ranke was hostess, organist and choir director for this fine program: Te Deum Laudamus, Buxtehude; "O How Amiable Are Thy Dwellings," West; "Seek Ye the Lord," Roberts; "All Praise to God," Vulpius-Aufemberge; "The Lord is My Shepherd," Smart; "God Who Made the Earth," Lewis; "Fear Not, Ye Israel," Buck; Elevation 28, Benoit; Sinfonia "Wir danken dir Gott," Bach; "Ye Holy Angels Bright," Croft-Clokey; "Draw Us in the Spirit's Tether," Friedell, and "Rhosymedre," Vaughan Williams. After the program Dean Anne Vonk called a short business meeting. Refreshments were served by the choirs.

Niagara Falls

The annual dinner meeting and election of officers of the Niagara Falls Chapter was held May 18 in the social rooms of the First Congregational Church with thirty-five members and guests in attendance. Officers elected for the coming year are: Dean, Aline B. Wayland; sub-dean, Mary Isabelle Morrison; secretary, Elsa Worwerk; treasurer, Millie R. Exenham; directors, Mrs. J. Frederick Neff, Mrs. Harry E. Smith and J. Earl

rison; secretary, Elsa Worwerk; treasurer, Millie R. Exenham; directors, Mrs. J. Frederick Neff, Mrs. Harry E. Smith and J. Earl McCormick. Fred W. Timms gave an interesting talk on church music and the problems which confront church musicians. Dean Wayland presided and the committee in charge was headed by Miss Morrison assisted by Mrs. Stephen Travers and Mrs. Carl Mabon.

The chapter held a choral festival for junior and youth choirs May 3 in the First Presbyterian Church with 275 singers from 10 churches participating. Based on Psalm 95 the program was planned and conducted by Deryck Aird with the Rev. H. Myron Braun as organist. Organ numbers were: "Praise to the Lord, the Almighty," Karg-Elert; Psalm Prelude, Howells; "Sheep May Safely Graze," Bach, and Postlude on "Old 100th," Van Denman Thompson. Mr. Aird was assisted in arrangements by Mrs. Franklin J. Schweitzer, Mrs. Oxenham, Dean Wayland, Mrs. Aird and Elsa Vorwerk.

Johnstown
The Johnstown, Pa., Chapter held its fourth youth choir festival May 17 at the First Evangelical United Brethren Church. Youth choirs from eight churches totalling 250 voices took part in the service under the direction of Madeline Ingram, Lynchburg, Va. Zane Sanner, organist of the host church, played for the service. The program: "Come Together Let Us Sing," Bach; "God Watches Over All the World," Kettring; "Let All Things Now Living," Davis; "Come, Jesus, Holy Child to Me," Willan; "The Flute Carol," Couper; "Legend," Tchalkowsky; "The World Itself Keeps Easter Day," Lovelace, and "Beautiful Saviour," Riegger.

ROBERTA MOFFIT

Central New Jersey

The final meeting of the Central New Jersey Chapter was held May 4 in the Advent Lutheran Church with Dean Marion Flintzer presiding. A cabaret supper preceded the meeting. The guest of honor at this meeting was Edward Riggs who was presented an A.G.O. pin in recognition of his thirty-three years as treasurer of the chapter. The nominating committee offered this new slate of officers: Dean, William E. Reed; sub-dean, Mrs. Ira Hoppock; secretary, Isabelle Shannon; treasurer, Helen Pivovarnik, and registrar, Mrs. Frank Kirkham. The officers will be installed officially at the annual banquet in October. A resumé of the year's activities was read by the registrar. Annual reports of committees were given and ballots were cast for the national officers.

WILLIAM E. REED

Pennsylvania
The annual dinner-meeting and election of officers of the Pennsylvania Chapter was held May 9 at St. Paul's Church, Elkins Park. After a most delicious dinner served in this beautiful suburban Phlladelphia setting, the following officers were elected: Dean, John H. Henzel; sub-dean, Ethel M. Reed; secretary, Dorothy M. Bergmann; registrar, Anna M. Ferguson; treasurer, Albert G. Kay; librarian, Laura A. Hart; executive committee, Charles Allison, Will Beck, Francis Murphy, Jr., and Forrest R. Newmeyer. Pennsylvania cis Murphy, Jr., and Forrest R. Newmeyer. Don Rose, noted newspaper columnist, gave a delightfully entertaining talk.

A dinner at the Church of the Transfiguration preceded the annual meeting and the election of the following officers of the Buffalo, N. Y., Chapter: Dean, Clara Mueller Pankow; sub-dean, May Goehler Oddie; secretary, Edna M. Shaw; treasurer, Vinson F. Long; registrar, Edna L. Springborn; librarian, Marion Voss Fruauff; auditors, Karl Hartwig and Donald Ingram; chaplain, the Rt. Rev. Lauriston L. Scaife; executive committee, Squire Haskin, Elwood Hill and Ruth M. Kovach. After the meeting a recital by members was given in the church. Mr. Ingram played numbers by Bach, Purcell and Schumann; Emily Davis played Langlais and Brahms and a Reger Toccata. The Buffalo recorder consort directed by Raymond Glover was heard in Palestrina and Aichinger and Handel with organ accompaniment played by Mr. Ingram. A dinner at the Church of the Transfigura-

Binghamton

The annual dinner-meeting of the Binghamton, N.Y., Chapter was held May 25 at the Village Inn. Orchids decorating the tables supplied a Hawaiian atmosphere for the delicious meal enjoyed by about forty members and guests. Entertainment was furnished by Dorothy Ames, monologist, and the Owego Academy concert chorus. At the business meeting the following officers were elected: Dean, Paul Newell; sub-dean, Mrs. Wesley E. Oliver; registrar, Amy Nichols; treasurer, Emily Williams; secretary, Marion A. Rowley. It was voted to make it possible for Ronald Stalford to represent the chapter in the teen-age organ competition at the regional convention in Asbury Park, N.J. It was also decided to assess each member yearly to provide a fund for sending student contestants to future regional conventions. contestants to future regional conventions.

MARION A. ROWLEY

Delaware

The Delaware Chapter sponsored a concert
April 27 at the Lower Brandywine Presbyterian Church, Wilmington. Chaplain John
Oldman and organist A. Stanley Douglas
were hosts and Mr. Douglas directed the
choir of the church in Bach's Cantata 106,
"God's Time Is the Best." His organ prelude
was Fantasie and Fugue in G minor, Bach.
Chaplain Oldman gave the address.



Your inquiry is invited . . .

Represented by WM. D. MANLEY ATLANTA, GA.

I. ALEX KOELLEIN NASHVILLE, TENN. JOHN McCLELIAN WICHITA, KAN.

WM. N. REID SANTA CLARA, CAL. MINNEAPOLIS, MINN.

#### JACKSONVILLE CONCERT

With the composer arriving from Boulder, Col., to conduct and the author coming from New York City to introduce his work to the audience, the Florida premiere of "The Invisible Fire" by Cecil Effinger was sponsored by the Jacksonville Chapter May 11 before an enthusiastic audience at the Riverside Park Methodist Church Methodist Church.

A chorus and twenty-piece orchestra, with John Morton, F.A.G.O., at the organ, were rehearsed by the composer who arrived two days before the performance.

The program was dedicated to the memory of Bishop John W. Branscomb with a gift going to the Branscomb memorial fund from the offering received at the concert. An informal reception was held for the public and the participants. The presentation received rave reviews in the Jacksonville press.

AMELIA SMITH

Nashville

The Nashville Chapter held its monthly meeting May 12 at the Westminster Presbyterian Church with Thomas Webber as host. A business meeting presided over by Dean Margaret Wright preceded a recital by three members as part of Nashville's arts festival. At the business meeting national election ballots were cast and officers for the chapter were elected as follows: Dean, Mrs. Thomas Lee; sub-dean, Seott Withrow; registrar, Peter Fyfe; secretary, Mrs. Harold Wilkerson; treasurer, J. Alex Koellein, and chaplain, V. Earle Copes. A brilliant recital followed on the three-manual Möller organ in the host church. Arthur Crowley played: Toccata and Fugue in D minor and "Durch Adams Fall." Pachelbel; Concerto in G minor, Handel: Musette on "Adeste Fidelis." Demessieux, and Fantasy on Nursery Tunes, Elmore. Cyrus Daniel; "Lied des Chrysantèmes" and Deuxième "Legende," Bonnet. Helen Trotter Midkiff concluded the evening with: "Greensleeves," Purvis and Wright; "The Modal Trumpet," Karam; "Le Jardin Suspendu," Alain, and "Dieu parmi Nous," Messiaen.

The chapter met April 7 at the West End Methodist Church with Donald Kaye as host. The program featured students of members in the annual student recital. These students played: Glenn Arnold, Mary Jane McBride, Carolyn Morrow, Nancy Ward, Bettye Dye, James Winfree and Donald Williams who study with Scott Withrow, George Walper, Margaret Wright and Walter Wade. Bach, Mozart, Marcello, Bonnet and Dupré were represented. The recital was followed by a brief business meeting.

FRANCES SOUTHERLAND

Nashville G.S.G.

Nashville G.S.G.

A student group was organized this winter at George Peabody College in Nashville, Tenn., under the sponsorship of the Nashville Chapter. Scott Withrow is the advisor and officers are: Donald Williams, dean; Nancy Barton Ward, sub-dean; John McGinnis and Rosemary Colson, treasurer and secretary respectively. Among the programs and activities was a banquet March 31. Donald Kaye was the speaker and brought an interesting and inspiring talk. The student group was well represented at a recital by students of chapter members April 7 at the West End Methodist Church.

Rosemary Colson

Chattanooga
The Chattanooga, Tenn., Chapter sponsored
a recital May 2 by students of Stephen Ortlip,
Jon Robere, Carl Scheibe and Isa McIlwraith
at the University of Chattanooga chapel.
Doris Hays, Wayne Bradley, Kay Pine, Bene
Hammel and Jim Martin played music of
Bach and Campra. Rexford Whiddon, Fair
Hembree, Linda Poarch and Jerry Hatfield
played music of Widor, Vierne, McKinley
and Farnam.

The Charlotte

The Charlotte, N.C., Chapter convened for its annual installation banquet May 19 at Chez l'Amour restaurant. The retiring dean, Mrs. Tom Holland, recognized the pastdeans. Oliver Cook paid tribute to Mrs. T. D. Newell for outstanding work as chairman of the junior choir festival for ten years and Mrs. Newell was made an honorary member of the chapter. Mrs. Herbert Siskron was recognized for this year's junior choir festival of which she was chairman. The chapter has gained nineteen new members this year bringing the total to eighty-three. Congratulations were extended to Sam Wilson as second place winner in the southeastern regional playing contest. The forty-seven members present enjoyed the film "The Singing Pipes." These new officers were installed by the Rev. Dan O. White: Dean, Mrs. Earl Berg; sub-dean, Charles Pennent; secretary, Mrs. James Howe; treasurer, Ray Madary; registrar, Nell Morgan.

Miami
The Miami, Fla., Chapter held its annual meeting at St. Peter's Lutheran Church May 11. Officers elected for next season are as follows: Dean, Mrs. Grady Norton; subdean, Robert C. Lee; secretary, Margaret Squier; registrar, Patricia Hill; treasurer, Dr. Ralph A. Harris; auditor, Clifford M. Beadle; chaplain, the Rev. George R. Taylor. Members were eager to hear the new Schantz organ and enjoyed a program played by John H. Corina, consisting of Psalm 19, Marcello, and "Jesu, meine Freude," Walther. The liturgical choir sang "O All Ye Nations," Schitz; "Jesu, Joyaunce of My Heart." Ahle-Bach, and "Now God Be Praised," Vulpius, after which Mr. Corina conducted members through the beautiful new church.

PATRICIA HILL

Columbia

The Columbia, S.C., Chapter enjoyed a delicious covered-dish supper May 11 at the Shandon Methodist Church. Reports were made on the work of the year, including a complete report of the southeastern regional convention for which the chapter was host. The following officers and board members were elected: Dean, Evangeline Embler; subdean, Joseph C. Hester; secretary, Leonora Williams; treasurer, L. Gregory Pearce; board members, Fred H. Parker, Dorothy Gilham and Gordon Beaver.

Marie M. Jones

Piedmont
Two programs of wedding music made up
the May 19 meeting of the Piedmont Chapter, Greensboro, N.C. The first program at
the Holy Trinity Episcopal Church included
suitable organ music by Mrs. George C.
Eichhorn and C. Richard Eichhorn. The
Rev. John Chilton Mott spoke on "The
Form of Solemnization of Matrimony." At
the First Presbyterian Church George M.
Thompson was organist and Janette Davidson contraito soloist. Dr. John A. Redhead,
Jr., discussed "The Wedding Rehearsal." At
the conclusion of the second program George M. The conclusion of the second program George
M. Thompson was re-elected dean. Other
officers are: Laurence Hedgpeth, sub-dean;
Carroll Feagins, recording secretary; Mildred
Town, corresponding secretary, and Mrs.
C. E. Kempton, treasurer.

KENNETH ROSS

Greenville

The annual outing of the Greenville, S.C., Chapter was held May 18 at the home of Mrs. J. Riffe Simmons, retiring dean. Swimming was enjoyed in her private pool and later in the evening a buffet supper was served. Guests for the occasion included wives, husbands and friends of the Guild members and Henry von Hasseln, South Carolina state chairman. In the business meeting that followed, Charles Ellis, newly-electted dean, discussed plans for the coming year and announced the new committees.

The chapter sponsored its third annual children's choir festival May 10 at the First Baptist Church with 350 children participating in 13 choirs. Special recognition and thanks are due to Putnam Porter, musical director of procession, and Edwin D. Clark, organist.

DAIST D. FONVILLE

Louisville

The Louisville, Ky., Chapter held its annual meeting May 12 with dinner at the Old Stone Inn, Simpsonville. Reports were given which show substantial growth in membership and in financial returns. Election of officers for 1959-60 was held bringing the re-election of Joseph Schreiber, dean, Mrs. Alfred Higgins, treasurer, and Mrs. Walter Kennedy, registrar. Gilbert Macfarlane was elected sub-dean; Ann Strickland, secretary; Sarah Janet Whitehead, librarian-historian. Elected for a three-year period to the executive committee were Mrs. Percy Ferguson, Robert French and Maurice Hinson.

Columbus

The Columbus, Ga., Chapter held its final meeting of the year May 25 at St. Paul's Methodist Church. The program featured four young musicians, all students of chapter members. Randy Mullin, pupil of Mrs. James Mordic, played Prelude in G minor. Bach, and Theme from "Hansel and Gretel;" Patsy Lumpkin, pupil of Bruce Lovengood, played "Quem Pastores," Willan, and "Hanover," Thiman; Adleyn Geiger, pupil of Mrs. Frank Robertson, played Prelude in F. Buxtehude, and "Savoyard," Karg-Elert. At the business meeting these officers were elected: Dean, Mrs. Robertson; sub-dean, William Collins; secretary, Emile Watson, and treasurer, Charles Simons.

Mrs. Tony Victor Mobile

Mobile
The Mobile, Ala., Chapter met May 1 at the home of Henry Davis. Dean Helen Allinger presided at the business meeting. Following this a tape recording of Handel's "Messiah" sung by the choir of the Government Street Presbyterian Church under the direction of Dean Allinger was heard. Refreshments were served.

Rosa Adaba Brown

Blue Mountain College G.S.G.

The Blue Mountain, Miss., College Student Group met April 23 for a final dinner meeting of the year at a local restaurant. At the meeting officers for the next year were elected as follows: President, Jane Taylor; vice-president, Joan Taylor; secretary-treasurer, Wanda Greene; "Pedaller" reporter, Henri Etta Bleier. The "Pedaller" is a mimeographed organ department newsletter published at irregular intervals. The newly-elected president and vice-president are twins, both majoring in organ.

Betty Jo McLelian played her senior recital May 10 for the group. Her program included "L'Ascension," Movement 3, Messiaen; "Ave Verum," Mozart-Biggs; Fugue in D. Bach; Internezzo, Symphony 1, Widor; Gavotte Antique and "Miniature." Peeters; Rhapsody, R. Cole. Miss McLellan has studied organ under Euel Belcher and Lester H. Groom, A.A.G.O. Blue Mountain College G.S.G.

Memphis

The Memphis Chapter held the final dinner-meeting of the year at the First Baptist Church May 11 with Lamar King serving as host. Mrs. Fred M. Niell, retiring dean conducted the business session. In addition to checking the ballots for national officers the local chapter held the election of officers for the coming year with the following roster: Dean, William J. Gravesmill; sub-dean, Mrs. O. F. Soderstrom; secretary, Billy J. Christian; treasurer, David Ramsey; registrar, Eugenia Eason. Following the business meeting, with Mr. King at the piano, Earl Holloway directed a group from the First Baptist choir in a humorous program of dinner music. Mrs. Holloway was narrator. The following program of organ music was played in the church's new chapel with Mr. King at the console of the two-manual Möller: Aria Quarta, Pachelbel; Trumpet Dialogue, Couperin; "Come God Creator, Holy Ghost," "O Hail this Brightest Day of Days" and Fugue in E flat (St. Anne). Bach; "Les Petites Cloches," Purvis; "Wake, Wake for Night Is Flying" and "O God Thou Faithful God," Peeters; "Roulade" and "Jesus Loves Me." Bingham; "Veni Creator Spiritus," van Hulse.

Eugenia Eason Tampa

Tampa
The annual banquet of the Tampa Chapter was held at the Spanish Park restaurant June 1. Ann Ault, state chairman, installed the officers for next year. Helen Wittshire is the new dean; James Rawls, sub-dean; Zenda Shirk, secretary; Gerald Hamler, treasurer; Wilma Shokes, registrar, and Julia Hayman, chaplain. The meeting was well attended and a fine dinner enjoyed. Mrs. Ault gave a report on the regional convention. Plans for next year were discussed. HELEN WILTSHIRE

Sunland
The Sunland Chapter held its banquet May
25 in Trinity Methodist Church, El Paso. Tex.
These officers were elected: Carl A. Davis,
dean; Mrs. Walter Rau, sub-dean; Lester
Silberman, treasurer, and Mrs. Harold Thomas, secretary. A Mendelssohn program followed with Will Corncross and Bruce
Nehring directing the choir. Mrs. Harold
Thomas and Mrs. C. L. May were banquet
coscholymen.

New Orleans

Sixty-five members and guests of the New Orleans, La., Chapter were present for a minister's night May 19 at St. Andrew's Episcopal Church. After a deliclous meal a brief business meeting was held and officers for the coming year were announced. The program for the evening was a panel discussion by two organist-directors and two pastors. The topic chosen for pastors: "If I were an organist or choir director, I would ...," for organist-directors: "If I were a pastor, I would ...," Also included in the evening's program was a list of sacred solos suitable for a church service demonstrated by George Koffskey. Sixty-five members and guests of the New

West Coast Florida

The May 17 meeting of the West Coast Florida Chapter in St. Petersburg was held in the McCabe Methodist Church. The Rev. Robert Frey gave an informative and inspiring address on "the role of the choir in church work." An informal discussion followed which gave organists and choir directors a greater understanding of how the music department can help better the service. Mr. Frey emphasized the fact that church musicians must always strive to make stronger the spiritual influence of which music is capable.

CLARONELLE S. GRIPPIN CLAPONELLE S. GRIPPIN

Winston-Salem
New officers of the Winston-Salem, N.C.,
Chapter for 1959-60 are: Dean, Henry Faust;
sub-dean, John S. Mueller; secretary, Mrs.
L. George Corby; treasurer, Mary Frances
Cash, A.A.G.O. These officers were elected
at the chapter's final meeting of the season
June 9 at the home of Bishop and Mrs. J.
Kenneth Pfohl. Mrs. Pfohl talked on "Our
Heritage of Moravian Music." Mr. and Mrs.
John S. Mueller of the Salem College faculty played harpsichord music of early American composers.

can composers.

Arthur Howes gave an illustrated lecture on "The Contemporary Renaissance of the Organ" for the April 7 meeting.

MARY LOUISE SHORE

Texarkana
The Texarkana Chapter sponsored Alec Wyton, New York City, in a program May 23 at St. James' Episcopal Church. The boy choir of the church assisted Mr. Wyton in his suite "In Praise of Merbecke". Other numbers were: Movement 1, Concerto in F (Cuckoo and Nightingale), Handel; "Maria zart von edler Art," Schlick; "Ein feste Burg," Buxtehude; "Herr Jesu Christ" and Fugue in D minor, Bach; Andante con Moto, Boëly; "Pièce Héroique," Franck, and Toccata, Villancico and Fugue, Ginastera. A reception followed the recital.

Dean Irene Pelley was in charge of the program of the regular meeting May 23 at the Highland Park Baptist Church. The following was heard: Prelude and Fugue, Bach, Phillip Johnston; talk on contemporary music, Gladys Dodd; "Communion," Purvis, Judy Stewart; Meditation on "St. Flavian." Lewis, Mary Dorothy Fletcher; "Christ's Entry into Jerusalem," Saxton, Joncie Young, and "Fanfare," Cook, Dean Pelley. All officers were re-elected with the exception of the chaplain. They include: Mrs. Pelley, dean; Mrs. William Hibbits, sub-dean; Mary Agnes Graves, treasurer, and Dorothy Elder, registrar. The Rev. Thomas Carson was chosen chaplain.

Orange County

The annual choir festival of the Orange County Chaoter was held May 10 at the Goshen, N.Y., Presbyterian Church. More than 400 singers from nineteen church choirs in Orange County participated. They were directed by Virginia Cheeseman, Philadelphia; Helen Tolles Pelton was the organist. Robert T. Farley was chairman of the festival committee. Fourteen separate communities were represented.

HELEN TOLLES PELTON HELEN TOLLES PELTON

Meridian G.S.G.

May 31 was the date of the first program given by the following members of the Meridian Student Group: Bobbye Lew Frasier, Suite Gothic, Boëllmann: Glenda Cooley, Prelude and Fugue in F, Bach, "A Lovely Rose Is Blooming," Brahms, and "Sleepers' Wake," Martin; Gail Snowden, Prelude and Fugue in C, Bach, "The Cuckoo," Daquin, and "Cristo Trionfanto," Yon; Linda Lockett, Prelude and Fugue in G, Bach, "Greensleeves," Purvis, and Festal Postlude on "Lasst uns Erfreuen," Faulkes. These students are pupils of Valerye Bosarge, pastdean of the North Mississippi Chapter. A large audience displayed its interest in the efforts of the Guild to encourage the young organists of tomorrow.

George Wm. Volkel SAC. MUS. DOC., F.A.G.O.

The Presbyterian Church WESTFIELD, N. J.

Faculty, School of Sacred Music Union Theological Seminary, N. Y.

# PORTER HEAPS

RECITAL ORGANIST

Chicago

# gloria meyer

St. John's Methodist Church

TENNESSEE

ARTHUR CARKEEK M.S.M., A.A.G.O.

DePauw University Organist Gobin Memorial Church GREENCASTLE, INDIANA

#### CHICAGO HEARS PEAKER

Dr. Charles Peaker was the featured guest for the Chicago Chapter's annual meeting and banquet May 18 at the Beaubien room of the Prudential building. The business session which preceded Dr. Peaker saw the re-election of Thomas V. Potter as dean, Benjamin Hadley as subdean, Mary Ruth Craven as secretary and Alvin Keiser as treasurer. Pauline Osterling was elected registrar and new board hing was elected registrar and new board members are Wilma Leamon, Harry T. FitzSimons and James Thomas. Dean Potter presided effectively as master of ceremonies, introducing guests,

past-deans and finally Dr. Peaker. The distinguished Toronto organist infused his essentially serious talk entitled "Wind Merchants" with infectious humor and adorned it liberally with classical, scrip-tural and literary allusions which de-

tural and literary allusions which de-lighted his hearers.

Attendance was an improvement over last year but still less than one quarter of the chapter's large membership took ad-vantage of the stimulating event.

The dates and events for next season's subscription series were announced as follows: Alexander Schreiner Nov. 2, Debage Noglegen Lan 25 with a master follows: Alexander Schreiner Nov. 2, Robert Noehren Jan. 25 with a master class Jan. 26, the Netherlands Choir Feb. 21 and Karl Richter\*March 15 with a master class March 16.

Patapsco
The Patapsco Chapter, Baltimore, Md.
met May 2 at the home of Frances Chambers
Watkins. The agenda of the business meeting included the voting for the national
officers and the election of officers for the
local chapter. The following were elected:
Celia McLeod, dean; Norman Ross, subdean; Frances C. Watkins, registrar; Margaret R. Franklin, corresponding secretary;
Iva Branch, treasurer; May T. Brown, chairman of executive committee; Mary Turner,
Ilbrarian; Charles Parker, chaplain; Emma
Poulson, chairman of membership committee. The musical program of the evening tee. The musical program of the evening consisted of singing, directed by Dean Parker and accompanied by Luther Mitchell. The meeting concluded with the serving of elaborate refreshments in the dining room.

Frances Chambers Watkins

Portland

The end of a busy and successful season brought another banquet and annual meeting for the members of the Portland, Maine, Chapter, who sat down with their guests May 18 for a delicious Maine shore dinner at the Blue Point Congregational Church, Scarboro. The chef was the host of the evening, Harold Snow, who with the women of the church served up those delicious fried clams and "just right" lobsters. A fun committee was very much in evidence during the between-course intervals, keeping between-course intervals, keeping ing the between-course intervals, keeping everybody in a frolicsome mood. Dean Malcolm Cass presided at the business session which followed. The concert committee reported on activities which included a concert by the young people's choir from Manhasset. Plans were announced for the summer series of recitals on the celebrated Kotzschmar organ in City Hall, Portland. George Markey and John Weaver are to be among the soloists for the programs given each evening Tuesday through Friday in July and August. A new slate of officers was elected: evening Tuesday through Friday in July and August. A new slate of officers was elected: Dean, Fred Lincoln Hill; sub-dean, Morse S. Haithwaite; registrar, Mrs. Leon W. Haines; secretary, Mrs. Harold D. Haines; treasurer, Mrs. Philip L. Ayers. An impressive installation ceremony was read by Dr. Malcolm W. Cass, retiring dean. The remainder of the evening was in the hands of the fun committee, who brought out hidden talents in the usual staid and dignified company.

St. Joseph
The St. Joseph, Mo., Chapter met at the
First Baptist Church for a dinner meeting
May 18. Members made a tour of the new
educational building. The following officers
were elected for the coming year: Dean, Mrs.
Evan J. Ehlers; sub-dean, Mrs. John Leffer;
secretary, Mrs. Earl Clark; treasurer, Mrs.
Russell Didlo; new board members, Mrs. Alban Bazan and Mrs. E. C. Jenkins. A discussion of church worship programs with members relating personal experiences concluded
the meeting.

the meeting.

The chapter met April 27 at the First Chris-

The chapter met April 27 at the First Christian Church for a demonstration of choral directing by Dr. William Lemonds, Kansas City. Those attending served as a choir for the demonstration. A tea followed.

The chapter met March 17 at the home of Mrs. John Lefler. Mrs. Evan Ehlers, dean, presided at the short business meeting. Bach organ recordings were used to demonstrate differences in interpretation with Elsie Durham as leader. A social hour followed with Dean Ehlers and Frances Adams as hostesses.

Mrs. Dayton Jennings

Salina

The Salina, Kans., Chapter sponsored Jerald Hamilton May 5 in a recital at the First Methodist Church. His program appears on the recital page.

The chapter met April 14 at Christ Episcopal Cathedral. A social hour and dessert preceded the meeting which was called to order by Dean Harry Huber. Roll call was answered by naming a famous organ composer. A nominating committee offered the following slate of officers which was elected unanimously: Dean, Mayme Porter, A.A.G.O.; sub-dean, Mrs. Norris Carlson; treasurer, Norman Hackler; registrar, Lila Miller; chaplain, the Rev. Walter Moeller; executive committee, Mrs. C. L. Olson, Mrs. Jack Kaufman and Paul Ryberg, Following the business meeting a talk on the history of the Episcopal Church was given by John Henessey. Evalyn Bates gave a demonstration of Anglican chant. Anglican chant.

ROBERTA KAUFMAN

ROBERTA KAUFMAN

Southeastern Minnesota

A demonstration of a typical Moravian
Sunday morning worship service using traditional music and liturgy was given at a
meeting of the Southeastern Minnesota Chapter at the Berea Moravian Church May 11.
The Rev. Erwin Boettcher was in charge of
the service and the Rev. F. Splies of the
Bethany congregation read a brief history
of the Moravian Church. The choir sang
two early Moravian anthems recently discovered in the archives of the church. Donald Benedett and Mrs. Vernon Loppnow
were organist and choir director respectively.
At the business meeting which followed Dorr
Thomas, treasurer, made a report to the
group. Plans were also discussed for the
banquet in June.

Marian Treder

MARIAN TREDER

South Dakota

South Dakota

The South Dakota Chapter held its sixth annual junior choir festival April 18 at the First Congregational Church, Sioux Falls. The conductor was Richard D. Hoffland and the chorus of unchanged voices had more than 300 singers from twelve churches of four denominations. Especially featured were the eighth grade bell ringers from the First Lutheran Church, Brookings, S. D., and the Sibley high school choir, West St. Paul, Minn. The Rev. Eugene Brinkmeyer, sub-dean, was festival chairman and played the accompaniment.

MERLE ROBERT PELUEGER

Dubuque A double program was enjoyed by the Dubuque, Iowa, Chapter May 24 in the Loehe Chapel of Wartburg Seminary. Louis Novak, program chairman, demonstrated the Lutheran service, using the second setting for Trinity Sunday from the hymnal. Students made up both the choir and the congregation. The second half of the program was a recital by Naomi Jean Orth, high school student of Mr. Novak, which included: gram was a recital by Naomi Jean Orth, high school student of Mr. Novak, which included: Prelude, Fugue and Chaconne, Buxtehude; "In dir ist Freude," Bach; Chorale in A minor, Franck; Five Antiphons, Dupré, and "Tu Es Petra." Mulet. Newly-elected officers are: Doris McCaffrey, dean; Helen Stuber, sub-dean; Lillian Staiger, secretary; Arthur Acheson, treasurer; Mark Nemmers, registrar, and Lulu Griffin, librarian. A reception for Miss Orth and her parents was given following the program.

Mark Nemmers

Springfield
The Springfield, Ill., Chapter met May 11 for dinner at St. John's Lutheran Church. The following officers were installed by Franklin E. Perkins: Dean, Robert Kozelka; sub-dean, Wendell Kennedy; treasurer, Alice Dour; chaplain, Dr. Beryl S. Kinser. A splendid program planned as a comprehensive survey of organ literature from the earliest-known composition through contemporary composers was played by Franklin E. Perkins, M.S.M., A.A.G.O., on the Kilgen organ. MRS. JOHN B. NOLAN

Delaware
Dr. and Mrs. Harold L. Springer entertained the Delaware Chapter at their estate in Wilmington May 18. Dean Sarah Hudson White called the meeting to order and reviewed the work accomplished in the year. A letter was read from a former chaplain now serving a church in Puerto Rico. The same officers were elected for the following year. The chairman of the entertainment committee was Dr. Springer. Mr. and Mrs. Firmen Swinnen showed movies of the world's fair in Brussels and of Cypress Gardens in Florida. Mr. Swinnen also played organ selections.

CAROLYN CONLY CANN

Indianapolis

The Christian Theological Seminary in cooperation with the Indianapolis Chapter and the Indianapolis Choir Directors Association sponsored a children's choir festival May 24. Twelve choirs of five denominations participated. The program sung entirely from memory was directed by Dr. James Carley with Robert Kintner accompanying. Vivian Arbaugh played the prelude and postlude. nying. Vivia

Western Iowa
The May 19 meeting of the Western Iowa
Chapter was held in the Vernon White
home in Anthon with a planned pot-luck
dinner. Twenty members and guests were
present. Dean Elma Jewett presided at the
business meeting. Plans were discussed for
an organ recital on Guild Sunday. Charles
Longval reported for the nominating committee and the following were re-elected:
Dean, Elma Jewett; sub-dean, John Eitzen;
secretary, Ruth Corbin, and treasurer,
Maurine Larsen. Following the business
meeting a program of Bach music for plano
and fute was played by Marge and Vernon White. RUTH CORBIN

Mason City

The annual banquet of the Mason City, Iowa, Chapter was held May 19 in the Evangelical Lutheran Church, Forest City. Following the banquet Dean Prudence Clark opened the business meeting by reading a poem followed by prayer. New officers elected for the coming year are: Dean, Mrs. Max Bokmeyer; sub-dean, Mrs. Fred Clark; registrar, Wilma Nyce; secretary, Helen Jones; treasurer, La Von Benson; librarian, Wanda Pedelty; auditors. Betty Hof and Mrs. Sherman Yelland. The evening's program consisted of organ selections played by Norma Boomgarden, Mrs. Fred Geigel and Mrs. Vincent Vedvig, including: "O God Our Faithful God," Peeters; Cantabile, Hayden: "O Bread of Life from Heaven," Kitson, and "Litanies," Alain. Mrs. Harold Peterson, Mrs. Yelland and Miss Pedelty were in charge of making arrangements for the banquet.

Lincoln

The Lincoln, Neb., Chapter met June 8 at the home of Mr. and Mrs. C. E. Booth for its annual picnic. Past-dean Charles Tritt conducted the installation service of the officers for the coming year: Dean, John Carter Cole; sub-dean, Miss Maryalice Macy; secretary, Mrs. C. E. Booth; treasurer, Rena Olson.

MRS. DALE UNDERWOOD

The Detroit, Mich., Chapter at its annual

The Detroit, Mich., Chapter at its annual business meeting May 18 elected these new board members: Fred Fahrner, James Hunt and Mildred Ritter. The national convention committee is swinging into full action with bi-monthly meetings all summer.

The chapter sponsored Robert Baker May 4 for its annual virtuoso recital. An appreciative audience heard his varied program. A program of music for the communion service comprised the chapter's April 20 meeting at St. James' Episcopal Church, Birmingham, Mich. Kent McDonald blanned the selection of music, directed the choir and played the organ where used. His comments before each section gave a historical picture of how the music performed came into of how the music performed came into being. Included were: Choral Service, Merbecke; settings of the Magnificat, plainsong, Randall and Ossewaarde, and Mass in G, Schubert. An added bit of interest was the playing of a recording of the Kyrie from Beaumont's Twentieth Century Folk

MARIE JOY CURTISS

Toledo
The annual dinner meeting and Guild service of the Toledo Chapter was held May 12 at Trinity Episcopal Church. Guests at the dinner were pastors and the local student group. The regular monthly and the annual meetings were conducted by Dean Weber. Newly-elected officers are: Dean, John J. Fritz; sub-dean, Mrs. J. Erler; registrar, Walter R. Rye; secretary, Mrs. William Clark; treasurer, H. G. Gersmehl; board members, Margaret Weber, Paul Lang and Robert Emptage. Mr. Rye played the following recital preceding the service: Prelude and Fugue in C minor, Bach; Adagio, Symphony 3, Vierne, and Little Preludes and Intermezzi, Schroeder. The Rev. Arthur Hargate conducted the service. The choir of Trinity Church, directed by Weslev Hartung, A.A.G.O., Ch.M., sang: "I Will Not Leave You Comfortless," Titcomb, and "Unfold! Ye Portals Everlasting." Gounod.

JOHN J. FRITZ

Kansas State G.S.G.

Kansas State G.S.G.

The Student Group of Kansas State University, Manhattan, sponsored a recital by members April 20 in the university auditorium. Those playing were: Donna Turner, Kathie Forssberg, Leslie Dole, Janet Schrock, Larry Monahan. Donna Frey, Joleen Irvine, Rebecca McArthur and Betty King. Composers represented were: Buxtehude, Kauffmann, Mozart, Bach, Mendelssohn and Boëllmann.

ROBERT WILSON HAYS

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

Thirty-one members of the St. John's College Student Group, Winfield, Kans., went by bus to Lawrence May 11 for a tour of the Reuter organ factory. The company entertained the group at luncheon. Alma Nommensen, Cora Conn Redic and Fannie Walker accompanied the students.

Arrowhead

The regular monthly meeting of the Arrowhead Chapter was held May 18 at the Lutheran Church of the Holy Trinity, Duluth, Minn., with Mrs. William Crockett and Mrs. Walter Holmberg as hostesses. The following officers were elected: Dean, Donald H. Andrews; sub-dean, Mrs. Thomas Sturgeon; correspondence secretaries, Mrs. Arthur Tengquist and Ruth Rogers; registrar, Mrs. Walter E. Johnson; treasurer, Mrs. L. C. Coffin; librarian, Marie E. Moyer. After the business meeting Mrs. Sturgeon played the following program: Andante and Allegro, Concerto in B flat, Felton; "Clair de Lune," Karg-Elert; "Cathedrai" Prelude, Clokey; Allegro Vivace and Adagio, Symphony 5, Widor, and Carillon, Sowerby.

ISABELLE B. JOHNSON

Canton
The Canton, Ohio, Chapter sponsored a festival choir concert April 19 featuring works of Purcell commemorating his 300th anniversary and Haydn's "Lord Nelson" Mass honoring that composer's 150th anniversary. W. Robert Morrison, F.A.G.O., dean of the chapter, conducted and Dene Barnard was at the new Schantz organ in the Trinity Lutheran Church. Timpani were added to the Haydn. The choir was not a combination of existing choirs but an independent entity. pendent entity.

Members and guests of the Lorain County, Ohio, Chapter met at the Oberlin inn for dinner and election and installation of officers. Mrs. John Pinkney, dean, presided at the business meeting and was awarded her past-dean's pin by the Rev. Thomas Curtis. Mrs. E. M. McCaskey was elected dean. Other officers: David Hearn, sub-dean; Mrs. C. A. Squire, secretary; Mrs. Jack Huge, treasurer; the Rev. Elinor Galusha, chaplain; Mrs. Valloyd Ferner, registrar; Mrs. J. M. Rosso and Jack Payne, auditors; Dr. Homer Blanchard and Arthur Miller, executive board. The program was played by students of the Oberlin Conservatory in Finney Chapel. Fenner Douglass introduced the following students: Fred Briegs, "Litanies," Alain; Robert Danes, Fantasie in F minor, Mozart; Allan Birney, Variations on a Nöel, Dupré; John Stuber, Concerto in D minor, Vivaldi-Bach. Concluding the program was the performance of Sowerby's "Festival Musick" first heard at the 1958 national convention. Mary Frances Ross was organist.

Youngstown, Ohio, Chapter held The Youngstown, Ohio, Chapter held a chicken barbecue at the annual meeting May 25 at the Canfield, Ohio, home of Mrs. C. R. Moore. The election of officers at the short business meeting produced this slate; Dean, Mrs. George Schoenhard; sub-dean, J. Kirby Bransby; secretary, Donald L. Locke; treasurer, Clarence S. Barger; registrar, Mrs. C. R. Moore; chaplain, the Rev. Phillip R. Dietterich. Past-dean Frank E. Fuller and Mrs. A. F. Soderberg were elected to the executive committee. A pin was provided for the outgoing dean, Mrs. A. B. Greene. Refreshments were served on the rear patio of the Moore home. ar patio of the Moore home.

DONALD L. LOCKE

Williamsport
The April 26 meeting of the Williamsport, Pa., Chapter was held at Christ Episcopal Church. The meeting, open to the public, was a program of appropriate wedding music, both vocal and organ. Music before the wedding ceremony was played by Bertram Strickland: Trumpet Tune, Purcell; Aria, Handel; "Romance san Paroles," Bonnet, and "Berceuse," Vierne. Appropriate processionals were demonstrated by Frederick A. Snell: Trumpet Tune, Bonduca-Purcell; Diapason Movement, Opus 58, Harwood; Psalm 19, Marcello, and "Praise, My Soul, the King of Heaven," Snell. Recessionals were played by Leland E. Mallet, Covenant Central Presbyterian Church: "In Thee Is Gladness," Bach, and "Now Thank We All Our God," Karg-Elert. Vocal selections included: "My World," Geehl, and "A Wedding Benediction," Lovelace. The Rev. William B. Williamson gave an address on music at church weddings.

James A. Schnars

Kansas City
The regular dinner-meeting of the Kansas
City, Mo., Chapter was held May 18 at the
Broadway Methodist Church with Dean Jack
McCoy presiding. Final plans were made
for the regional convention. The business
meeting was concluded with the installation
of the following officers: Dean, Graham
Cook; sub-dean, Harling Spring; secretary,
Edith Gottfrid; treasurer, R. Rexford Grow;
assistant treasurer, Dr. Otis J. Mumaw; registrar, Fern Olsen; publicity, Dr. Robert
Adams; librarian, Carlene Neihart; auditors.
Edward S. Crum and Gemer Williams. New Edward S. Crum and Gemer Williams. New member of executive committee, Hester Cornish; chaplain, the Rev. Gilbert Murphy. A program was arranged by Dean-elect Cook at the host church. The wedding services were shown by Mr. Cook and his assistants.

Bernice Young

#### **PSALM CHORAL FESTIVAL**

The North Shore Chapter sponsored the renewed North Shore choral festival May 17 at the Evanston, Ill., Township high school. Dr. Thomas Matthews, dean, was conductor of the event; Dr. William H. Barnes played the group of three preludes; Dr. Austin C. Lovelace was service organist, and Margaret L. Budd was pianist Dr. Charles C. Knapp was commenta-

organist, and Margaret L. Budd was pianist. Dr. Charles C. Knapp was commentator and a trumpet trio assisted.

Anthems by Dean Matthews and Dr. Lovelace were included in two groups which also contained works by Strickland, Vaughan Williams, Sowerby, Martin Shaw and Mendelssohn. All the music heard on the program was based upon pealms.

neard on the program was based upon psalms.

The chapter completed its first year of activity with a gala dinner at St. Paul's Lutheran Church, Evanston. Election of officers was held and these new board members were elected: James Marxsen, Ruth Phelps and Vernon Studt. Dr. Rudolph Ganz of Roosevelt University proved a delightful speaker as he brought personal recollections of such great musicians as Saint-Saëns and Schweitzer. The program for 1959-60 was anhounced as follows: Oct. 26 Flor Peeters; Nov. 9 anthem reading clinic; Dec. 7 Porter Heaps Hammond electronic demonstration; Jan. 10 service playing; Feb. 22 Robert Baker; March date to be announced junior choir festival; March 20 Robert Lodine; April 24 wedding music; May 1 David Thorburn; May date to be announced annual dinner meeting.

MRS. EDWIN BENNETT

MRS. EDWIN BENNETT

Saginaw Valley

"Spouse night" at the Messiah Lutheran Church, Bay City, Mich., closed the season May 27 for the Saginaw Valley Chapter. Dean Serresseque presided at the business meeting which followed dinner. Reports were read and the following officers were re-elected: Dean, Frank Serresseque; secretary, George Davey, and treasurer, Dr. F. T. Meisel. A sound film on organ building by Casavant Frères was shown. The group also listened to a recording of former Dean Herbert Gotsch's dedication of the new baroque organ at Davison, Mich. The builder, John Shawhan, is a member of the chapter.

JOSEPHINE HILL WALTHER

Fort Wayne
The Fort Wayne, Ind., Chapter sponsored the winners of its annual Guild competition in a public recital May 26. The competition is open to all members of the chapter and the recitalists are selected by majority vote of the performers. The program, held at the First Presbyterian Church, included the following: "Kyrie Eleison," Karg-Elert, Mrs. Dana Christie; "O Man, Bewall Thy Grievous Sin." Bach, Richard Hudson; Adagio for Strings, Barber, William Shambaugh; Prelude, Fugue and Variation, Franck, Lucille Mumaugh; Prelude on "Capel," Sowerby, Darwin Leitz; Four Preludes, Schroeder, Kathleen Detrick; "Fanfare" Fugue, Bach, David Wilson; Partita on "Lobe den Herren," Ahrens, Richard Carlson; Concerto in D minor, Vivaldi, Jack Ruhl, At the dinnermeeting preceding the recital Mr. Ruhl was elected dean for the coming year. Mr. Shambaugh was elected sub-dean. Re-elected as secretary and Mrs Mumauch, Mrs. G. Dovle secretary and treasurer were Harriet Nor-throp and Mrs. Mumaugh. Mrs. G. Doyle White and Mr. Leitz were elected to the

Delbert Johnson

Lafayette
The May 18 meeting of the Lafayette, Ind.,
Chapter was held at the Central Presbyterian Church. The following officers were elected: Dean. Robert McLaughlin; subdean, Russell Manor; secretary. Phyllis Vanderwielen; treasurer, Robert Neuenschwander; registrar, Mrs. Walter Vanderkleed; historian-librarian, Gertrude Richolson; auditors, Mrs. Mike Bilo and Irene Jacoby; chaplain, the Rev. Randall Corkern; council, Helen Anderson, Mrs. Herbert Brunsma, T. J. Purchla, Warren North, Frances Overton and Mrs. Charles Fox. Sub-dean Manor presented Mrs. Overton with a past-dean's pin. Newly-elected Dean McLaughlin led a discussion regarding future programs. Doughnuts and coffee were served by the sub-dean. Mrs. Walter Vanderriezo Yankton College G.S.G.

MRS. WALTER VANDERRLEED
Yankton College G.S.G.
The Yankton College Student Group was entertained May 24 at the home of Mrs. Jack Torrey. Diana Burmester, Kaleen Waddell and Douglas Carrington reported on their trip to the convention of student groups held in St. Paul, Minn., May 8 and 9. These new officers were installed by Dr. Evelyn Hohf: Joyce Metcalf, president; Miss Waddell, secretary, and Mrs. Carrington, treasurer.

treasurer.

The April 20 meeting was held in the chapel with the Theology Club as guest. Dr. Hohf gave a survey of student groups. A scrapbook of clippings and programs of members was displayed. The Wicks film, "Capturing the Winds," was shown.

KALEEN WADDELL

Eugene
Dean Nell Murphy Dickson presided over the Eugene, Ore., Chapter's final meeting of the season March 12 at the First Congregational Church. Officers for 1959-60 were elected as follows: Dean, Mrs. Dickson; sub-dean, Mrs. Larry Whitson; secretary, Mrs. Phil Nordling, and treasurer, Mrs. Irwin Wright. The chapter also voted to send Dean Dickson to the northwestern regional convention in Seattle June 15-18. The group heard a member recital on the three-manual Möller. Mrs. Robert Brakel played Chorale in B minor, Franck; Mrs. C. W. Roffe played Movement 1, Symphony 5, Widor; Laura Spray, guest from the student group at the University of Oregon, played Toccata, Adagio and Fugue, Bach, and Elwin L. Myrick played Prelude, Fugue and Chaconne, Pachelbel. Refreshments were served in the Wheeler room by Mrs. Brakel and Mrs. Roffe.

MARGARET S. GRAEFF

Texas
The Texas Chapter held its forty-first:
nual dinner meeting at the Park Cities Be
tist Church, Dallas, May 18. Dean John
Newall presided at the last meeting of
term in office at the same church in wh term in office at the same church in which he assumed office two years before. Sub-dean Robert Ekblad introduced the recitalist for the evening, Alexander Boggs Ryan, A.A.G.O., East Texas State College and member of the chapter. The program on the fine Reuter organ in the host church showed excellent and precise playing in the program included on the recital page. Following reports of various officers and a resumé of the year's activities, Alice Knox Fergusson, A.A.G.O., chapter historian, presented Dean Newall with a ities, Alice Knox Fergusson, A.A.G.O., chapter historian, presented Dean Newall with a recording concealing a gift in recognition of his work on behalf of the chapter. New officers are: Dean. Robert S. Ekblad; subdean, Ben A. Camp; treasurer, Annette Black, A.A.G.O.; secretary. Ada Terven; registrar, Carl W. Green; historian, Alice Knox Fergusson, A.A.G.O.; parliamentarian, John D. Newall; chaplain, the Rev. Curtis Wyberg; new executive committee members, Mr. Newall, C. Frank Seay, Jr., Rachel S. Ball and Dorothy W. Peoples.

Oklahoma City

The Oklahoma City Chapter held its final meeting of the season May 25, a catered picnic supper served to thirty-five members. After the meal a business meeting was held. Mrs. J. S. Frank presided over the election of officers. The following slate was elected for the 1959-60 season: Dean, Nancy Ragsdale; sub-dean, Dubert Dennis; registrar, Mrs. George Weach; secretary, Ferne Leone Parsley; reporter, Mary Schulz. Beginning plans were laid for bringing a guest artist to the city for a master class and recital in the coming season. Oklahoma City

MARY SCHULZ

Fort Worth

An exchange recital with the Texas Chapter closed the Fort Worth Chapter's memorable 1958-59 season with Bennett Penix, Dallas, in recital May 19 at the University Christian Church. Eighty members and guests were present at the banquet before the program and Dean Emmet Smith presided at the business meeting which followed. Mr. Penix' fine program included: Voluntary 1 in D. Boyce; Trio-sonata and Toccata, Adagio and Fugue, Bach; "Prière," Franck; Symphony 3, Vierne.

Central Arkansas

The Central Arkansas Chapter held a dinner-meeting May 11 at Temple B'nai Israel in Little Rock. The following slate of officers was elected: Dean, Murlin Kelsay; sub-dean, Mrs. J. W. Allmon; registrar, Mrs. W. C. Erfurth; corresponding secretary, A. Y. McMillan, and treasurer, Mrs. E. Bowman. Following the business meeting members and guests retired to the chapel where Rabbi Ira E. Sanders explained the weekly Jewish service and brought a message on worship music. Jewish service music was sung by the temple quartet under the direction of J. Glenn Metcalf. MRS. H. C. HARRIS

Central Florida

The Central Florida Chapter held its final meeting of the year June 3 in the form of a picnic at the home of the Harold Sanfords. Mr. Sanford played a tape recording of the choral vesper service which the chapter had held previously.

The chapter met at the home of Mrs. John G. Baker May 12 for a business meeting and election of officers. The officers elected for the coming year are: Dean, Jesse Baker; sub-dean, Harold Gleason; secretary, Queen Madsen; treasurer, Lamar Simmons. Two new executive board members were elected to fill the posts of two retiring members. Those elected were Howard Fleming and Paul Jenkins. A social evening followed.

Julie Bishop

Asheville
Clair F. Hardenstine was elected dean of
the Asheville, N.C., Chapter at a meeting May
25 in the Central Methodist Church. Other
officers: Mrs. Richard B. Ford, sub-dean;
Mrs. Frank E. Ratzell, secretary, and Russell B. Wooden, treasurer.

Central Aria

Central Arizona
The Central Arizona Chapter met May 25 at the Park Central branch of Western Savings and Loan in Phoenix. After a potluck supper and a business meeting the group assembled in the warehouse of the building, where William P. Brown, assisted by Wendell Shultz, Al Comtois and Warren Bechnoefer, has installed a theater organ. Mr. Brown dispussed various features of the hoefer, has installed a theater organ. Mr. Brown discussed various features of the organ and played a number of popular selections, followed by Helen Dell, an entertainer from Los Angeles who was a guest at the meeting. The console then was made available to any members of the chapter wishing to try their hand at popular music. At the business meeting the following officers were elected: Dean, Melba Chatwin; sub-dean, Vernon Johnson; secretary, Sue Lombardie; treasurer, Retta Burgess; registrar, Marvin Anderson. Ruth Bauerbach, Dr. William Boice, Lorraine Curry, the Rev. Walter Fritze and Chalma Frost were elected to membership on the executive committee, to membership on the executive committee, with Ruth Kuhl, Helen Donaldson, Marjorie Psalmonds and Nadine Dreskell continuing

Psalmonds and Nadine Dreskell continuing in unexpired terms.

The Central Arizona Chapter in lieu of its April 17 meeting attended the senior recital of three Arizona State University organ students at the First Methodist Church, Phoenix. The organists, Rose Marie Mathews, Sue Culley and Charles Parker, are pupils of Nadine Dreskell, former dean of the chapter. On the same program the university symphony orchestra, directed by Dr. Wendell Rider, joined with the organ in several selections and performed one symphonic number.

MARVIN ANDERSON

Kern County
The annual installation service of the Kern County Chapter was held May 17 at the First Methodist Church, Bakersfield, Cal., with Dr. Charles R. Prewitt as installing minister. Organist for the vespers was Mrs. Ralph Cornell, assisted by Sherlo Shively, vocalist, accompanied by Dean Shively. Officers installed for 1959-60 are: reinstalled as dean, Mrs. Shively; sub-dean, Mrs. Norman Nystrom; registrar, Mrs. Edward Saecker; secretary, Mrs. Jim Stockton, and treasurer, Mrs. Jack Hawkins.

For the final meeting of the spring season members of the chapter met for a garden supper May 4 at the home of Norman Nystrom. The program was of stereophonic taped organ recordings.

A previous meeting in the new First Christian Church April 13 featured an organ group by Mrs. Henry Butcher. A review of Church Music Comes of Age was given by Mrs. W. A. Herring. This was supplemented by a color-sound film, "Church Music Camp," showing the training of young voices in hymn and anthem singing, a project of the Southern Baptist Church conference.

Members heard some of their gift recordings which were included last year in the chapter gift of hi-fi equipment to the Kern County library for community use and enjoyment. Mrs. Bernice Lamb gave a commentary about the recordings as they were heard at the meeting March 2 when members met in the new library auditorium.

Mary Cornell.

La Jolla
The April 14 meeting of the La Jolla

La Jolla
The April 14 meeting of the La Jolla
Chapter was held at the Carlsbad, Cal.,
home of Irwin J. Kelly. The speaker was
Donald Shanks, one of the charter members
of the chapter. He has been overseas for
five years, traveling extensively in England,
France and Spain. Dr. Shanks showed colored slides of scenes in France and England
and spoke about the organs in some of the
Paris churches and their famous organists.

District of Columbia

District of Columbia

In the elegant ballroom of the grand chapter headquarters of the Order of the Eastern Star members and guests of the District of Columbia Chapter assembled June 1 for their year's-end meeting. The chapter's \$200 Phillips award was given to Robert Keith Holder, winner of the student organ-playing competition, who then played the pieces that had been heard in the run-off: Prelude and Fugue in D, Bach; Andante Religioso, Sonata 4, Mendelssohn; "Litanles," Alain. A 20-year-old pupil of Dr. Louis A. Potter, Sr., F.A.G.O., won the award over six other young contestants in a competition chairmanned by Katharine S. Fowler and judged by Jean Phillips, Cleveland Fisher and Robert Ruckman at the Westmoreland Congregational Church May 9. Dean-elect Richard Rancourt present a past-dean's pin to retiring Dean Kathryn Hill Rawls, A.A.G.O., who will soon take over her new post as vertical chairman for the Bistrict of Consecutive of the control of the property of the pro who will soon take over her new post as regional chairman for the District of Co-lumbia, Maryland and Virginia. Guest art-ists from the Catholic University of America ists from the Catholic University of America played a choice program of chamber music which featured the premiere of Helmut Braunlich's "The Void." Other works on the program included: Chaconne, Vitali; "Harmonious Blacksmith." Handel; Concerto in D, Vivaldi; Four Songs, Holst; "Syrinx," Debussy; Largo and Presto, Suite in A minor, Telemany.

#### FUN IN SAN FRANCISCO

The Northern California Chapter held The Northern California Chapter held its annual dinner meeting and election of officers May 18 in the big Gregory-Falk warehouse down under the Bay Bridge approaches. The building houses a large Wurlitzer organ on its third floor and this was the focal point of interest for the evening. Card tables with red and white checked cloths were set out, a lighted candle on each, and a buffet supper was served. This complete departure from formality attracted more than 100 members and guests.

bers and guests.

Those who wished were invited to play the mighty movie organ. Warehouse with the mighty movie organ. er Gregory, a movie organist of the silent film era, told how he acquired the instrufilm era, told how he acquired the instru-ment and demonstrated it. Dr. Charles Greenwood, Dorothy Van Weynan, Leslie Harvey and Newton Pashley entertained with old movie-style playing and two short W. C. Fields silent films were run during which Mr. Gregory and Miss Van Weynan played. Arrangements for the meeting were made by Dr. Greenwood and Bob Whitley and they provided a hilarious evening.

Bob Whitley and they provided evening.

Dean Esther Johnson announced the new officers as follows: Dean, Bob Whitley; sub-dean, Dr. Lawrence Moe; secretary, Dorothy Dublin; treasurer, Arthur Brewer; registrar, Mrs. James F. Fisher, Jr.; executive board, Kay McCain, Esther Johnson and Newton Pashley.

MARGARET L. FISHER

The Menlo Park Presbyterian boys' choir sang a festival evensong for the San Jose, Cal., Chapter April 12. Included in the service were the Five Easter Carols by David Williams for treble voices and harp. The boys also sang a three-part setting of the Magnificat and Nunc Dimittis by J. H. Arnold. The choir of twenty-five boys was under the direction of Robert M. Quade and was assisted by Marjory Trammel, harpist. This service concluded weekly services for which the boys' choir has been responsible since October.

Santa Rarbara

The May 19 meeting of the Santa Barbara,
Cal., Chapter was held in the First Methodist
Church. Dean Lucille Beasley introduced a
program by seven student organists assisted
by nine girls' voices in Poulenc's "Litanies
a la Vierge Noire." Diane Radke, Russell
Wheeler, Virginia Ruhnau, Adele Welty, Colleen Trowbridge, Glenda Douthit and Mahlon
Balderston took part in the program of works
by le Begue, Bach, Gherke, Pachelbel, Boëllmann, Borowski, Reger and R. K. Biggs.
Dorothy Westra conducted the Poulenc. After the well-attended recital a meeting was
held in the choir room for the election of
these officers: Dean, Brookes M. Davls; subdean, Mrs. Robert Nitske; secretary, Phyliss
Placke; treasurer, William Beasley, Plans
were discussed for the Purcell-Handel festival in November. Refreshments were served
by the hospitality chairman, Mrs. John Walser.

C. HABOLD ENGEKE

The Sacramento

The Sacramento, Cal., Chapter held its
May 19 meeting at the home of Dr. Ralph
Jensen with twenty-one present. The evening opened with refreshments and a social
hour. Dean Helen Kilgore presided at the
business meeting. Grace Morse, chairman
of the nominating committee, submitted a
panel of officers for the coming year and
it was unanimously elected as follows: Dean,
Helen Kilgore; sub-dean, Dr. Ralph Jensen;
secretary, Margaret Ballmer; treasurer, Dr.
Ralph Tippin; placement secretary. Fay
Hanchette; auditors, Dr. Lucas Empey and
Marlan Stonesifer; executive board, Joy
Waugh, Grace Morse and Yvonne Harmon.
The official national ballot was read and the
amendments discussed. Fredrie Errett read
news and received reports from committee
chairmen on the regional convention and
passed out posters and fiyers to publicize the
Schreiner and Marilyn Mason events.

Ruth H. Martin
Long Beach

RUTH H. MARTIN

The First Presbyterian Church was the scene of the last meeting of the season of the Long Beach, Cal., Chapter. After a chicken dinner served in the parish hall Vera Graham, outgoing dean, called attention to the successful activities of the year and introduced Gene Driskill, program chairman, the first speaker. Harry Tomilison, one of the founders of the chapter, told of the initial meeting in the First Congregational Church, the first guest artist and a \$450 gift to the public library of the Gesellschaft complete organ works of Bach. Introduction of past-deans (Mindelle Lobbet, Agnes Spies, Jo Riddick and Gene Driskill) and vocal solos by Mrs. Ratcliff accompanied by Mrs. Satter-lee were highlights of the evening. The Rev. Richard Irving formally installed the officers for the year. Helen Davenport is new dean.

# How Do You Rate? Test Yourself on This Final Exam

The final examination in Robert Noehren's University of Michigan course on "The History and Design of the Organ" will serve some readers of THE DIAPASON as a reminder of their own rustiness and as a guide for a summer brush-up.

As the advertising pages on old sheet music used to suggest: "Try this on your piece."

a) Is a gedeckt made of stopped or open

pipes?
b) Is a gemshorn made of stopped or open

pipes?
c) What is the swell division usually called in a French organ?
d) What are the pitches of the French

Name two types of wind-chests.
What is the French term for diapason?
What is the German term for diapason?
If middle C is played on the 4 ft. ocvee, what pitch is actually heard?
What is the shape of the resonator of a support pite?

trumpet pipe?

trumpet pipe?

j) Name three stops which have pipes conical in shape.

k) Is a diapason a wide-scaled, medium-scaled or narrow-scaled stop?

1) What kind of a wind-chest is usually used with mechanical action?

On what part of a pipe do nicks ap-

n) Give the composition of a sesquialtera. Give the composition of a rauschpfeife. Which of the following builders used

p) Which of the following builders used large-scaled mutations: Schnitger, Clicquot, Scherer or Greene?
q) In which of the following is a tierce present: fourniture, cimbel, rauschpfeife, sesquialtera, plein jeu, cornet, terz-cym-

r) Name a 2 ft. reed and a division in which it is usually found.

Is the following disposition typical of Silbermann, Schnitger, Cavaille-Coll, Father Willis, Clicquot or Scherer:

Manual 1 Quintadeen Principal Rohrflöte Octave Rohrflöte Octave Rauschpfeife Mixture Cimbel Trompet

Manual 2 Gedackt Principal Blockflöte Octave Gemshorn Quint Sesquialtera Tertian

Dulcian Pedal Principal Octave Octave Nachthorn Rauschpfeife Mixture Trompet Cornet

Fill in the pitches of all the registers.

Give the disposition of an organ of two manuals and pedal with only fifteen re-gisters. Give the composition of the mix-tures and compound stops (if any).

Describe the developments which took place in the organ of the Renaissance in the Netherlands.

a) List the major organ works of Cesar Franck.

Franck.
b) List three major collections of chorale preludes by J. S. Bach.
c) List the organ works of F. Couperin. Give birth and death dates.
d) List one important work for organ by Freseobaldi. Give birth and death dates.

DONALD SHANKS



Donald Shanks has returned to California, after a five-year absence in Europe, with a Ph.D. degree from the music faculty of Oxford University. His three-volume dissertation on "The Organs of Spain" represents two and a half years of travel and research. He visited all sixty-six of the cathedrals, as well as numerous monastic, collegiate and parish churches. His study of the archives and chapter records, as well as musical manuscripts, has resulted in a comprehensive survey of Spanish cathedral music from the sixteenth century to the present. The original copy of his dissertation, which is deposited in the Bodleian Library of Oxford University, includes photographs, stoplists, histories and descriptions of all of the cathedral organs and several of the more important monastic and collegiate establishments of Spain. Mr. Shanks found travel in several of the reporter over DONALD SHANKS has returned to Caliestablishments of Spain. Mr. Shanks found travel in some of the remote parts of the country difficult but the kindness and friendly attitude of the Spanish people more than compensated for any incon-

venience.

Traveling extensively in England and on the continent Mr. Shanks attended many events of interest to organists and church musicians, including the openings of the Royal Festival Hall organ and the Brompton Oratory organ in London, as well as the I.C.O. He is a member of the LaJolla Chapter of the A.G.O.

#### EVANSTON BACH CHOIR SINGS THREE BACH WORKS

SINGS THREE BACH WORKS
The Bach Choir of Evanston, Ill., sang a program of the music of Bach May 6 at St. Luke's Episcopal Church. Dr. Thomas Matthews directed and Lois Lundvall was organist.
The program consisted of Cantata 118, "O Jesu Christ, mein's Lebens Licht," Solo Cantata 82, "Ich habe genug," with Miles Nekolny as soloist and the Magnificat. This was the twelfth concert by the group.

# CHANEY JOINS MATTHEWS CONCERT MANAGEMENT

CONCERT MANAGEMENT
Harold Chaney, organist and harpsichordist, has recently come under the
Willard Matthews concert management,
New York City. In April and May Mr.
Chaney played in San Diego, Redlands
and Pasadena, Cal., Yuma, Ariz., Rolla,
Mo., and twice in St. Louis. He is organist-choirmaster at Christ Episcopal
Church, Coronado, and serves as organist
for the Bach Society of San Diego
County.

#### MILDRED HENDRIX BREAKS ARM-SIDELINED AT DUKE

ARM—SIDELINED AT DUKE
Mildred Hendrix, Duke University organist, is recuperating from a broken arm. While she recovers, her responsibilities for the annual commencement recital are being assumed by her former student, Eugene S. Mauney, St. Stephen's Church, Goldsboro, N.C. Mr. Mauney has also studied at the Curtis Institute in Philadelphia and at Syracuse University with Arthur Poister. His June 7 recital appears on the recital page.

e) List the organ works (or pedal-piano) of R. Schumann. Give birth and death

dates.

f) How many symphonies for organ did Ch. M. Widor compose? Give birth and

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FORT WAYNE, INDIANA

-17-

WILLIAM H. TAGG



WILLIAM H. TAGG has been appointed minister of music at the Highland Park Presbyterian Church, Dallas, Tex., beginning July 1. He will be in charge of a multiple choir system in this church of 5,300 members. An instrumental program is also being planned.

Since 1954 Mr. Tagg has been in a similar post at the First Presbyterian Church, Decatur, Ill., where his seventy-voice adult choir has appeared in concert in various churches and universities.

Mr. Tagg received his B.M. and M.M. from Illinois Wesleyan University and has done graduate work at Western Reserve University, Cleveland, Ohio. He is a member of the Chicago Chapter of the A.G.O.

THE EASTON, PA., oratorio society sang the Brahms Requiem May 12 in the First Presbyterian Church. The forty-voice group was under the direction of C. Darl Bethmann and was accompanied by Randolph W. Hackman, organ, and Joseph Dorne, timpani.

#### SCHLICKER ORDERED FOR WINSTON-SALEM

THREE-MANUAL A MEMORIAL

First Presbyterian Church in North Carolina City Will Have Installa-tion in Early Fall — James M. Hart Is Organist

The First Presbyterian Church, Winston-Salem, N. C., will have a new three-manual organ built by the Schlicker Organ Co., Inc., Buffalo. It is expected that the installation will be completed by the

The installation will be completed by the early fall of this year.

The instrument is a gift to the church in memory of J. B. Dyer. It will be located at the front of the church and speak directly into the nave. The organ will contain thirty registers and forty-one ranks.

The specification, drawn up by Herman L. Schlicker and James M. Hart, organist of the church, is as follows:

#### GREAT ORGAN

Quintadena, 16 ft., 61 pipes Principal, 8 ft., 61 pipes Hoizíöte, 8 ft., 61 pipes Quintadena, 8 ft., 12 pipes Octave, 4 ft., 61 pipes Quintadena, 4 ft., 12 pipes Hohlíöte, 2 ft., 61 pipes Mixture, 5 ranks, 293 pipes

#### SWELL ORGAN

SWELL ORGAN
Rohrfiöte, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Voix Celeste, 3 ft., 49 pipes
Spitzfiöte, 4 ft., 61 pipes
Nazard, 2 ft., 61 pipes
Weitprincipal, 2 ft., 61 pipes
Tierce, 13 ft., 61 pipes
Mixture, 4 ranks, 232 pipes
Trumpet, 8 ft., 61 pipes
Tremolo

#### POSITIV ORGAN

Gedeckt, 8 ft., 61 pipes Principal, 4 ft., 61 pipes Rohrflöte, 4 ft., 61 pipes Gemshorn, 2 ft., 61 pipes Larigot, 1½ ft., 61 pipes Zimbel, 3 ranks, 183 pipes Krummhorn, 8 ft., 61 pipes Tremolo

#### HENRY OVERLEY



HENRY OVERLEY, head of the music department at the Kalamazoo, Mich., College, received an honorary doctor of music from the Hillsdale, Mich., College at its commencement exercises May 31. Dr. Overley was also honored at the Kalamazoo College commencement exercises June 7 for completing twenty-five years of teaching at Kalamazoo.

BACH'S "Christ lag in Todesbanden" was the principal choral number heard May 10 when Isa McIlwraith, A.A.G.O., directed the University of Chattanoga, Tenn., choir in a memorial program at Patten Chapel.

#### PEDAL ORGAN

PEDAL ORGAN

Principal, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Quintadena, 16 ft.
Octave, 8 ft., 32 pipes
Quintadena, 8 ft.
Choralbass, 4 ft., 32 pipes
Nachthorn, 2 ft., 32 pipes
Mixture, 3 ranks, 96 pipes
Contra Fagott, 16 ft., 32 pipes
Fagott, 8 ft., 12 pipes
Schalmel, 4 ft., 32 pipes

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Gemshorn 16 Prinzipal 8 Holzgedackt 8 Gemshorn 8 Rohrflöte 4 Quinte 2% Super Oktave 2 Mixtur IV-VI Scharf III-V Fagott 16 Trompette Harmonique 8 Clairon Harmonique 4

#### POSITIV

Quintade 16 Spitzflöte 8 Kupfer Bordun 8 Spitzprinzipal 4
Koppelgedackt 4
Rohr Nasat 2%
Blockflöte 2 Terz 1%
Larigot 1½
Lieblich Prinzipal 1
Zimbal VI Tremolant Zimbalstern Trompette Harmonique 8 (Haupt.) Clairon Harmonique 4 (Haupt.)

## RÉCIT I

Contre Flûte 16 Viole Pompose 8
Viole Céleste 8
Flute à Cheminée 8
Flûte Octaviante 4 Nazard 2% Octavin 2 Tierce 1% Plein Jeu IV Cromorne 8 Chalumeau à Cheminée 4 Tremblant Récit Unison Off Récit 16 Ventil

#### RÉCIT II

Principal Conique 8 Flûte Douce 8 Flûte Céleste 8 Prestant 4 Doublette 2 Cymbale IV Bombarde 16 Trompette 8 Clairon 4 Tremblant Récit 4 Récit Unison Off Récit 16 Ventil

#### PEDAL

Contre Bourdon 32 (FF) Contre Bourdon 32 (PP) Kontra Bass 16 Bourdon 16 Gemshorn 16 (Haupt.)
Quintade 16 (Pos.)
Contre Flûte 16 (Récit I) Contre Flûte 16 (Réc Principal 8 Bourdon 8 Flute à Cheminée 8 (Récit I) Choral Bass 4 Hohlflöte 4 Flûte à Cheminée 4 (Récit I) Fife 2 Mixtur IV Mixtur IV Acuta III Routa III
Kontra Posaune 32
Posaune 16
Bombarde 16 (Récit III)
Fagott 16 (Haupt.)
Trompete 8
Klarine 4
Chalumeau à Cheminée
(Récit I) (Récit I)

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BENJAMIN HADLEY Publisher

FRANK CUNKLE Editor

DOROTHY ROSER Business Manager

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

Subscription price, \$2.50 a year, in advance. Single copies, 25 cents. Back numbers more than two years old, 50 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

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Routine items for publication must be re-ceived not later than the 10th of the month to assure insertion in 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, JULY 1, 1959

#### To a High Degree

Between the time this is being written and the date of the July issue's delivery to its readers another group of organists will have taken the significant professional step represented by the Guild examinations for the degrees of associate, fellow and choirmaster in our unique organiza-

Fifty-one were successful in these examinations last year and forty-five the year before. This seems a significant gain over the seventeen who passed the year this member was a candidate twenty years ago. But the overall membership of the American Guild of Organists has grown at an even faster pace and the holders of Guild degrees still form far too small a percentage of our total membership.

It is with this in mind that THE DIAPA-SON continues to applaud our national officers for their unswerving adherence to the principle of music scholarship as stated in the second purpose of the Guild.

Individual chapters should all take positive steps to encourage their members to study for the examinations. Some chapters, but not nearly enough, do sponsor examination study groups directed by competent holders of our degrees or by other qualified music scholars.

Many colleges have multiplied the usefulness of fraternities and sororities by encouraging pride in group scholastic achievement. A Guild chapter should take just that kind of pride in the number of its members who are entitled to place A.A.G.O., Ch.M. and F.A.G.O. after their names. What those letters represent is significant to us all.

#### Culture a la Carte

It is a human trait particularly common to Americans not to be satisfied with one's accomplishments and to be forever eager to "improve oneself." Some psychologists have been known to attribute this to essential insecurity or to feelings of inferiority or to an over-developed

THE DIAPASON competitive spirit. More sympathetic students have assigned it to the kind of longing we are accustomed to in "hitch your wagon to a star" or "a man's reach should exceed his grasp or what's a heaven for?

About this time of year Americans especially, are occupying themselves at home with workshops and institutes and manter classes and abroad with festivals and musical tours and research projects. Colleges large and small offer refresher courses and background courses and pedagogy courses.

Some will sit adoringly beside a name organist for a few hours and forever afterward proudly wear the badge: "pupil of --." Some will take home with them a bag of professional choral tricks with which to spice their choirs' en-deavors. Others will spend their autumn hours reviewing stacks of new choral and organ music acquired at workshops.

But let's face it: even the most shallow of these accomplishments will help pull thousands of people out of ruts, stimulate many to try the new instead of relaxing into the old, will (to paraphrase Sir William McKie) blow the dust out of a lot of organ pipes and polish the pews of many a choir loft.

More power to these summer excursions into the musical unknown and to the hundreds of thousands of us Americans who will feel so proud of our inclusion as passengers.

#### Music of Our Time?

Several of our friends have written recently to express concern about what seems to them the ludicrous and even sacrilegious tripe which is being deliber-ately foisted into the field of church music under the guise of attracting youth with "the music of our time." We are not as worried about this trend as some of our correspondents; we have great confidence in the ability of time to sift out the bad and leave the good in all the arts. But perhaps we should "get into the act" with a few comments.

About two years ago, immediately following the publication and the first furor over Geoffrey Beaumont's "A Twentieth Century Folk Mass," we had the incomparable privilege of hearing Dr. W. Green-house Allt do a devastating reading of sections of the work-a reading which expressed the rather general feeling of outrage, shock and shame one found among British musicians. Their best grounds for complaint, it seemed to us then, was the co-operation and downright promotional activity of the clergy in behalf of the work. Their feelings about the work itself, we are afraid, were more outraged than the work justified.

Our reaction to the piece as music was

that it failed to do what it set out to do, certainly as serious an indictment as one can pass on any creative work. We were not disturbed greatly by some of its derivation from music of bawdy connotation, by its barefaced imitation of popular composers far beyond (perhaps above) its composer's pale. We were disturbed that it was a weak, inept attempt into which even a first-rate "jazz combo" on one of its recordings could not infuse any genuine vitality.

It was only a step to the "rock-and-roll" een-age service which a fifteen-year-old British girl has contrived and hardly another to the "cool" communion service we hear is to receive the blessing of an official performance at the national Methodist student conference this summer on the campus of De Pauw University. If this latter work has overtones of the "slick" professional arranger, as the excerpts heard so far indicate, at least it has the advantage of musical "know-how." What does it all mean? We do not

know the answer but we wonder how much of it is just that old element which crops up at odd times in various religious observances: the uncontrollable human urge toward exhibitionism, the need some us have to focus the spotlight-any

old spotlight!-on ourselves. And if it attracts some few outsiders into a few churches, let us hope that what they find when they get inside is something much more real and worthy than what enticed them in.

#### The Era of E.A.K.

We hate to see our distinguished colleagues retire from their church activi-ties. Men like Edwin Arthur Kraft, with their wide influence as players, directors, teachers and editors, represent a whole era—the era in which America grew from a despised musical stepchild of European musical centers to a position of real cul-tural leadership. Men like Dr. Kraft went to those European centers and returned from them with understanding and background to pass along to the countless young men and women who fused it into something strong and fine and essentially American.

What an era that was! Will we ever see its equal again?

#### NOEHREN PLANS EUROPEAN TOUR FOR END OF SUMMER

Robert Noehren, university organist of the University of Michigan, will tour Europe again late this summer playing recitals in Germany, Holland, Denmark and England. Mr. Noehren will open the winter series at the Royal Festival Hall in London Sept. 30. This is his second invitation, having appeared there in the same series last December. He will also play a broadcast for the British Broadcasting Corporation. Mr. Noehren has also been invited to play a second recital at the Cathedral in Konstanz, Germany, where he played last August. Other recitals include Alkmaar, Holland, and Hamburg, Germany. burg, Germany.

At his recital in London, Mr. Noehren ill play the famous recital of Bach gan music played by Mendelssohn in organ music played by Mendelssohn in the Thomaskirche in Leipzig in August 1840 which consisted of: Fugue in E flat, Chorale Prelude on "Schmücke dich," Prelude and Fugue in A minor, Passa-caglia and Fugue in C minor, Pastorale and Toccata in F.

#### GUILMANT ORGAN SCHOOL HOLDS 58th GRADUATION

The fifty-eighth annual commencement Willard Irving Nevins, director, were held June 1 in the First Presbyterian Church, New York City. The Rev. John B. Macnab presided and awarded the diplomas. Nab presided and awarded the diplomas. Widor's Marche Pontificale, Symphony 1, was played by F. Carroll McKinstry, '50, for the processional and Sibyl Komninos Sharp, '56, used Sowerby's March for the recessional.

recessional.

The program played by the graduates was as follows: Sonata 2, Mendelssohn, Winifred R. Thompson; Prelude in C minor, Bach, Carlos Staszeki: Carillon, Sowerby, Richard Anselmo; Scherzetto, Vierne, Marian Punter; Toccata and Fugue in D minor, Bach, Leona Higgs; Movement 1, Sonata 2, Hindemith, David Edmund Schmidt; Toccata in F, Bach, Gertrude L. Hemmerlein; Allegro, Concerto 10, Handel, Carol Edith Weber, and "Chant Héroïque," Langlais, Mary Tremonte.

# DE TAR RECEIVES HIGHEST SYRACUSE ALUMNI HONOR

Vernon de Tar, F.A.G.O., received the highest alumni honor May 30 from Syra-

highest alumni honor May 30 from Syra-cuse University, his alma mater. He was awarded the George Arents Pioneer Medal for "excellence in sacred music." A 1927 graduate of Syracuse, Mr. de Tar in his student days was conductor and president of the university's glee club for which he wrote the "Syracuse Night Song."

Familiar to readers of THE DIAPASON as organist and choirmaster of New York City's Church of the Ascension and as faculty member of the Juilliard School of Music, Mr. de Tar is a member of the joint commission on music of the Epis-copal Church and of the commission on music of the national council of churches.

#### Looking Back into the Past

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

The specification of a large four-manual Skinner organ ordered for Finney Memorial Chapel at Oberlin College was presented.

presented.

Charles Marie Widor, giving a recital before more than 3,000 people on the new Usher Hall organ in Edinburgh, was badly upset by a cipher as he played his Toccata from the Fifth Symphony, according to an account sent to The Drapason by Russell D. Hill, a prominent Chicago real estate man and organ "fan." The recital was given to raise a fund "for the construction of Whitekirk Church, the recent burning of which by the extremists of the female suffrage agitation has caused just and widespread indignahas caused just and widespread indigna-tion," as the *Scotsman* announced.

. . . Twenty-five years ago these occurrences were recorded in the July 1, 1934, issue—

The national convention of the A.G.O. met in Rochester, N.Y., the last week in June. Among the recitalists were Robert Hufstader, Edwin Stanley Seder, Francis Snow, Nita Akin, Melville Smith, Margaret Whitney Dow and Catharine Mor-

The second annual Bach festival was held at Berea, Ohio, June 8 and 9 under the leadership of Dr. Albert Riementhe leader schneider.

A Texas state A.G.O. convention was held May 29 and 30 at Wichita Falls. Dr. Charles M. Courboin was featured.

The large four-manual Möller organ in the Crescent Avenue Presbyterian Church, Plainfield, N.J., was described. . . .

en years ago the following events were published in the issue of July 1, 1949—

Regional conventions at Minneapolis, Minn., Wilkes-Barre, Pa., Richmond, Va., and New York City were reported.

A three-manual Möller organ at Mercer University, Macon, Ga., was described as was a three-manual Kilgen at the Sacred Heart Cathedral, Davenport, Iowa.

James H. Simms retired from his post at All Saints' Episcopal Church, Omaha, Neb., after fifty-four years of service.

#### SCHOOLS IN MINNEAPOLIS TO COMBINE IN SEPTEMBER

Consolidation of the MacPhail School of Music and the Minneapolis College of Music will be effective Sept. 1. The combined schools, to be named MacPhail School and Minneapolis College of Music, will be housed in the MacPhail building on which extensive remodeling and redec-orating will be undertaken within the orating will be summer months.

Members of the Minneapolis College faculty will be offered contracts in the consolidated school. Dr. Adrian Lauritzen of the MacPhail faculty continues as dean of the merged institution. Stanley R. Avery is to be in charge of combining the large libraries of the two schools.

# PAY CARL SENNEMA HONOR AFTER QUARTER CENTURY

Carl Sennema was honored May 28 for his twenty-five years as organist and choirmaster of the First Methodist Church, Grand Rapids, Mich. He was entertained at a dinner in the Wesley hall of the church. After a musical program he re-ceived a check from members in appre-ciation of his services.

An organ student of Harold Tower and Emory Gallup, Mr. Sennema attended the American Conservatory in Chicago. He served for several years on the faculty of the Grand Rapids Conservatory. He is a member of NAFOMM and a long-time member of the A.G.O.

# FOX WILL PLAY HAMMOND MUSEUM RECITAL SERIES

Virgil Fox will play the summer recitals at the Hammond Museum, Gloucester, Mass., with recitals July 14, 21, 28 and Aug. 4. He will feature works of Bach, Franck, Reubke and Jongen.

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#### Examination Test Pieces—1960

#### ASSOCIATESHIP

A-Bach, Chorale Prelude "Now Thank We All Our God"

B—Reger, Canzone in E flat, opus 65; Honegger, Fugue from Two Pieces for Organ; Howells, Siciliana for a High Ceremony.

#### FELLOWSHIP

A-Bach, Prelude and Fugue in B

minor

B—S. S. Wesley, Introduction and
Fugue in C sharp minor; Franck, Pièce

Héroique C—MacMillan, Cortège Academique; Phillips, Toccata

vancouver
The Vancouver, B. C., Centre sponsored a recital April 15 by Dr. Marilyn Mason in the Shaughnessy Heights United Church. Her memorable program included several of the original works which she has commissioned, including "Miniature," Langlais, and Creston's Suite.

G. HERALD KEEPER

Members of the Victoria Centre traveled to Sidney, B.C., May 2 for the closing meeting of the season. They were guests of the Owen of the season. They were guests of the Owen bulb farm where tulips were in full bloom in a beautiful display. In the evening colored slides were shown followed by a business meeting and election of officers. The following were elected: Chairman, C. C. Warren, L.R.S.M., A.T.C.M.; vice-chairman, J. I. Smith; secretary-treasurer, Ray Buckett; Diapason secretary, Hildy Ashby; social convenor, Mrs. C. C. Warren. Plans were discussed for a recital June 29 at Christ Church Cathedral by Dr. Charles Peaker. Refreshments were served.

Winnipeg
At the annual meeting of the Winnipeg
Centre at Westminister United Church May
27 the following officers were elected for
the year 1959-60: Chairman, R. W. Gibson;
vice-chairman, Elwyn Davies; secretary,
F. A. Anderson; treasurer, G. Hector; executive, Barry Anderson, Clayton Lee, J. Anderson and R. J. Lockhart. Mr. Anderson referred to the work of the centre in the last
year, including recitals by Douglas Bodle,
Don Hadfield and Mark Fairhead. After the
meeting a demonstration of hi-fi organ and
stereophonic recordings was much appreciated and a vote of thanks was tendered to
Mr. Croft for the loan of the equipment and
to Barry Anderson for arranging for the
records.

F. A. ANDERSON

Peterborough

The regular monthly meeting of the Peterborough Centre was held May 2 at Robert Johnston's cottage, Young's Point. A most enjoyable evening was experienced by the large number present. The following officers were elected for next year: Past-chairman, Aubrey Bland; chairman, Gordon Fleming; secretary, Mrs. R. E. Carlson; Diapason secretary, Walter E. Downs; treasurer, Adam Hawley; program committee, Mrs. W. P. Piercy, W. H. Perry, Mrs. O. Searles and Mrs. G. W. Craw; social committee, Mrs. B. Watson and G. Gillard. A sincere expression of appreciation was expressed by Chairman Bland to Mr. and Mrs. Johnson for opening their summer home and supplying delicious food.

C. E. Allen

Owen Sound

The annual meeting of the Owen Sound Centre was held in Knox Church May 24. Reports were given by the secretary and treasurer. The alms and results of the work this year were reviewed. The officers elected for the 1959-60 season are: Chairman, V. Kerslake; vice-chairman, P. Coates; secretary, R. Marshall; treasurer, G. Tucker; directors, R. Dougherty and K. van Sickler. After the business period Chairman Kerslake read Deems Taylor's essay on Wagner ("The Monster") as a theme for a round-table discussion of the relative importance of music.

The annual general meeting and dinner of the Hamilton Centre at the Pines May 9 provided a fitting occasion to mark the honor bestowed upon the College within the week. Following the dinner George Veary proposed a toast to the ladies and Chairman Florence Clark introduced the speaker of the evening, the Rev. Aubrey Jones. The theme of his talk was the need for humor or "keeping the funny side up" which he proceeded to do. Mr. Jones' message was not entirely facetious but pointed out the need, in spite of the seriousness and tension of our times, to use the gift of humor as a a means of reaching maturity and as an antidote for taking ourselves too seriously. The various reports were read, general business conducted and the following officers elected: Chairman, Florence Clark; past-chairman, Gordon Douglas; vice-chairman, Gordon Morrallee; secretary, Keith Hopkins; treasurer, Ernest Crickmore; executive committee, the Rev. Harold Thomasson, John Repchuck and John Taylor.

Norma Plummer

#### Oshawa and District

Oshawa and District
The annual meeting of the Oshawa Centre was held May 15 at the First Baptist Church. The business meeting was preceded by a delicious potluck supper. Annual reports were read by the treasurer, Raymond Martin, and the secretary, Mrs. George Drynan. A summary of the year's events revealed that the busy season had included four member's general meetings with guest speakers, a "Willan night," a hymn festival, a carol festival and a Lenten recital. At a final meeting members will be the guests of the Peterborough Centre. The following offifinal meeting members will be the guests of
the Peterborough Centre. The following officers were elected for the 1959-1960 season:
Chairman, John Smart; vice-chairman, Clifford Evans; secretary, Mrs. George Drynan;
treasurer, Ronald Kellington; directors,
George Rapley, Kelvin James, John Robertson, Jan van Tellingen and Allen Reesor;
social convenors, Mrs. E. Elliott, convenor,
Mabel Joyce, and Mrs. G. Fleming, assistants.
Following the meeting the organists were
invited by Mabel Joyce to inspect and play
the new organ recently installed.

Margaret Drynan

Toronto

The annual meeting of the Toronto Centre took place at the Eglinton United Church May 19. Henry Rosevear presided and delivered the chairman's report; Mrs. Pirie read last year's minutes and the financial report. Pleasant entertainment was provided by a group of girls from the Maurice Cody School who sang a group of three-part works. Guest speaker was Alfred Wilson, F.T.C.L., former organist at St. Andrew's Presbyterian Church, who was in Toronto examining for Trinity College of Music, London. Mr. Wilson had many interesting things to tell about the state of music in various countries; he brought to his observations a keen sense of humor which made his address delightful listening. The officers for next season are: Past-chairman, H. Rosevear; chairman, R. T. Woolard; vice-chairman, W. Findlay; secretary-treasurer, Mrs. P. Pirie. The committee will consist of Dr. V. Graham, J. W. Clarke, A. C. King. C. Pelmer, K. Davis and J. D. Hooper. Retiring Chairman Rosevear thanked all who had been associated with him in directing the centre's affairs and urged similar support for Mr. Woolard. A social period closed the current season's activities.

Sarnia
The Sarnia Centre met May 23 in the parish house of St. George's Anglican Church for the annual meeting. The following officers were elected for the 1959-60 season: Past-chairman, A. E. Harris; chairman, D. M. Young; vice-chairman, Arthur Ward, F.R.C.O.; secretary, K. R. Cunningham; treasurer, John Janssens, and publicity, Mrs. P. W. F. Cochrane. Hostesses for the social hour were Mrs. W. Rowley and Mrs. Cochrane assisted by Mrs. Frank Lindsay, Mrs. W. C. Reeve and Mrs. J. Isbister.

MAUDE ROWLEY

Kitchener

The annual meeting and dinner of the Kitchener Centre was held at Knox Presbyterlan Church, Waterloo, May 16. Donald Landry, baritone, was the soloist following the dinner. The election of officers for the year resulted in the following: Gwilym Bevan, chairman; Leonard Grigg, vice-chairman; Robert 5t. Marie, secretary; Edgar Merkel, treasurer; Dr. Glenn Kruspe, Diapason secretary; John Herdman, Victor Hill, Leland Schweitzer, Pauline Hymmen and Helen Critchison, executive. Miss Critchison, retiring as secretary after a long and devoted period of service, was lauded for the excellent work she has done for the centre. James Hopkirk, president-elect of the College, received the best wishes of his own centre and the promise of sincere support during his term of office.

GLENN KRUSPE

#### St. Catharines

St. Catharines
Mr. and Mrs. R. Douglas Hunter opened
their home in St. Catharines for the centre's
May 10 meeting. The Rev. H. V. R. Short,
rector of St. Barnabas' Anglican Church,
was guest speaker. Mr. Short traced the
church's influence through the centuries on
music, art, literature and architecture. The
evening closed with a social hour and refreshments.

#### MONTREAL MAKES AWARDS

The annual meeting of the Montreal Centre was held in Channing Hall, Church of the Messiah, May 9. Dinner was served buffet-style to some seventy-five members and friends.

After dining the winners of the organ playing contests were introduced to the meeting by George Chubb, F.R.C.O., F.A.-G.O., chairman of the contest committee. G.O., chairman of the contest committee. In the junior class there were four candiates and one in the senior; all were French-speaking women. The first prize of \$100 donated by Casavant Frères was won by Aline Daveluy, Victoriaville, P.O. Second prize of \$25 given by the centre was won by Nicole Trudeau, Montreal. The playing of Mireilla Legase in the opinion of the examiners was worthy of the award of \$100 donated by Les Amis de l'Arts in the senior class and was awarded "in absentia" by Madame Beauchamp-Hupe. champ-Hupe.

Chairman John Ringwood introduced Dr. Douglas Wilson, editor of the "Design for Living" column in the Montreal Star, who spoke in an interesting and amusing fashion on the relationship of organist and minister.

The business part of the meeting followed in which the executive for the ensuing season was elected: Chairman, Harry Duckworth; secretary, D. T. Brown; treasurer, M. T. Matthews; council members, W. K. Riddell, J. A. Redmond, Madame J. St. Cyr and Mrs. R. Sommers.

DAVID T. BROWN

St. John

The annual meeting of the St. John Centre was held in St. John's (Stone) Church May 24. The nominating committee's report was adopted unanimously, resulting in the following officers being elected: Chairman, Paul B. Murray; vice-chairman, Maurice A. McIntyre; secretary-treasurer, Mrs. Harold L. Ellis; immediate past-chairman, Douglas D. Major. Previous to the business meeting Mr. Murray played this recital: Bourée, Concerto 6 in B flat, Handel; Chorale and two preludes on "Liebster Jesu" and Prelude and Fugue in C, Bach; Short Plece, Harris; Fantasy, Darke; Humoresque, Yon, and Concert Variations, Bonnet.

Fredericton

The May meeting of the Fredericton Centre was held May 9 at the home of Mrs. Charles Bilensky with eleven members present. The regular business meeting was carried out and further plans laid for the joint meeting in June when Fredericton will be host to the Moncton and St. John Centres. J. O. Manchip, chairman, gave an interesting talk on music in the church and a discussion followed. A social period ended the evening.

A. JOYCE.

Halifax
The Halifax Centre sponsored Paul Muray, F.R.C.O., St. John, N.B., as guest recitalist in a program May 26 at St. Matthew's Church. Mr. Murray began his recital with five movements from the works of Purcell arranged by Drummond Wolff. He continued with "A Fancy," Stanley; Prelude and Fugue in C, "Blessed Jesus, Here We Stand" and "Mortify Us by Thy Goodness," Bach; Sonata 3 in A, Mendelssohn; three movements from "The Plymouth Suite," Whitlock, and works by Thalben-Ball, Darke, Yon and Concert Variations, Bonnet. Mr. and Mrs. Murray were greeted at the home of Natalie Littler at a social hour.

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#### CASAVANT TO BUILD ORGAN FOR MINEOLA

THIRD MANUAL IS POSITIV

First Presbyterian Church in Long Island Town Will Have 40 Stops-Mrs. George Rose, Organist, Cooperates on Design

A new three-manual Casavant of forty stops is to be installed in the First Presbyterian Church of Mineola, N.Y. The specification includes an unenclosed positiv and was drawn up jointly by Mrs. George Rose, organist at the church, Joseph A. Surace, Casavant representative in New York, and Lawrence I. Phelps, Casavant's tonal director.

The great and positiv are to be avposed.

The great and positiv are to be exposed on the rear wall of the chancel. The stop-list is as follows:

#### GREAT ORGAN

GREAT ORGAN
Quintaden, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Mixture, 4 ranks, 1½ ft., 244 pipes
Chimes

#### SWELL ORGAN

SWELL ORGAN
Salicional, 8 ft., 61 pipes
Voix Céleste, 8 ft., 54 pipes
Nachthorn, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Principal, 4 ft., 61 pipes
Cotavin, 2 ft., 61 pipes
Cotavin, 2 ft., 61 pipes
Fourniture, 4 ranks, 1 ft., 244 pipes
Basson, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Hautbois, 4 ft., 61 pipes
Tremulant

#### POSITIV ORGAN

POSITIV ORGAN
Gedackt, 8 ft., 61 pipes
Flauto Dolce, 8 ft., 61 pipes
Unda Maris, 8 ft., 54 pipes
Koppelflöte, 4 ft., 61 pipes
Gemshorn, 2 ft., 61 pipes
Quintflöte, 1\(\frac{1}{2}\) ft., 61 pipes
Sifflöte, 1 ft., 61 pipes
Sesquialtera, 2 ranks, 2\(\frac{2}{2}\) ft., 122 pipes
Cymbel, 3 ranks, \(\frac{1}{2}\) ft., 183 pipes
Krummhorn, 8 ft., 61 pipes

#### PEDAL ORGAN

PEDAL ORGAN

Principal, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Quintaden, 16 ft.
Octave, 8 ft., 32 pipes
Gedackt, 8 ft., 12 pipes
Choral Bass, 4 ft., 32 pipes
Rauschpfeife, 2 ranks, 2% ft., 64 pipes
Posaume, 16 ft., 32 pipes
Basson, 16 ft.
Trompette, 8 ft., 12 pipes
Basson, 8 ft.
Basson, 4 ft.

CANTATAS 6, 12 and 106 and the Toccata in F comprised a service of Bach music May 3 under Eugene Nordgren's direction at the House of Hope Presbyterian Church, St. Paul, Minn.



# FIRST CHURCH OF CHRIST, SCIENTIST, DENVER, COLORADO

	GREAT			POSITIV			SWELL			PEDAL	
16'	Quintade	56	8'	Gedackt	56	8'	Salicional	56	16'	Principal	32
	Principal	56	8'	Gemshorn	56	8'	Salicional Celeste		16'	Subbass	32
8'	Rohrflöte	56		Gemshorn	-		T. C.	44	16'	Lieblichgedackt	32
	Octave	56		Celeste		8'	Lieblichflöte	56	1034	Grossquint	32
	Spitzflöte	56		T. C.	44	8'	Quintadena	56	8'	Octave	32
	Quint	56	4'	Principal	56		Gemshorn	56	8'	Pommer	32
	Octave	56		Koppelflöte	56	4'	Nachthorn	56	4'	Octave	32
	Blockflöte	56		Nasat	56	2'	Principal	56	4'	Spitzflöte	32
_	Mixture IV			Spitzprincip			Quintflöte	56	2'	Nachthorn	32
	Cymbel IV	224	_	-	56		Sesquialtera II	112		Rauschpfeife III	96
8'	Trompette	56	. 1'	Sifflöte	56		Zimbel III	168		Mixture IV	128
-	,	-		Scharf IV	224	16'	Fagott	56	16'	Posaune	32
				Terzian II	112		Vox Humana	56	16'	Rankett	32
			8'	Krummhorn	56	8'	Oboe	56	8'	Trompette	32
			_		-	4'	Regal	56	4'	Schalmei	32
							Tromulant	2			

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#### COLLEGE IN TEXAS ORDERS NEW REUTER

STEPHEN F. AUSTIN STATE

School in Nacogdoches Will Place Threemanual Instrument in Auditorium and Fine Arts Building-Installation Scheduled for 1960

The Reuter Organ Company has been awarded a contract to build a three-manual instrument for the Stephen F. Austin State College of Nacogdoches, Tex. The instrument will be placed in the new auditorium and fine arts building and will be housed in two sections, one on either side of the auditorium. The unenclosed great and expressive choir division will be located on one side with the swell division located opposite. The pipework of the pedal is to be distributed between the two chambers. Installation of this instrument is scheduled early in 1960. Negotiations for the instrument were handled by R. A. Geisler, North Texas representative for the Reuter Company. Mr. Geisler will also handle installation. The stoplist is as follows:

The stoplist is as follows:

GREAT ORGAN

GREAT ORGAN
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spillfiöte, 4 ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Fourniture, 3 ranks, 183 pipes
Chimes

SWELL ORGAN

SWELL ORGAN
Rohrflöte, 16 ft., 80 pipes
Rohrflöte, 8 ft., 68 notes
Viole de Gambe, 8 ft., 68 pipes
Viole Celeste, 8 ft., 61 pipes
Principal, 4 ft., 68 pipes
Flauto Traverso, 4 ft., 68 pipes
Octavin, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Fagotto, 16 ft., 80 pipes
Trompette, 8 ft., 68 pipes
Fagotto, 8 ft., 68 notes
Clarion, 4 ft., 68 pipes
Tremolo

CHOIR ORGAN

CHOIR ORGAN
Gedeckt. 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Gemshorn Celeste, 8 ft., 49 pipes
Nachthorn, 4 ft., 61 pipes
Nasard. 2% ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1% ft., 61 pipes
Clarinet, 8 ft., 61 pipes
Tremelo

PEDAL ORGAN

PEDAL ORGAN
Principal, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Rohrflötenbass, 16 ft., 32 notes
Rohrquinte, 10% ft., 32 notes
Cotave, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Rohrflöte, 8 ft., 32 notes
Twelfth, 5\% ft., 32 notes
Super Octave, 4 ft., 12 pipes
Bourdon, 4 ft., 12 pipes
Bombarde, 16 ft., 32 pipes
Fagotto, 16 ft., 32 notes
Bombarde, 8 ft., 12 pipes
Fagotto, 8 ft., 32 notes
Bombarde, 8 ft., 12 pipes
Bombarde, 8 ft., 12 pipes
Fagotto, 8 ft., 32 notes
Bombarde, 4 ft., 12 pipes

#### MASS BY GUERRERO IS SUNG AT CONNECTICUT COLLEGE

AT CONNECTICUT COLLEGE

The Palestrina Society of Connecticut College, under the direction of Paul F. Laubenstein, gave the second performance of its eighteenth season in Harkness Chapel, New London, May 24. The pièce de resistance was the Missa "Puer qui natus est nobis" for mixed voices by Francisco Guerrero (1527-99), Spanish contemporary of Palestrina.

Preceding the mass the society sang the following motets: "Lauda, Sion" and "Popule Meus." Palestrina: "Tibi Laus, Tibi Gloria" and "Jubilate Deo," Lassus: "Pange Lingua Gloriosi," Victoria, and "O Sacrum Convivium," Croce. Arthur W. Quimby, head of the department of music, was at the organ and played: Kyrie en Taille, Fugue and Cromorne en Taille, de Grigny, and Fugue and Benedictus, F. Couperin.

OPPOSITE ENDS OF RECORD CHORAL CAREER



BUNEGAR is shown on the left as he looked when he was a twelve-year-old boy soloist in festivals at the Cathedral of Worcester, England. On the right he is seen at 75 as he rounds out sixty-six years as choir member and choirmaster, some-

as choir member and choirmaster, something of a record.

Born in 1884 in Redditch, Worcestershire, he began singing in St. Stephan's choir at the age of nine. He went to Chicago in 1905 where he joined the Holy Cross choir. He served as choirmaster at



Holy Cross Emmanuel Church, formed by

Holy Cross Emmanuel Church, formed by a merger, from 1908-29 and sang in St. Bartholomew's choir from 1929-53.

He went to Boulder, Col., in 1954, joining the choir at St. John's Episcopal Church where he still sings under the direction of Dr. William R. Clendenin.

Mr. Bunegar's other choral activities have included the Swift and Company male chorus in Chicago, the Civic Workshop Opera of Boulder and the University of Colorado festival chorus.

#### Books for Organists

The books which have reached us this

The books which have reached us this month are almost completely unrelated to one another; yet all have special values and special points of interest.

For the Handel year, still firmly with us, Oxford Press has published an exhaustive and fascinating study by Winston Dean of Handel's Dramatic Oratorics and Magazie. The book is heaviightly mut to. Masques. The book is beautifully put together, meticulously documented and re-plete with quotations and musical illustrapiete with quotations and musical illustra-tions. Nine fine photographic plates, care-ful indexing and a full dozen appendixes, including a bibliography, make the book well worth its \$20 price tag and a must for the library of every music department and the music shelves of every general

Devotees of the fast-growing handbell movement will welcome Doris Watson's new *The Handbell Choir* (H. W. Gray). Dr. Watson has been in the vanguard of the bell development and her enthusiasm, her teaching skill and the wide range of her experience show forth in every page of this small volume. Rather expensive for its size, this book will be worth much more to the handbell teacher and director.

more to the handbell teacher and director. Equally authoritative and practical and founded on the same kind of thoughtful experience is Madeline D. Ingram's Organizing and Directing Children's Choirs (Abingdon Press). This will prove equally as necessary and helpful as Mrs. Jacobs' recent book on the same subject. And it omits Mrs. Jacobs' persistent commercial for her pet organization.

Imogene Holst's little collection, Henry Purcell—Essays on His Music (Oxford), is not only excellent reading; it provides a gold mine of program notes on the composer's songs, choral and organ works

a gold mine of program notes on the composer's songs, choral and organ works and the man himself. Well-indexed, with valuable appendixes, it deserves a place in every musician's library.

A series of essays from the annual session of the Valparaiso University church music seminars has been edited by Theorems.

sion of the Valparaiso University church music seminars has been edited by Theodore Hoelty-Nickel and published by the Concordia Publishing House as volume 5 of *The Musical Heritage of the Lutheran Church*. Though the book has a frankly dogmatic base, the material on such composers as Scheidt, Praetorius, Schütz and Bruhns and the wealth of information on harnouse forms practices and traditions baroque forms, practices and traditions

gives this inexpensive book wide value. It fills a real need and does so compactly.

Allan Bacon's Man's Next Billion Years (Exposition Press) is, of course, far outside our league, though the veteran organist and teacher who wrote it is certainly on our team. Not just his friends but many others will find his informed speculations pleasant and thought-provoking summer reading.

We found the MENC publication of Music in the Senior High School very comprehensive and informative—even those sections on band and orchestra which are far afield from our major interests. Our many readers in school music posts will want to study this report carefully.

We commented very favorably a season or so ago on an admirable two-volume Keyboard Harmony and Improvisation by Maurice Lieberman of Brooklyn College. W. W. Norton has just published the same teacher's well worked-out companion volume Ear Training and Sight Singing. Once the preliminary principles are set down, Mr. Lieberman launches into an excellent series of musical examples from all periods and schools. This is a thoroughly usable and practical book. The Art of Conducting by Michael Bowles (Doubleday) is equally practical. Many choral musicians have only an occasional need for orchestra techniques and We commented very favorably a sea-

casional need for orchestra techniques and are found sadly wanting when that need arises. This little book can help fill that void .- F.C.

# CHURCH HONORS HEWITT ON SILVER ANNIVERSARY

ON SILVER ANNIVERSARY
A special service of thanksgiving was held in the Prospect Presbyterian Church, Maplewood, N.J., May 10 in celebration of the twenty-fifth anniversary of Walter N. Hewitt, A.A.G.O., Ch.M., F.T.C.L., as organist and minister of music. The motet choir and Ernest McChesney, tenor, sang Liszt's Psalm 13. A large congregation attended, including members of the Metropolitan New Jersey Chapter of the A.G.O. of which Mr. Hewitt is a pastdean.

At a reception following the service Mr. Hewitt was presented with a check for \$1,000 in appreciation of his services. He recently completed his second three-year term on the national council of the Guild.

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#### CHURCH IN MADISON ORDERS NEW REUTER

INSTALLATION FOR FALL

First Baptist in Wisconsin City Will Have Three-manual in Two Sections Dirksen Handles Negotiations, Will Install Instrument

The Reuter Organ Company has been selected to build a new three-manual instrument to be installed in the First Baptist Church of Madison, Wis. The instrument will be installed in two sections located on either side of the chancel area of the church. The unenclosed great division will be placed on one side with the expressive swell and choir divisions located opposite. Both the swell and choir will be supplied with individually controlled expression. Pipe work for the pedal organ will be distributed between the two chambers.

between the two chambers.

Negotiations for the instrument were handled by R. W. Dirksen, district representative for the firm. He will also make the installation early next fall.

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 Super Octave, 2 ft., 61 pipes Fourniture, 3 ranks, 183 pipes Chimes

#### SWELL ORGAN

SWELL ORGAN
Rohrflöte, 8 ft., 68 pipes
Viola de Gambe, 8 ft., 58 pipes
Viola Celeste, 8 ft., 56 pipes
Spitz Principal, 4 ft., 68 pipes
Spitls Principal, 4 ft., 68 pipes
Spillflöte, 4 ft., 68 pipes
Zauberflöte, 2 ft., 61 pipes
Cymbale, 3 ranks, 183 pipes
Fagotto, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 4 ft., 68 pipes
Tremulant

#### CHOIR ORGAN

CHOIR ORGAN
Nason Flöte, 8 ft., 68 pipes
Dolcan, 8 ft., 68 pipes
Dolcan Celeste, 8 ft., 56 pipes
Nachthorn, 4 ft., 68 pipes
Nasard, 2% ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Larigot, 1% ft., 61 pipes
Clarinet, 8 ft., 68 pipes
Cymbelstern Cymbelstern Tremulant

#### PEDAL ORGAN

Open Diapason, 16 ft., 32 pipes Bourdon, 16 ft., 32 pipes Bourdon, 16 ft., 32 pipes Quintaton, 16 ft., 32 notes Quint, 10½ ft., 32 notes Octave, 8 ft., 32 pipes Bourdon, 8 ft., 12 pipes Quintaton, 8 ft., 32 notes Super Octave, 4 ft., 12 pipes Posaune, 16 ft., 32 pipes Posaune, 8 ft., 12 pipes Posaune, 8 ft., 12 pipes Posaune, 4 ft., 12 pipes

VINCENT H. PERCY



VINCENT H. PERCY was honored May 3 at the morning service of the Euclid Avenue Congregational Church, Cleveland, Ohio, on the occasion of his fortieth anni-

versary as organist-choir director.

In the afternoon more than 400 friends

In the afternoon more than 400 friends from the community gathered to greet him and Mrs. Percy and to hear some of his music. Mr. Percy directed the thirty-voice church choir and the forty-voice Scottish Rite choir. Cyril H. Chinn was at the console for the latter group.

Mr. Percy has served as organist at Cleveland's Public Hall since 1922 and as organist for the Cleveland symphony orchestra 1922-46. Among his teachers have been George Whitfield Andrews, Edwin Arthur Kraft, Albert and Carl Riemenschneider, James H. Rogers and Thomas Shepherd.

# "MESSIAH" BY YORK CHORUS GIVEN IN PHILADELPHIA

The 100-voice York, Pa., symphony chorus organized by Mrs. Warren L. Sieker and Adam Hamme joined the Philadelphia Little Symphony orchestra under the direction of Robert Mandell for a performance May 24 of Handel's "Messiah" in Philadelphia's Playhouse in the Park. The event was a repetition of the March 17 rendition given in York's William Penn high school.

# PERFORMANCE OF "ELIJAH" PROVIDES SERMON SERIES

Maurice Hinson, D.M.A., conducted the choir of the Central Presbyterian Church, Louisville, Ky., in a May 17 performance of Mendelssohn's "Elijah." The performance, honoring the 150th birthday of the composer, climaxed a "choral-preaching" series in which texts of portions of the oratorio served as sermon subjects.

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and Special Holidays. If you wanted to, you could select an entire year's music from these record albums alone.

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3. Get yourself twelve sheets of loose-leaf paper and title them September, October, November, etc. Check with

the calendar for the correct dates, and indicate all Sundays, special seasons, and services that are predictable. (For instance, liturgical churches will require special texts for Advent, Epiphany, Pentecost, etc.)

4. As you listen to the recordings and study the scores,

write down the titles of useful anthems in the appropriate spaces on your planning sheets. Fill in any "blank spaces" with favorite anthems presently in your library, or other good music that you plan to use.

5. Put the planning sheets into a loose-leaf binder and use this as your rehearsal and ordering guide. Then, return the record albums and scores to Shawnee Press, or decide which ones you want to keep and pay for.

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Sing unto the Lord (12" LP, 18 anthems)

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MURIEL ROBINSON



MURIEL PETERSON ROBINSON has been appointed minister of music at the Glen Ridge, N. J., Congregational Church. She will assume her new duties Aug. 15. Mrs. Robinson presently serves the First Congregational Church, Braintree, Mass., in a similar capacity.

regational Church, Braintree, Mass., in a similar capacity.

She received her Mus.B. from the New England Conservatory, Boston, where she studied with Everett Titcomb and Carl McKinley. She received her Mus.M. from Boston University, where she studied with George Faxon, Julius Herford and Alan Lannom. She has also done summer work at Union Seminary.

While in Braintree, Mrs. Robinson inaugurated the multiple choir system and conducted four choirs. She was the conductor of the Braintree choral society and was guest conductor and speaker at many choir festivals in the Boston area. She is a member of the Boston Chapter of the A.G.O.

THEODORE N. MARIER has been appointed lecturer in church music and teaching associate in organ at Boston University's school of fine and applied arts.

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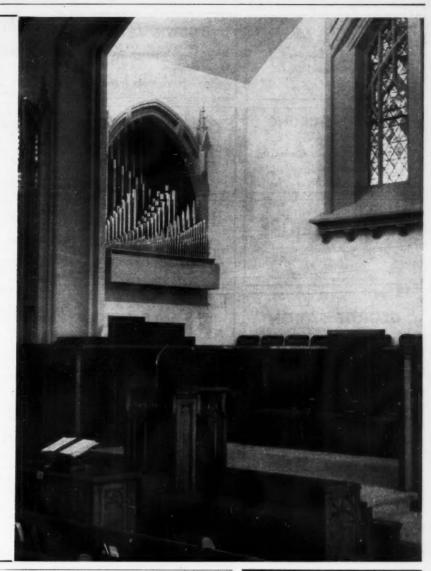
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# Musical Conscience a Role Organist Can Play

By CHARLES NAYLOR, A.R.C.T.

Throughout the great expanse of musical history the organist has consistently played the part of a musical conscience. Frescobald in the fifteenth century crystallized instrumental counterpoint that later gave rise to the development of fugue forms. Palestrina reorganized the art of counterpoint in his day and by doing so saved polyphony from a sudden, ignoble decline. Later Bach reorganized the tonal system and gave such depth and spirituality to all the church music forms that today his life and work form a cornerstone for the succeeding developments and future experimentation in these and all forms. Throughout the great expanse of musi-

As we progress from development to development, new and very good music is being written today for organ and for other combinations used in the service and associated ministries. However, a few of the total number of good players and com-posers throw up their hands in what seems to be frustration at finding good new ideas and attempt comptings to synthesize and attempt sometimes to synthesize newer forms. It is to these that I wish to address a plea for balance in what seems to be an unbalanced, conflictual dilemma.

to be an unbalanced, conflictual dilemma. First of all music is a language and as such has its vocabulary and grammar. What commas and punctuation are to the English language, cadence is to music. Secondly, a language that is to be communicative must use materials and a vocabulary understood by all. Just as the ordinary layman is awe-struck and bewildered as to what to do with the formidable array of stops and their designation when he sees them on the typical organ console, so must music that is ambiguous and formless affect those that listen and attempt to learn from it. listen and attempt to learn from it.

The composer who wishes to develop

something new may well ask, "Where is it possible to create something new? We have tried all possible forms—the fugue, nave tried all possible forms—the fugue, the sonata, the rondo—and there must be something new to contribute to musical art!" The question is not only relevant but particularly true. What is the answer? The entire answer would comprise several volumes, but part of it can be answered here.

I have before me a copy of Mozari's

answered here.

I have before me a copy of Mozart's Fantasie in F minor and major, K. 594, Novello edition. On page 11 the minor section (Adagio) reappears. In measures 12-16, from the reappearance of the adagio, look at the left hand (on the swell). Such chords seem of recent origin yet were written in 1791. Look at the Well Tempered Clavichord of Bach, book 2, number 20, in A minor, written before 1750. Or see number 6 in D minor. Some of these sound quite unusual and very of these sound quite unusual and very "modern." Here the materials are very unusual; however, the form is not quite so unusual and that is the point! In an attempt to try something new many of our aspiring composers have completely confused the balance of form and materials.

In handling new materials the form has been left undeveloped.

Does this necessarily mean the return to old and well-worn forms, the reinstatement of the rondo, sonata et al.? Not at all. The principles of contrast, development and balance that secured for these forms a high place in musical art are available to all in any form devised by the composer. Look at the metamorphosis of the sonata forms of Beethoven! Rarely does here the extract ellegates. does he use the strict sonata allegro or rondo form and yet each sonata sounds finished and in complete balance. It seems that the variety of hybrid forms developed out of a fusion of many forms is infinite. However, even there the process does not terminate simply with the fusion of many strict forms (sonata-allegros combined in the same movement with rondo forms). The principles basic to all forms can be extended and used to greate near forms. extended and used to create new forms. Once having been learned this way, any newer forms will have greater cohesion and intelligibility. Study each older form and learn what is the principle of construction. Learn the principles of balance,

cadence and development.

In summing up, the pitfall to be avoided is to imagine that what has been done is is to imagine that what has been done is passé; that cadence, harmony et al. when combined with form are "old-fashioned." Before looking for something new, be certain that the old has been completely explored. Sonata forms are still capable of variation and development. If we do all of this, we as organists will fulfill our traditional roles as the conscience and cataloguers of everything musically good.

FESTIVAL AT CAPITAL U
DEDICATES NEW BUILDING
Capital University, Columbus, Ohio, had a successful Handel festival May 2 and 3 which began with the dedication of the new addition to the conservatory of music. Charles Farncombe, Handel scholar from London, England, was the speaker and the musical feature was the performance by Marjorie Jackson of Concerto 5 for organ and orchestra. A chamber music program including a concerto grosso, an oboe concerto, a vocal presentation and arrangements for string quartet marked the first use of the new harpsichord bought for this occasion.

chord bought for this occasion.

The highlight of the festival was what was probably the first performance in Ohio of the oratorio "Solomon." The 250-voice chorus was composed of members of three campus organizations with an orchestra of faculty and graduates. Five graduates returned as soloists. Mr. Farncombe served as conductor.

HOVHANESS WORKS HEARD IN FESTIVAL AT CHICAGO

Two choral works by Alan Hovhaness Two choral works by Alan Hovhaness were performed in a festival of sacred music May 24 at the Hyde Park Baptist Church, Chicago. Dr. Robert Lodine directed the choir and a group of instruments from the Chicago symphony orchestra in the composer's Thirtieth Ode of Solomon, a first Chicago performance, and his more recent Easter Cantata. Purcell's Jubilate Deo in D and Bach's Solo Cantata 189 completed the program.

# Paul Lindsley Thomas

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# Cathedral Music Heard on Two Discs

Music from two famous uncompleted Gothic cathedrals on the east coast makes up the record fare this month. Two are on Word (4014 and 4015) from the Cathedral of St. John the Divine in New York City and Vanguard sends one (VRS 1036) from the Washington Cathedral.

Each cathedral's choir of men and boys is heard in a general survey of liturgical music as used in the Episcopal Church. Both choirs sing in the English tradition. Here is proof that America offers the same high standards and quality that its European counterparts have maintained Music from two famous uncompleted

European counterparts have maintained for centuries.

Paul Callaway, after twenty years in his post at the National Cathedral, has developed his choral forces to a high depost at the National Cathedral, has developed his choral forces to a high degree of perfection. The tone is exquisite, the balance always just right, phrases perfectly formed, the singing rhythmic and alive. Whether smooth flowing as in Tallis' "If Ye Love Me" and Victoria's "Jesu Dulcis Memoria," or exhilarating and dynamic as in the Byrd "Sing Joyfully unto God" and the Schütz "Cantate Domino," the group is always equal to the task at hand. Particularly interesting are Warlock's "Corpus Christi," Barber's "Let Down the Bars, O Death!" and "Jam Sol Recedit Igneus" by Parker. Other works heard are: Nunc Dimittis, Byrd; "Exaltabo Te," Palestrina, and Sanctus in C, Sowerby. Four representative hymns (two with descants by Geoffrey Shaw) and two chants are also included. Psalm 23 is heard in an Anglican chant setting and two chants are also included. Psalm 23 is heard in an Anglican chant setting by Davies and Morley's fauxbourdons alternate with Psalm Tone I in the Magnificat. Here we feel Mr. Callaway overdoes it a bit. The ritards are on the experience of the graphs of the property and the property of the prope cessive side and the general result is somewhat precious.

what precious.

The same Morley is also on the Word disc from New York's cathedral under the direction of Alec Wyton. We prefer Mr. Wyton's more straightforward approach to this and to his example of Anglican chant: Psalm 23 to a setting by Goss. As a whole the second side is the more successful discontinuous control of the second side is the more successful and the second side is the second side in the second side is the second side is the second side is the second side in the second side is the second s a whole the second side is the more successful of this attractive release with a full color shot on the jacket of "the longest nave in Christendom:" "Oculi Omnium," Wood; "Oh How Amiable," Vaughan Williams; a particularly interesting Sanctus and Benedictus from Edmund Rubbra's Missa "Cantuariensis" for double choix a transparent activing of the for double choir; an unusual setting of the Nicene Creed by Mr. Wyton for a congregation on a monotone (here sung by a single cantor) while the choir sings a more elaborate version in parts, and Sow-

more elaborate version in parts, and Sowerby's Benedictus Es, Domine in B flat.
Earlier works are by Fayrfax, Tye, Byrd, the familiar "Thou Knowest, Lord" by Purcell, Maurice Greene's "The Sacrifice of God" and a Nunc Dimittis in B flat by Stanford, sung mostly by the men with the boys joining on the Gloria Patri. The fantastic acoustical properties of the vast St. John's undoubtedly make recording here a problem. It is perhaps for this reason that the balance between parts is not always ideal, and the organ when used for accompanying seems so remote.

used for accompanying seems so remote.

Mr. Wyton is heard as organ soloist on

EDITH L. BECKER



EDITH L. BECKER, organist and choir director of the University Christian Church, Buffalo, N.Y., has completed forty years of service. A service of recognition was held May 24. Vinson Long was guest organist for the service. Edna L. Springborn played works of Bach, Deplanty and Saint-Saëns. The Rev. Omar L. Clary brought greetings and read letters from former ministers and other greetings were given. A hi-fi set with recordings by her choirs was given to Mrs. Becker. Edna M. Shaw brought congratulations from the Buffalo Chapter of the A.G.O. of which Mrs. Becker has been a member for thirty-six years. An informal tea and reception was held in the parish hall. organist and choir EDITH L. BECKER.

An informal tea and reception was neight in the parish hall.

Wife of a physician, Mrs. Becker has been the first and only permanent organist of the church which her parents were largely responsible for founding. She was a pioneer in organizing junior choirs in Buffalo.

the second Word release entitled "The Cathedral Organ." The first side is devoted to his own compositions: Fanfare, obviously written to show off the state trumpet (hi-fi fans take note) at the opposite end of the nave from the main recommend his increasingly convider. "In opposite end of the nave from the main organ, and his increasingly popular "In Praise of Merbecke" with the choir sing-ing the simple chant settings before each section. Mr. Wyton has captured the spirit of Merbecke in a contemporary setting especially well, we feel, and this is probably the high spot in a generally in-

probably the high spot in a generally interesting disc.

Messiaen's "Le Banquet Celeste" receives an ideal treatment from Mr. Wyton. The acoustics are perfect for enhancing the mystic quality of this controversial French composer. Bach's Prelude and Fugue in B minor concludes the recital. Needless to say, this is not the transparent, small-scale approach which would be next to impossible and slightly ridiculous in such surroundings. The rhythmic drive in the prelude is notable; Mr. Wyton does not hold back the tempo for the acoustics, but the effect is one of grandeur and nobility even if not perfectly clear at all times. The fugue speaks for itself, building up to a full climax.—B. H.

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JOHN C. CHRISTIAN



JOHN C. CHRISTIAN, instructor of organ at the Baldwin-Wallace Conservatory, Berea, Ohio, and organist of Bethany English Lutheran Church, Cleveland, Ohio, has received a Fulbright scholarship to study organ in France in 1959-60. Mr. Christian formerly taught at Mars Hill College, N. C., and served as organist of the First Baptist Church, Asheville.

He received his M.M. degree in organ from the University of Illinois where he studied with Russell Hancock Miles and Paul S. Pettinga and held the appointment of graduate assistant in organ.

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STEPHENS CONCERT JOINS INSTRUMENTS AND CHOIR

Heinz Arnold directed the chapel choir, ten orchestral instruments and J. Bunker Clark at the organ in a concert May 10 in the chapel of Stephens College, Columbia, Mo. Composers represented were: Palestrina, Lassus, Bach, Handel, Mozart, Byrd, Tessier, Weelkes and Mysiliwecek.

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#### Letters to the Editor

Spinets and Tight Closed Circles Vancouver, B.C., May 15, 1959-ear Sir:

Dear Sir:
One reads with considerable interest and amazement the letters of Mrs. N. W. Hawkins and Messrs. Licht and Dahl. On the principle of professional ethics, no doubt The Diapason

and Messrs. Licht and Dahl. On the principle of professional ethics, no doubt The Diapason investigates any outrageously false claims of its advertisers, but while we all expect a certain amount of protection in this respect, one is rather irritably inclined to ask "How gullible can some people be?"

To assert that any electronic organ—spinet, concert model or anything in between—is superior to even the most modest pipe organ is a sheer falsehood, and any church or organist who falls for such a "line" gets what it deserves. I have yet to hear of any church—or person—who has bought an electronic from choice; either the necessary funds for a pipe organ were lacking or space was at a premium.

Regarding funds, surely too many people jump to their own conclusion that they haven't sufficient finances. Do they stop to inquire? Probably The Diapason itself is, quite unintentionally, at fault in printing lists of large specifications of the major organ builders. But I feel sure that many, if not all, organ builders are only too sensitive to the problems of smaller and poorer churches and before a church jumps to the conclusion that all it can afford is an electronic organ, it would be far better if it sought the advice of several reputable builders as to what it could get for a certain sum. It would be it would be far better if it sought the advice of several reputable builders as to what it could get for a certain sum. It would be amazed at the number of ingenious stop-lists that the builders would show. And the final selection, be it a very small "straight" organ, or a fully explosted extension organ of only three ranks, would be a much more artistic and reliable instrument and would in all probability even be priced very com-petitively. petitively

petitively.

There are many pipe organs here in British Columbia which are as much as 500 miles away from the nearest serviceman, yet in even the most extreme climatic conditions stay in tune and give yeoman service under all conditions. I doubt very much if any builder would give a "reed chorus" if he knew that the organ would probably be tuned only once a year, but also he would not have to take into account the likelihood of tubes blowing or the multitude of other sins and omissions to which the electronic organ is subject.

omissions to which the electronic organ is subject.

The question of cost seems to be very sensibly tackled in England where a well-known firm of organ builders advocates the organ to be purchased in two stages. First, a quite comprehensive but small swell division plus pedal section with a two-manual console; then second, at a later date if you wish, the great organ is added—again quite small but also adequate. Naturally the organ is scaled for the size of the building, but in the final analysis the church has a far superior and more artistic instrument than any electronic and for very little more money too. And over a period of years the saving on service charges and cost of replacements more than outweighs the difference, if any, in the initial cost.

In the initial cost.

To sum up: let a reputable builder be the judge if a church has sufficient money and space for an organ. He will give far superior and better-considered advice than some fly-by-night electronic salesman who, chances are, isn't even interested in the problem itself. Sincerely.

DONALD KING

Ammunition against "Hustlers"

Detroit, Mich., May 15, 1959-

Detroit, Mich., May 15, 1959—
Dear Sir:
I would like to add my opinion to Mr.
Dahl's letter in the May issue where he
made certain remarks about the sales tactics
of unscrupulous "hustlers" for various instruments. I am in accord with his ideas. It
is too bad that church committees and individuals contemplating the purchase of
organs seem not to have access to the large
number of wonderful books about organs and
their construction, or to your magazine where their construction, or to your magazine wh they may select the instrument suited

their needs.

I have followed with interest the articles on organ building, especially the historical articles describing early examples of design and construction. I hope they will continue. Sincerely,

CHARLES NAYLOR, A.R.C.T. . . .

Plea for Familiar Tunes

Laguna Beach, Cal., June 5, 1959—
Dear Sir:

It is a rare thing to pick up a recital program without seeing a group of Bach or Brahms chorales included in the list. And the same can be said of church programs. Like the reeds and mixtures on modern organs, these chorales are used ad nauseam, to the exclusion of tunes from our own hymnals which have some meaning to the average layman.

nymnais which have some meaning to the average layman.

A few nineteenth-century composers wrote preludes or fantasies on well-known tunes from American hymnais—such men as Dickinson, Noble and, earlier, Clarence Eddy. But I know of few in our day who have written such numbers and fewer yet who have taken the trouble to play them. And if they do

take a notion to take a fling at one, they dig out an unfamiliar ditty, and set it, to "educate" the dear people.

There is, however, one place where every recital and broadcast includes an improvisa-

tion of a familiar (to them) hymn. I refer of course to the Salt Lake City Tabernacle.

tion of a familiar (to them) hymn. I refer of course to the Salt Lake City Tabernacle. But of course they play Mormon hymns which may not mean much to a Methodist and nothing to an Episcopalian. But many of their hymns, or rather tunes, have become familiar through this repetition.

I remember one summer Sunday morning when I was organist of St. Paul's Cathedral, Los Angeles, I decided on an experiment. I put on the bulletin for the day as a postfude "improvisation on a familiar hymn." As I remember it, I did "Rejolec Ye Pure in Heart" to the familiar tune. I became absorbed in what I was doing and played on for a much longer time than a postfude takes to get the talkers out. When I finished I looked up and there were a number of people in the rear of the church standing quietly listening and about twenty or thirty in the pews, also listening. To cap the climax, when I turned to leave I discovered that Palmer Christian was standing in the orway. I was greatly confused, but he said, "That was a darned good improvisation. Dudley. You ought to do it often." And I did, with similar results.

Seems to me it is worth trying. Faithfully yours.

Seems to me .... Faithfuly yours, s to me It is worth trying.

DUDLEY WARNER FITCH

Defends Hope-Jones

Milford, Conn., June 5, 1959

Sir:
many years the reading of The Diahas been one of our better investin reading time and it is greatly en-

Joyed.

We have read an excellent article by A.

Thompson-Allen and it is not our intention
to contest most of the contents of this article, because a lot of it is historical and has
been made record of in greater detail by

cle, because a lot of it is historical and has been made record of in greater detail by many other authors.

We are chagrinned, however, by one paragraph in which Mr. Thompson-Allen speaks of "a host of evil geniuses descended upon the field of organ building. An English electrician by the name of Robert Hope-Jones, etc." and then goes on to discredit completely a man without whose inventions it is doubtful that the modern organ could exist. It is granted that many organ builders now are turning the time back by copying from one another the method of physical placement of the pipework and giving interpretation of what the organ sounded like in its earliest forms—true, they have not yet resorted to inserting bamboo stops in the resources of the organ, but by and large the attitude is one of great contempt for anything other than straight organs. Actually some of these we have heard sound weird, but it takes the candidness of a child to shout that "the emperor is not wearing any clothes."

any clothes."

We do not speak as completely uninitiated in the art of organ building. We feel that every artist has his right to self expression in the building of an organ and volcing it, but in this process, to wash down the drain a man like Hope-Jones, granting that he was not socially accepted among his jealous competitors, is something that is not being done often in America, for Hope-Jones was not only a good electrician but contributed much to the organ. We would rather forget Mr. Thompson-Allen's unfortunate paragraph and turn to the many pages by a greater authority, George Laing Miller, in his book The Revolution in Organ Building published in 1913.

Revolution in Organ Building published in 1913.

We agree thoroughly that many organ builders contemporary to Hope-Jones made his life miserable. Many of Hope-Jones' organs were sabotaged in many ways. Jealousy and hatred has plagued many a genius' work.

For Hope-d-nes' work, Austin said one time, "We have taken considerable pains to study his (Jones) system and to satisfy ourselves as to the results he has achieved. There is, we find, no doubt whatever that he has effected a complete results in the

selves as to the results he has achieved. There is, we find, no doubt whatever that he has effected a complete revolution in the development of tone."

Sir George Grove wrote in his Dictionary of Music and Musicians, "No reference to this description of electric action as set up in recent years would be complete without mentioning the name of Robert Hope-Jones." Wedgewood classed Hope-Jones with Cavaille-Coll and Willis as one whose name "will be handed down to posterity—the author of most valuable improvements." Ernest M. Skinner wrote a full page in recognition of the Hope-Jones authority on the electric action and in part we quote, "You (Jones) were the first to recognize the importance of low voltage of electric action and that the world owes you its thanks for the round wire contact and inverted magnet."

Dr. Gordon Willard Alport of Harvard has published an excellent little contribution in the Commonweal magazine under the title

published an excellent little contribution in the Commonweal magazine under the title of "The bigot amongst us"—it is good reading material and with profound respect for his personal ability and record, we sincerely regret Mr. Thompson-Allen's allegation to Mr. Hope-Jones as one of the evil geniuses who descended upon the building of organs. Yours sincerely,

#### WARREN BERRYMAN

Sac. Mus. Doc.

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#### INTERCHURCH CENTER ORDERS NEW MÖLLER

#### FOR FIRST FLOOR CHAPEL

New York City Structure Now under Construction Will Have Three-manual with Double Swell— Robert Baker Is Consultant

M. P. Moller, Inc., has received the contract to build a three-manual organ for the chapel on the first floor of the new interchurch center presently under construction on Riverside Drive in New York City. This eighteen-story building will house the National Council of Churches and the national offices of many Protestant denominations. President Eisenhower led the cornerstone ceremonies last October. The structure will bring together for the first time under one roof some twenty-five denominations and co-operative agencies.

Dr. Robert Baker is consultant. The installation will feature a double swell and a resonance chamber to be built around the great.

The stoplist:

#### GREAT ORGAN

GREAT ORGAN
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Nasat, 224 ft., 61 pipes
Terz, 135 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Fagot, 16 ft., 61 pipes
Tremulant

#### POSITIV ORGAN

POSITIV ORGA Gedeckt, 8 ft., 61 pipes Koppelfiöte, 4 ft., 61 pipes Prinzipal, 2 ft., 61 pipes Larigot, 1½ ft., 61 pipes Oktav, 1 ft., 61 pipes Cymbelstern Tremulant

#### SWELL ORGAN 1

Gemshorn, 8 ft., 68 pipes Gemshorn Celeste, 8 ft., 56 pipes Blockflöte, 2 ft., 61 pipes Cor Anglais, 16 ft., 68 pipes Trompette, 8 ft., 68 pipes Tremulant

#### SWELL ORGAN 2

Rohrflöte, 8 ft., 68 pipes Gambe, 8 ft., 68 pipes Gambe Celeste, 8 ft., 68 pipes Nachthorn, 4 ft., 68 pipes Mixture, 3 ranks, 183 pipes

#### PEDAL ORGAN

PEDAL ORGAN
Sub Bass, 16 ft., 32 pipes
Rohrflöte, 16 ft., 12 pipes
Spitzprinzipal, 8 ft., 32 pipes
Rohrflöte, 8 ft.
Spitzprinzipal, 4 ft., 12 pipes
Rohrflöte, 4 ft.
Spitzprinzipal, 2 ft., 12 pipes
Grand Cornet, 2 ranks, 64 pipes
Cornet, 2 ranks, 24 pipes
Fagot, 16 ft.
Cor Anglais, 16 ft.
Fagot, 8 ft.
Fagot, 4 ft.

# CONFERENCE AT MONTREAT LISTS, COURSES, FACULTY

CONFERENCE AT MONTREAT

LISTS, COURSES, FACULTY

The fourth annual conference on church music will be held at Montreat, N. C., July 30-Aug. 5. Under the sponsorship of the board of Christian education of the Presbyterian Church, U. S., an outstanding faculty from \*all parts of the country has been assembled which will cover every facet of the field of sacred music. Instructors include Dr. Heinrich Fleischer, organ; Mabel Boyter, children's choirs; Earl Berg, adult choir; Dr. William Lemonds, youth choirs; Dr. James Sydnor, hymnology; the Rev. William B. Foster, Jr., musician and minister relationships; Haskell Boyter, voice class; John Ferris, choral techniques; Betty L. Peek, handbells; Herbert Burtis, conducting from the console, and Dr. Richard M. Peek, new repertory. In addition to the daily classes special musical events have been arranged, including recitals and a presentation of the Holst-Masefield play, "The Coming of Christ." Directors of the conference are Dr. and Mrs. Peek. Last year more than 400 musicians attended the conference from twenty-nine states and seven foreign countries.

"THE CHRISTIAN year in song" was the subject of a musical service April 26 at the University Park Methodist Church, Dallas, Tex. Robert Scoggin directed the choir in music by Britten, Wesley, Mozart, Candlyn, Purcell, Lovelace, Ireland and Willan.

JAMES VAIL



James Vail, organist and choirmaster of St. John's Episcopal Church, Los Angeles, Cal., since March 1954, will become organist and choirmaster at the La Jolla, Cal., Presbyterian Church Aug. 1. Mr. Vail, who succeeded the late Dr. Roland Diggle at St. John's, received his B. Mus. in 1951 from the Curtis Institute of Music and his M. Mus. in 1956 from the University of Southern California. He is at present a candidate for the D. M. A. degree at U. S. C.

Mr. Vail will continue his post as organ instructor at Immaculate Heart College in Los Angeles where he has been for two years.

As a final concert at St. John's, the Poulenc Concerto and Schubert Mass in G were performed June 21. Also heard in the last year were the Fauré Requiem, the Bach Christmas Oratorio and the Brahms Requiem with orchestra.

#### New Organ Publications

Organ music new to us this month combines as usual some interesting and unfamiliar works of the past with some worthy contemporary works. The quality of the editing and the helpfulness of the supplementary material again deserve favorable notice. vorable notice

supplementary material again deserve favorable notice.

A collection published by Wilhelm Hansen of Copenhagen, Denmark, is available from Co-Di Music Publications, Chicago. "The Parisian Organ in the Reign of Louis XIV" has been carefully prepared by Norbert Dufourcq, publisher of L'Orgue. Good notes and registration suggestions are provided. Some of the composers and a couple of the works themselves will be known to some American organists ("Les Cloches" by le Begue, for example). Other works will be even more welcome additions to our lists of early French organ music.

Richard Peek has arranged for manuals and pedals Handel's Six Grandes Fugues for keyboard (Brodt Music). These will rouse wide interest. Fugue 5 has a particularly interesting subject.

William Felton's Concerto in B flat has been arranged by Hugh McLean (Oxford) so that it may be played for organ alone or with orchestra parts available from the publisher. Essentially a very cheerful piece, it has great buoyancy. The editor marks the brief Largo "to be played in the decorated Italian style". The finale is a lively jig.

in the decorated Italian style". The finale is a lively jig.

Heading the contemporary works is Samuel Barber's Variations on "Wondrous Love" (G. Schirmer) which was heard so effectively at the midwinter conclave with Philip Gehring at the new Holtkamp in the General Seminary. Perusal of the printed copy confirms the good opinion of the work gained as 1958 was fading into history.

Norman Coke-Jephcott's Fugued Final (Oxford) does some attractive writing on an angular, syncopated theme. It is hard to think of a more useful study in "two against three" but this piece is much more than that.

Charles Waters' Liturgical Meditations (Hinrichsen, available through C. F.

Charles Waters' Liturgical Meditations (Hinrichsen, available through C. F. Peters) "allude" to plainsong and church melody. The composer's harmonic style seems admirably suited to this kind of writing and the end result is three original, useful pieces of some little distinction.

# We Proudly Present

# "The Art of the Organ Builder"

# with DR. MARILYN MASON Organist

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#### MARSHA CAREY IS WINNER OF GRUENSTEIN CONTEST

Marsha Carey of Arcadia, Cal., student at the Moody Bible Institute with Robert Rayfield, was the winner of the Gruenstein memorial prize in the contest for young woman organists sponsored by the Chicago Club of Women Organists at Roosevelt University May 25. Sixteen contesting the contest of the series of th velt University May 25. Sixteen contestants participated, some coming to the
competition from as far as Pittsburgh,
Pa., Ann Arbor, Mich., Champaign, Ill.,
Crown Point, Ind., and Burlington, Iowa.
The judges deemed all of the contestants
to be of high caliber.

Miss Carey was awarded her prize
June 1 at the annual banquet of the club
held at the Cliff Dwellers. Election of
officers followed the dinner and introduction of guests. Eugenia Wright Anderson
continues as club president and these wom-

tion of guests. Eugenia Wright Anderson continues as club president and these women hold the other offices: Vice-president, Gladys White; recording secretary, Evelyn Wettersten; corresponding secretary, Bertha Drury; directors, Jane Prais, Leone Severin and Althea Williams.

Members unanimously selected Mrs. Siegfried E. Gruenstein, widow of the founder of The Diapason, as the fourth honorary member in the organization's thirty-one-year history.

A program of entertainment closed the evening. WILMA LEAMON Publicity Chairman

APPOINT CHARLES FARLEY

TO POST AT KNOX COLLEGE Charles Farley has been appointed to the faculty of Knox College, Galesburg, Ill., where he will teach organ, piano and music appreciation beginning in September. He goes to Knox from the Humboldt State College, Arcata, Cal., where he has been filling a sabbatical leave.

THE EIGHTH annual commencement concert of groups from the Moody Bible Institute sacred music department, Chicago, used music by Beethoven, Grieg, Vaughan Williams and Mendelssohn.

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#### ROBERT CLARK



ROBERT CLARK has been appointed organist and choirmaster of the First Presbyterian Church, Canton, Ohio, beginning July 1. Since 1956 he has been on the faculty of Baker University, Baldwin, Kans. He has played recitals throughout the midwest and was guest recitalist March 2 at St. Thomas' Church, New York City. He has his bachelor of music degree from Central College, Fayette, Mo., and a M.S.M. degree from Union Seminary. His teachers have included Luther T. Spayde, Clarence Dickinson, Ernest White and Marilyn Mason.

#### GEORGIA COLLEGE OPENS SCHULMERICH CARILLON

A set of Schulmerich "carillon Americana" bells was formally dedicated June 6 at the Georgia State College for Women, Milledgeville, Ga. The bells will be playable from a console with two sixtyone-note manuals and a standard pedal-board and also by means of an automatic roll player with perforated plastic rolls.

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# Organ Catechism? Organ Mass? or Is It Both?

By HERBERT D. BRUENING

An Organ Mass

In support of the contention that the Third Part of the Clavierübung is an organ mass, note the following quotation from Johann Sebastian Bach—Der Meister und sein Werk by Willibald Gurlitt (Kassel and Basel: Baerenreiter Verlag,

In the production of this work the Thomacantor, still pursuing his goal of a "regulated church music," created a cycle for organ playing in the church service. Since this "Organ Mass" (orgelmesse) was to be patterned according to the Lutheran communior service (Messegottesdienst), Bach opens in the content of the conten gan playing in the church service. Since this "Organ Mass" (orgelmesse) was to be patterned according to the Lutheran communion service (Messegottesdienst), Bach opens it with a concertante prelude in E flat "pro organo pleno." It is ended with the Trinity Fugue. There now follow (always in two settings—one wrought with great artistry, the other relatively simple in form) patterns for organ compositions used in the preaching service: the German Kyrle, Christe, Kyrie and Gloria, "Allein Gott in der Hoeh' sei Ehr' "—"All glory be to God on high" (The Lutheran Hymnal, No. 237); the hymn on the Ten Commandments, "That man a godly life might live" (The Lutheran Hymnal, No. 287); the German Credo, "We all believe in one true God" (The Lutheran Hymnal, No. 251); the Lord's Prayer hymn ("Our Father, Thou in heaven above," The Lutheran Hymnal, No. 458); also the settings of organ music used during the communion service: the baptismal hymn, "To Jordan came our Lord, the Christ;" the hymn of repentance, "From depths of woe I cry to Thee" (The Lutheran Hymnal, No. 329), and the communion hymn, "Jesus Christ, our blessed Savior, turned away God's wrath forever" (The Lutheran Hymnal, No. 311). In addition to these we have, as permanent models for organ music during the celebration of communion, the four duets. They are cast in the form of large-scale two-part inventions. They correspond in length to the great amount of time needed for the distribution of the Lord's Supper to the large number of St. Thomaskirche members."

Not an Organ Mass<sup>40</sup>

Beginning in 1726 Bach published, in copper engraving, one of the six partitas for klavier every year. In 1731 he combined these under the title of "Clavier Uebung, Op. I." In 1735 he had a second part follow (Italian Concerto and French Overture in B minor) and in 1739 a third part entitled Clavierübung, third part, Chorale Preludes and Duets.

and Duets.

The complete subtitle goes on to read: "consisting of various preludes on the cate-chism and other hymns for the organ: composed for the enjoyment of amateurs and especially professionals in that type of work by Johann Sebastian Bach, Court Composer of the King of Poland and Elector of Saxony, Director of Music and Choir Director in Leipzig. Published by the author."

A nephew, Johann Elias Bach, in a letter to J. W. Koch, dated Jan. 10, 1739, solicits an advance order at a reduced rate: "My uncle is about to publish some Clavier pieces

<sup>3</sup> Gurlitt, Willibald, Johann Sebastian Bach, the Master and His Works (St. Louis, Mo., oncordia Publishing House, 1957). Rerinted by special permission of the pubsher, Dr. O. A. Dorn, manager of CPH, and the translator, Oliver C. Rupprecht. See page 23. The translation is based on the third difficient. lisher. Dr

edition.

4 This part is a translation from Hermann Keller's Die Orgelwerke Bachs (Leipzig: C. F. Peters, 1948), pages 197-200. The Rev. Prof. Theodore C. Appelt, Ph.D., of Concordia Teachers College, River Forest, Ill., made the translation at my request. Walter Hinrichsen, president of C. F. Peters Corporation, is permitting publication of this translation.

which are especially intended for organists and composed exceedingly well. They will probably be ready for the Easter fair and comprise about 80 sheets." When the work came out it cost three Reichsthaler [c. 70

comprise about 80 sheets. "When the work came out it cost three Reichsthaler [c. 70 cents] per copy.

What could have caused Bach to designate a collection of compositions written chiefly for the organ as Klavieribungen? Certainly there were, above all, practical reasons: he could figure on a larger sale if he followed the external form of the previous publications which had been so well received. Beside, the new collection offered not a little also to klavier players: for them especially the four duets had been added (long two-part inventions) which the main title therefore expressly mentions beside the chorale preludes (whereas the prelude and fugue in E flat are not mentioned at all!); but for them also the eleven short treatments of the chorales were available, that is fifteen of a total of twenty-seven numbers, so that the title chosen was not as much out of place as might appear at first blush. To set forth clearly this two-fold character of the collection which was prepared for both organists and klavier players is necessary because the attempt has been made of late® to conceive of the "Third Part of the Klavierübung" as pure organ music and as a liturgical unit, namely as "the German Sunday ordinary of pure organ music and as a liturgical unit, namely as "the German Sunday ordinary of pure organ music and as a liturgical unit, namely as "the German Sunday ordinary of the Protestant mass, sung mostly by the congregation." The duets are interpreted as organ music to be played during the Lord's Supper (!9); but aside from the fact that the purely secular klavier type of character of these duets definitely contradicts their use in the divine service (and at that during the Lord's Supper!), there is no evidence from Bach's milieu for the use of organ music not related to a chorale during the Lord's supper." Also Steglichs' makes an attempt to bring the duets into an inner relationship with the chorale preludes: "The 'microcosm' (i.e. man) in its relations to God is the theme of the organ chorales. Can the 'macrocosm', then, the extra-human nature as the creation of God, be the theme of the four duets?" (Steglich interprets them as heaven, air, water and earth.) But isn't this explanation very artificial and farfetched? And which player or auditor could tell, without knowing it beforehand, which of the elements is to be described, shall we say, in the F major duet?

Thus the quite ingenious attempts to comprehend the entire third part of the Klavierübung as one liturgical unit seem to me to proceed from wrong assumptions. The inner unity of the twenty-one chorale treatments, however, which constitute the main portion of the work is quite clear:

me to proceed from wrong assumptions. The inner unity of the twenty-one chorale treatments, however, which constitute the main portion of the work is quite clear: Before Luther's six chorales treating the chief parts of the Catechism (the Ten Commandments, the Creed, the Lord's Prayer, Baptism, Confession, and the Lord's Prayer, Baptism, Confession, and the Lord's Supper) Bach proposes the German hymns which, as German versions of the Kyrie and Gloria, formed the first two main parts of the Sunday service. Each chorale is given a large and a small treatment (corresponding to the Large and the Small Catechisms of Luther?) except that "Allein Gott in der Höh sei Ehr" is treated three times in three different keys. Did Bach thereby intend to give a symbol of the Trinity, or was it done merely because this chorale is used so very frequently? Also the other hymns, with the exception of "Dies sind die hell'gen zehn Gebot", Bach transposed into various keys. Adlung says in his "Musicalische Gelahrtheit" [Musical Knowledge]: "When some hymns are sung every Sunday, the change (in key) is a source of great pleasure to the organist, as in the case of 'Allein Gott in der Höh sei Ehr' or the longer hymn on the Creed. For this reason I play the former in E. F. F. Sharp, G. G. sharp, A and B fat; higher or lower I do not consider comfortable (!)."

It seems that Bach composed most of the pieces intended for this collection for this express purpose, including only a few of his former works. Here we have, then, the only chorale preludes which can definitely be

<sup>6</sup> W. Ehmann in *Musik und Kirche* 1933, ol. 2. He is followed by Frotscher and

Terry, J. S. Bach, p. 298.

8 Steglich, J. S. Bach, p. 146.

dated as arising in the period of Bach's greatest, most mature mastery. And another thing: in no other organ work do we feel Bach as the musical preacher and deep interpreter of the fundamental doctrines of Lutheranism as we do here. It is no mere accident that the very chorales of the third part of the Klavierübung have not been understood for the longest time, for here pure musical-esthetic standards must fail; in the later works of Bach our generation has come to see a different type of beauty than that sought in classical and romantic music. On the other hand, it would be a mistake to expect a completely satisfactory interpretation from a "theological guide" through the world of thought in these chorales. Bach is a musician and transforms every thought into music. The point is, therefore, first of all to understand these organ chorales musically before one can approach the interpretation of the thinking behind them, and only if both of these aspects conjoin has the true interpretation been found. The long elaborations seem monotonous, boring, to one who does not live in their world; but for him who has understood their "ordo" their inner form and conformity to regulatory principles, for him the concept of "length" no longer exists.

The following seems to have been written in the Weimar period: the first treatment of

troy principles, for him the concept of "length" no longer exists.

The following seems to have been written in the Weimar period: the first treatment of "Allein Gott in der Höh' sei Ehr" (in F major), which is stylistically closely related to the fantasie on "Christ lag in Todesbanden," the short treatment of "Vater unser im Himmelreich," which represents the type of the "Orgelbüchlein," the first form (Variante) of the large treatment of "Allein Gott in der Höh' sei Ehr" (G major, 6,8) and perhaps also the small treatment of "Jesus Christus, unser Heiland", which stylistically runs close to the "Wohltemperiertes Klavier;" all the rest were most probably composed in Leipzig.

How should the third part of the Klavier.

How should the third part of the Klaviriow should the time part of the Klavi-eribung be performed? Certainly not by playing it from beginning to end (together with the duets!), but without the duets, and only one each of the chorale treatments, which are intended alternatim, as alternate choices.

rule this should be the large o a rule this should be the large or ce the fugues do not carry all of the (cantus firmus); however, in the case of s tiefer Not" and "Vater unser im Him eich," the small treatments are held melreich," the small treatments can be used also which, being organ chorales, carry through the c.f. completely. The order of sequence would then be: Prelude in E flat major, Kyrie—Christe—Kyrie (large), "Allein Gott in der Höh' sei Ehr'" (large), "Dies sind die heil'gen zehn Gebot" (large), "Wir glauben all' an einen Gott" (large), "Vater unser im Himmelreich" (large or small), "Christ unser Herr zum Jordan kam" (large), "Aus tiefer Not schrei' feh zu Dir" (large or small), "Jesus Christus, unser Heiland" (large) and Fugue in E flat major.

Introducing each of these organ chorales

in E flat major.

Introducing each of these organ chorales by a chorale phrase related to the following melody will facilitate the understanding for most people in the audience; I performed the third part of the Klavierübung for the first time at the German Bach festival in Kiel in 1930 in this manner.

So then, according to the above excerpt, Hermann Keller is not in favor of calling "The Third Part of the Clavierübung" an organ mass.

organ mass.

In the following quotation (after my heading) we shall do well to heed the opinion of another eminent Bach interpreter, Heinrich Fleischer, a descendant of Martin Luther and organist of the Rockefeller Memorial Chapel, University of Chicago. of Chicago.

Both Catechism and Mass®

Both Catechism and Mass."

Behind the unpretentious title "Third part of the Clavierübung, consisting of a number of preludes on the Catechism hymns and other chorales for the organ, composed for the lovers and especially for the connoisseurs of such work for the edification of soul and heart by Johann Sebastian Bach; in 1739" there is revealed a monumental work of Bach's final creative period. It is a

<sup>®</sup>Reprinted by permission of Heinrich Flei-ther, Ph.D., F.A.G.O., from his program otes for the third part of the Clavier-

cycle comparable to the other great late works of the master: the B minor Mass (1734), the Goldberg Variations (1742), the Goldberg Variations (1742), the Goldberg Variations (1742), the Musical Offering (1747) and the Art of Fugue (1748). In the work under consideration Bach undertakes nothing less than to give a musical interpretation of the dogma of the Christian church as it is formulated in Martin Luther's Catechism. For each one of the six "Chief Parts" of the Catechism—the Ten Commandments, the Creed, the Baptism, the Lord's Prayer, the Confession of Sins, the Holy Communion—he takes the appropriate chorale, the words and melody of which were written by Luther himself or by the other Reformers. For each of these six choice hymns of Lutheran Protestantism Bach writes organ preludes of masterful art and symbolic power such as he had never done before. He treats each melody twice: once in musical forms of the largest dimensions, making use of the organ pedal, and again in a comparatively simple manner without pedal. He probably did so in order to leave the organists a choice and to make the execution of his plan possible not only for large but also for small organs. Perhaps he also intended to draw a parallel to Luther's Small and Large Catechism.

But these six preludes on catechism hymns furnish only the nucleus of the entire work.

for large but also for small organs. Perhaps he also intended to draw a parallel to Luther's Small and Large Catechism.

But these six preludes on catechism hymns furnish only the nucleus of the entire work. They become a part of an even higher order: the liturgical order of the German Mass, the Lutheran Divine Service. They are preceded by the "Kyrie" and the "Gloria," both of which appear as chorale preludes on German hymns of the sixteenth century. And, finally, the whole work is framed by the colossal pillars of the Prelude and the Fugue in E Flat Major. Both these pieces are built upon three themes and symbolize the Holy Trinity.

Just as in the parallel work, the B minor Mass, Bach presents in his Organ Mass the sublime itself. In conformity with the great subject, his music is particularly serious, strict, and somewhat archaic in form. The selected chorales seemed even in Bach's day dignified, old, timeless; since they went back to Luther himself and the collaborators of the Reformer. Also the form and style of most of the chorale preludes do not conform to that of Bach's contemporaries but rather go back to the Reformation and the Middle Ages. Thus they become a symbol of the ageless nature of the Christian church. However, as always with Bach, we find here a combination of objectivity of form and pronounced subjectivity of personal expression. Indeed, in some of the pieces Bach becomes truly a "preacher"; his music begins to "speak" and to interpret the inner meanings of the hymns with bold illustrations.

However we regard the third part of the Clavierübung, as organ catechism, organ mass, or both organ catechism and organ mass (missa brevis), we must agree with the verdict of a contemporary of Bach, Lorenz Mizler. He wrote:

No one will surpass him (Bach) in it (the third part of the Clavierübung) and few will be able to imitate him.

# GLEE CLUB DIRECTORS MEET AT YALE FOR SEMINAR

AT YALE FOR SEMINAR

Directors of male choruses and glee clubs representing nearly fifty colleges and universities from coast to coast gathered at Yale University May 14 for an annual three-day intercollegiate musical council seminar. All Ivy League colleges were represented as well as such institutions as the University of California, Vanderbilt, Purdue, Hamilton, Davidson, University of Michigan and Michigan State University.

Sessions included lectures and discussions on voice training and building, chor-

sions on voice training and building, chor-al techniques, international student singing and foreign tours, problems of undergrad-uate management and contemporary writ-

ing for college choruses.

Albert P. Stewart, Purdue University, was chairman. A special feature was an address by Randall Thompson on "Writing for the College Chorus—A Chance and a Challenge."

# <sup>7</sup> The illustrations by Ehmann (op. cit., p. d) do not permit such conclusions with ference to Bach.

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# Programs of Organ Recitals of the Month

William Watkins, Washington, D.C.—Mr. Watkins played this recital May 10 to open the new Schantz organ in the Colesville Methodist Church, Silver Spring, Md.: Rigaudon, Campra; Concerto 2 in B flat, Handel; "Have Mercy on Me, O Lord God" and Prelude and Fugue in D, Bach; Introduction, Passacaglia and Fugue, Willan; Canon in B minor, Schumann; Carillon, Sowerby; "How Gladly Do I Welcome the Beauteous Summer Hours" and "Lo, How a Rose E'er Blooming," Brahms; Toccata, Gigout.

Brynolf Lundholm, Rock Island, Ill.—Mr. Lundholm played this recital April 26 to open the rebuilt organ in the First Lutheran Church, Cedar Rapids, Iowa: "Lord God, to Thee We All Give Praise," Walther; Psalm 19, Marcello; Pastorale from "Le Prologue de Jesus," Traditional-Clokey; Prelude in G major, Bach; "By the Pool of Bethesda," Shure; "I Hear the Welcome Voice." Miller; "Abide with Us, Lord." Weinberger; "In Summer," Stebbins; "The Thrush," Lemare; "The Squirrel," Weaver; "The Day Thou Gavest Lord Is Ended," McKinley.

Erven Thake Thoma, Clayton, Mo.—Mr. Thoma played the following program May 31 at Samuel Church: "Unter der Linden grüne," Sweelinck; Larghetto, Concerto in F., Handel; Pieces for the Clock of Flutes, Haydn; Prelude in E flat and "Nun komm der Heiden Heiland," Bach; "Herzlich tut mich verlangen," Brahms; "Wer nur den lieben Gott lässt." Walcha; "Sonne der Gerechtigkeit," Pepping; "Freu dich sehr," Karg-Elert; "Te Deum," Reger; Pastorale, Miihaud; "Te Deum," Langlais; "The Celestial Banquet" and "Transports of Joy," Messiaen.

Harry W. Gay, Chambersburg, Pa.—Dr. Gay played the following program May 3 at the Presbyterian Church, Mercersburg, Pa.: Toccate in Five Movements, Muffat; "Deck Thyself, My Soul," Walther; "The Fifers," Dandrieu; "O God, Thou Holy God," Bach; Pastorale, Franck; "Clair de Lune," Karg-Elert; Andante Cantabile, Symphony 4, Widor; "The Mirrored Moon," Karg-Elert; Introduction and Fugue on a Theme of Handel, Guilmant. He repeated the program May 10 at the First Baptist Church, Sharon, Pa.

Thomas D. Alexander, Chattanooga, Tenn.
—Mr. Alexander played a dedication program April 26 on the new Möller "Artiste" organ at St. Peter's Episcopal Church, Red Bank. His program was: "Rhosymedre," Vaughan Williams; Adagio, Chorale in A minor, Franck; "Our Father Who Art In Heaven," Bach; "We Pray Now to the Holy Spirit," Buxtehude; "The Fifers," Dandrieu; "Abendfriede," Rheinberger; Toccata, Muffat.

Frederick G. James, Stratford, Ont.—Mr. James played this recital April 26 for the benefit of the C.C.O. building fund at St. Andrew's Presbyterian Church: Fugue in G minor, Four Orgelbüchlein Preludes and Toccata and Fugue in D minor, Bach; Suite for a Musical Clock, Handel; "Seelen Bräutigam," "Dundee" and "Tune of Vulpius," Blackburn; Prelude and Fugue in C, Koetsier; Psaim Prelude, Howells; Toccata, Symphony 5, Widor.

Don Bogaards, Orange City, Iowa—Mr. Bogaards played this recital at Trinity Reformed Church May 10: Prelude in D, "I Call to Thee, Lord Jesus Christ" and "He Who Will Suffer God to Guide Him," Bach; "In a Great Cathedral," Crawford; Aria, "Peeters; Ronde Francaise, Boëllmann; Suite for a Musical Clock, Handel; "The Squirrel," Weaver; Chorale Partita, Walther; Toccata, Dressler.

Ewen McCuaig, Ottawa, Ont.—Mr. McCuaig played a recital May 26 at the Church of St. John the Evangelist, including: Sonata 3. Hindemith; Pastorale, Franck; Chorale Variations, Kolbinson; Six Chorale Preludes, Walcha; Prelude au Kyrie, Theme et Variations and Fantaisie, Langlais; Four Preludes on "Ave Maris Stella," Dupré.

Richard M. Peek, Charlotte, N.C.—Dr. Peek played this recital May 3 at the First Baptist Church, Canton, N.C.: Concerto 2 in B flat, Handel; "The Musical Clocks," Kaydn; Fantasie and Fugue in D minor, Reger; "Greensleeves," Wright; Carillon, Sowerby; "Tu Es Petra," Mulet.

Robert W. Hodnefield, Barboursville, Ky.

—Mr. Hodnefield played this Union College
junior recital May 3 in the Conway Boatman Chapel: Offertoire sur les Grands Jeux,
Couperin; "Kyrie, Gott heiliger Geist,"
Bach; Suite Médiévale, Langlais; Chorale
in A minor, Franck.

Ernest White, Hagerstown, Md.—Mr. White played the opening recital April 30 on the new Möller organ in the Travis Avenue Baptist Church, Fort Worth, Tex., described in The Diapason for May 1958. His program: "Deck Thyself" and "O World, I E'en Must Leave Thee," Brahms, Chaconne in D minor, Pachelbel; Adagio, Fiocco; Flute Solo, Arne; Larghetto, Bassani; Aria con Variazione, Martini; Allegro Moderato, Concerto 4, Handel; "By the Waters of Babylon" and "God, Thou Mighty God," Bach; Pavane, Elmore; "Cortège et Litanie," Dupré; Landscape in the Mist," Karg-Elert; Chorale in B minor, Franck.

Lester H. Groom, Blue Mountain, Miss.—
Mr. Groom played this Blue Mountain College faculty recital May 3 in the college
auditorium: Noël "Cette Journée," le Begue;
Benedictus and Offertoire, Couperin; Prelude, Gabrieli; Toccata per Elevazione,
Frescobaldi; Toccata 2, Pasquini; Psaim 19,
Marcello; "Da Jesus an dem Kreuze standt,"
Scheidt; Prelude and Fugue, Fischer; Toccata in E minor, Pachelbel; "Jesu, meine
Freude," Walther; "Alle Menschen müssen
sterben," "Christum wir sollen loben schon,"
"Der Tag, der is so freudenreich" and Prelude in C, Bach.

Arthur P. Lawrence, Davidson, N.C.—Mr. Lawrence played this Davidson College senior recital May 19 at the College Presbyterian Church: Prelude, Fugue and Chaconne in C, Buxtehude; "O Lamm Gottes unschuldig," Pachelbel; Prelude and Fugue in E minor, Bach; Trio in C minor, Krebs; Introduction and Toccata in G, Walond; Sonata in G minor, Renner; "Alas! and Did My Saviour Bleed?" and "On Jordan's Stormy Banks I Stand," Read; "Cortège et Litanle," Dupré.

Harold G. Andrews, Jr., Greensboro, N.C.

—The Greensboro Chapter of the A.G.O. sponsored Mr. Andrews April 12 on the Walcker studio organ in the Odell music building, Greensboro College. He played: Echo ad Manuale Duplex, Forte et Lene, Scheidt; Prelude and Fugue in G minor, Buxtehude; Partita "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.

James Boeringer, A.A.G.O., New York City
—Mr. Boeringer played the following recital
April 26 at Calvary Lutheran Church,
Leonia, N.J., and at Corpus Christi Roman
Catholic Church, New York City, May 12:
"Zion Hears Her Watchmen Singing," Bach;
"Berceuse sur Deux Notes qui Cornent" and
Première Fantaisie, Alain; Prelude and
Fugue in G minor, Dupré; "Give Ear, O
Lord," Schütz; Elevation, Suite Médiévale,
Nazard, Neuf Pièces and "Incantation pour
un Jour Saint," Langlais.

Gertrude Gibson, Harrington, Del.—Mrs. Gibson played this recital May 10 at the Asbury Methodist Church: Fugue in G minor and "Sheep May Safely Graze," Bach; "O Blessed Jesus," "O World, I Now Must Leave Thee" and "Deck Thyself, O My Soul," Brahms; Sonata 1, Borowski; "Evening Song," Bairstow; "Mors et Resurrectio," Langlais; "Greensleeves," Purvis; Toccata in D minor, G. B. Nevin.

Dolores Seyfert, Winfield, Kans.—Miss Seyfert, student of Alma Nommensen, played this recital April 26 in the chapel of St. John's College: Fugue in G, Arioso, "In Death's Strong Grasp the Saviour Lay," "Hark a Voice Saith, All Things Mortal" and "He Who Will Suffer God to Guide Him," Bach; Psalm 19, Marcello; Antiphon, Dupré; "Hosanna," Weinberger; "Now Thank We All Our God," Karg-Elert; Toccata in C, Fletcher.

Ruth Vahsholtz, Winfield, Kans.—Miss Vahsholtz, student of Alma Nommensen, played this recital May 10 in the chapel of St. John's College: "All Glory Be to God on High," Bach; Adagio and Fantasie, Mozart; Largo, Handel; Impromptu, Rheinhold; Aria and "Idyll," Peeters; Festival Toccata, Fletcher.

Eugene S. Mauney, Goldsboro, N.C.—Mr. Mauney played this Duke University commencement recital June 7 at the university chapel in Durham: Concerto 2 in B flat, Handel; Chorale Preludes, Brahms and Bach; Toccata in F, Bach. John Hanks, tenor, was assisting artist.

Arthur Honeychurch, Kinston, N.C.—Mr. Honeychurch played this recital May 2 at St. Mary's Episcopal Church: Toccata in F, Bach; "Durch Adams Fall," Homilius; Basse et Dessus de Trompette, Clérambault; Fugue in C, Buxtehude; Chorale in A minor, France.

Jerald Hamilton, Topeka, Kans.—Mr. Hamilton was sponsored by the Salina, Kans., Chapter of the A.G.O. May 5 in this program at the First Methodist Church: Prelude and Fugue in F, Buxtehude: "My Young Life Hath an End," Sweelinck; "The Cuckoo," Daquin; "Wake, Awake, for the Night Is Flying" and "Rejoice, Beloved Christians," Bach; Chorale in A minor, Franck; "Blessed Are Ye, Faithful Souls," "Deck Thyself, My Soul" and "My Heart Is Ever Yearning," Brahms; Arabesque for Flutes, Langlais; Prelude and Fugue in G minor, Dupré.

Charles Stark, Rock Island, Ill.—Mr. Stark played the following Augustana College senior recital May 5 at St. John's Lutheran Church: Prelude and Fugue in E minor, Bruhns; Largo, Concerto in D minor, Vivaldi-Bach; Three Pieces for Mechanical Clock, Haydn; "All Glory Be to God on High" and Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; "Acclamations" and "Song of Peace," Langlais; Scherzetto, Vierne: Pavane, Elmore; Finale, Symphony 1, Vierne. He repeated the same numbers May 10 at the Atonement Lutheran Church and at Beloit College, both at Beloit, Wis.

Elwin Myrick, Eugene, Ore.—Mr. Myrick played this University of Oregon faculty recital May 24 in the school of music auditorium: "A Safe Stronghold Our God Is Still," Pachelbel; "My Young Life Has an End," Sweelinck; "Be Glad Now, All Ye Christian Men" and "O God, Be Merciful to Me," Bach; A Lesson, Selby; Prelude, Fugue and Chaconne, Pachelbel; Chorale in A minor, Franck; Fugue in F on "B-A-C-H" and Sketch in C minor, Schumann; "Chanson," E. S. Barnes; Toccata in D minor, Reger.

Mark L. Holmberg, Rock Island, Ill.—Mr. Holmberg played this Augustana College junior recital in the college chapel May 15: Chorale Prelude, Pachelbel; "The Fifers," Dandrieu; "In Dulci Jubilo," "O Sacred Head," "Rejoice Now, Christian Souls" and Prelude and Fugue in B minor, Bach; Concerto 13 in F, Handel; Prelude, Fugue and Variation, Franck; Suite Médiévale, Langlais; Pièce Symphonique, Tournemire; Carillon-Sortie, Mulet. He repeated the program May 17 at the First Congregational Church.

Students of Walter A. Eichinger, Seattle, Wash.—Molly Raymond, Ruth M. Chivall and Barbara Hails played the following University of Washington student recital May 3 at the University Methodist Temple: Capriccio, Froberger; Fugue in B minor and "O Man, Bewail Thy Grievous Fall," Bach; "Death and Resurrection," Langlais; "We All Believe in One True God," Bach; Sonata in F minor, Mendelssohn; "Te Deum," Langlais; "Lied to the Flowers," Peeters; Toccata in D minor, Reger.

David C. Stills, Atlanta, Ga.—Mr. Stills played this recital to open the new Conn electronic organ in the Mount Vernon First Baptist Church, Newman, Ga., May 3: Grand Jeu, du Mage; "O Man Bewail Thy Grievous Fall" and Frelude and Fugue in C minor, Bach; Fantaisie in C. Franck; "Duke Street," "O Quantia Qualia" and "St. Anne," Matthews; "Rhosymedre," Vaughan Williams; "Fountain Reverie" and Festival Toccata, Fletcher.

Mamie E. Dufford, A.A.G.O., Evansville, Ind.—Mrs. Dufford played this recital May 18 at the Washington Avenue Temple for the clergy institute on Judaism: Prelude for the High Holidays, "In Memoriam" and Prelude for the Feast of Weeks, Beimel; "Praise to the Living God" (Yigdal), Leoni-Freed; "Hassidic Interlude," "Out of the Depths" and Pastorale, Fromm; "A Psalm of David," Rossi-Freed.

Richard E. Phipps, Muncie, Ind.—Mr. Phipps was heard May 24 in the following recital at the First Baptist Church: Toccata, Muffat; "Christ lag in Todesbanden" and Prelude and Fugue in D, Bach; Sonata 2, Mendelssohn; Pastorale Prelude, Langlais; "Introitus" and "Canzona Solemne," Karg-Elert; "Up the Saguenay," Russell.

Nancy Lou Robbins, Barbourville, Ky.—Miss Robbins played the following Union College junior recital May 5 in the Conway Boatman Chapel: Suite on Tone II, Clérambault; Prelude, Fugue and Variation, Franck; "Divertissement," Vierne. Lily Lim Zo Tien, pianist, shared the program.

J. Bert Carlson, Chicago—Mr. Carlson played this recital April 19 at the North Austin English Evangelical Lutheran Church: Psalm 19, Marcello; Toccata in F, Bach; Allegro Vivace, Symphony 1, Widor; Psalm 150, Weinberger; "A Maggot," Arne; Aria, Peeters; "Litanies," Alain.

Marjorie Jackson, Columbus, Ohio—Miss Jackson played this Capital University faculty recital May 5 in Mees hall: "Jesu, Priceless Treasure," "Hark! a Voice Saith All Are Mortal," "Our Father Who in Heaven Art" and Prelude and Fugue in G minor, Bach; Adagio, Sonata 5, Rheinberger; Scherzo, Symphony 4, Widor; Chorale, Symphony 2, Vierne; Aria, Peeters; Toccata, Sowerby.

Ernest Stavenhagen and Michael F. Collerain, Galveston, Tex.—The Galveston Chapter of the A.G.O. sponsored Mr. Stavenhagen and Mr. Collerain in this recital May 4 at Grace Episcopal Church: "The Earle of Salisbury," Byrd; "Agincourt Hymn," Dunstable; Adagio, Concerto in A minor, Vivaldi-Bach; "Qui Tollis," Mass for Convents, Couperin; "Nun bitten wir," Buxtehude; "A Mighty Fortress Is Our God," Pachelbel; "Et in Terra Pax," Mass for Parish Use, Couperin; Dialogue sur les Grand Jeux, Clérambault; Andante Antique, Telemann; "Dominus Deus" and "Rex Celestis," Mass for Parish Use, Couperin; Chaconne, Pachelbel.

Margaret Barr Sherrod, Plainview, Tex.—Mrs. Sherrod, pupil of Earl W. Miller, played this Wayland Baptist College senior recital May 7 in the college chapel: "Let All Together Praise Our God," "Come Now, Saviour of the Gentiles," "Once He Came in Blessing" and Prelude and Fugue in Fminor, Bach; Cantabile in B, Franck; Solemn Prelude, Rowley; "Behold, a Rose Breaks into Bloom" and "O World, I Now Must Leave Thee," Brahms; "Grandfather's Wooden Leg." Clokey; Two Elevations, Benoit; Toccata, Titcomb.

Paul L. Reynolds, M.S.M., Lincoln, Neb.—Mr. Reynolds played the following recital April 26 at the First-Plymouth Congregational Church: Canzona, Gabrieli; Flute Solo, Arne; Elevazione, Zipoli; Fantasie and Fugue in G minor, Bach; Concerto 4 in F, Handel (with orchestra of ten); "Awake My Heart with Gladness," Peeters; "Rhosymedre," Vaughan Williams; "How Should I Greet Thee," Pepping; "What God Does Is Well Done," Chaix; Toccata in B minor, Gigout.

Glen C. Stewart, Maryville, Mo.—Mr. Stewart played this Northwest Missouri State College faculty recital May 6 at the First Christian Church: Prelude and Fugue in G, "O Mensch, bewein' dein' Sünde gross," "In Dulei Jubilo," Concerto in A minor after Vivaldi and Fugue in E flat, Bach; "Florentine Chimes," Bingham; "I Am Black but Comely" and "Lo, the Winter Is Past," Dupré; "Litanies," Alain; "Fairest Lord Jesus," Schroeder; "Thou Art the Rock," Mulet.

Homer Whitford, Watertown, Mass.—Dr. Whitford played this program May 15 in the chapel of McLean Hospital, Belmont, Mass.: Joyous Prelude, Boëllmann; "Traumerei," Schumann; "Spring Song," Mendelssohn; Hallelujah, "Mount of Olives," Beethoven; "Morning," "Peer Gynt," Grieg; "Liebesfreud," Kreisler; Pastorale, Guilmant; "O Beautiful for Spacious Skies," Whitford; "Romance," Rubinstein; Barcarolle and "Song of the Lark," Tchaikowsky; Festival March, "Tannhauser," Wagner.

Peggy Kelley, Richmond, Va.—Miss Kelley was sponsored by the Mary Washington College alumnae association June 12 in this recital at St. Stephen's Episcopal Church: Prelude and Fugue in D, Bach; Sonata 2 for flute and organ, Handel; "Es ist ein' Rose entsprungen," "Schmücke dich" and "O wie selig," Brahms; Chorale in A minor, Franck; Elégie, Peeters; "Pan" Pastorale for flute, Donjon; Toccata on "O Filii et Filiae," Farnam. Claire Wilkinson, flute, assisted.

Alexander Boggs Ryan, Commerce, Tex.—The Texas Chapter of the A.G.O. sponsored Mr. Ryan May 18 in the Park Cities Baptist Church, Dallas. His program: Rigaudon, Campra; Larghetto, Concerto 10, Handel; Basse et Dessus de Trompette, Clérambault; "Herzlich thut mich verlangen," Brahms; Toccata in F. Bach; "Carillon de Westminster" and "Clair de Lune," Vierne; Adagio Molto Espresivo, Nanney; Finale, Sonata on 94th Psalm, Reubke.

Russell Wilson, Valdosta, Ga.—Mr. Wilson played a recital May 24 in the First Presbyterian Church, including these numbers: Chaconne in D minor, Pachelbel; Suite for a Musical Clock, Handel; Toccata and Fugue in D minor, Bach; "Herzlich tut mich verlangen," Brahms; Chorale in A minor, Franck; Antiphon 3, Dupré; "Pasticcio," Langlais; "Brother James' Air," Wright; "Fairest Lord Jesus," Edmundson; "Christ ist erstanden," Purvis; Roulade, Bingham; Concert Piece, Peeters.

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#### FRANCES YATES



Frances Yates was honored April 29 by the choirs and congregation of the First Presbyterian Church, Bartlesville, Okla., at a dinner on the occasion of her retirement after thirty years as organist-director. Many former members of her choirs came from great distances to pay tribute to Mrs. Yates, including the mixed quartet who had served for seventeen years under her direction. More than eighty jammed the choir loft for the singing which ended a program full of humor and sentiment.

Mrs. Yates was given a substantial check as a token of appreciation as she

Mrs. Yates was given a substantial check as a token of appreciation as she withdraws from her church post to take up other work.

WILLIAM SCHUTT conducted a performance of Honegger's "King David" May 10 at Grace Covenant Presbyterian Church, Richmond, Va.

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# CARLETON COLLEGE HEARS TWO CONTEMPORARY WORKS

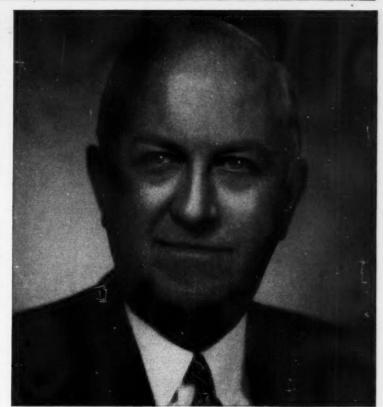
Two unusual modern choral works Two unusual modern choral works were heard two days apart at Carleton College, Northfield, Minn. The college choir, conducted by Enid Woodward, A.A.G.O., with Henry Woodward, A.A.G.O., at the organ, sang Peeters' Missa Festiva May 24 in the Skinner Chapel. The Treble Singers sang Poulenc's "Litanies a la Vierge Noire" May 26 with Mrs. Woodward again directing and with Karlyn Johnson at the organ. Organ voluntaries on the two occasions were: Finale, Symphony 1, Vierne; "Pièce Héroique," Franck; "Iam Sol Recedit Igneus" and "In Manus Tuas, Domine," Peeters.

# CHURCH IN MISSISSIPPI HEARS SERVICE OF PSALMS

A service of psalms was heard May 17 at the Central Presbyterian Church, Jackson, Miss., with Neal Smith directing from the console. Anthems heard were: "O Praise the Lord," Grime; "Brother James' Air," Jacob; Psalm 150, Franck, and "Old 100th" Psalm Tune, Vaughan Williams. Organ numbers were: Intermezzo (Psalm 37), Whitlock, and Psalm 19, Marcello.

# CLOSE LOOKOUT MOUNTAIN VESPER SERIES MAY 17

The final event in a series of three "evening bells" musical vespers was heard May 17 at the Lookout Mountain, Tenn., Presbyterian Church. Stephen Ortlip, M.S.M., A.A.G.O., directed from the organ. The senior choir sang two groups of anthems and Dale Shaffner and Barbara Hofer played music for flutes and keyboard.



# Dr. Paul N. Elbin tells why he likes the Hammond Organ

President of West Liberty State College, Dr. Elbin is also widely known as lecturer and author. He was Record Editor of Etude, and is a threetime Dean of the AGO in Wheeling, West Virginia. The following comments are excerpts from a weekly music column he conducts for the Wheeling "News-Register."

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# Mozart and Haydn End Chicago Season with Flourish

The 1958-59 choral season in Chicago was extended a bit later than usual in a performance by the University of Chicago choir in Rockefeller Chapel June 7 of Mozart's Vesperae Solennes de Confessore and the Haydn "Lord Nelson" Mass. Let it be said at the outset that few of the high spots in the city's musical season equalled the brilliance and excellence of this concluding event. The Mozart score, especially, is an exciting one and the performance under the direction of Richard Vikstrom was equal to the greatness of the music. This reviewer has never heard members of the Chicago symphony orchestra (not known for their sympathetic performances for choral conductors) play as well outside their regular concerts in Orchestra Hall. The chorus was up to its usual very high standards. It is difficult to believe that a 24-year-old young man, even of Mozart's genius, could write with such conviction and maturity. We wonder why more choral directors do not resurrect this work—surely one of the most exciting in the repertory. The one possible weakness in The 1958-59 choral season in Chicago

a concert performance is the quick succession of parts, most of which are intense. The only relief is the "Laudate Dominum," largely a soprano solo, ably sung by Dorothy Krieg. Such exaltation for such an extended period is a rare experience in this hectic world.

Mr. Vikstrom's Mozart is not the dainty variety so often heard. His is the full-blown treatment, not without grace and delicacy, but with the majesty and electricity so inherent in the music.

This reviewer feels that the Haydn would have fared better for the listeners if it has preceded the Mozart. Haydn comes as a bit of a letdown after the vespers, although at the "Et resurrexit" the exhilarating effect was back—possibly because the Mozart had worn off or perhaps from its own merits.

Millicent Fritschle was soprano soloist in the mass. The difficult roulades in the Kyrie were a bit of a struggle; she fared better in the "Et incarnatus." The remainder of the quartet in both works was made up of members of the choir who gave capable support. Heinrich Fleischer

made up of members of the choir who gave capable support. Heinrich Fleischer was at the organ.—B. H.

ROBERT FOUNTAIN directed the final concert April 26 in the Oberlin, Ohio, Conservatory's ninth festival of contemporary music. The musical union, the college choir and orchestra and the Dayton boys choir participated in performances of Schoenberg's "A Survivor from Warsaw" and Britten's Spring Symphony, Opus 44.

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