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GOLDEN ANNIVERSARY YEAR

# THE DIAPASON

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

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

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## 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 Moelering.

Part of the great division will be exposed outside the right organ chamber 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

Quintaton, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Rohrflöte, 8 ft., 61 pipes  
Salicional, 8 ft., 61 pipes  
Principal, 4 ft., 61 pipes  
Waldflöte, 2 ft., 61 pipes  
Furniture, 4 ranks, 244 pipes  
Festival Trumpet, 8 ft., 61 pipes  
Chimes  
Tremulant

### SWELL ORGAN

Gambe, 16 ft., 12 pipes  
Gambe, 8 ft., 61 pipes  
Gambe Celeste, 8 ft., 61 pipes  
Stopped Flute, 8 ft., 61 pipes  
Principal, 4 ft., 61 pipes  
Gedeckt, 4 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  
Sesquialtera, 2 ranks, 122 pipes  
Zimbel, 2 ranks, 122 pipes  
Tremulant

### CHOIR ORGAN

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

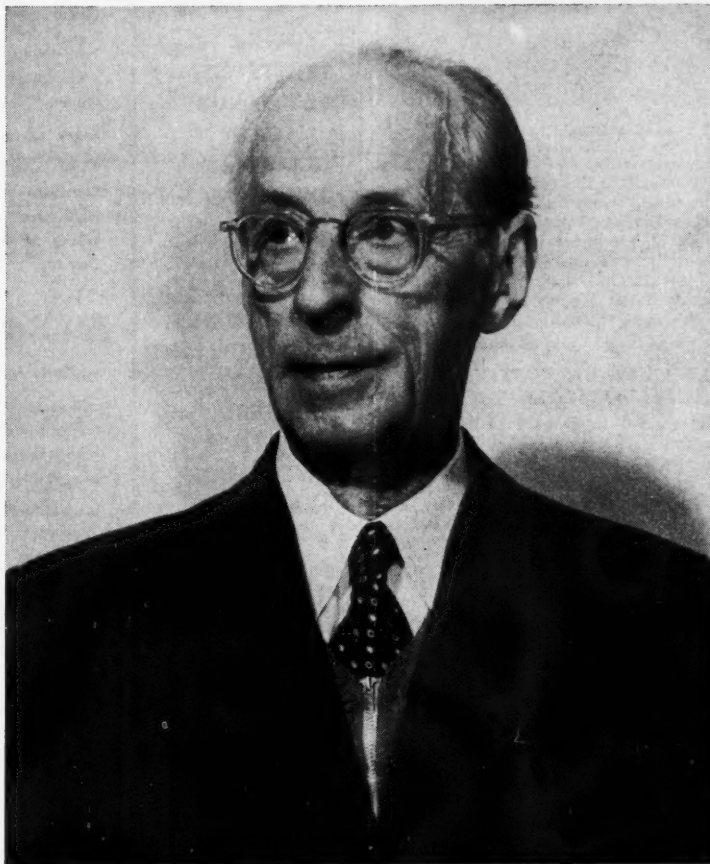
### ANTIPHONAL ORGAN

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  
Cornet, 2 ranks, 24 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.

## 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 B. Jepson at Yale University, Dr. Kraft continued his study in Berlin with Franz Grunicke and in Paris with Guilman 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 Institute of Music where his wife, herself 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

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.

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 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

## 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.

A., just returned from service in the armed forces, will continue his father's business. Mrs. Wentz, a daughter Dorothy and three sisters also . . .

## 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 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 evening 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.

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

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 session will follow.

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 banquet.

## LAURENS HAMMOND LEAVES 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 come to the United States each year under the four-year program.

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



JOHN HOOPER



GEORGES LINDSAY

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

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 B flat, Handel; "On a Melody by Vulpius," Willan; "Liebster Jesu," Bach and Purvis; "Forest Green," Purvis; "Wachet 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, Gretchaninoff 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. Featured work of the program was the cantata "Holy Is God" by C. P. E. Bach.

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

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 choir-master, 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

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**WICKS COMPLETES  
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**POSITIV INSTALLED LAST**

**Walther Memorial Lutheran Church Gets  
Three-manual Instrument—Arthur  
Kraft 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. 8 by James Engel, Concordia College, Milwaukee. Arthur Kraft is the regular organist.

The completed stoplist is as follows:

**GREAT ORGAN**

Open Diapason, 8 ft., 61 pipes  
Hohlföte, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Rohrföte, 4 ft., 61 pipes  
Twelfth, 2½ ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Nineteenth, 1½ ft., 61 pipes  
Carillon

**SWELL ORGAN**

Geigen Diapason, 8 ft., 73 pipes  
Gedeckt, 8 ft., 73 pipes  
Violo 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**

Open Diapason, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 pipes  
Lieblich Gedeckt, 16 ft., 12 pipes  
Quint, 10½ 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 Abendmusik" 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 signal 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 years and including: "We Thank Thee," Bach; "Rhosymedre," Vaughan Williams; Toccata, Symphony 5, and Andante Cantabile, Symphony 4, Widor; "O Filii 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 organist's robe and a strand of rose 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**

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**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 Minneapolis.

The stoplist:

**GREAT ORGAN**

Prinzipal, 8 ft., 68 pipes  
Holzföte, 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, 8 ft.  
Gemshorn, 8 ft., 80 pipes  
Viol, 8 ft., 68 pipes  
Viol Celeste, 8 ft., 63 pipes  
Flute, 4 ft.  
Nazard, 2½ 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  
Piccolo Conique, 2 ft., 61 pipes  
Clarinetto, 8 ft., 68 pipes

**PEDAL ORGAN**

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, 5½ ft.  
Super Octave, 4 ft., 12 pipes  
Flute, 4 ft.  
Tierce, 3½ ft.

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

The Tech chorus and Tech choir of Tennessee Polytechnic Institute, Cookeville, 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 accompanist.

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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, Fla.

A lineal descendant of Dr. Thomas Hastings, noted hymn writer of the nineteenth century, Dr. Bristol is himself a composer and owns the desk at which his ancestor composed the familiar "Top-lady" 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.)

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 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**

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, Minneapolis, 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. 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 Cathedral of St. John the Divine. She will play at Indiana University, Bloomington, July 26.

**QUEBEC CATHEDRAL  
WILL REBUILD ORGAN**

**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 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**

- Double Diapason, 16 ft., 61 pipes
- Open Diapason 1, 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
- Twelfth, 2 2/3 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Seventeenth, 1 3/4 ft., 61 pipes
- Quint Mixture, 3 ranks, 183 pipes
- Mixture, 2 ranks, 122 pipes
- Trumpet, 8 ft., 61 pipes

**SWELL ORGAN**

- Quintaton, 16 ft., 61 pipes
- Violin Diapason, 8 ft., 61 pipes
- Hohl Flute, 8 ft., 61 pipes
- Sallecional, 8 ft., 61 pipes
- Vox Angelica, 8 ft., 49 pipes
- Octave, 4 ft., 61 pipes
- Stopped Flute, 4 ft., 61 pipes
- Super Octave, 2 ft., 61 pipes
- Larigot, 1 1/2 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
- Claron, 4 ft., 61 pipes

**CHOIR ORGAN  
(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 2/3 ft., 61 pipes
- Block Flute, 2 ft., 61 pipes
- Tierce, 1 3/4 ft., 61 pipes
- Siffloete, 1 ft., 61 pipes

**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
- Fifteenth, 4 ft., 12 pipes
- Choral Flute, 4 ft., 12 pipes
- Octave Quint, 2 2/3 ft., 32 pipes
- Flute Douce, 2 ft., 12 pipes
- Mixture, 3 ranks, 56 pipes
- Trombone, 16 ft., 32 pipes
- Trumpet, 8 ft., 12 pipes
- Claron, 4 ft., 12 pipes

**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 Three-manual 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**

- Quintade, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Quintaton, 8 ft., 12 pipes
- Octave, 4 ft., 61 pipes
- Koppelflöte, 4 ft., 61 pipes
- Blockflöte, 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**

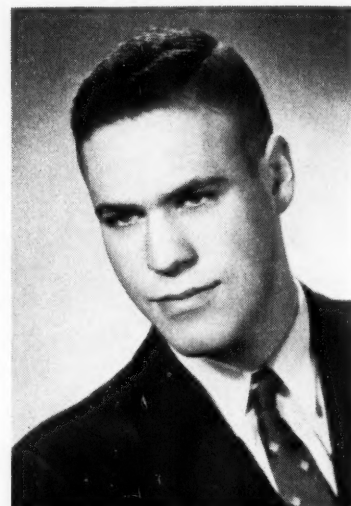
- Gemshorn, 16 ft., 12 pipes
- Lochgedeckt, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Gemshorn Celeste, 8 ft., 49 pipes
- Nachthorn, 4 ft., 61 pipes
- Doublette, 2 ft., 61 pipes
- Larigot, 1 1/2 ft., 61 pipes
- Sesquialtera, 2 ranks, 122 pipes
- Trumpet, 8 ft., 61 pipes
- Rohrschalmel, 4 ft., 61 pipes
- Tremolo

**PEDAL ORGAN**

- Violine, 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, 3 1/2 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.
- Claron, 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 afternoon 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.

**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.

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 of the stage, with all pipework exposed. There will be a reflective ceiling over the instrument and a reflective wall in back of it.

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. Architects for the 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 collaboration 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**

- Hohlfloete, 8 ft., 68 pipes
- Viola, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 56 pipes
- Principal, 4 ft., 68 pipes
- Koppelfloete, 4 ft., 68 pipes
- Blockfloete, 2 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Trompette, 8 ft., 68 pipes
- Hautbois, 4 ft., 68 pipes
- Tremolo

**CHOIR ORGAN**

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

- Prinzpal, 2 ft., 61 pipes
- Sesquialtera, 2 ranks, 122 pipes
- Krummhorn, 8 ft., 68 pipes
- Tremolo

**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 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 program May 4 in James Chapel which included the Handel Chandos Anthem 6, "O Praise the Lord with One Consent," and the Mozart Requiem.

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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 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 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 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.

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. Stopped is: subbass 16 ft., principal 8 ft., pommer 8 ft., choralbass 4 ft., gedeckt 4 ft., mixture 3 ranks, fagot 16 ft., schalmel 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 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 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-minded about wind pressure, at times going as high as  $2\frac{1}{2}$  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 regulating 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 the valves.

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 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 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 completely new system. Again, we must learn from the past. We have never found an organ from which something could not be learned, including electro-pneumatic 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 circumstances 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 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 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 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

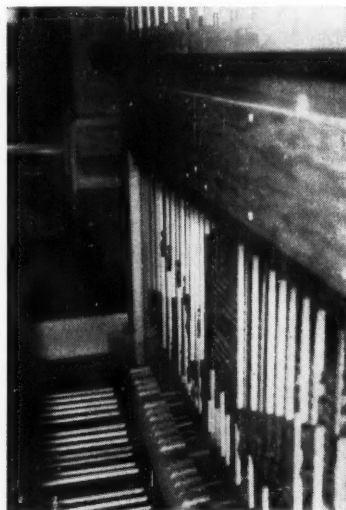
and in the building. To get the maximum benefit from correct chest and valve construction, we prefer so-called *open toe* voicing on most ranks, but there are some ranks which we still prefer to voice with a *closed toe*. Scales and pressures must be carefully worked out if a rank of pipes is to be voiced 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.

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 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.

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 gratifying that in this quest a few of 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 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 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.

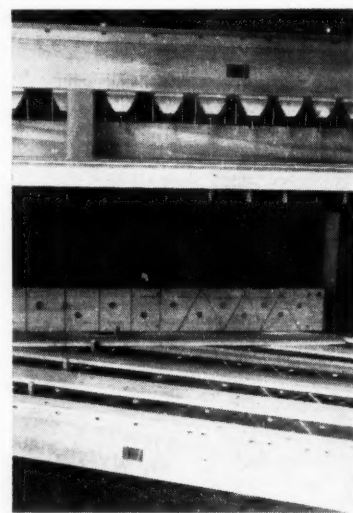
We feel that Texas is perhaps better equipped for new mechanical action or-



THE C AND C sharp sides of the pedal 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. Stopped is: quintadena 16 ft., principal 8 ft., bourdon 8 ft., choralbass 4 ft., fagot 16 ft.

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. 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 or 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. Stopped 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 accompanist of Chicago's Apollo Musical Club after completing thirty-four years with 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 organist and choirmaster of the Church of the Redeemer in Chicago for twenty-eight years.

### 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," Durufle; Introduction and Chorale, Louie White. Mr. White conducted his number; Charles Henderson directed other ensemble music.



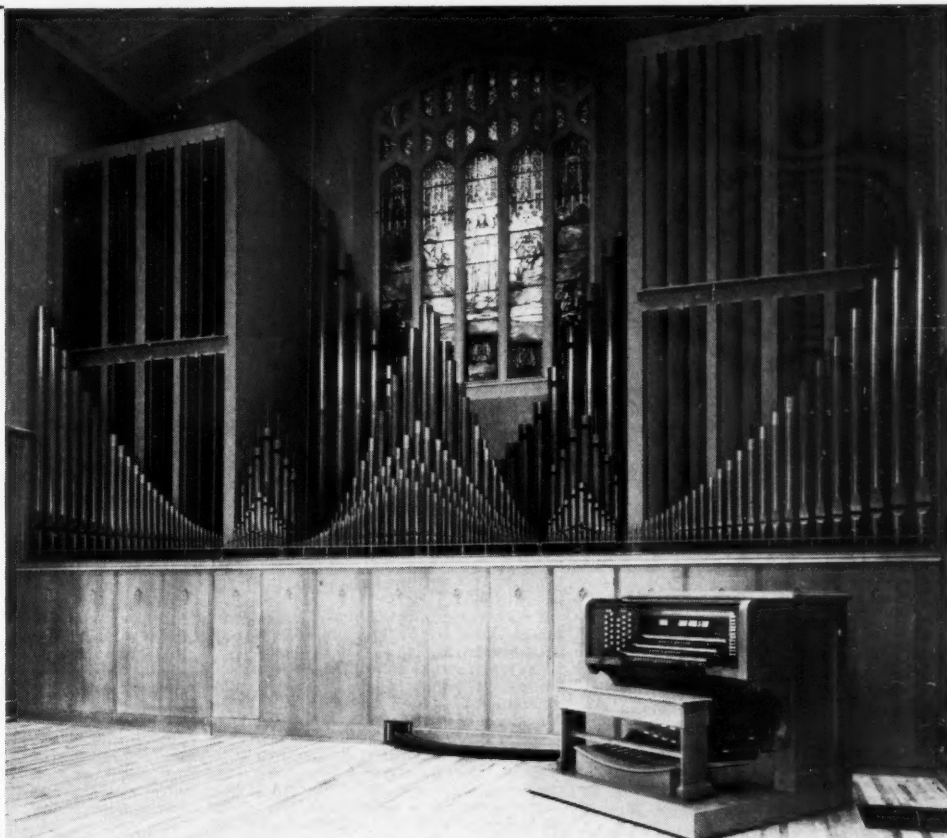
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### THIRD GENERATION ORGAN BUILDER IS DEAD AT 65

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. 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.

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-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 fantasia on the same tune for postlude.

### 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 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 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 Vision" (Shawnee Press) is a simply and knowledgeably 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 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 Rigaudon, Campra.

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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 piano:"

1.
  - 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 cornet?
  - e) Name two types of wind-chests.
  - f) What is the French term for diapason?
  - g) What is the German term for diapason?
  - h) If middle C is played on the 4 ft. octave, what pitch is actually heard?
  - i) What is the shape of the resonator of a 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?
  - l) What kind of a wind-chest is usually used with mechanical action?
  - m) On what part of a pipe do nicks appear?
  - n) Give the composition of a sesquialtera.
  - o) Give the composition of a rauschpfeife.
  - 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, cimbrel, rauschpfeife, sesquialtera, plein jeu, cornet, terz-cymbel?
  - r) Name a 2 ft. reed and a division in which it is usually found.

2. 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  
Cimbrel  
Trompet

Manual 2  
Gedackt  
Principal  
Blockflöte  
Octave  
Gemshorn  
Quint  
Sesquialtera  
Tertian  
Scharf  
Dulcian

Pedal  
Principal  
Octave  
Octave  
Nachthorn  
Rauschpfeife  
Mixture  
Posaunen  
Trompet  
Cornet

3. Fill in the pitches of all the registers.

4. Give the disposition of an organ of two manuals and pedal with only fifteen registers. Give the composition of the mixtures and compound stops (if any).

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

- a) List the major organ works of Cesar 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 Frescobaldi. 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, stollists, 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 some of the remote parts of the country difficult but the kindness and friendly attitude of the Spanish people more than compensated for any inconvenience.

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

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

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

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 death dates.

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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. Carl Bethmann and was accompanied by Randolph W. Hackman, organ, and Joseph Dorne, timpani.

**SCHLICKEK ORDERED FOR WINSTON-SALEM**

**THREE-MANUAL A MEMORIAL**

First Presbyterian Church in North Carolina City Will Have Installation 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 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
- Holzflöte, 8 ft., 61 pipes
- Quintadena, 8 ft., 12 pipes
- Octave, 4 ft., 61 pipes
- Quintadena, 4 ft., 12 pipes
- Hohlflöte, 2 ft., 61 pipes
- Mixture, 5 ranks, 293 pipes

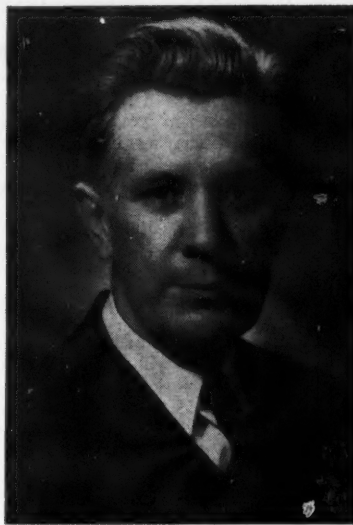
**SWELL ORGAN**

- Rohrflöte, 8 ft., 61 pipes
- Salicional, 8 ft., 61 pipes
- Voix Celeste, 8 ft., 49 pipes
- Spitzflöte, 4 ft., 61 pipes
- Nazard, 2 ft., 61 pipes
- Weitprincipal, 2 ft., 61 pipes
- Tierce, 1 1/2 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, 1 1/2 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 Chattanooga, Tenn., choir in a memorial program at Patten Chapel.

**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
- Schalmei, 4 ft., 32 pipes

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- Gemshorn 16
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- Gemshorn 8
- Oktave 4
- Rohrflöte 4
- Quinte 2 2/3
- 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
- Spitzprinzpal 4
- Koppelgedackt 4
- Rohr Nasat 2 2/3
- Blockflöte 2
- Terz 1 1/2
- Larigot 1 1/2
- Lieblich Prinzpal 1
- Zimbal VI
- Tremolant
- Zimbalstern
- Trompette
- Harmonique 8 (Haupt.)
- Clairon
- Harmonique 4 (Haupt.)

**RÉCIT I**

- Contre Flûte 16
- Viole Pompose 8
- Viole Céleste 8
- Flûte à Cheminée 8
- Flûte Octaviant 4
- Nazard 2 2/3
- Octavin 2
- Tierce 1 1/2
- 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)
- Principal 8
- Bourdon 8
- Flûte à Cheminée 8 (Récit I)
- Choral Bass 4
- Hohlflöte 4
- Flûte à Cheminée 4 (Récit I)
- Fife 2
- Mixtur IV
- Acuta III
- Kontra Posaune 32
- Posaune 16
- Bombarde 16 (Récit III)
- Fagott 16 (Haupt.)
- Trompette 8
- Klarine 4
- Chalumeau à Cheminée (Récit I)

## THE DIAPASON

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

CHICAGO, 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 organization.

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 DIAPASON continues to applaud our national officers for their unwavering 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

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 master 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' endeavors. 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, will 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 deliberately 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. Greenhouse 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" teen-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 of 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 activities. 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 cultural 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?

NOEHRN 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.

At his recital in London, Mr. Noehren will play the famous recital of Bach 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, Passacaglia and Fugue in C minor, Pastorale and Toccata in F.

GUILMANT ORGAN SCHOOL  
HOLDS 58th GRADUATION

The fifty-eighth annual commencement exercises of the Guilmant Organ School, 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. Widor's Marche Pontificale, Symphony 1, was played by F. Carroll McKinstry, '50, for the processional and Sibel Komminos Sharp, '56, used Sowerby's March for the 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 Syracuse 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 Episcopal 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.

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 DIAPASON 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 indignation," 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 Morgan.

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

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.

♦ ♦ ♦

Ten 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 redecorating will be undertaken within the 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 received a check from members in appreciation 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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**REGISTRAR**—G. D. Jeffery, London  
**REGISTRAR FOR EXAMINATIONS**—F. C. Silvester, Toronto

All correspondence should be directed to the secretary

### 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 Héroïque

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 Crescen's Suite.

G. HERALD KEEFER

#### Victoria

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 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 Westminster 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 Bodie, 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. Crow; 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 aims 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 Sickle. 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.

ROWA MARSHALL

#### Hamilton

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 tonic, as 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 Morrall; secretary, Keith Hopkins; treasurer, Ernest Crickmore; executive committee, the Rev. Harold Thomasson, John Repchuck and John Taylor.

NORMA PLUMMER

#### 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 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.

JOHN DEDRICK

#### 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 Presbyterian Church, Waterloo, May 16. Donald Landry, baritone, was the soloist following the dinner. The election of officers for the year resulted in the following: Gwyllyn Bevan, chairman; Leonard Grigg, vice-chairman; Robert St. 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

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. In the junior class there were four candidates 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.Q. 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.

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 Piece, 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

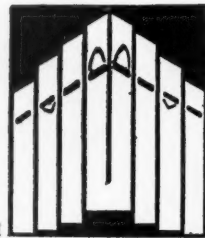
#### Halifax

The Halifax Centre sponsored Paul Murray, 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 Litterer 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, Co-  
operates 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 exposed on the rear wall of the chancel. The stop-list is as follows:

**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**

- Salicional, 8 ft., 61 pipes
- Voix Céleste, 8 ft., 54 pipes
- Nachthorn, 8 ft., 61 pipes
- Principal, 4 ft., 61 pipes
- Flûte à Cheminée, 4 ft., 61 pipes
- Octavin, 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

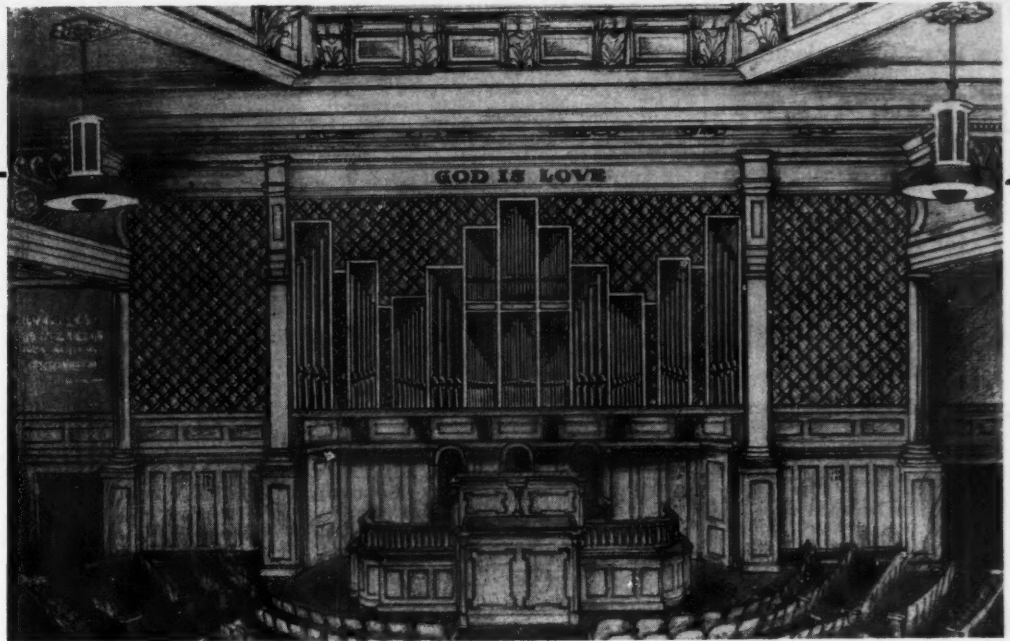
**POSITIV ORGAN**

- 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, 1½ ft., 61 pipes
- Sifflöte, 1 ft., 61 pipes
- Sesquialtera, 2 ranks, 2½ ft., 122 pipes
- Cymbel, 3 ranks, ½ ft., 183 pipes
- Krummhorn, 8 ft., 61 pipes

**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, 2½ ft., 64 pipes
- Posaune, 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
8'	Principal 56	8'	Gemshorn 56	8'	Salicional Celeste 44	16'	Subbass 32
8'	Rohrflöte 56		Celeste	T. C.	44	16'	Lieblichgedackt 32
4'	Octave 56	4'	Principal 56	8'	Lieblichflöte 56	10½'	Grossquint 32
4'	Spitzflöte 56	4'	Koppelflöte 56	8'	Quintadena 56	8'	Octave 32
2½'	Quint 56	2½'	Nasat 56	4'	Gemshorn 56	8'	Pommer 32
2'	Octave 56	2'	Spitzprincipal 56	4'	Nachthorn 56	4'	Octave 32
2'	Blockflöte 56			2'	Principal 56	4'	Spitzflöte 32
	Mixture IV 224	1'	Sifflöte 56	1½'	Quintflöte 56	2'	Nachthorn 32
	Cymbel IV 224		Scharf IV 224		Sesquialtera II 112		Rauschpfeife III 96
8'	Trompette 56		Terzian II 112		Zimbel III 168		Mixture IV 128
			8' Krummhorn 56	16'	Fagott 56	16'	Posaune 32
				8'	Vox Humana 56	16'	Rankett 32
				8'	Oboe 56	8'	Trompette 32
				4'	Regal 56	4'	Schalmei 32
					Tremulant 2		

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**OCTAVOS**

- O JESUS, KING MOST WONDERFUL—Tye (98-1470) ..... 22
- REJOICE, REJOICE BELIEVERS—Gumpeltzhaimer (98-1469) ..... 22
- ALLELUIA! OH, REJOICE YE CHRISTIANS, LOUDLY—Hammerschmidt  
(98-1471) ..... 40
- FOR GOD SO LOVED THE WORLD—Schuetz (98-1472) ..... 22
- JUBILATE DEO—Wolf (98-1405) ..... 22
- O LORD, WE WELCOME THEE—Bach (98-1460) ..... 20
- THE SHEPHERDS HAD AN ANGEL—Barker (98-1468) ..... 25
- THE SENTENCES FOR THE SEASONS—Bender (98-1461) ..... 60
- NOW SING WE, NOW REJOICE (SAB)—Wienhorst (98-1475) ..... 20

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STEPHEN F. AUSTIN STATE

School in Nacogdoches Will Place Three-manual 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 pipe-work 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:

**GREAT ORGAN**

Principal, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Spillflöte, 4 ft., 61 pipes  
Super Octave, 2 ft., 61 pipes  
Furniture, 3 ranks, 183 pipes  
Chimes

**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  
Claron, 4 ft., 68 pipes  
Tremolo

**CHOIR ORGAN**

Gedeckt, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Gemshorn Celeste, 8 ft., 49 pipes  
Nachthorn, 4 ft., 61 pipes  
Nasard, 2½ ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Tierce, 1½ ft., 61 pipes  
Clarinet, 8 ft., 61 pipes  
Tremolo

**PEDAL ORGAN**

Principal, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 pipes  
Rohrflötenbass, 16 ft., 32 notes  
Rohrquinte, 10½ ft., 32 notes  
Octave, 8 ft., 32 pipes  
Bourdon, 8 ft., 12 pipes  
Rohrflöte, 8 ft., 32 notes  
Twelfth, 5½ 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, 4 ft., 12 pipes

MASS BY GUERRERO IS SUNG  
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 *piece de resistance* was the Missa "Puer qui natus est nobis" for mixed voices by Francisco Guerrero (1527-99), Spanish contemporary of Palestrina.

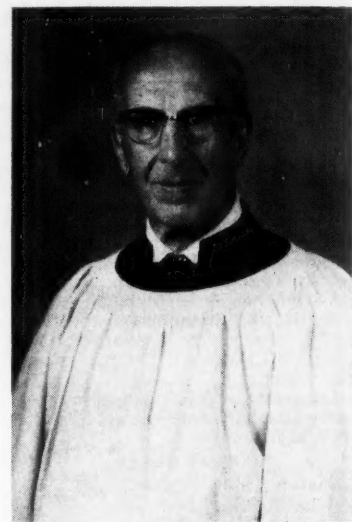
Preceding the mass the society sang the following motets: "Lauda, Sion" and "Popule Meus," Palestrina; "Tibi Laus, Tibi Gloria" and "Jubilate Deo," Lassus; "Pange Lingua Gloriosi," Victoria, and "O Sacrum Convivium," Croce. Arthur W. Quimby, head of the department of music, was at the organ and played: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

OPPOSITE ENDS OF RECORD CHORAL CAREER



F. C. 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, 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 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 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 Oratorios and Masques*. The book is beautifully put together, meticulously documented and replete with quotations and musical illustrations. Nine fine photographic plates, careful 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 library.

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.

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 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 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 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 are found sadly wanting when that need arises. This little book can help fill that void.—F.C.

CHURCH HONORS HEWITT  
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 past-dean.

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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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**

- Rohrflöte, 8 ft., 68 pipes
- Viola de Gambe, 8 ft., 68 pipes
- Viola Celeste, 8 ft., 56 pipes
- Spitz 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

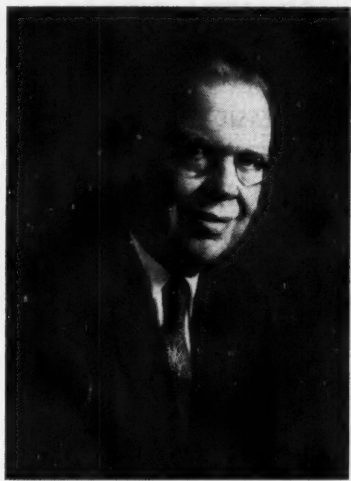
**CHOIR ORGAN**

- Nason Flöte, 8 ft., 68 pipes
- Dolcan, 8 ft., 68 pipes
- Dolcan Celeste, 8 ft., 56 pipes
- Nachthorn, 4 ft., 68 pipes
- Nasard, 2 3/4 ft., 61 pipes
- Blockflöte, 2 ft., 61 pipes
- Larigot, 1 1/2 ft., 61 pipes
- Clarinet, 8 ft., 68 pipes
- Cymbelstern
- Tremulant

**PEDAL ORGAN**

- Open Diapason, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Quintaton, 16 ft., 32 notes
- Quint, 10 3/4 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
- Fagotto, 16 ft., 32 notes
- 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 anniversary as organist-choir director.

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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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.)
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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.

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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## 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. Frescobaldi 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.

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 composers throw up their hands in what seems to be frustration at finding good new ideas 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.

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.

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, 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 Mozart's *Fantasia 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 "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 re-statement 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 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 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 *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.

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 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.

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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 for centuries.

Paul Callaway, after twenty years in his post 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 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 excessive side and the general result is somewhat 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 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 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 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.

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.

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 organ, and his increasingly popular "In Praise of Merbecke" with the choir singing 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 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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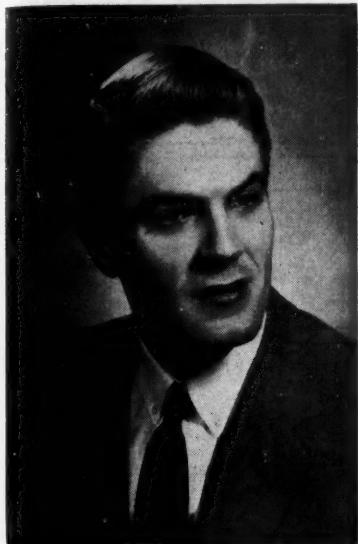
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JOHN C. CHRISTIAN



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.

**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 Mysliwiecek.

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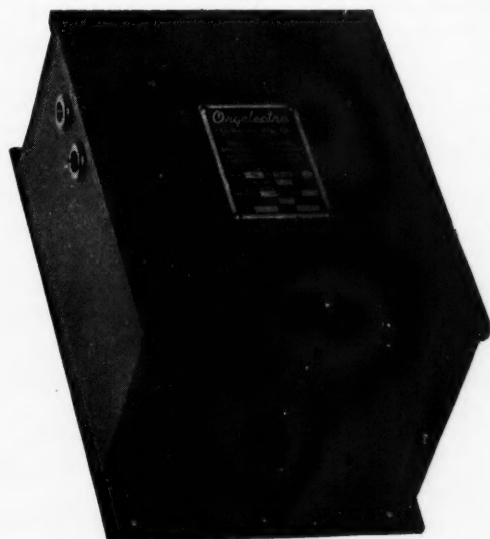
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Organist and Master of the Chorists,  
Cathedral of Saint John the Divine,  
New York City

Letters to the Editor

Spinets and Tight Closed Circles

Vancouver, B.C., May 15, 1959—  
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 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 glibly can some people be?"

To assert that any electronic organ—spinnet, 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 amazed at the number of ingenious stoplists that the builders would show. And the final selection, be it a very small "straight" organ, or a fully exploited extension organ of only three ranks, would be a much more artistic and reliable instrument and would in all probability even be priced very competitively.

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.

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.

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—  
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 they may select the instrument suited to 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.

A few nineteenth-century composers wrote preludes or fantasies on well-known tunes from American hymnals—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 improvisation 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 postlude "Improvisation on a familiar hymn." As I remember it, I did "Rejoice 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 postlude 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 doorway. 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,  
DUDLEY WARNER FITCH

Defends Hope-Jones

Milford, Conn., June 5, 1959—  
Dear Sir:  
For many years the reading of THE DIAPASON has been one of our better investments in reading time and it is greatly enjoyed.

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 many other authors.

We are chagrined, 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 candor of a child to shout that "the emperor is not wearing 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 voicing 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.

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-Jones' 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 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 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,  
GARO W. RAY

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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 stoptlist:

GREAT ORGAN

Bourdon, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Nasat, 2½ ft., 61 pipes  
Terz, 1½ ft., 61 pipes  
Furniture, 4 ranks, 244 pipes  
Fagot, 16 ft., 61 pipes  
Tremulant

POSITIV ORGAN

Gedeckt, 8 ft., 61 pipes  
Koppelflöte, 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  
Tremulant

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

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.

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.

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. 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.

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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 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 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.

**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**

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KENT STATE UNIVERSITY  
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# Organ Catechism? Organ Mass? or Is It Both?

By HERBERT D. BRUENING  
[Continued from June issue]

## An Organ Mass

In support of the contention that the Third Part of the Klavierübung 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, 1949):

In the production of this work the Thomas cantor, still pursuing his goal of a "regulated church music," created a cycle of organ playing in the church service. Since this "Organ Mass" (orgelmesse) was to be patterned according to the Lutheran communion service (Messe Gottesdienst), 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 Kyrie, Christe, Kyrie and Gloria, "Allein Gott in der Höh' 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 Creed, "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.<sup>29</sup>

## Not an Organ Mass<sup>30</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 Übung, 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 Klavierübung, third part, Chorale Preludes and Duets.

The complete subtitle goes on to read: "consisting of various preludes on the catechism 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

which are especially intended for organists and composed exceedingly well. They will probably be ready for the Easter fair and comprise about 80 sheets."<sup>31</sup> 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 *Klavierübungen*? 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<sup>32</sup> 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 the Protestant mass, sung mostly by the congregation." The duets are interpreted as organ music to be played during the Lord's Supper (!?); 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.<sup>33</sup> Also Steglich<sup>34</sup> 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 far-fetched? 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: 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 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 heiligen 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 flat; 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

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 "Allein Gott in der Höh' sei Ehr'" (in F major), which is stylistically closely related to the fantasia 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 Klavierübung 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.

As a rule this should be the large one (since the fugues do not carry all of the c.f. [cantus firmus]; however, in the case of "Aus tiefer Not" and "Vater unser im Himmelreich," 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 heiligen 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' ich zu Dir" (large or small), "Jesus Christus, unser Heiland" (large) and Fugue 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 Klavierübung" an 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.

## Both Catechism and Mass<sup>35</sup>

Behind the unpretentious title "Third part of the Klavierübung, 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>29</sup>Reprinted by permission of Heinrich Fleischer, Ph.D., F.A.G.O., from his program notes for the third part of the Klavierübung.

cycle comparable to the other great late works of the master: the B minor Mass (1734), the Goldberg Variations (1742), the Canon Variations (1746), 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. 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 Klavierübung, 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 Klavierübung) and few will be able to imitate him.

## GLEE CLUB DIRECTORS MEET 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, choral techniques, international student singing and foreign tours, problems of undergraduate management and contemporary writing 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."

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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.**

**Erynoth 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, Milhaud; "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.: Toccata 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; Psalm 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 Française, Böllmann; 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," Haydn; Fantasia and Fugue in D minor, Reger; "Greensleeves," Wright; Carillon, Sowerby; "Tu Es Petra," Mulet.**

**Robert W. Hodnefeld, Barboursville, Ky.—Mr. Hodnefeld 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, Flocco; 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; Psalm 19, Marcello; "Da Jesus an dem Kreuz 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 Litanie," 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 Fantasia 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 Fantasia, 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, Franck.**

**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 Halls 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 Prelude 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, Beime; "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; "Intrositus" and "Canzona Solemne," Karg-Elert; "Up the Saguenay," Russell.**

**Nancy Lou Robbins, Barboursville, 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 26 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. Collier, Galveston, Tex.—The Galveston Chapter of the A.G.O. sponsored Mr. Stavenhagen and Mr. Collier 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 Communion, 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 Coelestis," 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 F minor, 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; Fantasia 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 Dulci 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, Böllmann; "Traumerel," 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' Ros' 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 tut mich verlangen," Brahms; Toccata in F, Bach; "Carillon de Westminster" and "Clair de Lune," Vierne; Adagio Molto Espresso, 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.**



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 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.

CARLETON COLLEGE HEARS TWO CONTEMPORARY 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 25 with Mrs. Woodward again directing and with Karlyn Johnson at the organ.

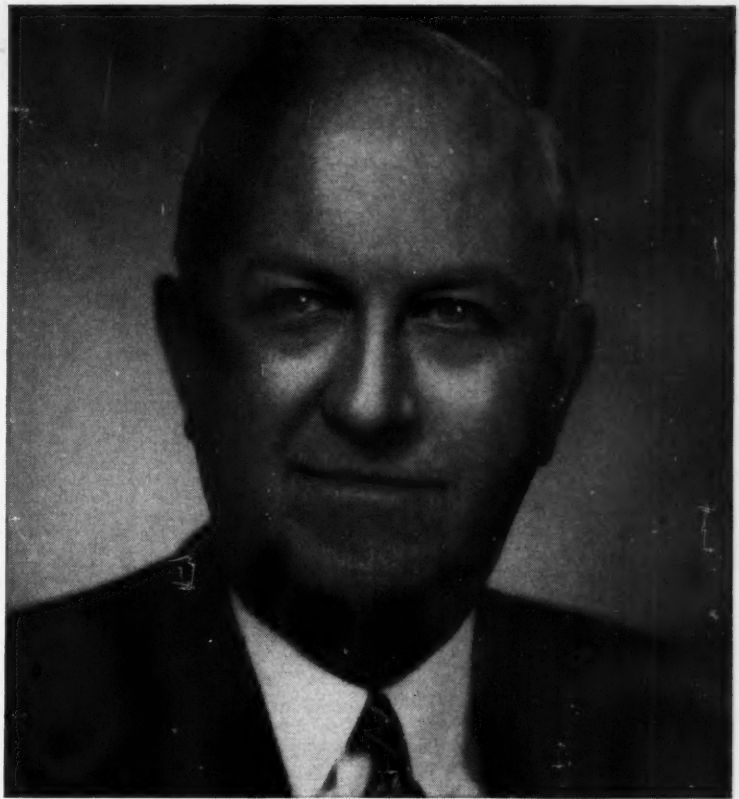
Organ voluntaries on the two occasions were: *Finale, Symphony 1, Vierne*; "Pièce Héroïque," Franck; "Iam Sol Recedit Igneus" and "In Manus Tuas, Domine," Peeters.

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

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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

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.

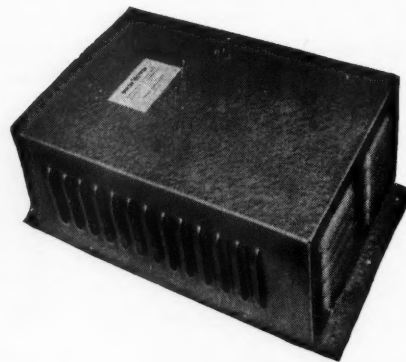
Mr. Vikstrom's Mozart is not the dainty variety so often heard. His is the full-blown treatment, not without grace and delicacy, but with the majesty and electricity so inherent in the music.

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 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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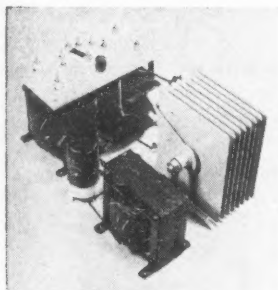


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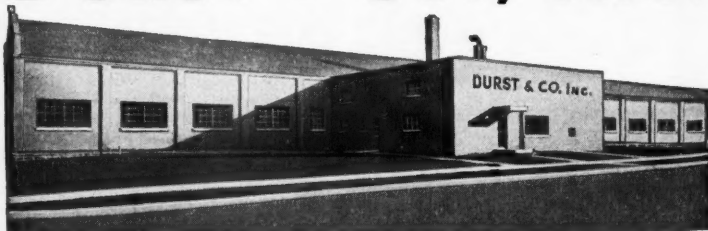
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WANTED—ORGANIST AND CHOIRMASTER required for Knox United Church, Calgary, Alberta. Rebuilt 4-manual, 72-rank Casavant organ. 50-60 voice mixed choir. Please state experience and qualifications. Applicant's qualifications should justify minimum salary of \$250 per month. Address all replies care of Music Committee.

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WANTED—FOR EXPERIMENTAL PURPOSES Wurlitzer unit orch. theater organ (Hope-Jones). Must have percussions. Address F-5, THE DIAPASON.

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